

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2010-352-HCM
ENV-2010-353-CE

HEARING DATE: March 19, 2015
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 5863 W. Tuxedo Terrace
Council District: 4
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood United
Legal Description: Lot 13 of TR 4366

PROJECT: Historic-Cultural Monument Application for the
GILLESPIE HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Billy J. and Ruth E. Russell
5863 W. Tuxedo Terrace
Los Angeles, CA 90068

APPLICANT: Karen Russell
5863 W. Tuxedo Terrace
Los Angeles, CA 90068

RECOMMENDATION That the Cultural Heritage Commission:

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Nels Youngborg, Preservation Planner
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

Built in 1925 and located in the Hollywood Hills area, this two-story single-family residence exhibits character-defining features of the French Normandy style. The subject property is irregular in plan and set on a sloping lot. The subject building has a conical and gabled roof covered with composition shingles and exhibits six pitched gables. The exterior features a stucco finish and wood trim. Windows are a combination of glass and wood, light casement, fixed-pane, and leaded glass windows. Some windows are set within the hand trowled stucco surface with stucco covered sills. A four paneled stained glass window depicting medieval-style faces is on an elevation opposite the rear garden. The main entry features an open porch set onto the side of a central conical turret with a simple pointed arch recess with a circular-arched wooden door made of horizontal slats. The subject building also has a tile porch, stone steps, and a single-car garage situated at the eastern portion of the property. Significant interior spaces include a two-story living room with a barrel arched ceiling, peaked interior doors, a split-level first floor, circular staircase to second floor, and an arched ceiling in the master bedroom. The interior also includes a cast concrete fireplace mantel with a flared top, ogee arch, and a cast stone central arch flanked by winged gargoyles. Brick paving and landscape features surround the subject building.

The proposed Gillespie House historic monument was designed by architect Frederick A. Hanson for his uncle Anthony D. Hanson. The subject building is adjacent to a house with similar design features that was also designed by Frederick A. Hanson as his own residence (HCM #1031). In 1926 the subject property was sold to Dorothy Gillespie, a widow with two grown children, one of which was Albert "Buddy" Gillespie who was Director of Special Effects for MGM from 1924 to 1965. She left the house to her daughter Kathryn in 1931. Frederick A. Hanson, who continued to live next door until his death in 1973, was also the principal architect for Forest Lawn Mortuaries for many years. Between 1960 and 1976, the building was home to Oscar-winning sound engineer Charles Grenzbach who lived at the home when he completed some of his most important work including "The Godfather" and "Chinatown." The Gillespie House also appears to be associated with notable writer Charles Bukowski, whose own home he occupied from 1963 to 1972, was designated in 2008 (HCM #912). Bukowski's girlfriend, writer Liza Williams, lived at Tuxedo Terrace in the 1970s and was the inspiration for the character "DeeDee" in his novel *Women* (1978). More recently, the home was owned by fashion designer L'Wren Scott, notably known for being the girlfriend of Mick Jagger, who named one of her fashion lines the Tuxedo Terrace Collection.

The Gillespie House may be a significant example of French Normandy architecture and may be associated with notable figures.

The subject application requests a reconsideration of a property that was once denied HCM status. A new application for a previously-declined site may not be placed on the Cultural Heritage Commission (CHC) agenda unless a Commission committee report determined that one or both of the following events have occurred:

1. Substantial new historic information has been documented which makes the latest application materially different from the previous one, or
2. Subsequent architectural rehabilitation which meets the U.S. Secretary of the Interior's Standards for Rehabilitation has been completed.

The Gillespie House was taken under consideration for Historic-Cultural Monument (HCM) status on March 4, 2010 and was denied final approval on May 6, 2010. At the time, the

commission found that the property did not meet criteria for designation as an HCM because it was not in a condition which warranted it eligible as a distinctive example of French Normandy style architecture. This was mainly due to alterations made by the previous owner, many of which have been reversed subsequent to the previous application being denied. Also, the documentation demonstrating a connection to historic personality Charles Bukowski through girlfriend Liza Williams, a former owner, was seen as too loosely tied to the property. Former owner L'Wren Scott was considered too contemporary at the time of the previous submission to merit identification with historic personages. However, the additional notable personalities mentioned in the previous paragraph that have lived in or affected the structure have been discovered and are presented in the revised application.

Alterations to the subject property include a large stucco wall that was added to the property line which obscures the view of the property from the street and public right of way. Restoration efforts by the current owners include the restored garage, the added skylights have been removed, and the round dining room window has been restored.

The new application for this previously denied property provides substantial new historic information regarding the significant personages associated with this property and the restoration to the primary building. Due to this, a subcommittee of the CHC, consisting of Commissioners Barron and Kennard, reviewed the application and recommended that the Commission schedule the application for a reconsideration hearing.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

HISTORIC-CULTURAL MONUMENT APPLICATION

Please note: This application is intended to be viewed as a supplement to the previous application made in December 2009.



SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE GILLESPIE HOUSE IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT
FRENCH NORMANDY ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

HISTORICAL SIGNIFICANCE

THE GILLESPIE HOUSE WAS BUILT IN 1926
NAME OF PROPOSED MONUMENT YEAR BUILT
FREDERICK A. HANSON WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE _____

FREDERICK ALEXANDER HANSON WAS CHIEF ARCHITECT OF FOREST LAWN IN GLENDALE. HIS MANY ELEGANT BUILDINGS SUCH AS THE GRAND MAUSOLEUM, THE WEE KIRK O' THE HEATHER, AND THE HALL HE DESIGNED TO HOUSE THE FAMOUS "CRUCIFIXION" BY JAN STYKA ARE WELL KNOWN. MORE OBSCURE IS THE 1920'S FANTASY OF MEDIEVAL EUROPE MADE UP OF FIVE UNIQUE STORYBOOK STYLE HOUSES ON TUXEDO TERRACE IN THE HOLLYWOOD HILLS DESIGNED BY HANSON, WHO ALSO DESIGNED SETS FOR HOLLYWOOD MOVIES. THE STORYBOOK STYLE ORIGINATED IN HOLLYWOOD DURING THE 1920'S IN CONNECTION WITH THE EMERGING MOVIE INDUSTRY, AND LARGELY VANISHED BY THE LATE 1930'S. THE PROPOSED MONUMENT IS NEXT DOOR TO HANSON'S OWN RESIDENCE, ALREADY DESIGNATED MONUMENT 1031, IN THIS RARE STORYBOOK ENCLAVE.

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE _____ IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

_____ ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

HISTORICAL SIGNIFICANCE

THE _____ WAS BUILT IN _____
NAME OF PROPOSED MONUMENT YEAR BUILT

_____ WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE _____

ALBERT ARNOLD "BUDDY" GILLESPIE WAS DIRECTOR OF SPECIAL EFFECTS AT MGM FROM 1924 TO 1965. BEST KNOWN FOR HIS WORK ON "THE WIZARD OF OZ," HE EVENTUALLY RECEIVED TWELVE ACADEMY AWARD NOMINATIONS AND WON FOUR OSCARS. HE LIVED AT TUXEDO TERRACE DURING HIS FORMATIVE YEARS WORKING IN THE SILENT MOVIES AND EARLY TALKIES AT A TIME WHEN HIS JOB WAS CALLED ART DIRECTION BECAUSE THE TERM "SPECIAL EFFECTS" DID NOT YET EXIST. A MASTER OF ART AND TECHNOLOGY KNOWN AS "THE WIZARD OF MGM," HE INVENTED SOLUTIONS TO MOVIE MAKING PROBLEMS THAT NO ONE HAD EVER SEEN BEFORE FROM THE SILENT ERA CLASSIC "BEN HUR" ALL THE WAY THROUGH TO THE 1950'S SCIENCE FICTION CLASSIC "FORBIDDEN PLANET" AND BEYOND.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT GILLESPIE HOUSE
2. STREET ADDRESS 5863 TUXEDO TERRACE
- CITY HOLLYWOOD ZIP CODE 90068 COUNCIL DISTRICT 4
3. ASSESSOR'S PARCEL NO. 5580-023-034
4. COMPLETE LEGAL DESCRIPTION: TRACT 4366 CANYON VIEW PARK, AS PER MAP IN BOOK 256, PAGES 66-67 OF MAPS IN THE OFFICE OF THE COUNTY RECORDER OF LOS ANGELES COUNTY.
- BLOCK N/A LOT(S) PORTION 13 ARB. NO. 2
5. RANGE OF ADDRESSES ON PROPERTY 5863 TUXEDO TERRACE
6. PRESENT OWNER BILLY J. AND RUTH E. RUSSELL
- STREET ADDRESS 5863 TUXEDO TERRACE E-MAIL ADDRESS AARONSSON@AOL.COM
- CITY HOLLYWOOD STATE CA ZIP CODE 90068 PHONE (310) 709-2416
- OWNERSHIP: PRIVATE PUBLIC
7. PRESENT USE SINGLE FAMILY RESIDENCE ORIGINAL USE SINGLE FAMILY RESIDENCE

DESCRIPTION

8. ARCHITECTURAL STYLE FRENCH NORMANDY
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)

LOCATED IN THE HOLLYWOOD HILLS, THIS 2 STORY SINGLE FAMILY RESIDENCE BUILT IN 1926 EXHIBITS TYPICAL FEATURES OF THE FRENCH NORMANDY STYLE. AS A 1920'S FANTASY OF A FRENCH MEDIEVAL CASTLE IN MINIATURE, IT ALSO HAS QUALITIES OF THE MORE WHIMSICAL STORYBOOK STYLE.

THE 1400 SQUARE FOOT HOUSE HAS AN IRREGULAR PLAN ON A SLOPING LOT WITH A ONE CAR GARAGE NOT LARGE ENOUGH FOR MOST MODERN CARS. THREE LEVELS ARE CONNECTED BY A SPIRAL STAIRCASE LOCATED INSIDE A CENTRAL TURRET WITH A CONICAL ROOF. THE HOUSE HAS SIX PITCHED GABLES, HAND TROWELED STUCCO WALLS, AND WOOD TRIM. THE INTERIOR FEATURES A 1-1/2 STORY GREAT ROOM WITH A ROUND ARCHED CEILING AND A LARGE CONCRETE FIREPLACE. A HIGH STUCCO PRIVACY WALL, WHICH IS NOT ORIGINAL, FRONTS THE HOUSE ON TUXEDO TERRACE.

DESPITE THE PREVIOUS OWNER'S ATTEMPTS AT REMODELING, THE HOUSE IS NOW VERY CLOSE TO THE ARCHITECT'S ORIGINAL DESIGN. AN EXTENSIVE COLLECTION OF PHOTOGRAPHS FROM BUDDY GILLESPIE'S NEPHEW, WILLIAM DODS, HAS MADE IT POSSIBLE FOR THE CURRENT OWNERS TO SUBSTANTIALLY REVERSE ARCHITECTURAL INTEGRITY ISSUES, AND TO CONTINUE TO REVERSE ANY ISSUES THAT MAY REMAIN.

THE HOUSE FEATURES THE ARCHITECT'S ORIGINAL COURTYARD DESIGN COMPLETE WITH LILY POND, EXTENSIVE 1920'S SIMONS BRICK WALKWAYS, AND STONEMASONRY PLANTERS MADE OF LOCAL STONES FROM BRONSON CANYON. THE BRICK COURTYARD EXTENDS BETWEEN THE HOUSE AND THE ARCHITECT'S HOUSE NEXT DOOR. THESE TWO HOUSES WERE DESIGNED TOGETHER TO CREATE, ALONG WITH THREE HANSON HOUSES ACROSS THE STREET, THE FEELING OF A MEDIEVAL VILLAGE IN HOLLYWOOD.

HISTORIC-CULTURAL MONUMENT
APPLICATION

GILLESPIE HOUSE

NAME OF PROPOSED MONUMENT

10. CONSTRUCTION DATE: 1926 FACTUAL: ESTIMATED:
11. ARCHITECT, DESIGNER, OR ENGINEER FREDERICK A. HANSON
12. CONTRACTOR OR OTHER BUILDER ALEXANDER HANSON
13. DATES OF ENCLOSED PHOTOGRAPHS 12/23/2013, 09/02/2014
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL.HERITAGE.COMMISSION@LACTTY.ORG)
14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE
15. ALTERATIONS ARCHITECTURAL INTEGRITY ISSUES HAVE BEEN REVERSED BY THE PRESENT OWNERS. THE PREVIOUS OWNER'S OFFICE HAS BEEN CONVERTED BACK INTO A GARAGE, SKYLIGHTS HAVE BEEN REMOVED, APPLIED DECORATION IN THE TURRET HAS BEEN REMOVED, THE BALCONETTE IN THE LIVING ROOM HAS BEEN REMOVED, THE ROUND DINING ROOM WINDOW HAS BEEN REPLICATED.
16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER NEIGHBOR'S ATTEMPT TO ADD A FENCE IN THE COURTYARD
17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED

WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

THE HOUSE WAS DESIGNED BY ARCHITECT FREDERICK A. HANSON FOR HIS UNCLE, A. D. HANSON, WHO NEVER TOOK POSSESSION OF THE HOUSE. IN 1926, THE HOUSE WAS SOLD TO DOROTHY GILLESPIE, WHO LIVED THERE WITH HER SON BUDDY, DAUGHTER KATHRYN, AND THREE GRANDCHILDREN IN WHAT HAS BEEN DESCRIBED BY BUDDY'S NEPHEW, BILL, AS A "RAUCOUS FAMILY HOUSE." IN THE SAME YEAR, A MODEST ROOM ADDITION WAS BUILT AT REAR OF THE HOUSE FOR BUDDY, WHO WAS SOON TO BE NAMED HEAD OF SPECIAL EFFECTS AT MGM. OSCAR WINNING SOUND ENGINEER CHARLES GRENBACH LIVED IN THE HOUSE FROM 1960-1976. DURING THAT TIME, HE DID MUCH OF HIS MOST IMPORTANT WORK, AND WAS NOMINATED FOR ACADEMY AWARDS FOR "THE GODFATHER" AND "CHINATOWN." LIZA WILLIAMS, A WRITER FOR THE NOTORIOUS "LOS ANGELES FREE PRESS" LIVED THERE IN THE 1970'S. HER BOYFRIEND, THE NOVELIST CHARLES BUKOWSKI, SET ONE OF HIS NOVELS AND A POEM AT THE HOUSE. MORE RECENTLY, FASHION DESIGNER L'WREN SCOTT, FORMER GIRLFRIEND OF MICK JAGGER, LIVED THERE FROM 1998 TO 2009. NOT LONG BEFORE HER DEATH, SHE NAMED ONE OF HER FASHION COLLECTIONS, "THE TUXEDO TERRACE COLLECTION."

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) APPLICATION BY CHARLES FISHER 12/19/2009; INTERVIEW WITH BILL DODS, BUDDY GILLESPIE'S NEPHEW 06/15/2010; INTERVIEW WITH CATHERINE OLSEN, HANSON'S GRANDDAUGHTER 08/15/2014.
20. DATE FORM PREPARED 09/02/2014 PREPARER'S NAME KAREN RUSSELL
ORGANIZATION _____ STREET ADDRESS 5863 TUXEDO TERRACE
CITY HOLLYWOOD STATE CA ZIP CODE 90068 PHONE (310) 709-2415
E-MAIL ADDRESS: KARENLRUSSELL@YAHOO.COM

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE GILLESPIE HOUSE IS A 2-STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

FRENCH NORMANDY , 9. Irregular PLAN RESIDENCE
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A HAND TROWELED STUCCO FINISH AND WOOD TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S CONICAL AND GABLED ROOF IS COMPOSITION SHINGLES WOOD AND GLASS
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

FIXED, CASEMENT, DOUBLE HUNG, AND LEADED GLASS WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A PORCH SET INTO THE SIDE OF THE TURRET WITH A RECESSED
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

HORIZONTAL SLAT TRIANGULAR PEAKED WOODEN DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE A TILED PORCH WITH WROUGHT IRON RAILING, A CENTRAL CONICAL TURRET
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

CONTAINING A SPIRAL STAIRCASE, SIX GABLES INCLUDING A GABLED GARAGE WITH EXPOSED
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

BEAMS INSIDE, GREAT ROOM WITH LARGE FIREPLACE, 1920'S SIMONS BRICK COURTYARD WITH A
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

CONCRETE LILY POND AND STONE PLANTERS MADE OF LOCAL STONES FROM BRONSON CANYON.
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A SMALL ATTACHED SINGLE CAR GARAGE BIG ENOUGH FOR A MODEL T.
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE ORIGINAL KITCHEN CABINETS WITH A "CALIFORNIA COOLER" AND
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

BLACK IRRIDESCENT ART DECO TILES, FIXED LEADED GLASS WINDOWS, ARCHED CEILING IN THE
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

MASTER BEDROOM, PEAKED WINDOW IN THE UPSTAIRS BATHROOM WITH 1920'S FLORENTINE GLASS.

IMPORTANT LANDSCAPING INCLUDES _____
IDENTIFY NOTABLE MATURE TREES AND SHRUBS





FREDERICK A. HANSON
CATHERINE OLSON COLLECTION



HANSON'S BUSINESS CARD
CATHERINE OLSON COLLECTION



1926 A. ARNOLD GILLESPIE AND HIS DOG, JOPPA
BILL DODS COLLECTION





1926 A. ARNOLD GILLESPIE AND HIS DOG, JOPPA
BILL DODS COLLECTION



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THE WIZARD OF MGM



(BEARMANOR MEDIA)

by A. Arnold Gillespie. Edited by Philip J. Riley and Robert A. Welch. Introduction by Spencer Tracy and Katharine Hepburn

For forty years, A. Arnold "Buddy" Gillespie made movie history as the king of visual effects at MGM. From Tarzan swinging on a supposed vine to a tornado ripping through Kansas in *The Wizard of Oz*, he and his team created true movie magic. Perhaps "invented" would be a better word, as they devised solutions to moviemaking problems no one had ever tackled before, beginning in the silent film era and continuing through such milestones as *Mutiny on the Bounty*, *The Good Earth*, *Forbidden Planet*, and both versions of *Ben-Hur*. Back in the 1960s, shortly after his retirement from Metro, Gillespie started working on a book about his career, selecting photos and incorporating carefully-saved work sheets for each job—from dramatizing an earthquake in *San Francisco* to crafting a miniature aircraft carrier for *Thirty Seconds Over Tokyo*.

Here's a brief sample of what he says about the quake and a scene in which a brick wall appeared to bury Clark Gable: "That was a full-sized mechanical dilly. We dreamed up some firsts, I believe, on this one... The film was necessarily scissored just as the wall started to tumble. The 'bricks' were by courtesy of the L.A. Paper Box Co., the 'mortar' was an extremely lightweight

plaster mixture, and the illusion of a gory crushed demise, much too believable for even the 'King' to have scrambled smilingly out from under, resulted in the necessary film clipping.

"The big theater-night-club set, for this picture, in which Miss MacDonald warbled her lovely lyric soprano, occupied all of Stage 12 at M.G.M. There had been some argument about the destructive movement of an earthquake. I supported the 'horizontal' theory while others insisted that it was the vertical, rolling 'ups and downs' which caused the damage. An expert from California Polytechnic College in Pasadena was contacted, and I won. In fact, he commented that our 'schematic' for the big set, actually represented the very kind of an 'earthquake table' upon which, in small scale, Cal Tech experiments were conducted."

On the page facing these words are behind-the-scenes photos revealing a raised set on railroad car wheels with "breakaway balcony, faux ceiling, and 'brick' walls."

Unfortunately, no one was willing to publish Gillespie's manuscript, although friends and colleagues were enthusiastic. He passed away in 1978. Finally, after more than forty years, his grandson, Robert Welch, film book editor Philip J. Riley, and BearManor Media have made this long-awaited project a reality.

I doubt that anyone who's interested in the hows and wherefores of visual effects—or the studio system, for that matter—will be disappointed. The book is told in Gillespie's avuncular voice, and fortunately he is generous about sharing credit with the many skilled specialists who also toiled at MGM. Storyboards, photos showing the components of complicated shots, mattes, miniatures, architectural drawings, breakdowns—even detailed invoices—fill the 375 oversized pages of this paperbound volume.

But, as much as any other ingredient, it is Gillespie's positive outlook and optimism that characterize this combination memoir and manual. It looks back at a golden age made so by creative, thoughtful, hard-working men like Buddy Gillespie.

THE WIZARD OF MGM by A. Arnold Gillespie; Edited by Philip J. Riley and Robert A. Welch. Introduction by Spencer Tracy and Katharine Hepburn (BearManor Media)



RECOMMENDED FOR YOU
Oscars: 10 Potential Dark
Horses, Plus What Hit & What
Didn't At Telluride & Venice

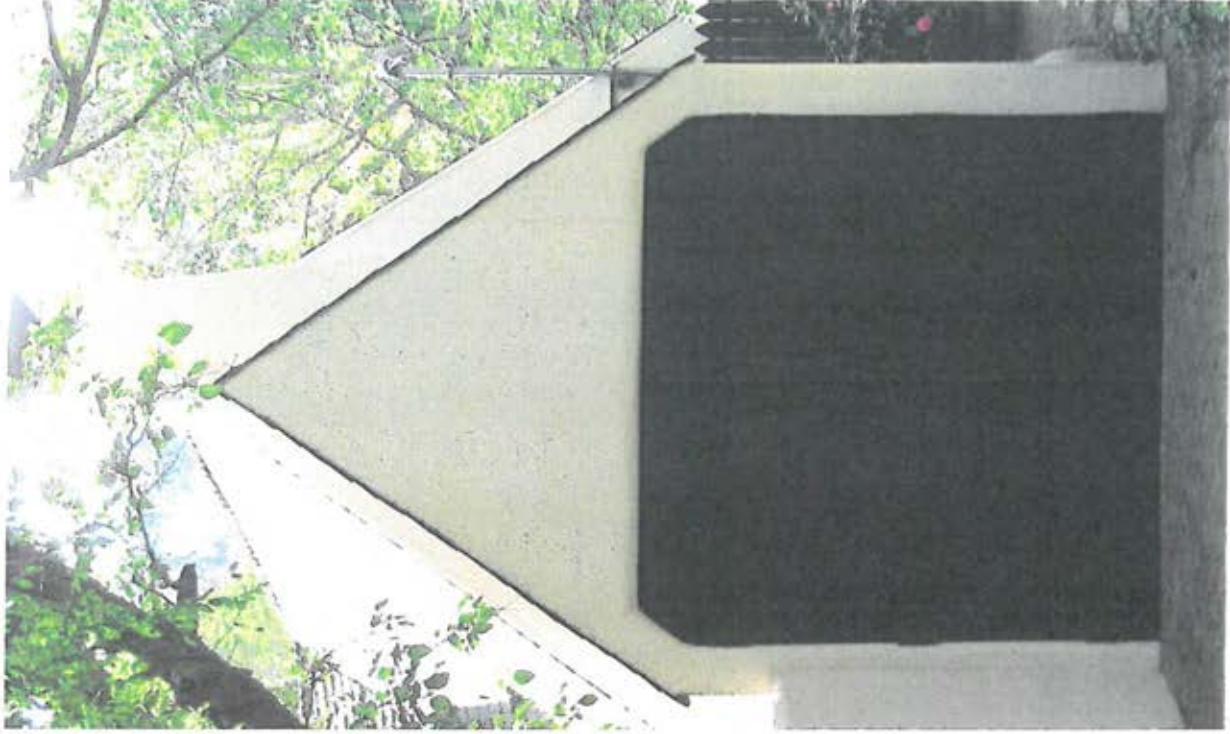
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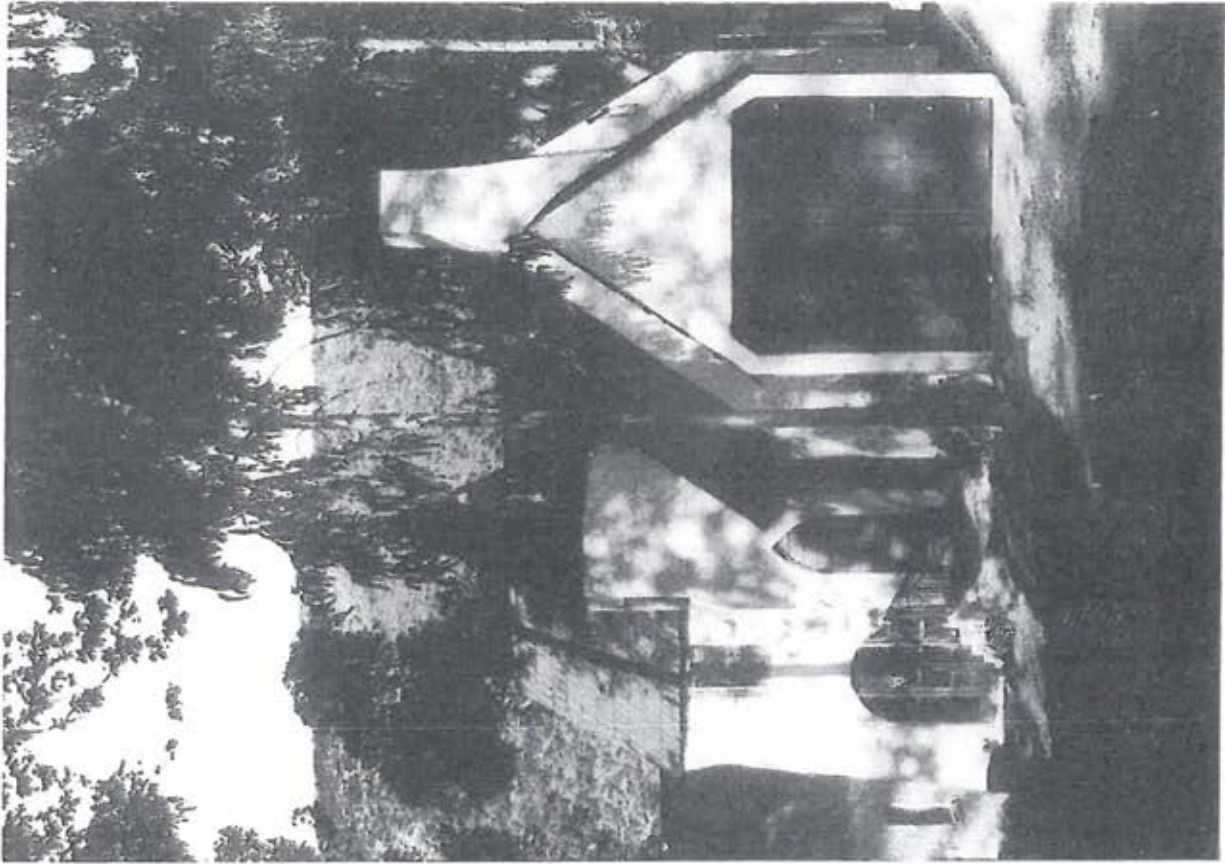
1973 CHARLES BUKOWSKI, LIZA WILLIAMS



09/02/2014



09/02/2014



1926 BILL DODS COLLECTION



09/02/2014



1926 DINING ROOM WINDOW
BILL DODS COLLECTION



1926 DOROTHY GILLESPIE, LEFT, AND HER DAUGHTER, MAY,
SITTING BY THE POND IN THE COURTYARD
BILL DODS COLLECTION

Mother dear
Auntie May
-Tuxedo garden
lim sticks by Pond
grew to a lovely yellow
acacia tree.

REVERSE



1999 L'WREN SCOTT IN THE COURTYARD
BY HARRY MIDDLETON



09/02/2014 THE WALL SHE BUILT FOR MICK

The New York Times <http://nyti.ms/1kGp1dg>



FASHION & STYLE

Memories of a Friend, a Teacher and a Fighter

L'Wren Scott Remembered by Cathy Horyn

By CATHY HORYN MARCH 18, 2014

L'Wren Scott was beguiling to her friends, so I can't imagine what strangers thought of her. There was her height: 6-foot-7 in heels, which made me (5-foot-7) feel like a shrimp.

I remember sitting on a trunk backstage at Madison Square Garden, watching a parade of guests come to greet her boyfriend, Mick Jagger, at the start of the Rolling Stones' Bigger Bang Tour, in 2005. There, after Ahmet Ertegun, were Mary-Kate and Ashley Olsen, then undergrads, and L'Wren beamed and swept down like Glinda the Good Witch to hug the girls.

The gesture conveyed much, but mainly warmth and empathy. Despite her Amazonian height and courtesan-like glamour, L'Wren could rapidly close the distance to another human being. And this was especially true for the most insecure of humans: celebrities. You felt at ease and never overshadowed by her, or indeed her famous boyfriend.

L'Wren was made of softer clay, to use a phrase of the writer Lesley Blanch. The Olsens were then struggling for acceptance, as adults, as would-be designers, and L'Wren, who wasn't big on group opinion, offered her encouragement. And this was while she was quietly starting her own label and facing the inevitable detractors.

I took note of many things she said or did over the years that I knew her. She was a marvelous teacher, in a way; few people, outside of a French couture salon or a Hollywood costume shop, knew as many practical dressmaker tricks as she did, illusions that bolstered your confidence as they revealed (to me) fundamental lessons about dressing.

Even if a woman didn't relate to L'Wren's style (and it was a very specific style, based on her fairly old-fashioned aesthetic), I used to think she would have an empire if she could talk one-on-one with her customers. That's no doubt a reason so many actresses stuck with L'Wren: Nicole Kidman, Ellen Barkin, Sarah Jessica Parker, Julianne Moore, Christina Hendricks. She was so well informed and prepared, and at the same time so funny and offhand about the fuss, that you naturally trusted her.

And she didn't talk about her friends or clients. O.K., a little, but nothing that really mattered. This was something else I learned from L'Wren and admired in an increasingly blabbering world: She didn't share. She had firm boundaries, and they applied equally to her relationships and confidences.

Which is not to say she didn't give great girlfriend advice ("Dr. Scott is on the line," she wrote in a text last fall), but she had enormous self-control (or self-respect?) when it came to her privacy. She once made a reference to a husband in her past, maybe two husbands — I wasn't sure. Anyhow, I knew not to pursue the matter.

Our friendship had its roots in the mid-1990s, when she was working as a fashion coordinator for the Academy Awards and styling for the photographer Herb Ritts in Los Angeles, often for his work in *Vanity Fair*. We became better acquainted around 2000, when our mutual friend Ronnie Newhouse brought us together over lunch. L'Wren was then living between Los Angeles, where she had a home in Hollywood Hills, and London (or Paris), and, I think, already seeing Mick, although their romance wasn't public.

In later years, L'Wren spent more and more time in Europe until she and Mick finally settled into a large house in London and a Paris apartment with room for his children. She started her label in a much smaller Paris flat, on the Rue de Bellechasse, using a bedroom for a studio and holding small dinner parties during the collections in the front hall. I remember evenings with Hedi Slimane and François-Henri Pinault; many others, too.

And in those days, her business really ran on a shoestring, with L'Wren and maybe two other women doing all the work. She had an incredible work ethic; if there was one thing that bound all her friends, wherever they were born, it was that. And there was no job she wasn't willing to do herself, which became a problem as her company got bigger.

Eventually, L'Wren sold her house in Los Angeles. I've been thinking a lot about that charming little house, with its funky walled garden and aura of silent-era Hollywood, in the days since her death. I visited the house only once — for an alfresco Thanksgiving dinner in 2006, with Mick, Charlie Watts, Ronnie and Jo Wood, and our friend the publicist Ina Treciokas, before the band played at Dodger Stadium — but I knew it represented her independence and everything she had built. She was a success in her relationship with Mick, I believe, because she maintained some of that independence, and for his part he truly welcomed her friends into their life and made us feel at home.

But I can't help thinking, now, that a huge part of L'Wren's spirit, what gave her grit and endurance, remained in the West. And without it, maybe she was a little lost, a little less sure of herself.

Like many small designers, she had problems managing her business: cash flow, finding the right managers, getting her goods out of Italian factories on schedule. Two years ago, our friendship was tested when, after hearing her troubles, I told her she should give herself a time limit to resolve matters or get out. Putting her health in jeopardy because of stress was not worth it, I told her.

She didn't like the advice. And true to form, she dug in. She got her house in order and struck a number of deals, including one last year with Banana Republic, that gave her new exposure. In late November, after a week or so with Mick in Natchez, Miss., where he is producing a James Brown biopic, she sent a text from London that said, in part, "mad day fitting AMAZING things!!"

After my partner died in early February, L'Wren was the first to call and send a note. When we finally spoke, two weeks later, I was surprised to hear how rundown and discouraged she sounded. She spoke of production problems, forcing her to cancel her fall show. Again, I urged her to put her health first.

Besides, I told her: "You're entrepreneurial — that's your strength. You'll have new ideas. Just give yourself a break now."

I sent her a text on March 12, checking in. She didn't reply, but that wasn't unusual. I learned since her death that she was planning to close her business, with an announcement this week. Still, as painful as the decision must have been for her, I wouldn't draw any conclusions from it about her state of mind. Nor should any credence be given to reports of a breakup with Mick. It's rubbish.

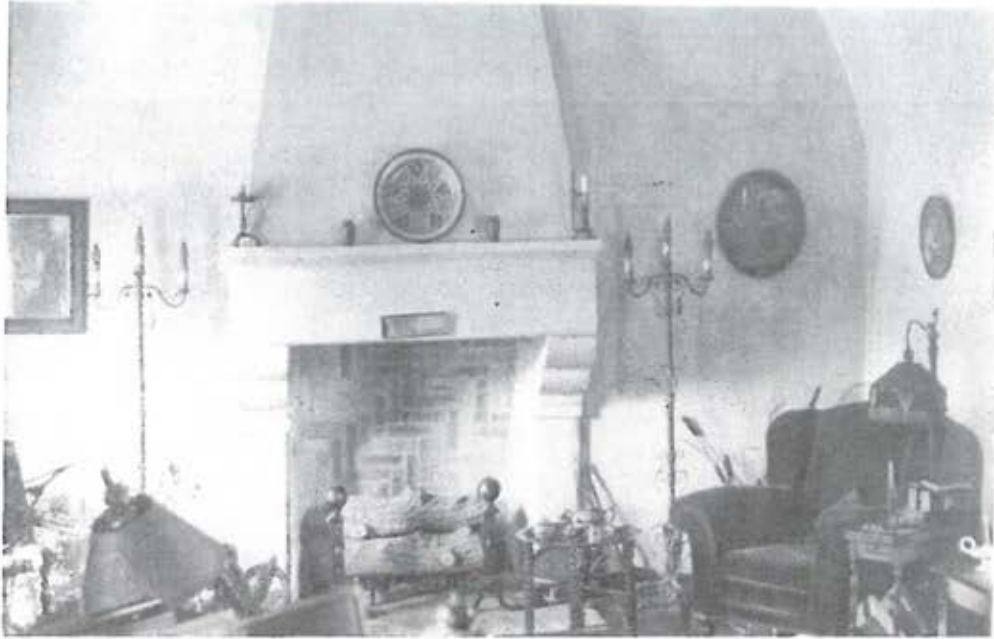
She was with friends on Sunday night, and, yes, they were deeply concerned about her, but, no, they didn't think she would do something so desperate. Not L'Wren.

Her death is inexplicable to me, and it makes me angry, too. Angry because it's the loss of a vital, intelligent woman, and angry because, this once, I don't want her to be a mystery to me.

From 1999 to 2014, Cathy Horyn was the fashion critic for The New York Times.

A version of this article appears in print on March 20, 2014, on page E9 of the New York edition with the headline: Memories of a Friend, a Teacher and a Fighter.

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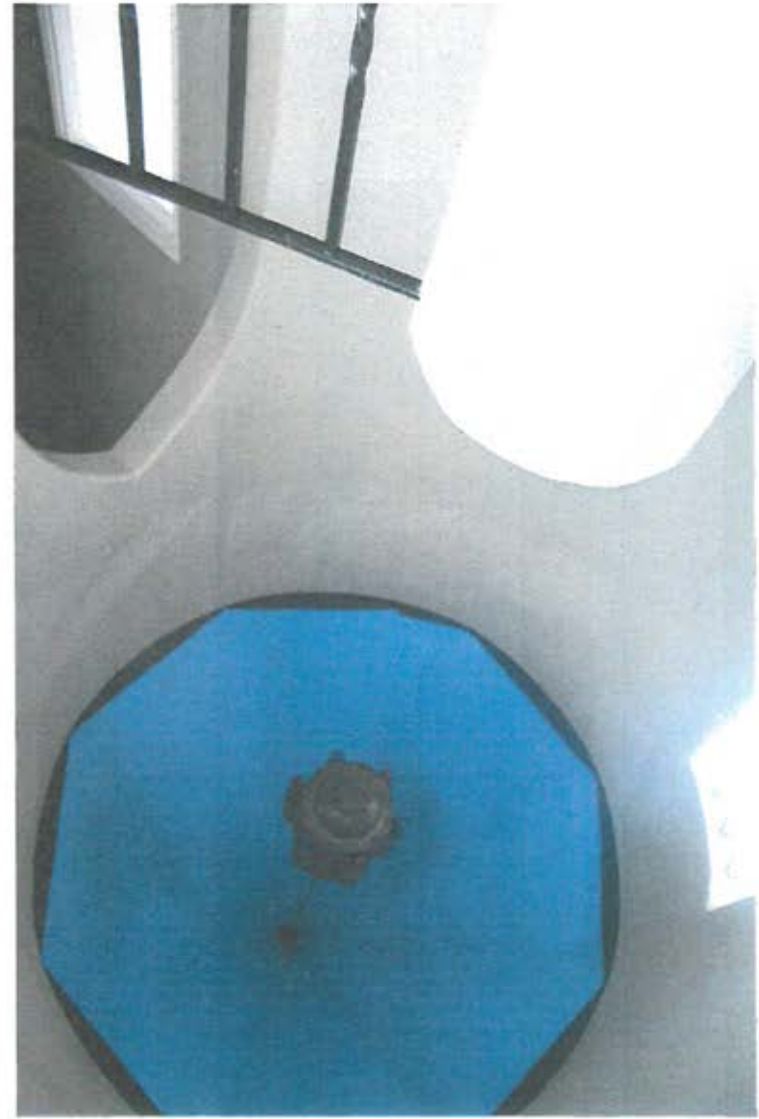
1926 DOROTHY GILLESPIE'S LIVING ROOM
BILL DODS COLLECTION



12/03/2013

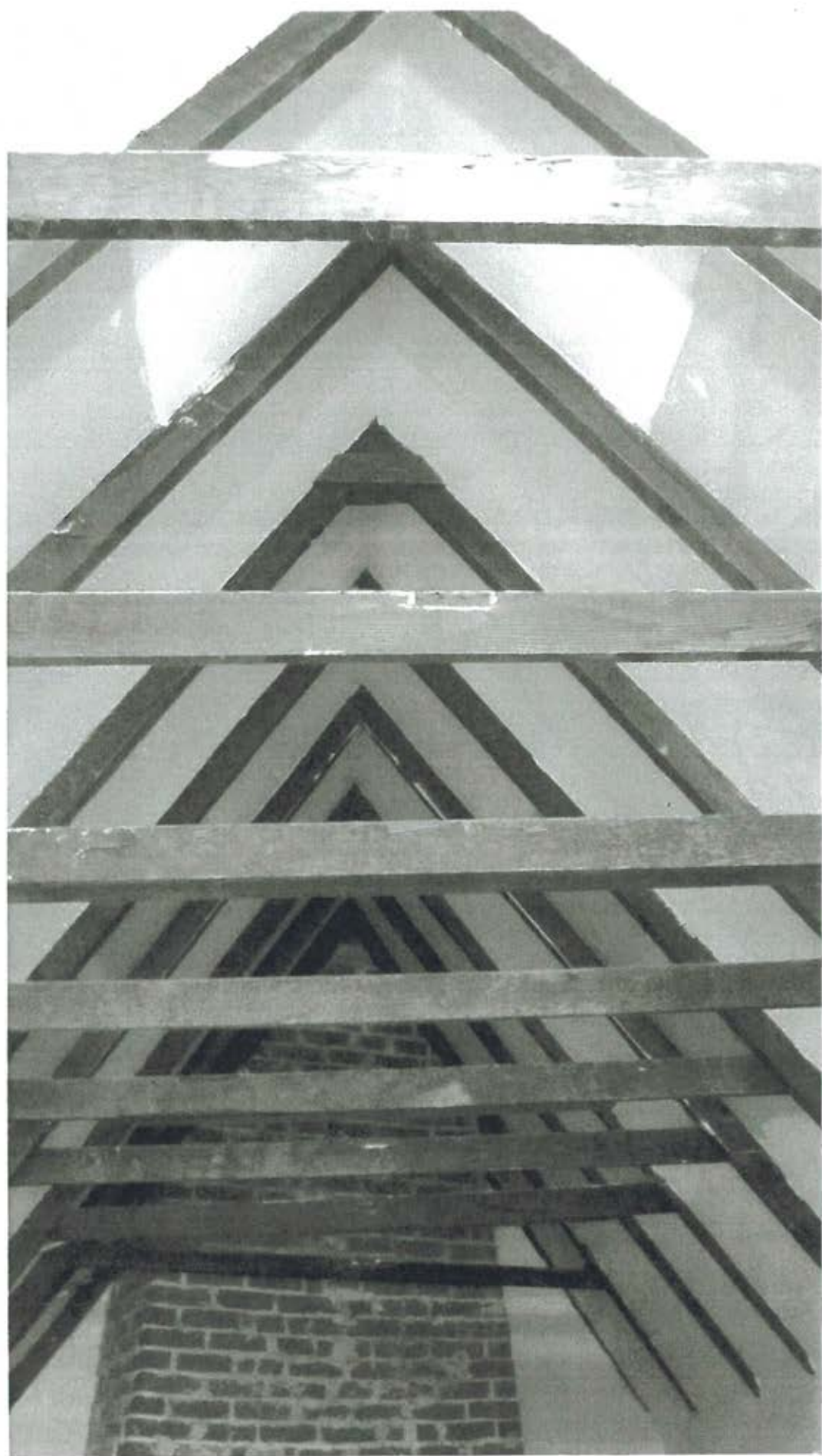


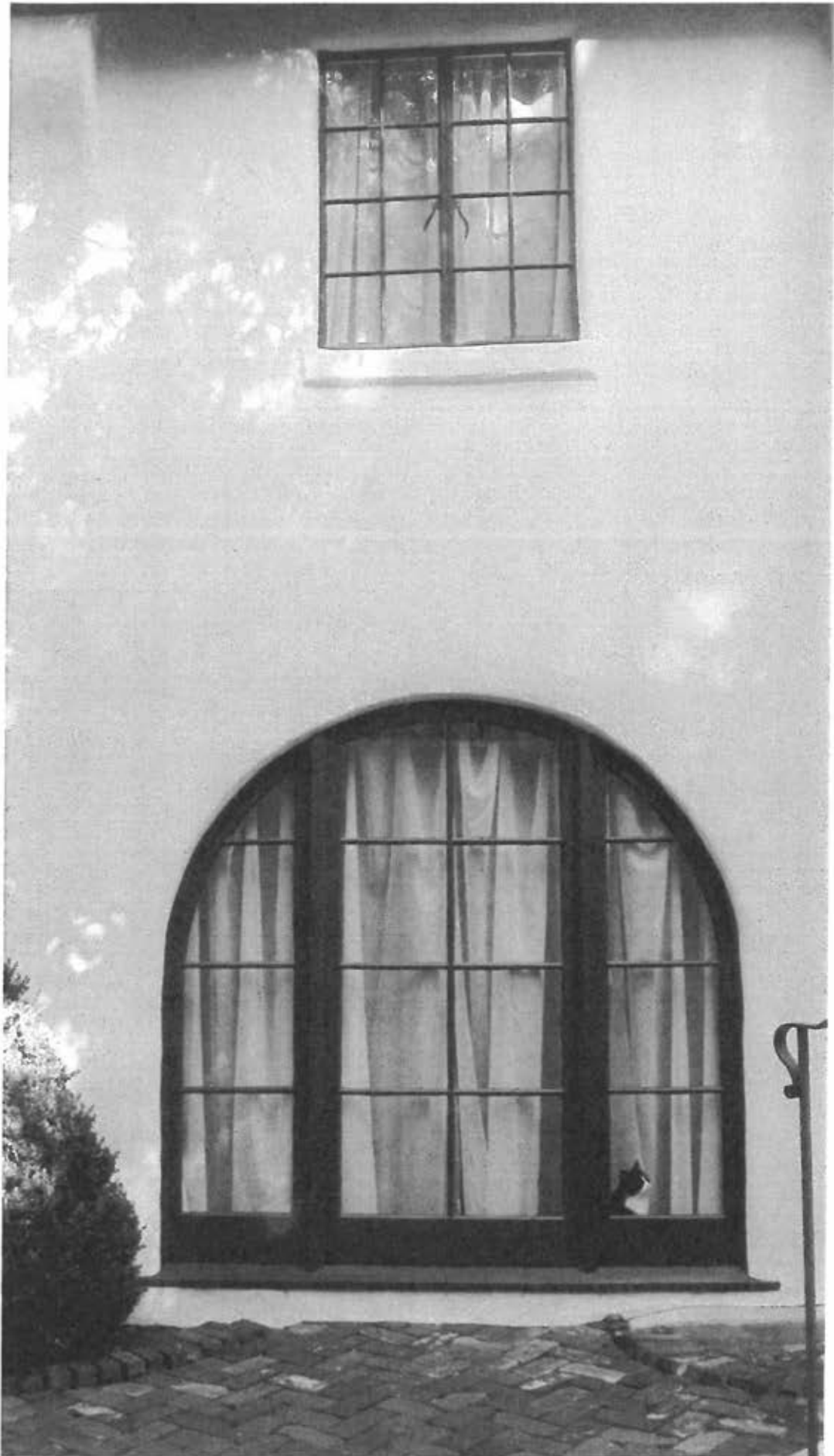
12/23/2013 TURRET WITH APPLIED DECORATION



09/02/2014 DECORATION REMOVED EXPOSING WOODWORK, ORIGINAL COLOR RESTORED







The following pages are the previous application that was denied by the Cultural Heritage Commission on May 6, 2010.

HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT GILLESPIE HOUSE
2. STREET ADDRESS 5863 W. TUXEDO TERRACE
CITY HOLLYWOOD ZIP CODE 90068 COUNCIL DISTRICT 4
ASSESSOR'S PARCEL NO. 5580 023 034
3. COMPLETE LEGAL DESCRIPTION: TRACT TRACT No. 4366, CANYON VIEW PARK, AS PER MAP IN BOOK 259,
PAGES 66 AND 67 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF LOS ANGELES COUNTY, ALSO PORTION
OF NE 1/4 OF SECTION 2, TOWNSHIP 1 SOUTH, RANGE 14 WEST, SAN BERNARDINO BASE AND MERIDIAN.
BLOCK N/A LOT(S) PORTION 13 ARB. NO. 2
RANGE OF ADDRESSES 5861-5865 TUXEDO TERRACE
4. PRESENT OWNER BILLY J. AND RUTH E. RUSSELL
STREET ADDRESS 5863 TUXEDO TERRACE
CITY LOS ANGELES STATE CA ZIP CODE 90068 PHONE (310) 709 2415
OWNER IS: PRIVATE PUBLIC
5. PRESENT USE SINGLE FAMILY RESIDENCE ORIGINAL USE SINGLE FAMILY RESIDENCE

DESCRIPTION

6. ARCHITECTURAL STYLE FRENCH NORMANDY
7. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORKSHEET)
(SEE DESCRIPTION WORKSHEET)

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT GILLESPIE HOUSE

10. CONSTRUCTION DATE: FACTUAL 1925 ESTIMATED _____
11. ARCHITECT, DESIGNER, OR ENGINEER: FREDERICK A. HANSON
12. CONTRACTOR OR OTHER BUILDER: ALEXANDER D. HANSON
13. DATES OF ENCLOSED PHOTOGRAPHS JULY 31, 2009 & DECEMBER 22, 2009
14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE
- ALTERATIONS: THERE HAVE BEEN NO MAJOR ALTERATIONS TO THE STRUCTURE. GARAGE HAS BEEN CONVERTED TO A STUDIO. SOME INTERIOR CHANGES ARE PRESENTLY BEING RESTORED TO ORIGINAL DESIGN. SOME AREAS REMODELED IN 1956 BY RELATIVE OF THE BUILDER. KITCHEN EXPANSION, SEVERAL SMALL REAR ADDITIONS AND OTHER CHANGES WERE PERMITTED IN 2006 BUT ONLY GARAGE CONVERSION WAS COMPLETED. PERMIT EXPIRED BEFORE PLANNED ADDITIONS WERE BUILT AND BEFORE PURCHASE BY PRESENT OWNERS.
15. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
16. IS THE STRUCTURE ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

17. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE, INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH SITE (SEE OPTIONAL SIGNIFICANCE WORKSHEET) THE GILLESPIE HOUSE IS AN EXCELLENT EXAMPLE OF A FRENCH NORMANDY RESIDENCE, COMPLETE WITH TURRET, GREAT HALL AND PEAKED DOORWAYS. DESIGNED BY THE ARCHITECT FREDERICK A. HANSON FOR HIS UNCLE, ANTHONY D. HANSON, NEXT TO A SIMILAR HOUSE THAT HE DESIGNED FOR HIMSELF. ANTHONY HANSEN PASSED AWAY SUDDENLY IN 1928. IN 1926, THE HOUSE WAS SOLD TO DOROTHY GILLESPIE, A WIDOW WITH TWO GROWN CHILDREN. SHE LEFT THE HOUSE TO HER DAUGHTER, KATHRYN IN 1931. HANSEN, WHO REMAINED NEXT DOOR UNTIL HIS DEATH IN 1973, WAS THE PRINCIPAL ARCHITECT FOR FOREST LAWN MORTUARIES FOR MANY YEARS. THE HOUSE WAS ALSO A PART OF THE LIFE OF THE WRITER CHARLES BUKOWSKI, WHOSE OWN HOME AT THE TIME, WAS DESIGNATED "BUKOWSKI COURT" (HCM 912) IN 2008. BUKOWSKI'S GIRLFRIEND, LIZA WILLIAMS LIVED THERE AND BECAME HIS CHARACTER DFFDFF IN HIS NOVEL, "WOMEN".
18. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) LOS ANGELES CITY BUILDING PERMITS PER ATTACHED, LA COUNTY ASSESSORS RECORDS, RECORDED DEEDS, CENSUS RECORDS, LA CITY DIRECTORIES, VARIOUS LOS ANGELES TIMES ARTICLES, BOOKS ON FOREST LAWN HISTORY.
19. DATE FORM PREPARED DECEMBER 19, 2009 PREPARER'S NAME CHARLES J. FISHER
- ORGANIZATION OWNER'S REPRESENTATIVE STREET ADDRESS 140 S. AVENUE 57
- CITY HIGHLAND PARK STATE CA ZIP CODE 90042 PHONE (323) 256-3593
- E-MAIL ADDRESS: ARROYOSECO@HOTMAIL.COM

DESCRIPTION WORK SHEET

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

THE GILLESPIE HOUSE IS A 2 STORY.

FRENCH NORMANDY IRREGULAR PLAN RESIDENCE

WITH A STUCCO FINISH AND WOOD TRIM.

ITS CONICAL AND GABLED ROOF IS COVERED WITH COMPOSITION SHINGLES GLASS AND WOOD

MULTI LIGHTCASEMENT, FIXED PANE AND LEADED GLASS WINDOWS ARE PART OF THE DESIGN.

THE ENTRY FEATURES A OPEN PORCH SET INTO THE SIDE OF THE TURRET WITH E SIMPLE TRIANGULAR PEAK RECESS

WITH A HORIZONTAL SLAT TRIANGULAR PEAKED WOODEN DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS

OF THE STRUCTURE ARE A CENTRAL CONICAL TURRET IS SITUATED OVER THE MAIN ENTRY. THERE ARE SIX

GABLES, WITH MAIN ONES AT THE FRONT AND REAR, TWO SMALLER AT THE REAR, A GABLE DORMER AND ON

THE ATTACHED GARAGE. THE WINDOWS ARE SET WITHIN THE HAND TRAWLED STUCCO SURFACE WITH

STUCCO COVERED SILLS. A FOUR PANELED STAIN GLASS WINDOW DEPICTING MEDIEVAL FACES IS FACING

THE REAR GARDEN, NEAR THE FRONT ENTRY. FRENCH DOORS ENTER THE MAIN LIVING ROOM TO THE RIGHT

OF THE MAIN ENTRY. THE FRONT OF THE PROPERTY HAS A LARGE STUCCO WALL COVERING IT AND THE

NEIGHBORING HANSON HOUSE (THIS IS NOT AN ORIGINAL FEATURE.) THE HOUSE HAS SMALL OR NON-

EXISTENT EAVES, A TILE PORCH AND STONE STEPS IN THE GARDEN. THE SINGLE CAR GARAGE, WHICH IS

SITUATED AT THE EAST END OF THE HOUSE HAS A SERIES OF THREE VERTICAL THREE-LIGHT WINDOWS, WITH

THE CENTER BEING A DOOR. THE NEIGHBORING HOUSE SHOWS THE ORIGINAL DOOR DESIGN, WHICH IS TO

RESTORED WHEN THE PRESENT STUDIO IS CONVERTED BACK TO A GARAGE.

SIGNIFICANT INTERIOR SPACES INCLUDE A TWO STORY LIVING ROOM WITH A TALL ARCHED CEILING,

PEAKED INTERIOR DOORS, A CAST CONCRETE FIREPLACE MANTEL WITH A FLARED TOP AND ISLAMIC ARCH

OVER THE OPENING AND A CAST CENTER ARCH FLANKED BY FLYING GARGOYLES, HARDWOOD FLOORS, A

SPLIT LEVEL FIRST FLOOR, CIRCULAR STAIRCASE TO SECOND FLOOR, AN OPEN TWO-STORY ENTRY WITH A

ORNATE BRASS LIGHT AT THE TOP OF THE TURRET AND AN ARCHED CEILING IN THE MASTER BEDROOM

HISTORIC-CULTURAL MONUMENT APPLICATION

**CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET**

TYPE OR HAND PRINT IN ALL CAPITAL, BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE GILLESPIE HOUSE IS AN IMPORTANT EXAMPLE OF
FRENCH NORMANDY ARCHITECTURE

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

AND/OR

HISTORICAL SIGNIFICANCE

THE GILLESPIE RESIDENCE WAS BUILT IN 1925
FREDERICK A. HANSON AND FRENCH NORMANDY DESIGN WAS IMPORTANT TO THE

20. DEVELOPMENT OF LOS ANGELES BECAUSE FREDERICK HANSON WAS THE PRINCIPAL ARCHITECT AT THE ORIGINAL FOREST LAWN, IN GLENDALE AND DESIGNED MUCH OF THE INFRASTRUCTURE OF THE GLENDALE AND HOLLYWOOD HILLS FACILITIES. A 1930 SOUTHWEST BUILDER AND CONTRACTOR ARTICLE NOTES HIS DESIGN OF THE GREAT MAUSOLEUM IN GLENDALE. IN 1940, THE MEMORIAL PARK'S HEAD, HUBERT EATON, PUT HANSON IN CHARGE OF LOCATING A MASSIVE PAINTING OF JESUS' CRUCIFIXION THAT HAD BEEN PAINTED BY POLISH ARTIST JAN STYKA AND BROUGHT TO THE UNITED STATES IN 1904. TOO LARGE TO DISPLAY AT THE ST. LOUIS WORLD'S FAIR, THE WORK WAS PLACED IN STORAGE AND NEVER RETURNED TO EUROPE AS THE ARTIST HAD TO SELL IT AFTER HIS OTHER WORKS AT THE FAIR WERE DESTROYED BY FIRE. AFTER TRACING THE WORK THROUGH VARIOUS OWNERS, ALL OF WHOM MERELY STORED IT, HANSON FINALLY LOCATED IT STORED BACKSTAGE AT THE CHICAGO OPERA HOUSE. THE PAINTING WAS BROUGHT TO LOS ANGELES AND HANSON DESIGNED THE HALL THAT NOW DISPLAYS IT IN GLENDALE. IN 1925, HANSON DESIGNED THE TWO FRENCH NORMANDY STYLE "STORYBOOK" HOUSES AT 5823 AND 5827 TUXEDO TERRACE IN A SUBDIVISION KNOWN AS CANYON VIEW ESTATES, WHICH WAS SUBDIVIDED AS TRACT NO. 4366 IN 1921. THESE HOMES WERE FOR HIMSELF AT WHAT IS NOW 5867 TUXEDO TERRACE AND FOR HIS UNCLE, ANTHONY HANSON, AT WHAT IS NOW 5863 TUXEDO TERRACE. THE DESIGN IS FRENCH NORMANDY, BUT THE HOUSE HAS THE QUALITY OF THE STORY-BOOK HOUSING THAT BEGAN TO EMERGE IN SOUTHERN CALIFORNIA DURING THE

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

1920s. This concept was heavily influenced by the movies that were being produced in Hollywood at the time. While Story-Book in concept, the house is more of one architectural style (French Normandy) than many of the more eclectic Story-Book houses. Not much is known about the Gillespie's, who owned the house from 1926 until 1938. The 1930 Census lists Dorothy Gillespie as a widow with two grown children living with her. The following year, her daughter, Kathryn was listed as the owner. Later owners of note include Kenneth Honnold, who next owned the house and served as President and later Board Secretary of the Hollywood Junior Chamber of Commerce. Charles W. Grenzbach, a sound producer in a number of motion pictures. Around 1970 the house was lived in by Liza Williams, who was a writer and had worked for several record companies. She either rented from or lived with Charles Grenzbach's widow, Mabel. Around this time, she became the girlfriend of writer Charles Bukowski, who immortalized her and the house as the character "DeeDee" in his novel, "Women", published in 1978, and his poem, "The Lady in the Castle" in his book, "You Get so Alone at Times that it Just Makes Sense" (See Attached Stanza). The house was later owned by Alexander Dobos, a real estate agent who now runs a major promotion of the Big Island of Hawaii. More recently is L'Wren Scott, who is a fashion designer and girl friend of Mick Jagger of the Rolling Stones. Scott, who bought the house, which Jagger called "The Barbie House", from Dobos in 1994, lived in it until 2009. She pulled a permit in 2006 to make a number of changes, including several rear additions. However, only a small amount of the work was done and the permit was declared expired by Building and Safety in February 2009. The result is that the house remains much as it did when first built. Recent removal of overgrown plantings has revealed a brick courtyard that extends between the Gillespie House and the neighboring Hanson House. It is obvious that the architect's intent was for the two houses to work together as a complete whole. Hanson's contributions to the built environment are, for the most part, limited to the Forest Lawn structures that so elegantly grace the various Memorial Parks. Hanson did not do much work outside of Forest Lawn, but the house at 5863 Tuxedo Terrace is a rare example of his ability to create a domestic structure with the same design skills that he was to use in his great monuments for Forest Lawn.

LEGAL DESCRIPTION

EXHIBIT A

THE LAND REFERRED TO HEREIN BELOW IS SITUATED IN THE LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AND IS DESCRIBED AS FOLLOWS:

Parcel 1:

Lot 13 of Tract No. 4366, in the City of Los Angeles, in the County of Los Angeles, State of California, as per map recorded in Book 49, Pages 66 and 67 of maps, in the Office of the County Recorder of said County.

Except that portion described as follows:

Beginning at the most Easterly corner of said Lot 13; thence North $84^{\circ} 05' 50''$ West along the Northerly line of said Lot 13, 34.46 feet; thence Southwesterly along a curve concave to the Northwest having a radius of 30 feet, a distance of 15.22 feet, measured along the arc of said curve; thence South $38^{\circ} 46' 20''$ West tangent to said last mentioned curve at its point of ending, 12.92 feet to a point in the Southeasterly line of said Lot 13; thence Northeasterly along said Southeasterly line, same being a curve concave to the Southeast, tangent to its point of beginning to a line bearing North $38^{\circ} 46' 20''$ East and having a radius of 55 feet, a distance of 54.84 feet, measured along the arc of said curve to the point of beginning.

Parcel 2:

All that portion of the Northeast quarter of Section 2, Township 1 South, Range 14 West, San Bernardino Meridian, described as follows:

Beginning at the Northwest corner of Lot 13 of Tract 4366, in the City of Los Angeles, as per map recorded in Book 49 Pages 66 and 67 of maps, in the Office of the County Recorder of said County; thence North a distance of 2 feet to a point; thence South $84^{\circ} 05' 50''$ East and parallel to the Northerly line of said Lot 13, a distance of 97.82 feet to a point; thence Southerly and Easterly along a curve concave to the Northwest tangent at the point of beginning to a line bearing South $5^{\circ} 54' 10''$ West having a radius of 30 feet, a distance of 1.99 feet, more or less, measured along the arc of said curve to a point in the Northerly line of said Lot 13, where a tangent to said curve bears South $9^{\circ} 42' 10''$ West, thence North $84^{\circ} 05' 50''$ West along the said Northerly line, thence North $84^{\circ} 05' 50''$ West along the said Northerly line, a distance of 97.54 feet, more or less, to the point of beginning.

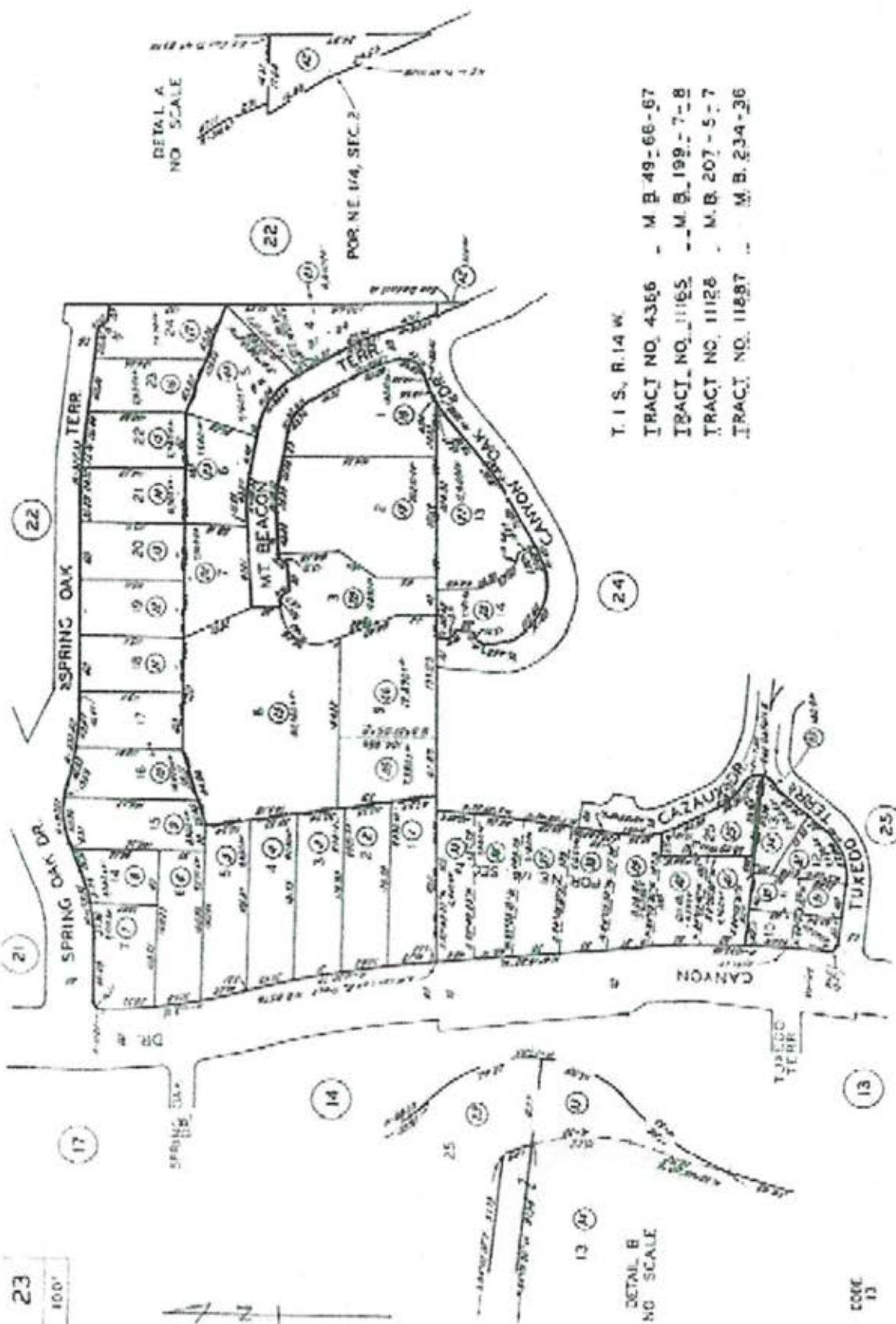
Assessor's Parcel No: 5580-023-034

INITIAL
HERE



5580 23

SCALE 1" = 100'



DETAIL A
NO SCALE

FOR NE 1/4, SEC. 2

T. 1 S., R. 14 W.
 TRACT NO. 4356 - M. B. 49-66-67
 TRACT NO. 11165 - M. B. 199-7-8
 TRACT NO. 11126 - M. B. 207-5-7
 TRACT NO. 11887 - M. B. 234-36

DETAIL B
NO SCALE

CODE
13

FOR MAPS, SEE
SERIALS 23 & 24

ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.



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WEEKENDWIRE

More Photos of Julius Shulman's Soriano House



PRESERVATION

South LA's Mid-Century Bethlehem Baptist Protected



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EATER LA

9 new posts

RACKED LA

1 new post

CURBED NY

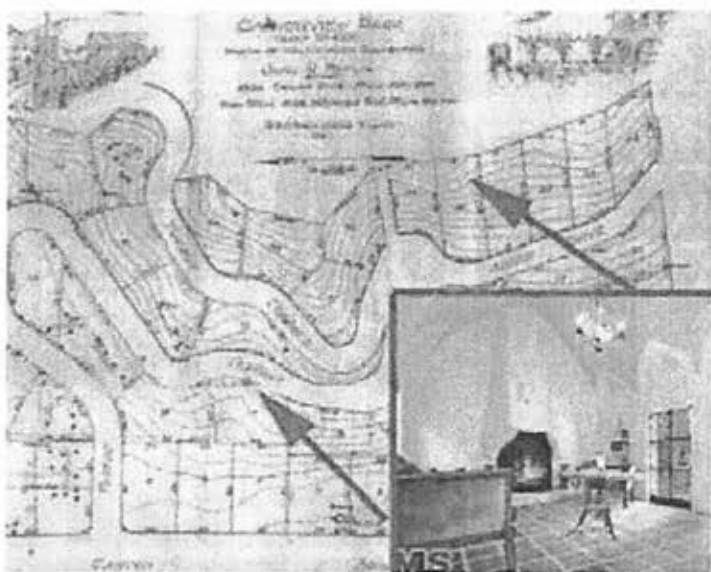
2 new posts

MARKETPLACE

132 new listings

Hollywood Hills Story-Book Home Headed to Court

Thursday, March 19, 2009, by Dakota



A reader points out that the 1927 cottage on Tuxedo Terrace designed for miniature Shetland ponies is headed to probate court on March 25th. But more interesting than the probate sale is the history behind the house. The builder of the home is a man named Fred A. Hanson, who not only built many structures at Forest Lawn, but is known for the story-book houses that he designed in the tract below the Oaks and above the Hollywood Oaks in the 1920s. Describing the building process, real estate agent Holly Purcell explains, "You would go to the sales office and pick out your home." Above is one of the original sales maps. This home here belonged to Hanson and his wife (his wife recently passed away). The two-bedroom, one bath (1,016 sf) will head to court priced at \$588,500.

- PriceChopper: Hollywood Hills English Cottage Dropping [Curbed LA]
- ListingsWire: Los Feliz English Cottage, East of Lincoln, Steam Sale [Curbed LA]

COMMENTS (7 EXTANT)



Who leaves a country packed with ponies to come to a non-pony country?



I need to study up on the probate process. My other half's (who I used as the voice of Cake or Death) mother is close to death and won't even think of a will

Hollywood / West Hollywood

Pricechopper

Comment now

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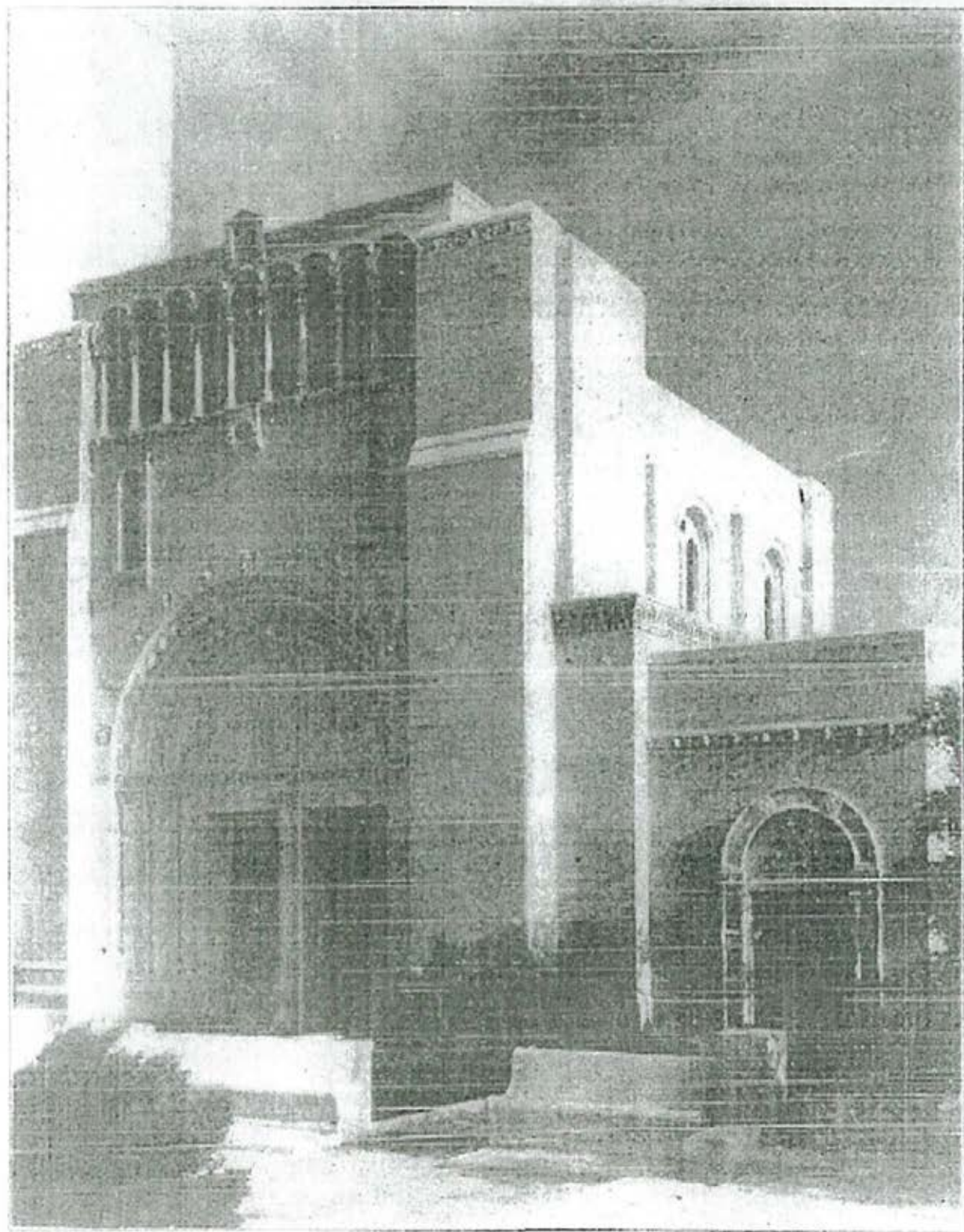
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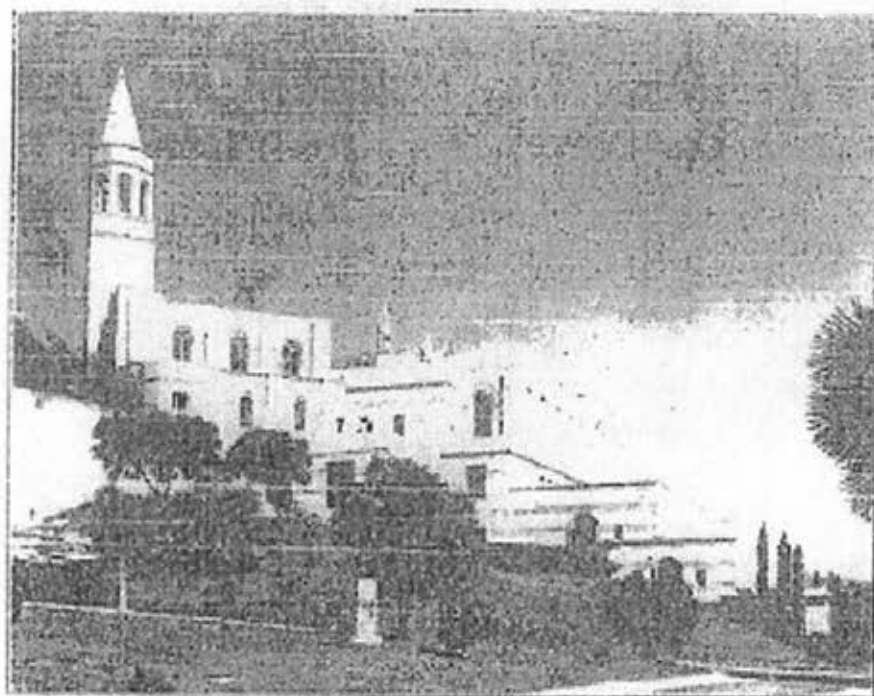
- Arts/Design Valley, Palmdale, Lancaster
- Arlington Heights
- Ashland Village
- Baldwin Hills
- Del-Air
- Emery Hill/Emery/Cross
- Beverly Park
- Drenwood
- Northwest/Olinda

Romanesque Effective in Architectural Treatment of Beautiful Hillside Mausoleum



Detail of entrance to the Memorial Court of Honor, Forest Lawn Memorial Park Mausoleum, the last work of a notable architect, recently completed. Plans were prepared by Frederick A. Hanson, supervisor of the architectural department of Forest Lawn Memorial Park; David C. Allison, Los Angeles, consulting architect.

—Photo by M. J. ...



Mausoleum in Forest Lawn Memorial Park, Glendale, recently completed represents ten years effort and \$4,500,000 expenditure. The main tower is 122 ft. high above its base and 12 ft. above the lowest terrace.

Finest Mausoleum in the Country Is Completed at Cost of \$4,500,000

Structure Built in Five Units over 10-Year Period
Design Romanesque Executed in Monolithic Concrete

By DON L. HOLMES

Six miles from the central business district of Los Angeles in Glendale, in the center of the beautiful 200 acre Forest Lawn Memorial Park, rises the recently completed Forest Lawn Mausoleum, the finest structure of its kind in America. It is a terraced type building comprising five units, the last of which is Memorial Terrace. The main feature of this unit is the Memorial Court of Honor which contains the world famous reproduction in stained glass of Leonardo Da Vinci's "The Last Supper." The dedication of this masterpiece recently by Governor James A. Rolph of California marked the completion of a ten year achievement on the part of the Forest Lawn Memorial Park Association to not only build the finest mausoleum of a most permanent character but also to gather one of the largest collections of old world art.

The mausoleum is Italian Romanesque executed in monolithic concrete with concrete exterior, this material being selected for its stability and permanency. One of the stipulations held throughout the construction of the project has been that not one perishable element or structural material be used. In overall dimensions, the mausoleum is 430 feet long, 240 feet wide and the main tower rises 122 feet from its base or 116 feet above the lowest terrace.

The Memorial Court of Honor is 85 feet long and 59 feet high. The ceiling is a concrete vault. The largest welded steel trusses on record were used in Memorial Terrace.

It is built upon a series of massive founda-

tions which extend to bed rock, each terraced unit depending upon its own foundation. The Memorial Court of Honor has a clear height of 59 feet with a span so wide that the welded trusses which support the roof were, up to the time of their erection, the largest in existence.

Exceptional care attended the building of forms and the placing of well made concrete for the exterior and interior finish. A clear lumber with the unplanned side of six-inch boards against the concrete compressed the forms. The resultant surface texture is unapportionally pleasing and not in the least disguised by the warm tone iron-protecting coat applied after the concrete was completely cured. Horizontal architectural lines made by inserting bands of rebar in the forms served to guide, guarantee life of concrete and eliminate any possibility of joint lines showing on the surface. On the lower, however, these lifts were made inconspicuous by careful spacing and control of the concrete mixture.

Much of the decoration in doorway, windows and on the tower was cast in the form the walls were placed by the use of wood moulds set in the wall forms. The interior of the Memorial Court of Honor is also executed chiefly in exposed concrete with appropriate decoration applied directly on the board finished surface of the walls and piers. This use of concrete further stresses the dignity and permanency of the mausoleum. The crypts throughout are of roman-

esque concrete faced with marble on top the floor of the various units. It is a noteworthy fact that there are eighty different kinds of marble employed, most of which are imported and which represent an enormous and duplicated in any like structure.

In keeping with the purpose of the Forest Lawn mausoleum is the collection of artistic masterpieces which are displayed. This collection includes in addition to the reproduction of Leonardo Da Vinci's "The Last Supper," which is 20 feet wide and 12 feet high, the exact size of the original painting in Milan, Italy; also replicas of masterpieces of old world art, such as Michelangelo's "Moses," "La Maja," "Doctor Tossini," "Madonna of Bruges," the "Medici Madonna," and other notable works in Carrara marble. These were reproduced in Italy under the direct supervision of the Italian Ministry of Art.

Forest Lawn Memorial Park is under the direction of Hubert Eaton, chairman of the board. Plans for the mausoleum were prepared by Frederick A. Hanson, supervisor of the architects, department of Forest Lawn Memorial Park; David C. Allison, consulting architect; H. J. Wallace is chief engineer and Clyde A. MacLaren is superintendent of construction.

The cost of the complete structure was \$4,500,000.

Noted San Francisco Architect Dies of Heart Disease

John Galen Howard, noted architect of Berkeley, Calif., died of heart disease in a Turkish bath house in San Francisco July 18. He was found lying in a hallway where he had apparently fallen while endeavoring to summon aid and was taken to a hospital where he was pronounced dead.

Dr. Howard had been associated with the school of architecture at the University of California for 25 years. He had an important part in developing the architectural layout of the University and designed many of the larger buildings including the campanile on the campus, the Hearst Greek theatre, the California Memorial stadium, the Mining building, California hall, Dech hall, Wheeler hall, Gilman hall, Elgord hall and Stephens union.

Born at Chomford, Mass., in 1864, Dr. Howard studied at the Massachusetts Institute of Technology and the Ecole de Beaux-Arts in Paris, winning medals for his work in mathematics, archeology and design.

He first established his architectural practice in New York, designing a number of public buildings in the New York city parks. He also designed high schools, theaters and public libraries in various eastern cities.

The design for the electric tower at the Pan-American exposition at Buffalo in 1901 won Dr. Howard a gold medal, and he later was a member of the board of architects which planned the construction of the Alaska-Yukon-Pacific exposition at Seattle in 1909 and the Panama-Pacific International exposition in San Francisco in 1915.

After the San Francisco earthquake and fire of 1906, Dr. Howard was a member of the advisory reconstruction committee.

During the World War Dr. Howard served as a captain with the American Red Cross in France in 1918 and 1919. In 1927 he was the American delegate to the Pan-American congress of architects in Buenos Aires.

He was a leader of the firm of John Galen Howard and associates since 1923.

Besides his widow, Mrs. Mary R. Howard, he is survived by five children, Robert, 24 of San Francisco; Langley, 23, of Monterey; Jennette, of San Francisco; and Charles, 31, and Henry, 28, both of New York.

The Gardens of Memory

During Eaton's trips to England, he was enchanted by the "Gardens of Remembrance" created specifically for cremation burials. Eaton directed his own architecture and engineering department in 1938 to draw up plans for a similar section of "secluded plots separated by plantings" at Forest Lawn. Enclosed in high walls and enhanced by blossoming shrubs and small sculptures, these interment areas were protected by bronze entrance doors that are always locked. Each lot owner is given a "golden key of memory" to protect privacy and solitude. Forest Lawn's first Garden of Memory opened in 1941.

Forest Lawn Celebrates Twenty-Fifth Anniversary of The Builder's Creed

To go from barren, dusty acreage in 1906 to 290 lush green acres containing a park-like cemetery, a crematory, mortuary, flower shop, mausoleum, columbaria, and three non-sectarian churches, all enhanced by major artworks, in twenty-five years was an extraordinary achievement. To commemorate the transformative years since *The Builder's Creed* was written in 1917, the Forest Lawn staff compiled a beautiful bound scrapbook containing photos of all the employees and presented it to Eaton on January 1, 1942.

Local, regional, and national media took notice of Forest Lawn's transformation as well. Several long features and photos ran in *Time* magazine on August 24, 1942, titled "The Gayest Graveyard." Other significant articles during the decade included an eleven-page spread with thirty-six photos in *Life* magazine on January 3, 1944, which for the first and only time included pictures of the final resting places of many movie stars, including Jean Harlow, Carole Lombard Gable, and Lon Chaney. The *Life* article detailed all the aspects of "everything in one place" and noted that "Forest Lawn's employees are expected to be tactful, reverent and, above all, cheerful. To foster the 'Forest Lawn spirit,' they attend monthly get-togethers where they sing and discuss business problems. They get bonuses for suggesting improvements such as more drinking fountains for visitors. Of the 612 employees, 150 are women—hostesses, morticians,

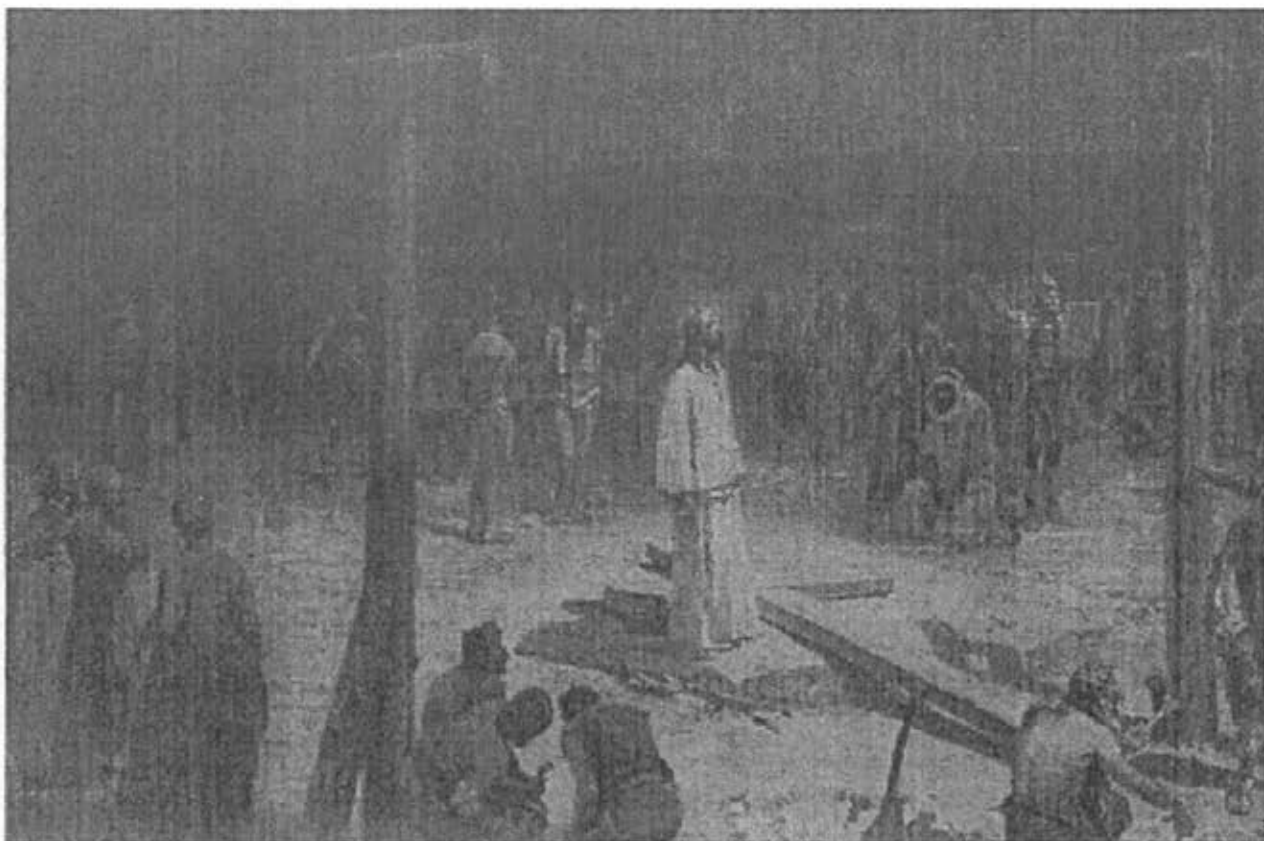
saleswomen." The next article in that edition of *Time* reflects the wartime mood, with features and photos about submariners and the women who loved them.

The Crucifixion by Jan Styka

Another of Eaton's lifelong passions was to capture in great art the three most significant events in the life of Jesus Christ—the Last Supper, the Crucifixion, and the Resurrection, what came to be known as "The Sacred Trilogy." Obtaining *The Crucifixion* involved substantially more suspense and intrigue than *The Last Supper Window*. On tours of galleries and museums in Europe and the American continents, Eaton searched for a painting of the Crucifixion that featured a strong Christ, readily accepting the challenge of death, but sure of his ultimate victory over it. Eaton knew one thing for sure—a depiction of Christ hanging sorrowfully on the cross, as he had seen countless times in many art forms, was not what he wanted.

From a friend of the Italian minister of fine art, Eaton had heard of a massive, magnificent picture of the Crucifixion, painted by a Polish artist named Jan Styka. It had been displayed in Warsaw at the turn of the century and was hailed as a religious event as well as an artistic masterpiece. But Eaton was unable to locate the painting. Experts in Europe felt it had to be in some gallery or museum on the continent, yet no one could find it. Though he had never seen it, Eaton set out to locate and purchase it. Assisted by colleagues Fred Hanson, Forest Lawn's chief architect, and Harold Morrison, general counsel, and various investigative firms, Eaton discovered that Jan Styka had brought *The Crucifixion* to the United States in 1904, where he was to display it, along with several of his other paintings, at the Louisiana Purchase Exposition in St. Louis.

Unfortunately, no provision had been made for a space at the Exposition to house such a colossal canvas—195 feet long and 45 feet high—so it remained rolled up. Ironically, Styka's paintings that were displayed were destroyed in a fire on the last night of the exposition. On his journey back home to Poland, Styka was penniless, and when he reached New York Harbor, he was unable to pay the freight and duty on his painting. He was forced to



The second part of Eaton's "Sacred Trilogy"—The Crucifixion by Polish artist Jan Styka.

return to Europe without it. Styka died in 1925 without ever seeing his painting again.

Over the next forty years, the painting drifted from one warehouse to another, uncared for and gathering dust. Clues to its whereabouts came in old customs declarations, freight invoices, letters, and trucking receipts. Finally, in 1943, Fred Hanson was dispatched to the Chicago Civic Opera Company. Wrapped around a telephone pole, behind discarded scenery, hidden behind the walls of the opera's vast warehouse, was *The Crucifixion*. Hanson wired Eaton in Los Angeles, saying simply, "It's here." After much legal wrangling, and still without having laid eyes on it himself, Eaton brought the painting to Los Angeles by train. Upon its arrival, he found that the only building large enough even to attempt to hang it in was the Shrine Auditorium in downtown Los Angeles. Eaton rented the auditorium for a day, so that he and the Council of Regents, Forest Lawn's advisors, could examine the painting. When it was ready, Eaton first went in alone.

Though in need of cleaning, and viewed under makeshift lighting, *The Crucifixion* was more magnificent than all the glowing pronouncements about it. The scene depicted Jesus Christ clothed in a seamless white garment, standing next to the cross on which he would soon lose His earthly life. Looking upward, He was at peace, strong and confident in His ultimate victory over death. His presence in the center of the enormous painting dominated everything and everyone around Him. This was the image of the Crucifixion Eaton had long sought.

The Council of Regents carefully examined the painting, not only to determine its physical condition, but also to assure themselves beyond any doubt that its spiritual message was worthy of perpetuation. They had agreed among themselves that any portrayal of the Crucifixion must re-create that ancient tragedy in the hearts of its viewers and carry the message of freedom found only in the true concept of Christianity. They found all the qualities for which they searched. There, in the figure of



Frederick Hanson in a convertible around 1940.



Frederick Hanson in Venice, Italy, 1950s



Frederick Hanson in front of his home at 5867 Tuxedo Terrace

Humason Resigns National Junior Chamber Post

Sherman C. Humason, 34 years of age, executive secretary of the United States Junior Chamber of Commerce, has resigned, effective January 1, to accept the secretary-managership of the Hollywood Junior Chamber, according to Norris J. Nelson, president of the Hollywood group.

A charter member of the St. Paul Junior Chamber, Humason served in numerous capacities there.

Humason succeeds Kenneth Honnold, who resigned when the rapid growth and enlarged program of the Hollywood Junior Chamber called for a full-time secretary-manager. Honnold remains as secretary of the board of directors.



The Lady in the Castle
By Charles Bukowski

(excerpt)
she lived in this house
that looked like a
castle
and when you got inside
the ceilings were so very
high
and I was poor
and it all rather
fascinated
me....



Photos of Charles Bukowski and Liza Williams at Gillespie House, c1970

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MERLE GINSBERG

The Rise and Rise of L'Wren Scott

by Merle Ginsberg



Plus: [Check out Fashion Beast, for more news on the latest runway shows, hot designers, and emerging trends.](#)

In a rare interview, Mick Jagger's leading lady L'Wren Scott talks about how she went from towering fashion model to top celebrity stylist to one of Hollywood's favorite designers. By Merle Ginsberg.



Eric Charbonneau, VF / Getty Images

For a gangly 6'4" Mormon girl growing up in Utah, finding an appropriate outfit is no easy task. But L'Wren Scott has always had a flair for fashion. The adopted child of a Mormon family, the former Luann Bembrough spent most of her teenage years poring over fashion magazines and dreaming of a career in Paris. In 1985, just after she turned 18, the frustrated future fashionista changed her name to something not quite so...regional, and set off for Paris. Since then, she's enjoyed relatively brief, but illustrious, careers as a model, a celebrity stylist, and costume designer. Never afraid of reinvention, in 2006, Scott decided to start her eponymous fashion label, and is quickly becoming one of the most celebrated fashion designers in the country. Yes, even in this economy.

Mick loves what I wear, and always has something to say about it! Look at the way *he* dresses! I don't think there's a more fashion-conscious man in the world.

Soon after her arrival in the City of Light, the longest-legged lady that designers had ever seen quickly landed a succession of high-profile modeling gigs—for the likes of Chanel and Thierry Mugler, as well as a notorious lingerie campaign with famed photographer Jean-Paul Goude—and became a familiar member of Paris' demimonde. And she dressed the part—culling a glam wardrobe from vintage and thrift-store finds, she proved she had a flair for dressing her very vertical frame.

In 1994, tiring of Paris, Scott reinvented herself again, moving to Los Angeles to head up PR for Prada. A few years later, she morphed into the favored stylist of Herb Ritts, who contributed hundreds of celebrity photos to magazines such as *Vogue*, *New York* and *Vanity Fair*.

In an era when celebrity stylists have become stars in their own right, Scott wound up becoming the favored fashion mentor to some of the most stylish starlets of the '90s and early 2000's, including Nicole Kidman, Sarah Jessica Parker, Ellen Barkin (she designed her tight sexy sheaths for *Ocean's 13*), and Julianne Moore. Along the way, she was hired to costume-design a few films—*Marcy* (with Kim Basinger) and *Diabolique* (with Sharon Stone)—and worked on photo shoots with designers such as Karl Lagerfeld. Clearly, she also had a gift for meeting the right people — at the right time.

Case in point: Mick Jagger. In 2001, the two of them met on a photo shoot, and the rest is tall gorgeous woman/short famous guy history: The pair has been together ever since, with Mick even thanking Scott "for not wearing heels" at the 2005 Golden Globes, when he won for the song "Old Habits Die Hard" from *Alfie*. In 2007, Jagger left hotel life and bought a \$10 million house for himself and Scott in London, and she promptly threw herself into decorating. She's accompanied him everywhere over the last eight years, even creating his wardrobe for the Martin

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R.I.P. Tweets About Brittany Murphy

Top 25 Stories of the Year

POLITICS DAILY



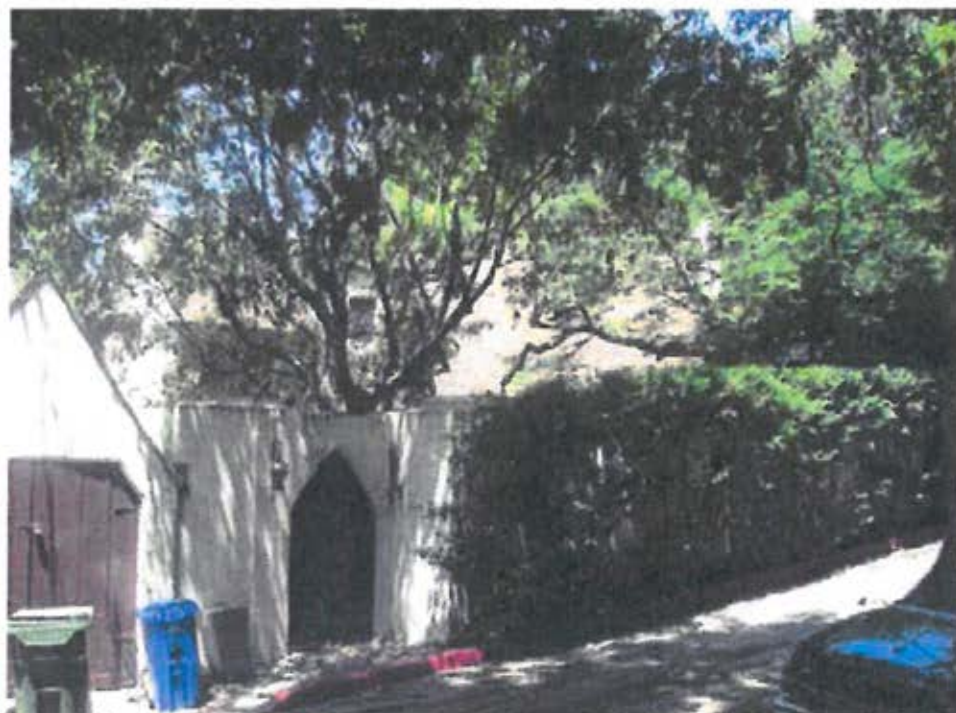
Building Permit History
5863 Tuxedo Terrace
Hollywood

- September 1, 1925: Building Permit No. 30082 to construct a 1 & 2 story 6-room 17' X 46' frame and stucco residence and garage at 5823 Tuxedo Terrace on Lot 13, Tract No. 4366.
Owner: A. D. Hanson
Architect: Frederick A. Hanson (*Not on permit, but signed it*)
Contractor: Owner
Cost: \$4,400.00
- July 8, 1926: Building Permit No. 30082 to add a room 8' by 12' room to 2-story residence. No required windows covered.
Owner: Mrs. W. M. Gillespie
Architect: None
Contractor: J. J. Smedley
Cost: \$300.00
- November 2, 1956: Building Permit No. LA57017 for interior alterations.
Owner: Mr. and Mrs. C. W. Grenyback (*Grenzbach*)
Architect: None
Engineer: None
Contractor: Sidney Hanson
Cost: \$2,000.00
- December 11, 2006: Building Permit No. WL13629 to expand kitchen 89 SF Irr. Expand closet and convert to steam room, 10 SF. New 305 SF open deck to rear of SFD.....New second floor 5'X11'9" closet addition. (*Most of the work not completed, permit ruled expired on February 23, 2009.*)
Owner: I. Wren Scott
Architect: Stephen N. Bardwell
Engineer: None
Contractor: Radden Construction
Cost: \$75,000.00

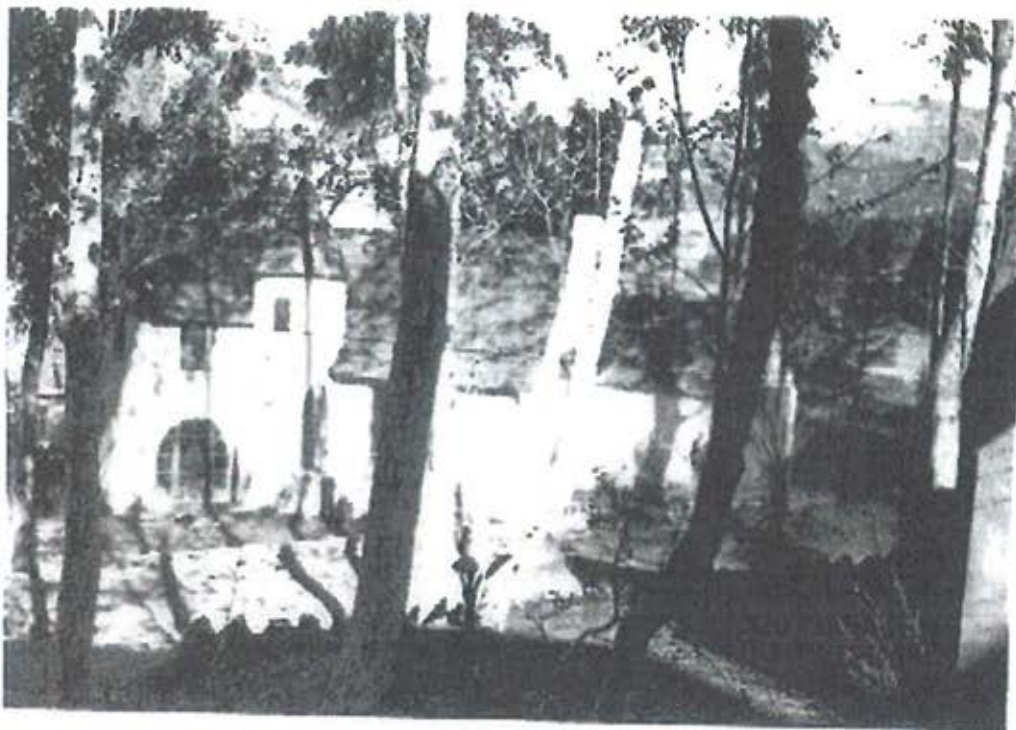
Gillespie House Photographs



Gillespie House, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, street view, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, 5863 Tuxedo Terrace (Early photo)



Gillespie House, turret, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, garden, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



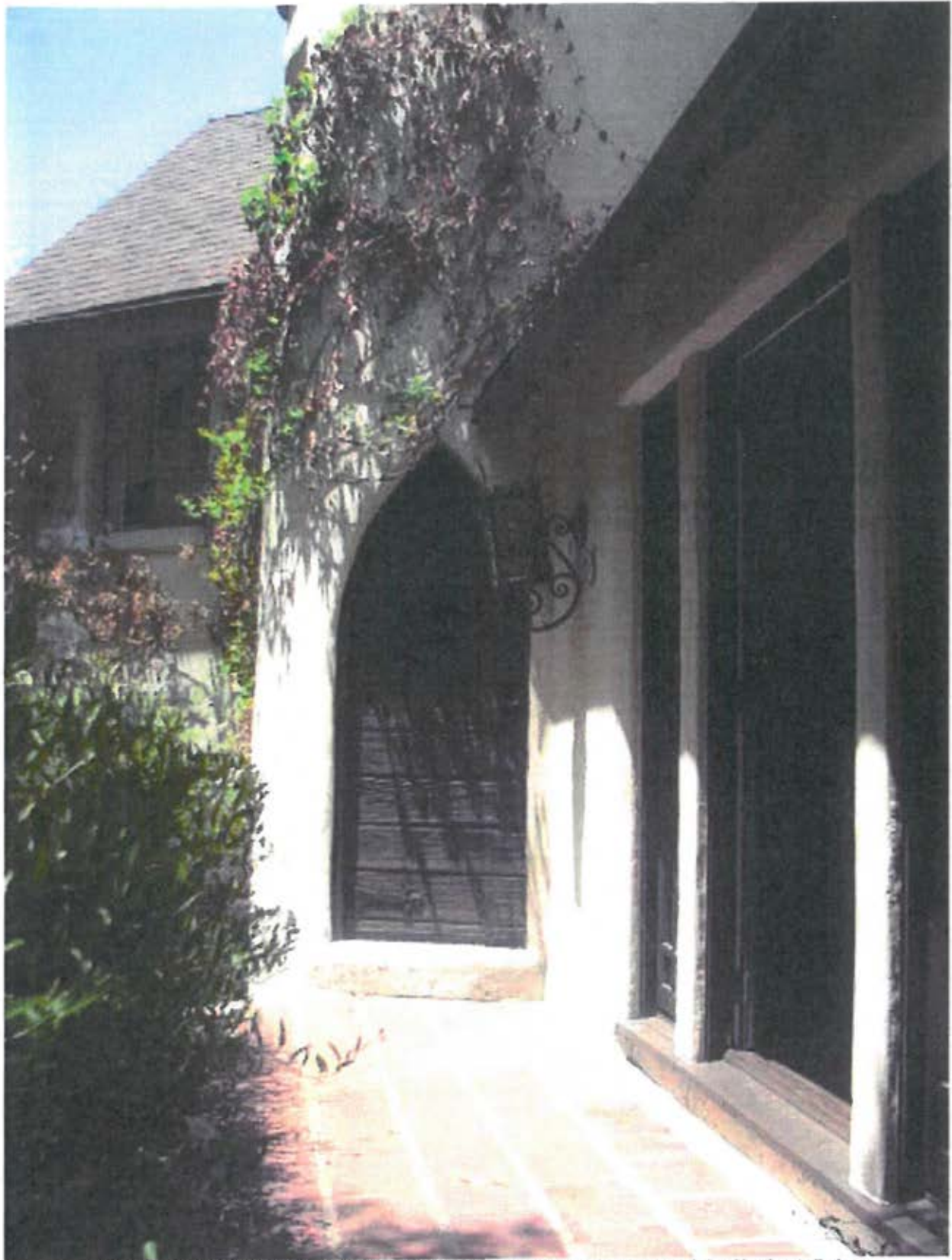
Gillespie House, garage and chimney, 5863 Tuxedo Terrace, December 22, 2009 (Photograph by Karen Russell)



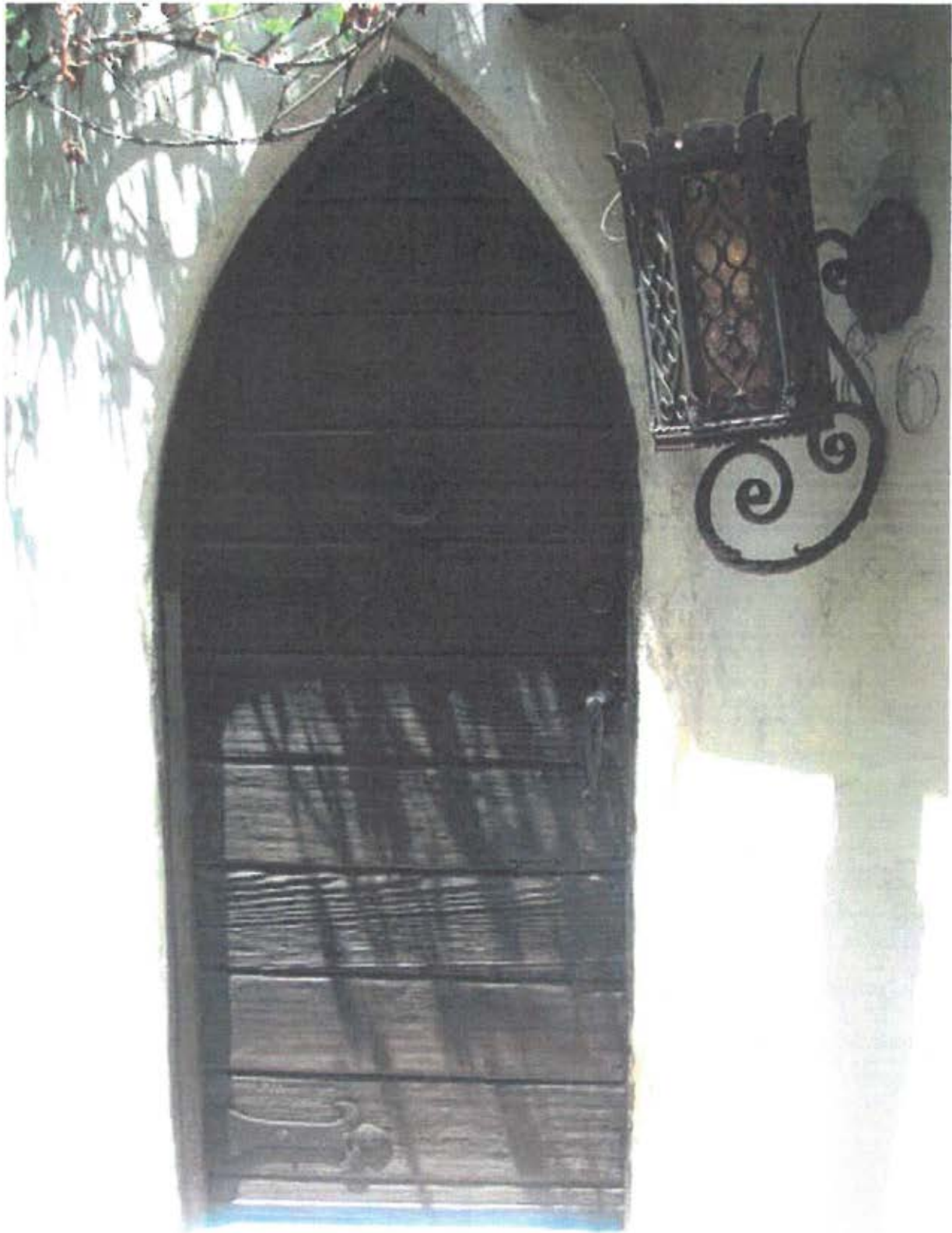
Gillespie House, rear gable, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, brick courtyard, rear, 5863 Tuxedo Terrace, December 22, 2009 (Photograph by Karen Russell)



Gillespie House, front porch, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



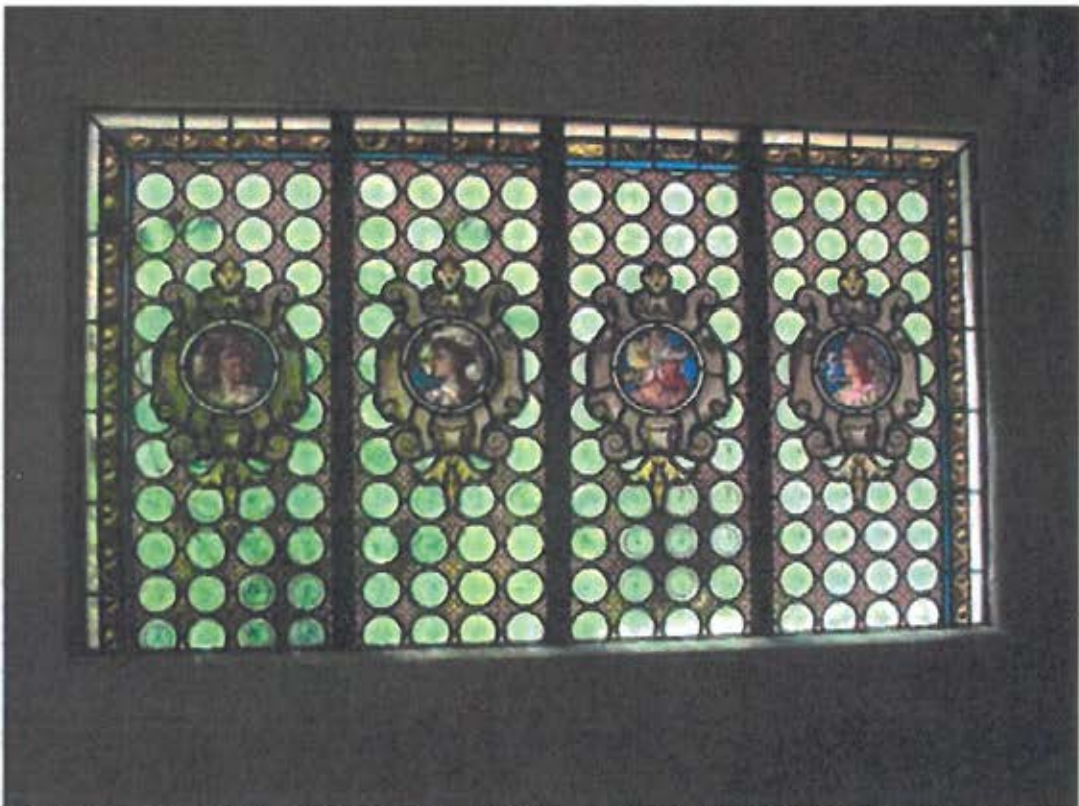
Gillespie House, front door, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, circular staircase, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



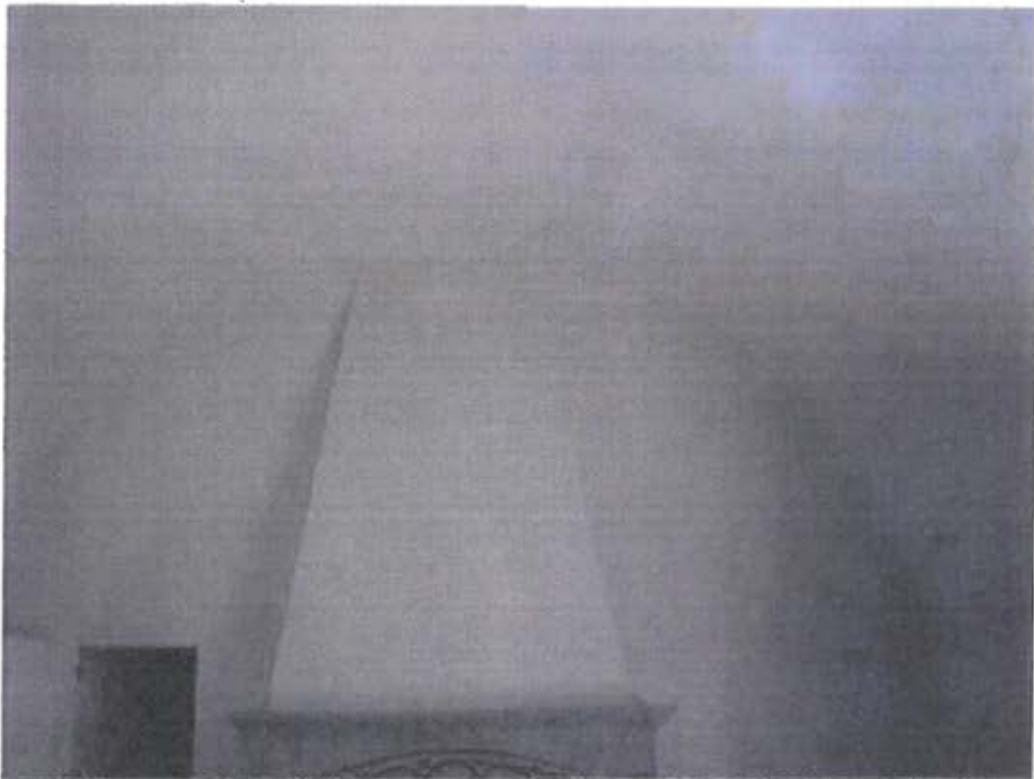
Gillespie House, entry hall lighting fixture, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, stained glass window, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, living room, 5863 Tuxedo Terrace July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, living room ceiling and chimney, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, fireplace with gargoyles, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, original kitchen, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)



Gillespie House, brick courtyard, 5863 Tuxedo Terrace, December 21, 2009 (Photograph by Karen Russell)



Gillespie House, brick courtyard, 5863 Tuxedo Terrace, December 21, 2009 (Photograph by Karen Russell)



Gillespie House, 5863 Tuxedo Terrace, December 21, 2009 (Photograph by Karen Russell)



City of Los Angeles
Department of City Planning

12/19/2009

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

5863 W TUXEDO TER

ZIP CODES

90068

RECENT ACTIVITY

Current Hillside Area(Zoning).If ZI-2407 also listed,this area will remain as part of the New Proposed Hillside Area(Zoning)

CASE NUMBERS

CPC-2007-2065-ICO
ORD-179814
YD-9774

Address/Legal Information

PIN Number: 153A191 84
Lot Area (Calculated): 3,378.8 (sq ft)
Thomas Brothers Grid: PAGE 593 - GRID G2
Assessor Parcel No. (APN): 5580023034
Tract: TR 4386
Map Reference: M B 49-66/67
Block: None
Lot: 13
Arb (Lot Cut Reference): 2
Map Sheet: 153A191

Jurisdictional Information

Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood United
Council District: CD 4 - Tom LaBonge
Census Tract #: 1893.00
LADBS District Office: Los Angeles Metro

Planning and Zoning Information

Special Notes: None
Zoning: R1-1
Zoning Information (ZI): ZI-2407 Proposed Hillside Area (Zoning)
ZI-2384 The Oaks (ICO)
General Plan Land Use: Low II Residential
Plan Footnote - Site Req.: See Plan Footnotes
Additional Plan Footnotes: Hollywood
Specific Plan Area: None
Design Review Board: No
Historic Preservation Review: No
Historic Preservation Overlay Zone: None
Other Historic Designations: None
Other Historic Survey Information: None
Mills Act Contract: None
POD - Pedestrian Oriented Districts: None
CDO - Community Design Overlay: None
NSO - Neighborhood Stabilization Overlay: None
Streetscape: No
Sign District: No
Adaptive Reuse Incentive Area: None
CRA - Community Redevelopment Agency: None
Central City Parking: No
Downtown Parking: No
Building Line: None
500 Ft School Zone: No
500 Ft Park Zone: No

Assessor Information

Assessor Parcel No. (APN): 5580023034
APN Area (Co. Public Works)*: 0.086 (ac)
Use Code: 0100 - Single Residence
Assessed Land Val.: \$602,000
Assessed Improvement Val.: \$258,000
Last Owner Change: 07/28/09
Last Sale Amount: \$860,008
Tax Rate Area: 13
Deed Ref No. (City Clerk): 879922-4
879922-4

The contents of this report are bound by the User Agreement as described in the Terms and Conditions of this website. For more details, please refer to the Terms & Conditions link located at <http://atman.lacity.org>. (*) - APN Area: LA County Assessor's Office is not the data provider for this item. The data source is from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

	8-663
	8-663
	6-4,6
	6-4,6
	2279660
	2279660
	2-857
	2-857
	1782571
	1782571
	1450924
	1450924
Building 1:	
1. Year Built:	1926
1. Building Class:	D7C
1. Number of Units:	1
1. Number of Bedrooms:	3
1. Number of Bathrooms:	2
1. Building Square Footage:	1,412.0 (sq ft)
Building 2:	
2. Year Built:	Not Available
2. Building Class:	Not Available
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	0.0 (sq ft)
Building 3:	
3. Year Built:	Not Available
3. Building Class:	Not Available
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	0.0 (sq ft)
Building 4:	
4. Year Built:	Not Available
4. Building Class:	Not Available
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	Not Available
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	0.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	Yes
Fire District No. 1:	No
Fire District No. 2:	No
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	None
High Wind Velocity Areas:	No
Hillside Grading:	Yes
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	Within Fault Zone
Landslide:	No
Liquefaction:	Yes

Economic Development Areas

Business Improvement District:	None
Federal Empowerment Zone:	None

Renewal Community:	No
Revitalization Zone:	None
State Enterprise Zone:	None
Targeted Neighborhood Initiative:	None

Public Safety

Police Information:	
Bureau:	West
Division / Station:	Hollywood
Report District:	629
Fire Information:	
District / Fire Station:	82
Battalion:	5
Division:	1
Red Flag Restricted Parking:	No

