

**WALLACE BEERY'S HOLLYWOOD HIDEAWAY**  
947 North Martel Avenue  
CHC-2018-4252-HCM  
ENV-2018-4253-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—September 13, 2018](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-4252-HCM  
ENV-2018-4253-CE

**HEARING DATE:** October 4, 2018  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 947 North Martel Avenue  
Council District: 5 - Koretz  
Community Plan Area: Hollywood  
Area Planning Commission: Central  
Neighborhood Council: Mid City West  
Legal Description: Tract TR 5665, Lot 121

**EXPIRATION DATE: October 30, 2018**

**PROJECT:** Historic-Cultural Monument Application for  
WALLACE BEERY'S HOLLYWOOD HIDEAWAY

**REQUEST:** Declare the property a Historic-Cultural Monument

**OWNER(S):** Colbath 12 LLC  
9201 North Wilshire Boulevard, Suite 202  
Beverly Hills, CA 90210

Robert B. Cohen Et al.  
1401 North Doheny Drive  
Los Angeles, CA 90069

**APPLICANTS:** Steven Luftman  
1212 South Orlando Avenue  
Los Angeles, CA 90035

Charles J. Fisher  
140 South Avenue 57  
Highland Park, CA 90042

**RECOMMENDATION**      **That the Cultural Heritage Commission:**

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Melissa Jones, Planning Assistant  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

Attachments: Historic-Cultural Monument Application  
Commission/ Staff Site Inspection Photos—September 13, 2018

## **FINDINGS**

- Wallace Beery's Hollywood Hideaway "embodies the distinctive characteristics of a style, type, period, or method of construction" and "represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age" as an excellent example of Streamline Moderne residential architecture in Hollywood and as a significant work of master architect William Kesling.

## **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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

## **SUMMARY**

Wallace Beery's Hollywood Hideaway is a 1936 one-story single-family residence with an attached garage located at 947 North Martel Avenue between Romaine Street to the north and Willoughby Avenue to the south in Hollywood. Designed in the Streamline Moderne architectural style by master architect William Kesling (1899-1983), the property was commissioned by actor Wallace Beery, who sold it the following year.

Irregular in plan, the subject property is of wood-frame construction with smooth concrete plaster cladding and a flat roof. The primary, east-facing elevation is asymmetrically composed and has a concrete driveway leading to the garage on the south side. A paved pathway leads from the sidewalk through an entry pergola and courtyard garden to the primary entrance of the house, which is hidden from street view. The roofline features painted horizontal trim and raised horizontal banding. Fenestration consist of clerestory windows, transom windows, multi-lite steel corner windows, and multi-lite fixed steel windows. Interior features include a flagstone fireplace, original tiling in the kitchen and bathrooms, and built-in furniture.

William Kesling was born on October 18, 1899 in Kansas City, Missouri. Following the First World War, Kesling moved to Los Angeles and worked as a carpenter, eventually becoming superintendent of Jarboe Construction Company. In 1934, Kesling left his position at Jarboe and eventually formed his own contracting company, Kesling Modern Structures. Between 1935 and 1937, Kesling broke ground on more than 20 projects in Los Angeles. Many were designed in the Streamline Moderne style, including the Skinner House in Silver Lake (1936, HCM #856). Later, Kesling moved his business to the San Diego area where he practiced until 1962. Although in retirement, Kesling continued working as a handyman until his death on October 13, 1983.

The subject property has undergone only minimal alterations over the years that include the addition of a koi pond at the rear and an air-conditioning unit on the roof, as well as a kitchen remodel.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for designation through the national, state, and local programs as an excellent example of Streamline Moderne residential architecture in Hollywood and as a work of master architect William Kesling.

## **DISCUSSION**

Wallace Beery's Hollywood Hideaway meets one of the Historic-Cultural Monument criteria.

The subject property "embodies the distinctive characteristics of a style, type, period, or method of construction" and "represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age" as an excellent example of Streamline Moderne residential architecture in Hollywood and as a significant work of master architect William Kesling.

The Streamline Moderne style emerged in the 1930s, replacing the ornamentation of Art Deco with smooth, aerodynamic design suggesting speed and motion. The subject property's smooth concrete plaster cladding, horizontal orientation, flat roof, and rounded corners are all reflective of the style. Other distinguishing features include multi-lite fixed steel windows and steel corner windows, painted horizontal trim and raised horizontal banding along the roofline, and unadorned wall surfaces.

William Kesling is considered a master architect for his prolific work in the Streamline Moderne architectural style during the height of its popularity. While buildings constructed in this style typically lack ornamentation, Kesling's interpretations often featured whimsical details like clerestory windows and hovering pergolas that produce a unique expression of the style, as exemplified by the subject property. Kesling's architectural career spanned nearly 30 years, and Wallace Beery's Hollywood Hideaway not only represents one of his best-known designs, but is also among the last Streamline Moderne style buildings that he constructed in Los Angeles.

The subject property is highly intact and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

## **CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS**

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*"

The designation of Wallace Beery's Hollywood Hideaway as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2018-4253-CE was prepared on September 17, 2018.

## **BACKGROUND**

On August 16, 2018, the Cultural Heritage Commission voted to take the property under consideration. On September 13, 2018, a subcommittee of the Commission consisting of Commissioners Barron and Kennard visited the property, accompanied by staff from the Office of Historic Resources.













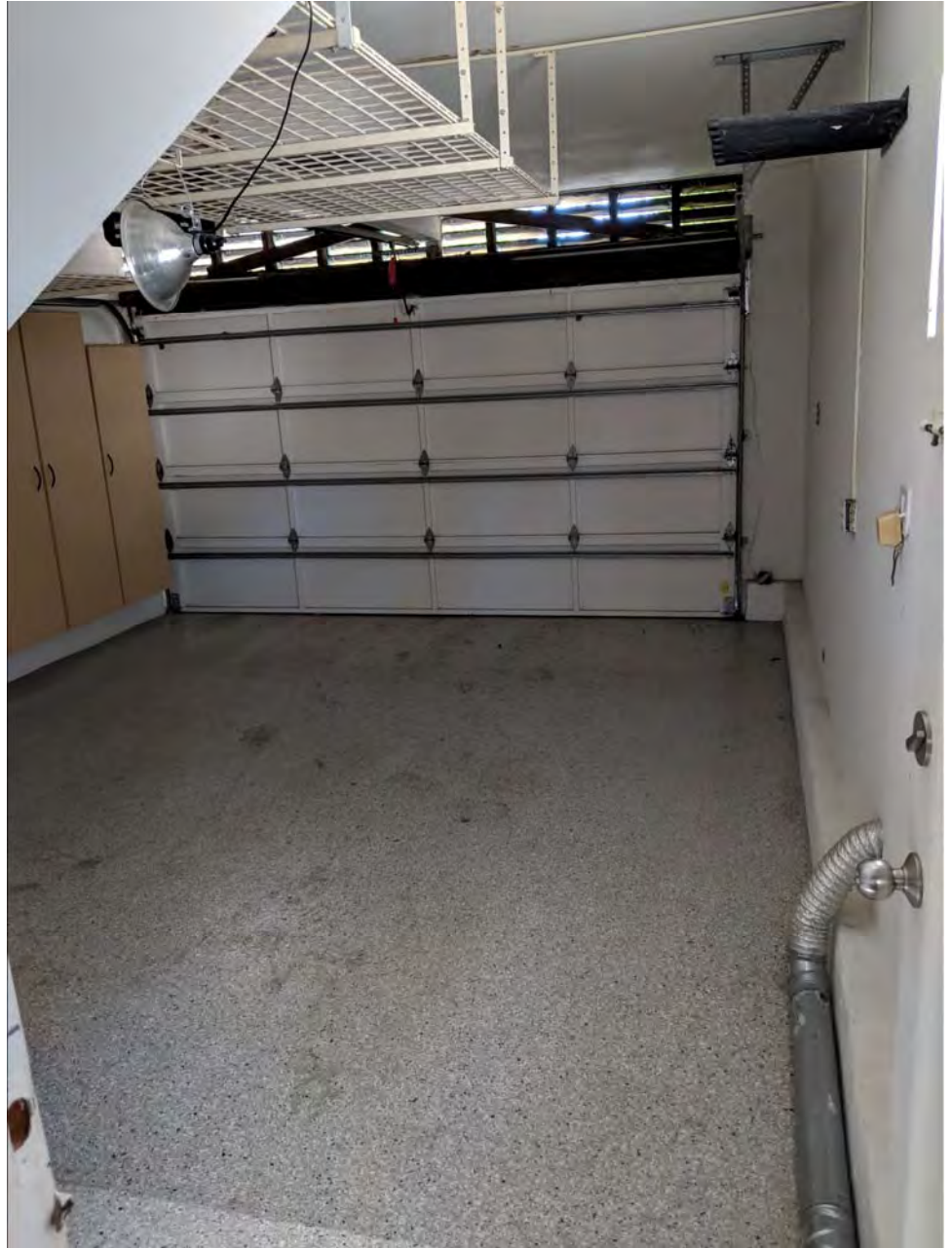






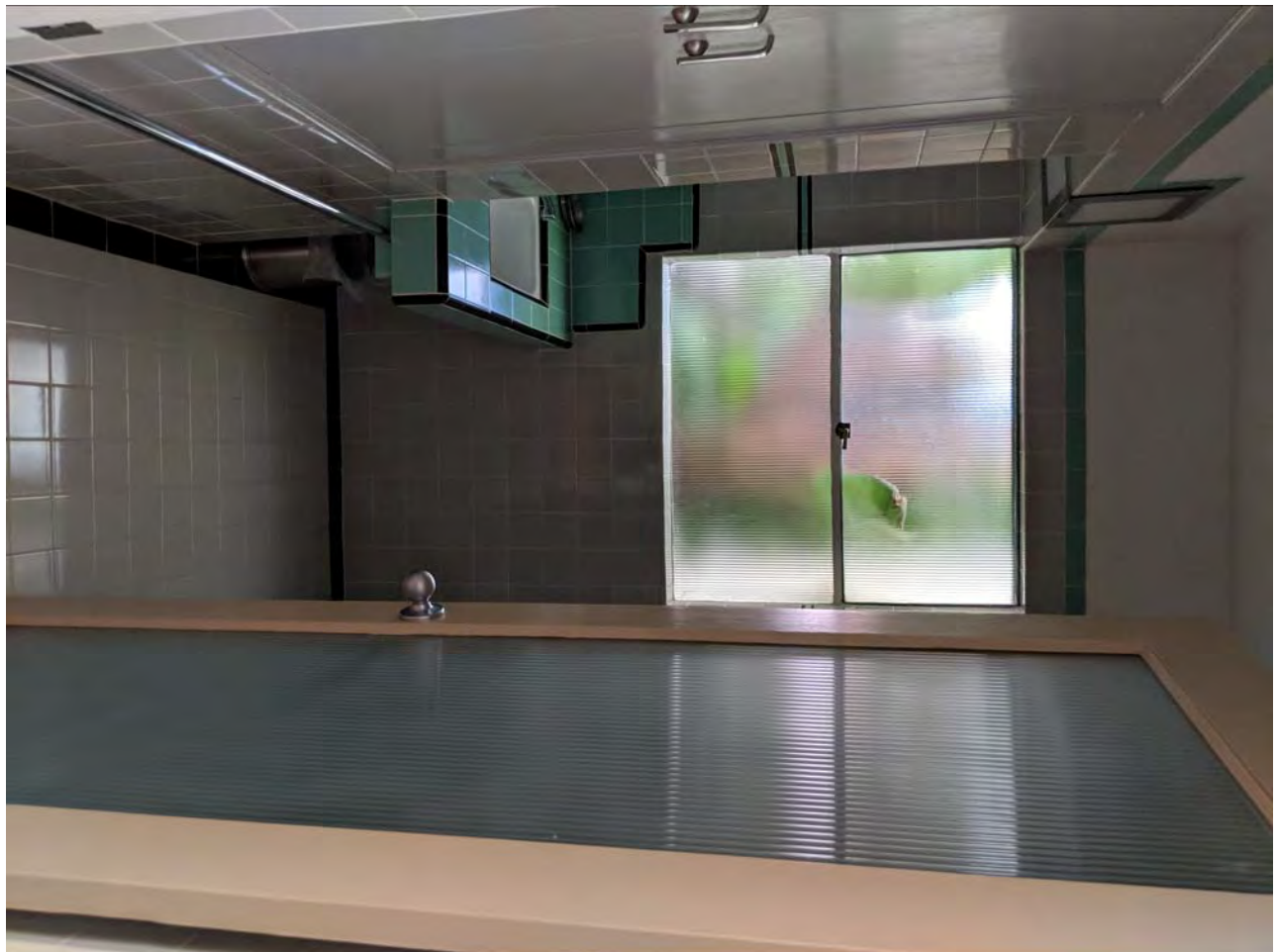




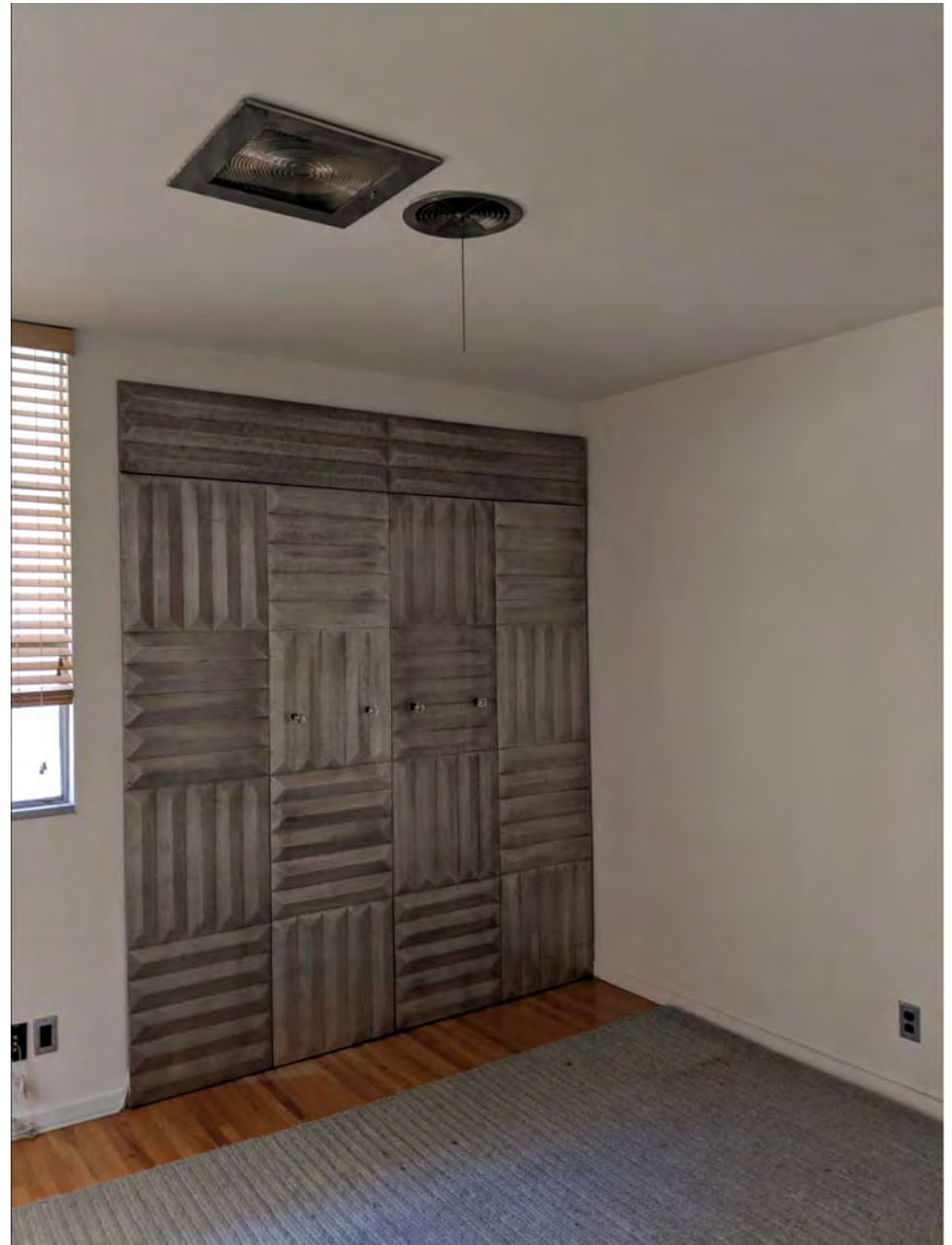




















COUNTY CLERK'S USE

**CITY OF LOS ANGELES**

CITY CLERK'S USE

OFFICE OF THE CITY CLERK  
200 NORTH SPRING STREET, ROOM 360  
LOS ANGELES, CALIFORNIA 90012

**CALIFORNIA ENVIRONMENTAL QUALITY ACT**

**NOTICE OF EXEMPTION**

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY <b>City of Los Angeles Department of City Planning</b>	COUNCIL DISTRICT 5
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PROJECT TITLE Wallace Beery's Hollywood Hideaway	LOG REFERENCE ENV-2018-4253-CE CHC-2018-4252-HCM
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PROJECT LOCATION  
947 North Martel Avenue, Los Angeles, CA 90046

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:  
Designation of Wallace Beery's Hollywood Hideaway as an Historic-Cultural Monument.

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:

CONTACT PERSON Melissa Jones	AREA CODE 213	TELEPHONE NUMBER 847-3679	EXT.
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EXEMPT STATUS: (Check One)

	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
9 MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
9 DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
9 EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
<input checked="" type="checkbox"/> CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1

Class 8 & 31 Category \_\_\_\_\_ (City CEQA Guidelines)

9 OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of **Wallace Beery's Hollywood Hideaway** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE September 17, 2018
FEE:	RECEIPT NO.	REC'D. BY
		DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

NAME (PRINTED) \_\_\_\_\_

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_



## **SUMMARY**

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## **CRITERIA**

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2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her 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 NOMINATION FORM



## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: <b>Wallace Beery's Hollywood Hideaway</b>		Former residence of notable person(s)	
Other Associated Names:			
Street Address: <b>947 N Martel Avenue</b>		Zip: <b>90046</b>	Council District: <b>5</b>
Range of Addresses on Property: <b>947-949 N Martel Avenue</b>		Community Name: <b>Hollywood</b>	
Assessor Parcel Number: <b>5531025020</b>	Tract: <b>5665</b>	Block: <b>N/A</b>	Lot: <b>121</b>
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			
<b>Front garden walls, 3 pergolas, Fountain in front courtyard, flagstone fireplace &amp; bbq grill</b>			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: <b>1936</b>	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? <b>Private Development</b>
Architect/Designer: <b>William P. Kesling</b>	Contractor: <b>Kesling Modern Structures</b>	
Original Use: <b>Single Family Residence</b>	Present Use: <b>Single Family Residence</b>	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

## 3. STYLE & MATERIALS

Architectural Style: <b>Streamline Moderne</b>		Stories: <b>1</b>	Plan Shape: <b>Irregular</b>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: <b>Wood</b>	Type: <b>Select</b>	
CLADDING	Material: <b>Stucco, smooth</b>	Material: <b>Select</b>	
ROOF	Type: <b>Flat</b>	Type: <b>Select</b>	
	Material: <b>Rolled asphalt</b>	Material: <b>Select</b>	
WINDOWS	Type: <b>Fixed</b>	Type: <b>Casement</b>	
	Material: <b>Steel</b>	Material: <b>Steel</b>	
ENTRY	Style: <b>Off-center</b>	Style: <b>Off-center</b>	
DOOR	Type: <b>Plank</b>	Type: <b>Paneled, glazed</b>	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

	No permitted alterations found

## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/>	Listed in the National Register of Historic Places	
<input type="checkbox"/>	Listed in the California Register of Historical Resources	
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)	<input type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature
<input checked="" type="checkbox"/>	Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): SurveyLA
Other historical or cultural resource designations:		

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

<input type="checkbox"/>	Reflects the broad cultural, economic, or social history of the nation, state, or community
<input type="checkbox"/>	Is identified with historic personages or with important events in the main currents of national, state, or local history
<input checked="" type="checkbox"/>	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
<input checked="" type="checkbox"/>	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

*This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.*

**A. Proposed Monument Description** - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

**B. Statement of Significance** - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

## 8. CONTACT INFORMATION

### *Applicant*

Name: Steven Luftman and Charles J. Fisher		Company:	
Street Address: 1212 S. Orlando Avenue		City: Los Angeles	State: CA
Zip: 90035	Phone Number: 310-503-9958	Email: sluftman@gmail.com	

### *Property Owner*

Is the owner in support of the nomination?  Yes  No  Unknown

Name: Ilan Gorodezki as Colbath 12, LLC		Company: Ilan Gorodezki Investments	
Street Address: 9201 Wilshire Boulevard, Suite 202		City: Beverly Hills	State: CA
Zip: 90210	Phone Number: (310) 276-7705	Email:	

### *Nomination Preparer/Applicant's Representative*

Name: Charles J. Fisher and Steven Luftman		Company:	
Street Address: 140 S. Avenue 57		City: Highland Park	State: CA
Zip: 90042	Phone Number: 323-256-3593	Email: arroyoseco@hotmail.com	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

### APPLICATION CHECKLIST

- |   |   |
|---|---|
| 1. <input checked="" type="checkbox"/> Nomination Form  | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation  |
| 2. <input checked="" type="checkbox"/> Written Statements A and B   | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations<br>(include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography   | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos  |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Facade<br>(8x10, the main photo of the proposed monument. Also<br>email a digital copy of the main photo to:<br>planning.ohr@lacity.org) | 8. <input checked="" type="checkbox"/> Historical Photos  |
|   | 9. <input checked="" type="checkbox"/> Zimas Parcel Report for all Nominated Parcels<br>(including map)                         |

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

- |                                     |   |
|-------------------------------------|---|
| <input checked="" type="checkbox"/> | I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.                                     |
| <input checked="" type="checkbox"/> | I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation. |
| <input checked="" type="checkbox"/> | I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.  |

Charles J. Fisher & Steven Luftman 2/21/2018

Name:

Date:

Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources  
Department of City Planning  
200 N. Spring Street, Room 620  
Los Angeles, CA 90012

Phone: 213-978-1200  
Website: [preservation.lacity.org](http://preservation.lacity.org)

**Wallace Beery's Hollywood Hideaway/947 N. Martel Avenue**  
Historic-Cultural Monument Nomination Continuation Sheet

**A. Property Description**

**Site**

The property at 947 North Martel Ave. occupies a rectangular parcel of 6,958.8 square feet on the west side of N. Martel Ave, in the block between W. Romaine St. to the north and W. Willoughby Ave. to the south. The single-story building shares a twenty-foot setback with most of the other buildings on the west side of Martel Ave.<sup>1</sup>

The building is accessed via a concrete walkway in the northern part of the parcel. The walkway leads to a wooden gate under a wing-like pergola. The gate opens to a private front garden. The pergola hovers about two feet over a smooth concrete plaster wall, mounted on four shiny stainless steel pipes. The garden wall features three horizontal one-inch strips on the rectangular section framing the wooden gate framing.

The wooden gate is mounted on two cranked band hinges. The long band hinges create horizontal "speed lines".

A two-car attached garage is accessed via a concrete driveway at the southern edge of the parcel. The wood garage door is made of four equal horizontal boards. Above the garage is a stylized horizontal wood grill that aligns with the south edge of the garage door and wraps around the north corner of the garage.

Below the roofline banding is a raised ridge which wraps around the building. Above the garage is a roof terrace with a pipe railing.

Adjacent to the driveway, to the north, is a second wooden gate entering the front garden. This entrance also features a pergola mounted on two stainless steel pipes on its east side and attached to the building on the west side.

947 N. Martel Ave. has an irregular L-shaped plan. It features a wall-enclosed front garden and a rear garden reaching from inside the "L" to the western lot line.

**Exterior**

Wallace Beery's Hollywood Hideaway is a one-story, three-bedroom single family home. It is constructed in the Streamline Moderne style.<sup>2</sup> The building fronts east onto Martel Avenue and sits on a slab foundation. It is clad with smooth concrete plaster.

The house features a flat roof. Fenestration consists of multi-paned steel casement windows. All of the windows are arranged horizontally and are aligned at their top. Many of the windows wrap

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<sup>1</sup> Department of City Planning The City of Los Angeles, "Zimas," <http://bit.ly/zimas-lacity-link>; *ibid.*

<sup>2</sup> D. Gebhard and H. U. <https://books.google.com/books?id=vPAAAAMAAJ> Von Breton, Los Angeles in the Thirties, 1931-1941 (Hennessey & Ingalls, 1989).maE. J. U. <https://books.google.com/books?id=Ocrdaqaiaaj> McMillian, Deco & Streamline Architecture in L.A.: A Moderne City Survey (Schiffer Pub., 2004); R. G. Wilson et al., *The Machine Age in America: 1918-1941* (Harry N. Abrams, 1986).

around corners, creating dramatic Streamline horizontal fenestration.<sup>3</sup>

The front gates open to a private front courtyard garden containing a fountain north of the front door. The elaborate tiled fountain matches the pergolas, and has five horizontal ridges (a Streamline Moderne attribute). This fountain is Kesling's only known water feature.

The walls of the courtyard are curved at their corners, another Streamline Moderne attribute.

The front door appears to be a solid wood panel with a small horizontal rectangular window at eye height.

The backyard features a large multicolored horizontal flagstone fireplace and barbecue grill in the northwest corner of the lot.

There is a long koi pond running east-west along the south side of the lot.

A cantilevered overhang extends over the south and west façades of one part of the house.

A pergola frames the entrance from the backyard to the living room.

## **Interior**

The interior is Streamline Moderne with hints of California modern.

Entering through the front door, the living room drops down a step and features a ten-foot ceiling. On the south side of the living room is an open dining room with built-in chairs and table. The living room is situated in the crux of the "L" plan. A large bank of windows with a matching glass door looks out into the back yard. There are banks of clearstory windows on two sides of the room. The north side of the living room features a multicolored horizontal flagstone fireplace, to match the fireplace/barbecue in the backyard.

The view through the windows and entryway to the backyard blurs the lines between indoor/outdoor space, foreshadowing California Mid Century Modern architecture.

The kitchen and the two bathrooms feature original Streamline Moderne tile, hardware, and cabinetry. The kitchen features yellow, black and red tiles; the bathrooms feature aluminum tiles.

All the bedrooms feature wrap-around steel casement corner windows by virtue of the irregular L-shaped floor plan. All the rooms feature their original recessed chromed ceiling lights with ribbed Pyrex panels.<sup>4</sup>

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<sup>3</sup> V. McAlester et al., *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (Knopf Doubleday Publishing Group, 2013).

<sup>4</sup> LEON WHITESON, "The Graceful Lines of Streamline Moderne : The Excitement over Speed, as Typified in the Era's Fast Trains and Ocean Liners, Was Picked up by Architects for Their Design of Houses and Commercial Buildings.," *Los Angeles Times*, February 11 1990.

## **Alterations**

No permits were found for alterations.

The koi pond was added circa 2000.<sup>5</sup> An air-conditioning unit has been added and its ductwork is visible on the roof. Five shelves that have been built into the wall of the dining room do not appear to be original. Photographs from 1983 show a parapet of tile along the roof's edge; however, these tiles are not visible in a Julius Shulman photo taken around the time of construction.

## **Character defining features**

### *Exterior*

- Smooth concrete plaster
- Curved surfaces of the walls of the front courtyard
- Horizontal ribs at the entryway and fountain
- Fountain in front courtyard
- Horizontal design of the garage door
- Stylized horizontal wood grill above garage door
- Raised banding below roofline
- Roof terrace with pipe railing
- Three pergolas mounted on stainless steel pipes
- Flat roof accentuated by a horizontal trim
- Corner wrap-around windows
- Streamline horizontal fenestration
- Multicolored horizontal flagstone fireplace and barbecue grill
- Cantilevered overhangs

### *Interior*

- Clearstory windows
- Multicolored horizontal flagstone fireplace
- Indoor/outdoor space between living room and backyard
- Streamline Moderne tile work in kitchen and baths
- Original hardware in kitchen and baths
- Original recessed chromed ceiling light fixtures with ribbed Pyrex panels
- Built-in dining room table and chairs

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<sup>5</sup> Lauren Beale, "Wallace Beery's Former West Hollywood-Area Home Is Listed," *ibid.*, July 12, 2011 2011.

## B. Statement of Significance

### Summary

947 N. Martel Avenue meets the following criteria for designation as a Los Angeles Historic-Cultural Monument (HCM):

*It embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction.*

*It is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.*

Built in 1936, the single-family home at 947 N. Martel Avenue embodies the distinctive characteristics of the Streamline Moderne architectural style, making it inherently valuable for a study of 1930s architecture in Los Angeles. The subject property is also an important work of master architect William P. Kesling. Kesling is regarded as one of Los Angeles' foremost designers of Streamline Moderne architecture.

The Beery home at 947 N. Martel Ave. was built almost two years after Kesling started the model home on Easterly Terrace and less than a year before he was forced to leave the house building industry in Los Angeles. The model home was Kesling's first Streamline Moderne home design, it established him in Los Angeles' modern movement.<sup>6</sup>

With the Beery home, Kesling enjoyed his highest budget, \$3.56 a square foot. It was one of only two homes known to have utilized clearstory windows.

The Beery house shares many of the identifying features with Kesling's other Streamline Moderne houses:

- Two-inch thick raised band which wraps completely around the building to accentuate its horizontal emphasis
- Steel pipe railing for the sun deck
- Windows placed at the corner of rooms
- Built-in furniture and cabinetry
- Bathroom with built-in tile tub

Unlike Kesling's earlier Streamline Moderne homes, the Beery house employs a more open floor plan. The Beery home has no physical separation between the entry, living room and the dining room. The model home has a more traditional floor plan, as the front entry is separated from the living room with a built-in bookcase room divider and curtain, and the living room is separated from the dining room with a glass partition.

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<sup>6</sup> J. Shulman, P. Pascal, and D. U. <https://books.google.com/books?id=ekFbVkmRWheC> Gebhard, *Kesling Modern Structures: Popularizing Modern Living in Southern California 1934-1962* (Princeton Architectural Press, 2002).

The Johnstone house, built almost a year before the Beery house, also has a separate entry, living room and a traditional formal dining room. The Vernon home, which predates the Beery by six months, separates the dining room from the living room with its fireplace.

Of the Beery house, Patrick Pascal writes in *Kesling Modern Structures Popularizing Modern Design in Southern California 1934-1962*:

From the whimsical front gate and dramatic rear windows to its open floor plan and rooftop sundeck, it was perhaps his most unrestrained home. It epitomized Kesling's talent for transforming the austere International style with windows, curves, light, and drama into a uniquely Southern California expression.

...with its winged floor plan, hovering pergolas, and skyward looking clearstory windows, invoked a flight aesthetic that indulged the client's love of flying.<sup>7</sup>

In 2015, the SurveyLA citywide historic resources inventory identified the subject property as eligible for listing in the National Register of Historic Places, California Register of Historical Resources, and as a Los Angeles Historic-Cultural Monument, as an excellent example of a Streamline Moderne residential architecture in Hollywood and as the work of master architect William Kesling.<sup>8</sup>

This Streamline Moderne residence was a special project commissioned by Academy Award-winning actor Wallace Beery in 1936. Beery bought the property on May 15th 1936 and sold the house a year later on March 18th 1937.<sup>9</sup> It has been speculated by a number of sources that Beery built the house as a place to retreat when filming in the nearby studios.<sup>10</sup> The home is one of Kesling's best-known designs, and it was one of seven Los Angeles homes featured in the quintessential biography on Kesling.<sup>11</sup>

## Historical Background

### William P. Kesling Master Designer/Builder (1899-1983)

William P. Kesling (originally Kessling) was born in Kansas City, Missouri, the fourth of five children to German immigrants on October 18, 1899. The family moved to Brenham, Texas, where he received his education.

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<sup>7</sup> Ibid.

<sup>8</sup> Historic Resources Group, "SurveyLA", ed. Department of City Planning Office of Historic Resources (Los Angeles: City of Los Angeles, 2015).

<sup>9</sup> Deed of Sale from Wallace Beery and Reta Beery, his wife to Anna M. Richards and Dorothy Richards, 18 March 1937 (filed 14 April 1937), Los Angeles City and County, California, Lot 121, Tract 5665. County Recorder's Office, Los Angeles, California.

Deed of Sale from G. Allan Hancock to Wallace Beery, 15 May 1936 (filed 21 May 1936), Los Angeles City and County, California, Lot 121, Tract 5665. County Recorder's Office, Los Angeles, California.

<sup>10</sup> WHITESON; Susan Heeger, "California Natives. This Extravagant Desert Garden Was Designed to Complement the Curves of a Hollywood Hideaway.," Metropolitan Home, July/August 2006 2006. Shulman, Pascal, and Gebhard.

<sup>11</sup> ; ibid.

Following the First World War, William Kesling moved to Los Angeles and worked as a carpenter and by some accounts as a draftsman for Rudolf Schindler. Eventually he worked his way up to superintendent within the Jarboe Construction Company. In the late 1920s he changed the spelling of his last name to "Kesling" and in 1926 he married Ehrma Williams (1903-1993).<sup>1213</sup>

In early 1934, Kesling left his job at Jarboe to build a model home of his own design, demonstrating his modern ideas. The model house led to signed contracts to build 35 houses of similar design. Kesling and his wife Ehrma formed their own contracting company, Kesling Modern Structures.

From November 1935 to March 1937, Kesling broke ground on more than 20 projects, making him Los Angeles' most prolific practitioner of Streamline Moderne architecture.

Kesling was a self-taught designer, working as one of many design-build contractors in Los Angeles. He excelled at selling his ideas, but within two years he had seriously overextended himself financially. In June of 1936, he arranged for the Construction Loan Services Company to be his agent and to take over the various unfinished projects. This arrangement allowed the projects to move forward to completion.

One client, William Greene, refused to sign his contract over to Construction Loan Services, demanding Kesling finish his home himself. Greene's constant pressure revealed questionable financial affairs conducted by Kesling and his wife, who was the bookkeeper for Kesling Modern Structures. William and Ehrma Kesling were indicted for fraud and in 1937 they pleaded guilty on one count for the amount of \$24.00. On March 4, 1937, they received probation, and were forbidden to do any contracting business during a two-year period.<sup>14 15</sup>

From 1937 to 1939, the years he was on probation, Kesling worked in Salinas and San Francisco. He designed and built homes, stores, and apartments. Under the terms of the probation he had to work as an employee and no record of his work at this time exists.

In 1939 Kesling re-formed Kesling Modern Structures in La Jolla, California. As Streamline Moderne faded from popularity after World War II, Kesling moved on to work in the style we know as Mid Century Modern. He never designed another Streamline Moderne building.

In the San Diego area Kesling once again found success. In 1942 he was awarded a contract to design and build one hundred prefabricated single-family dwellings. These dwellings were cleverly designed to save on building materials that were in short supply due to the war effort.<sup>16</sup>

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<sup>12</sup> Ibid.

<sup>13</sup> "San Diego Modernism Historic Context Statement," ed. City Planning and Community Investment (San Diego, California: The City of San Diego, 2007).

<sup>14</sup> P. Gleye et al., *The Architecture of Los Angeles* (Rosebud Books, 1981).

<sup>15</sup> "Report No. Hrb-10-031 – Esker and Lullah Cole House," ed. City Planning & Community Investment (The City of San Diego, 2010).

<sup>16</sup> "Semi-Prefabricated Structure. Architect, William Kesling," *California Arts & Architecture*, December, 1941 1941.

Kesling wrote that he had built over 3,000 contemporary structures in the San Diego area. His work was published in *Architectural Forum*, *California Arts & Architecture*, *Life Magazine*, *Better Homes and Gardens*, and *House Beautiful* magazine.

Today his Mid Century work in the San Diego area has been recognized and he is regarded as one of the rebels in the Modern Movement,<sup>17</sup> but financial mismanagement eventually drained his finances again. In 1962, at 63, Kesling was forced sell his business and retire. For many years after that he found work as a handyman, until his death on October 13, 1983. After William Kesling's death, Ehrma destroyed all of his drawings and other records, assuming that there was no interest in them.

In Los Angeles only one of Kesling's designs has been recognized as a Historic Cultural Monument: the Skinner House (HCM 856) at 1530 Easterly Terrace, in Silver Lake.

### **Wallace Fitzgerald Beery (1885-1949)**

Wallace (Wally) Beery was born on a farm near Smithville, Missouri, April 1, 1885. The family moved to Kansas City, Missouri, where his father worked a police officer. Beery ran away from home at age 17, to join the Ringling Brothers Circus working as an assistant elephant trainer.<sup>18</sup>

After being clawed by a leopard, Beery left the circus, eventually joining his brother Noah in New York City. He found work in comic opera as a baritone as well as acting on Broadway. His most notable early role came in 1907 when he starred in *The Yankee Tourist* to good reviews. At the age of 22, this was the first real notice of Beery's acting abilities.

Beery moved to Chicago in 1913 where he started acting in films. He saw success with the "Sweedie" shorts, a series of short films where he played the main character dressed in drag. It was while filming *Sweedie Goes to College* (1915) that he met Gloria Swanson, who Beery married the following year, after moving to California.

By 1920, now divorced from Swanson, Beery had made a niche in Hollywood working both in comedy and dramatic roles.

In 1924, Beery married his second wife, actress Rita Gilman. The following year he purchased the land for his first Beverly Hills mansion at 921 N. Roxbury Drive (demolished 1987), a Mexican hacienda that was gutted by fire in 1931. He had already been investing in Beverly Hills real estate prior to buying the \$50,000.00 lot. A later home at 816 N. Alpine Drive was where he was to spend the rest of his life. In 1932 he and Rita adopted Carol Ann, the daughter of her cousin. The second marriage ended with divorce in 1939.<sup>1920</sup>

Beery was well established as a leading man and top ranked character actor. The movie that really made him a star was the huge success of *Min and Bill* (1931). *The Champ* (1931)

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<sup>17</sup> <http://www.modernsandiego.com/WilliamKesling.html>

<sup>18</sup> "Wallace Beery Was Elephant Trainer," *Los Angeles Times*, November 1, 1907 1907.

<sup>19</sup> "Flashes-Villain to Wed; Wallace Beery Romps with Cupid Once More," *Los Angeles Times*, September 19, 1922 1922.

<sup>20</sup> "Wallace Beery Purchases Site in Beverly Hills," *Los Angeles Times*, September 19, 1922 1925.

followed, with the title role written for Beery. *The Champ* was a box office sensation, and Beery received his Oscar for best actor.<sup>21</sup>

During the 1930s he was at the height of his career, and was regularly reported as one of Hollywood's top paid actors. He had large ranches in the San Fernando Valley along with Jackson Hole, Wyoming, and a hunting cabin in the High Sierras. In 1936 Beery commissioned William Kesling to build a home at 947 N Martel Ave. and a duplex at 954-956 N. Harper Ave.<sup>22</sup>

Wallace Beery died of a heart attack at his Beverly Hills home on April 15, 1949 at the age of 64. He had appeared in more than 230 films. Beery owned and flew nine airplanes. It was his love of aircraft that may have first led him to Kesling for the Streamline Moderne design that is comparable to the sweeping design of modern aircraft.<sup>23</sup>

In 1960, Wallace Beery was one of the first to posthumously receive a motion pictures star on the Hollywood Walk of Fame (HCM 194). His star is located at 7001 Hollywood Boulevard.

### **Owner and Tenant History**

Wallace Beery acquired the lot on Martel from George Allen Hancock on May 15th 1936. Hancock was the developer of Hancock Park. Tract No. 5665 was one of almost 30 subdivisions that Hancock laid out during the 1920s. Beery's name is also on the building permit dated June 15, 1936. A second permit, for interior tile work, was issued on October 20, 1936, showing a "Mr. Gillman". Tile permits typically listed general contractors or their agents as the owner of the property. More likely it was his brother-in-law, Guy Fred Gillman, who may have been handling the bills for the project.

On March 18th 1937 Wallace and his wife Rita Beery sold the property to Anna M. Richards and her daughter Dorothy Richards. Anna Richards had worked as a real estate professional in Jacksonville, Illinois prior to coming to California in the mid 1930s. Mrs. Richards was born in North Carolina around 1886 and divorced in the 1920s.

According to the 1940 census, 56 year-old Anne and 27 year-old Dorothy, who was then a private secretary for an adverting company, were living in the house with four men: Raymond Bossarte, a 28 year-old clerk for an airline factory, Wilson Warfick, a 26 year old accountant, Frank L Roberson, a 24 year old carpenter's helper and Orval M. Spinning, a 19 year-old with no occupation shown.

Subsequent owners of Beery's house have made virtually no changes over the last 80 years. On January 9, 1942, Anna Richards sold it to Scott M. Kennedy, who was born in Kansas around 1912. In 1930, he was living with his family in Los Angeles and was working as an ice truck driver. Nothing more has been found on him so far. He sold it to Rodney B. and Sheri C. Bieber on February 20, 1958. The Biebers appear to have divorced around 1961 and the house was in Sheri's name. Around 1968, she had remarried, holding title as Sheri C. Johnson.

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<sup>21</sup> "Experience Covers Every Side of Life: Wally's Diversified Career," Los Angeles Times, Aug 31, 1935 1935.

<sup>22</sup> "Screen Stars' Pay Disclosed: Garbo Tops New List Filed by Treasury with Committee of House," Los Angeles Times, Jan 28, 1937 1937.

<sup>23</sup> "Wallace Beery Purchases Site in Beverly Hills."; "Wally Beery, Veteran Film Actor, Dies," Los Angeles Times, April 17, 1949 1949.

On August 29, 1972, the Beery House was deeded to Shin C. and Erin H. Kim, who held it for eight years, selling it to David Paul and Madeline "Maddy" Sadofski, along with Saul Fischler on August 26, 1980. The Sadofskis, both Los Angeles natives, were the owners of "Thanks For the Memories" antique store, located on nearby Melrose. Maddy Sadofski was interviewed for the Los Angeles Times in 1990 by Leon Whiteson and noted how she had worked so hard to restore the house, stating, "I've always loved Streamline. I grew up in this neighborhood and coveted Beery's old house for 20 years before I could afford to buy it. I adore the simplicity of its lines and the essentially American sophistication of the style. It still delights me every time I pass through the front gate."<sup>24</sup>

However, the Sadofskis sold the house after almost twenty years of ownership, on August 20, 1999, to Michael A. Taylor, a furniture dealer at the Pacific Design Center. Taylor lived in the Beery House until he sold it to Robert Bruce Cohen and Timothy James Robinson on December 29, 2011. On June 20, 2017, Cohen and Robinson deeded the house to Ilan Gorodezki as Colbath 12 LLC, the current owner.

### **Streamline Moderne Architecture**

The Streamline Moderne style was an economic and stylistic response to the Great Depression. Streamline structures continued to suggest modern values of movement and rejection of historic precedents, but with far less opulence and more restraint than the Art Deco of the late 1920s and early 1930s. While Art Deco was rich, brightly colored and highly ornamented, Streamline Moderne was sparse, stripped down and monochromatic.<sup>25</sup>

The designs were influenced by the excitement of speed that seized the nation during the 1930s and distracted its attention from the ravages of the Great Depression.<sup>26</sup>

Rounded corners, horizontal bands and smooth surfaces give Streamline Moderne buildings the appearance of being smoothed and rounded by aerodynamic forces. As the city was recovering from the depression, there was no style better suited to Los Angeles, which was already defined by its love of the automobile and the optimism of progress inherent in a city growing at such a monumental rate.<sup>27</sup>

The subject building was developed at the height of the Streamline Moderne movement in Los Angeles. By the end of World War II Streamline Moderne had fallen out of fashion. There are relatively few high-style Streamline Moderne buildings in Los Angeles, and only a small percentage are single family homes. The home at 947 N Martel Ave. is exemplary of the style, with curving garden walls; steel casement windows in bands and wrapping corners; cantilevered overhangs; pergolas mimicking the wings of an airplane; smooth concrete plaster walls; and the horizontal raised banding at the roofline.<sup>28</sup>

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<sup>24</sup> LEON WHITESON, "The Graceful Lines of Streamline Moderne : The Excitement over Speed, as Typified in the Era's Fast Trains and Ocean Liners, Was Picked up by Architects for Their Design of Houses and Commercial Buildings.," *ibid.*, February 11 1990.

<sup>25</sup> M. Whiffen and F. Koeper, *American Architecture: 1860-1976* (MIT Press, 1983).331-333

<sup>26</sup> WHITESON.

<sup>27</sup> Katie Horak, "Chc-2009-2888-Hcm Historic-Cultural Monument Application for the 844 South Plymouth Apartments," ed. Planning Department (City of Los Angeles, Office of Historic Resources, 2009).

<sup>28</sup> D. Gebhard and R. U. <https://books.google.com/books?id=ZdlUAAAAMAAJ> Winter, Los Angeles: An Architectural Guide (Gibbs Smith, 1994).

## History and aesthetics of 947 N. Martel

The early history and aesthetics of Wallace Beery's Hollywood Hideaway, the proposed monument, are best described by Patrick Pascal in his book *Kesling Modern Structures, Popularizing Modern Design in Southern California 1934-1962*.<sup>29</sup>

In Wallace Beery, Kesling found the ideal client. As Beery already occupied a Beverly Hills mansion, this West Hollywood home would be located near the studio where he worked. It was a place where he could retreat for privacy during filming and entertain or accommodate friends and industry figures. Although a minor luxury to America's highest earning male star, the \$3.50 per-square-foot budget was the most generous that Kesling would enjoy. However, their shared aesthetic was far more important than Beery's funds. Kesling's bold Streamline designs spoke to Beery's love of aircraft and flying. Wing-like pergola gates at the front of the house and another patio-shade pergola in the back combined with Kesling's clearstory and casement gave perhaps the a small air terminal.

It seems clear that if Kesling had not encountered his legal and financial difficulties, this house, with its famous client and flamboyant style, would have propelled Kesling to even greater heights.

Wallace Beery commissioned William Keeling to build two buildings in 1936. Permits were taken out to build a duplex at 954-956 N. Harper Ave. on June 3<sup>rd</sup>, and on June 15<sup>th</sup> to build the subject house at 947 N. Martel Ave.<sup>30</sup>

### Period of Significance

The period of significance for Wallace Beery's Hollywood Hideaway is defined as 1936, reflecting the year of the building's construction.

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<sup>29</sup> Shulman, Pascal, and Gebhard.

<sup>30</sup> "146981a1936," ed. Department of Building and Safety (Los Angeles: Los Angeles, 1936); "135891a1936," ed. Department of Building and Safety (Los Angeles, 1936).

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**Context 2:**

Context:	Entertainment Industry, 1908-1980
Sub context:	No Sub-context
Theme:	Residential Properties Associated with the Entertainment Industry, 1908-1980
Sub theme:	Entertainment Industry Housing and Neighborhoods, 1908-1949
Property type:	Residential
Property sub type:	Multi-Family Residence
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Bungalow courts have particular significance in Hollywood; many were built in the 1920s-30s to accommodate people working in the entertainment industry.



Primary Address: 947 N MARTEL AVE  
 Name: Wallace Berry House  
 Year built: 1936  
 Architectural style: Moderne, Streamline

**Context 1:**

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Related Responses to Modernism, 1926-1970
Sub theme:	Streamline Moderne, 1934-1945
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of a Streamline Moderne residential architecture in Hollywood; work of master architect William Kesling.



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WALLACE BEERY'S HOLLYWOOD HIDEAWAY

947 N. MARTEL AVENUE

HISTORIC-CULTURAL MONUMENT APPLICATION







## **Items Attached**

Exhibit 1. Parcel Profile Report

Exhibit 2. Tract Map

Exhibit 3. Satellite Photograph

Exhibit 4. Floor Plan

Exhibit 5. Original Building Permits

Exhibit 6. Photographs

Exhibit 7. Historic references

**Exhibit 1. Parcel Profile Report**



# City of Los Angeles Department of City Planning

## 7/23/2018 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

947 N MARTEL AVE

### ZIP CODES

90046

### RECENT ACTIVITY

CHC-2018-4252-HCM

ENV-2018-4253-CE

TT-81321-CN

ENV-2017-5459-CE

### CASE NUMBERS

CPC-2016-1450-CPU

CPC-1986-831-GPC

CPC-18473-B

ORD-183497

ORD-164708

ORD-161687

ZA-2018-20-ZAA

ENV-2018-21-CE

ENV-2016-1451-EIR

### Address/Legal Information

PIN Number	144B181 661
Lot/Parcel Area (Calculated)	6,985.8 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID C6
Assessor Parcel No. (APN)	5531025020
Tract	TR 5665
Map Reference	M B 60-97
Block	None
Lot	121
Arb (Lot Cut Reference)	None
Map Sheet	144B181

### Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Mid City West
Council District	CD 5 - Paul Koretz
Census Tract #	1920.01
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	R3-1XL
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Medium Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	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
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 1

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at [zimas.lacity.org](http://zimas.lacity.org)  
(\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	Active: Poinsettia Recreation Center

#### Assessor Information

Assessor Parcel No. (APN)	5531025020
Ownership (Assessor)	
Owner1	COLBATH 12 LLC
Address	9201 N WILSHIRE BLVD STE 202 BEVERLY HILLS CA 90210
Ownership (Bureau of Engineering, Land Records)	
Owner	COHEN, ROBERT B. (ET AL)
Address	1401 N DOHENY DR LOS ANGELES CA 90069
APN Area (Co. Public Works)*	0.161 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$1,305,600
Assessed Improvement Val.	\$326,400
Last Owner Change	06/20/2017
Last Sale Amount	\$1,600,016
Tax Rate Area	67
Deed Ref No. (City Clerk)	821891 4-479 1774230
Building 1	
Year Built	1936
Building Class	D7C
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	1,404.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

#### Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

#### Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.59584136

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at [zimas.lacity.org](http://zimas.lacity.org)  
 (\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

#### **Economic Development Areas**

Business Improvement District	None
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

#### **Housing**

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	<a href="http://hcidla.lacity.org">http://hcidla.lacity.org</a>
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

#### **Public Safety**

Police Information	
Bureau	West
Division / Station	Wilshire
Reporting District	702
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	41
Red Flag Restricted Parking	No

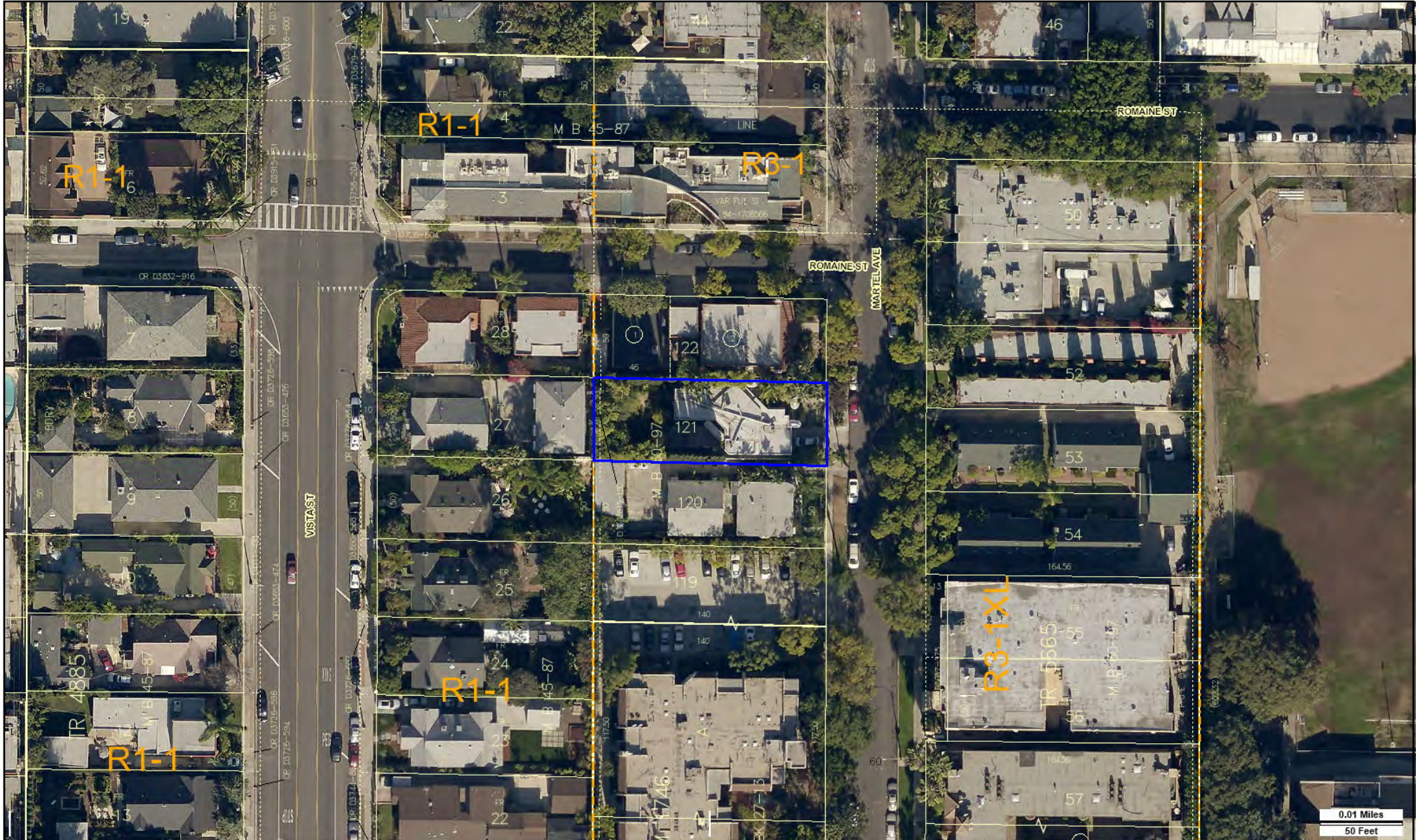
## CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-1986-831-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES
Case Number:	CPC-18473-B
Required Action(s):	B-PRIVATE STREET MODIFICATIONS (2ND REQUEST)
Project Descriptions(s):	CONTINUATION OF CPC-18473-A. SEE GENERAL COMMENTS FOR CONTINUATION.
Case Number:	ZA-2018-20-ZAA
Required Action(s):	ZAA-AREA,HEIGHT,YARD,AND BLDG LINE ADJMNTS GT 20% (SLIGHT MODIFICATIONS)
Project Descriptions(s):	PURSUANT LAMC 12.28, REQUEST FOR AN INCREASE IN HEIGHT TO ALLOW 34'-6" IN LIEU OF 30' BUILDING HEIGHT.
Case Number:	ENV-2018-21-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	PURSUANT LAMC 12.28, REQUEST FOR AN INCREASE IN HEIGHT TO ALLOW 34'-6" IN LIEU OF 30' BUILDING HEIGHT.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

## DATA NOT AVAILABLE

ORD-183497  
ORD-164708  
ORD-161687



Address: 947 N MARTEL AVE  
 APN: 5531025020  
 PIN #: 144B181 661

Tract: TR 5665  
 Block: None  
 Lot: 121  
 Arb: None

Zoning: R3-1XL  
 General Plan: Medium Residential



**Exhibit 2. Tract Map**

# TRACT NO. 5665.

IN THE CITY OF LOS ANGELES.

Being a Subdivision of a Portion of Lot 2, Tract No. 215, as recorded in Book 14, pages 42 and 43, of Maps, and Lot 45 of Tract No. 4220, as recorded in Book 46, page 47 of Maps, all records of Los Angeles County, California. Scale - 1" = 100'. October, 1922. Geo. A. Wright, C.E.

Note - Basis of Bearings taken from East line of Tract 5377, MB. 58-34.

I, Geo. A. Wright, hereby certify that I am a Licensed Surveyor of the State of California, and that this map, consisting of one sheet, correctly represents a survey made under my supervision in October 1922, and that all of the monuments shown hereon actually exist and their positions are correctly shown.

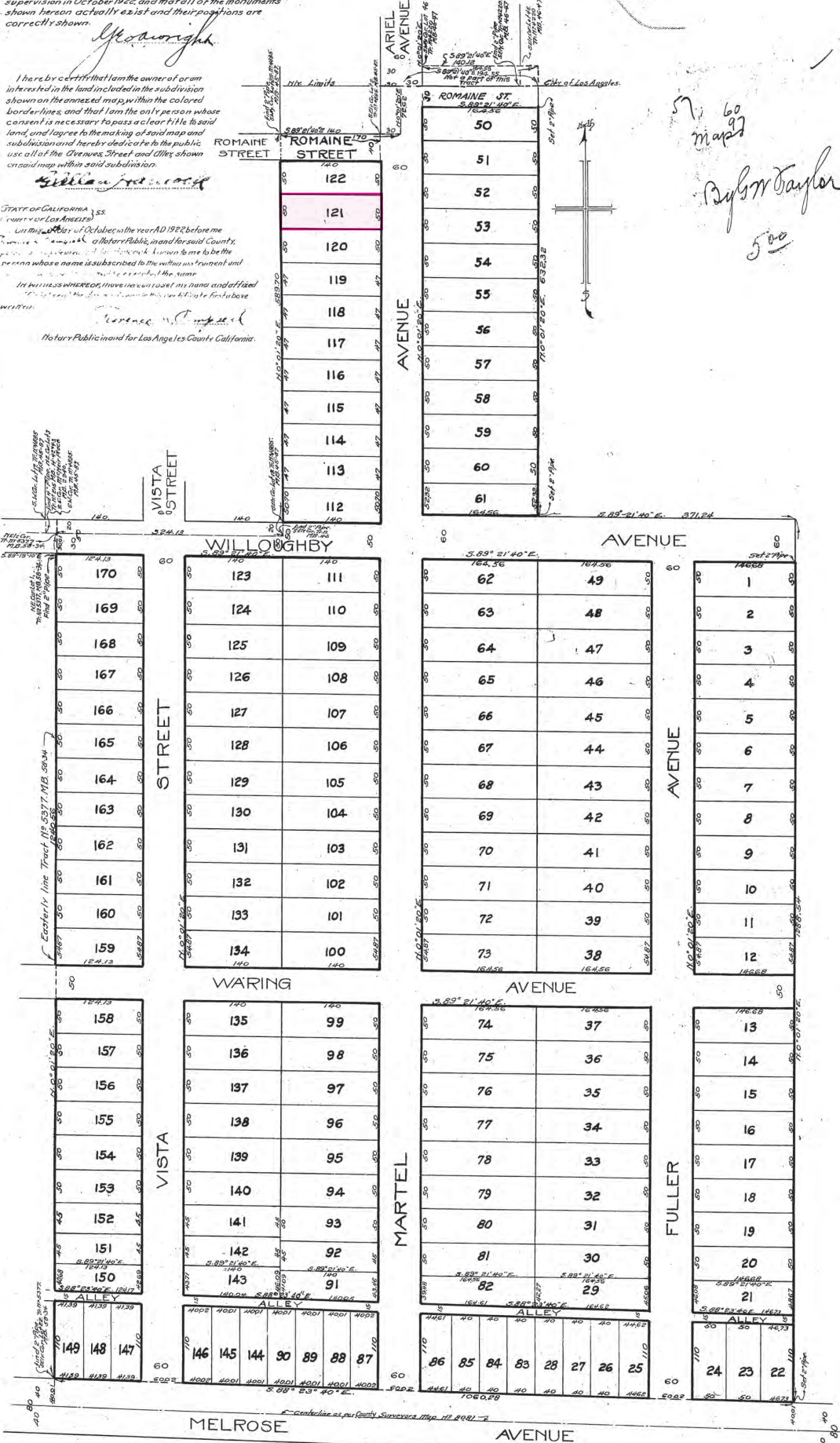
*Geo. A. Wright*

I hereby certify that I am the owner of or am interested in the land included in the subdivision shown on the enclosed map, within the colored border lines, and that I am the only person whose consent is necessary to pass a clear title to said land, and I agree to the making of said map and subdivision and hereby dedicate to the public use all of the Avenues, Streets and Allys shown on said map within said subdivision.

*William J. ...*

STATE OF CALIFORNIA  
County of Los Angeles  
On this 28th day of October, in the year AD 1922, before me, Notary Public, in and for said County, personally appeared *William J. ...* known to me to be the person whose name is subscribed to the within instrument and who is at that time the owner of the same.  
In witness whereof, I have hereunto set my hand and official seal this 28th day of October, 1922.

*Notary Public in and for Los Angeles County, California.*



60 maps  
*Wm Taylor*  
500

Dec 7, 1922  
*Richard A. ...*

*John A. Griffin*

The Insurance and Trust Company  
627, 934 November 14 22

G. Allen Hancock

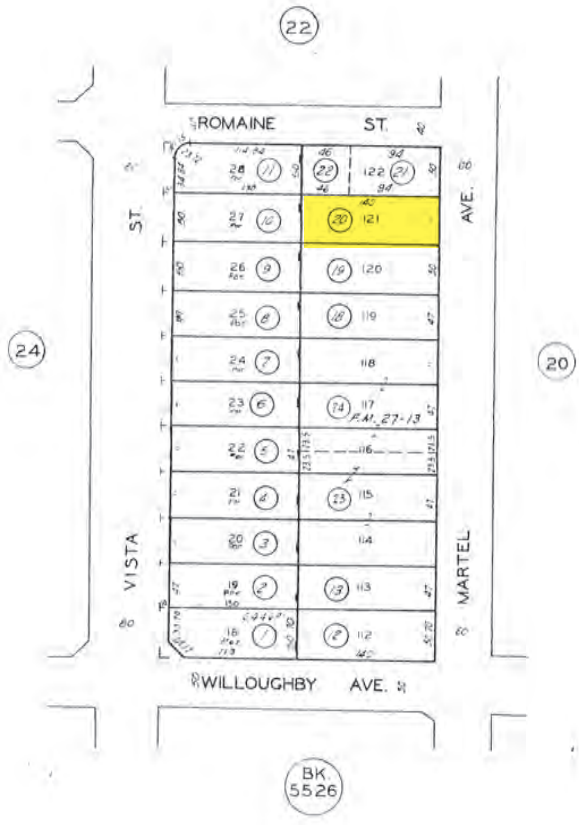
1922

500

*John A. Griffin*

531 25  
ALL 1" = 100'

MAP 44521  
7/11/06/01



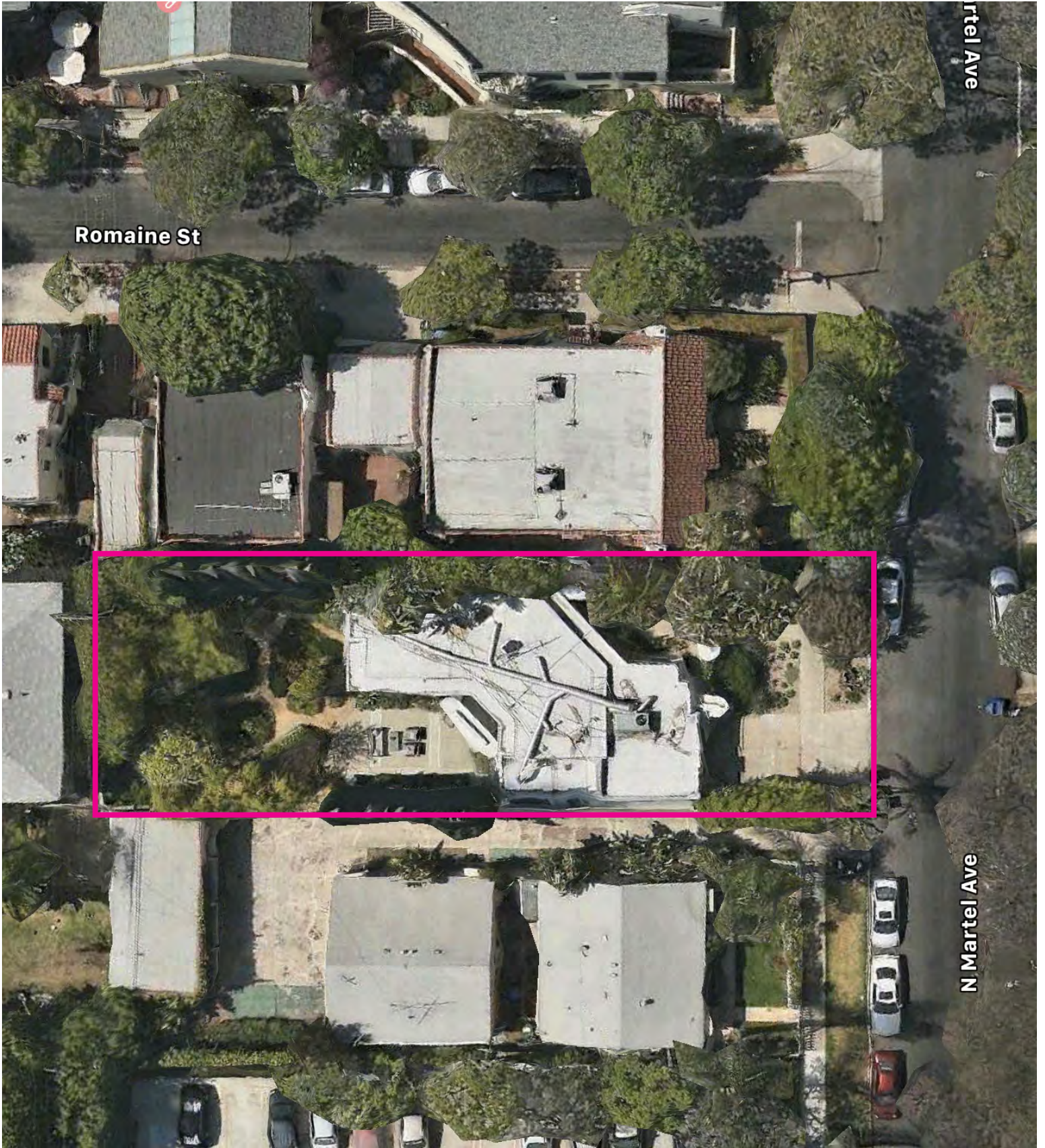
CODE  
67

FOR PREL. ASSESS. MAP  
26-13

TRACT NO. 4885 MB 45-87  
TRACT NO. 5665 MB 60-97

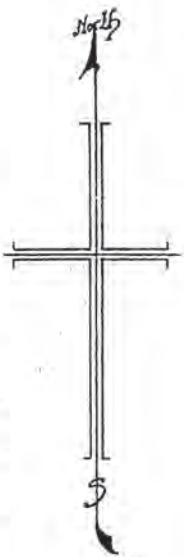
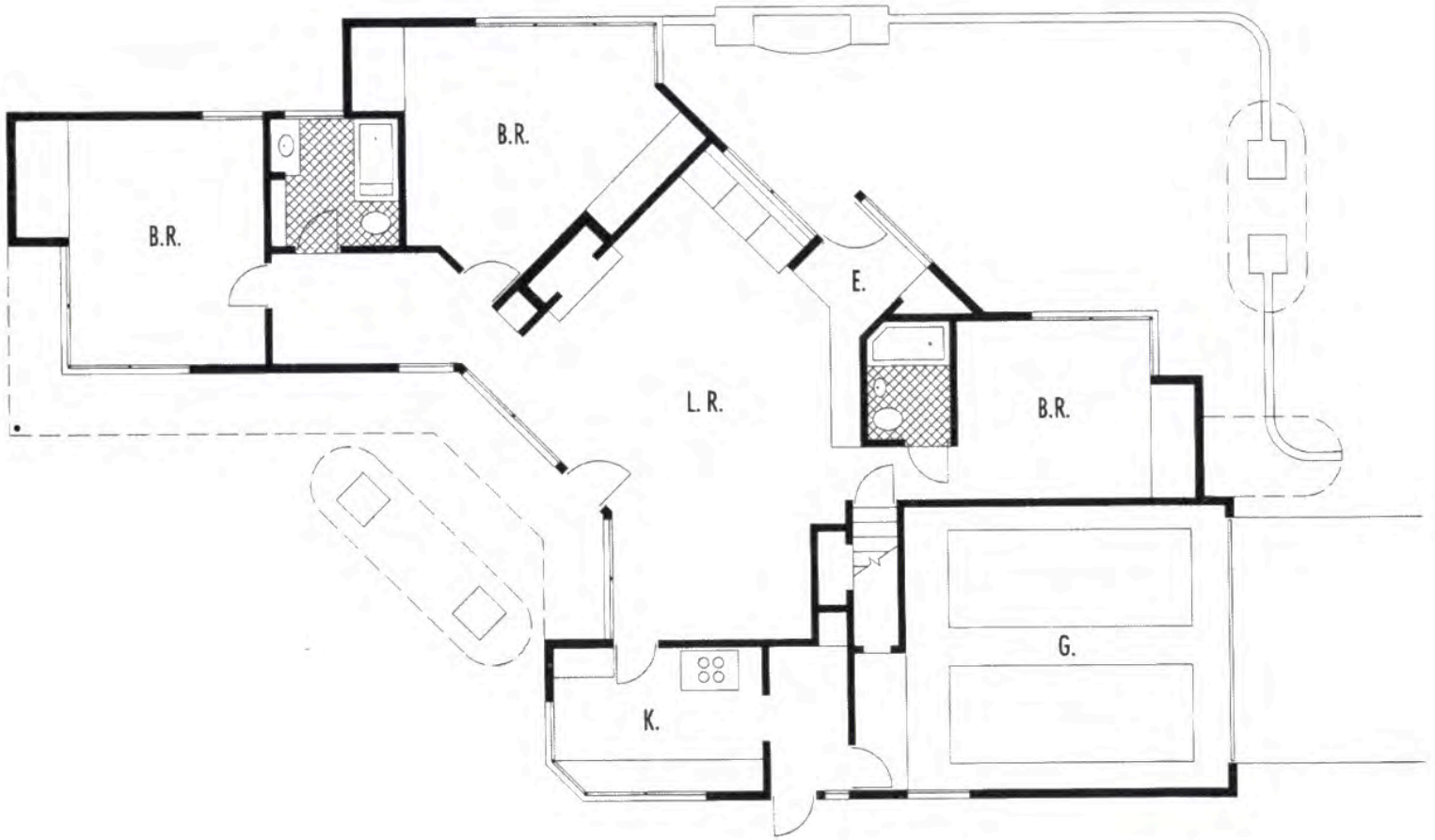
ASSESSOR'S MAP  
COUNTY OF LOS ANGELES, CALIF.

**Exhibit 3. Satellite Photograph**



(Apple Maps 2018)

**Exhibit 4. Floor plan 947 N Martel Ave**



## **Exhibit 5. Building Permits**

Exhibit 5a. Original Building Permit

**Building Permit History**  
**947 N. Martel Avenue**  
**Hollywood**

- June 15, 1936: Building Permit No. 14698 to construct a one-story, 5-room, 19.9' X 43.9' frame and stucco residence on Lot 121 of Tract No. 5665, Hancock Park Unit No. 14, at 947 N. Martel Avenue.  
Owner: Wallace Beery  
Architect: William Kesling (*Not listed on Permit*)  
Contractor: Kesling Modern Structures, Inc.  
Cost: \$5,000.00
- October 20, 1936: Building Permit No. 29947 for interior tile work.  
Owner: Mr. Gillman  
Architect: None  
Contractor: Otto C. Wichert  
Cost: Not Shown
- December 14, 2011: Plumbing Permit No. WO14222084 to install an earthquake valve.  
Owner: Michael A. Taylor  
Architect: None  
Engineer: None  
Contractor: Tri-State Retrofitters, Inc.  
Cost: Not Shown
- December 19, 2011: Plumbing Permit No. WO14222319 for replacement of 2 closet heads and partial drain line for 2 bedroom toilets at residence..  
Owner: Michael A. Taylor  
Architect: None  
Engineer: None  
Contractor: Schuelke Plumbing Inc.  
Cost: Not Shown

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of a Building
OF
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 121

Tract 5665

Location of Building 947 N. MARTEL Ave L.A. (House Number and Street) Approved by City Engineer

Between what cross streets Coma and Wiloughby Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building Residence - Garage Families 1 Rooms 5
(Store, Residence, Apartment House, Hotel, or any other purpose)

2. Owner (Print Name) Wallace Beery Phone 616035

3. Owner's address 70 1639 Silverlake Blvd

4. Certificated Architect 770 State License No. Phone

5. Licensed Engineer 770 State License No. Phone

6. Contractor Keating Modern Structures Inc. State License No. 9258 Phone 616038

7. Contractor's address 1639 Silverlake Blvd

8. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$ 5000.00

9. State how many buildings NOW on lot and give use of each. 77 one (Store, Residence, Apartment House, Hotel, or any other purpose)

10. Size of new building 22.2 x 43.9 No. Stories 1 Height to highest point 4.6 Size lot 50 x 150

11. Type of soil Black loam Foundation (Material) Concrete Depth in ground 12"

12. Width of footing 16" Width of foundation wall 8" Size of redwood sill 2 x 6

13. Material exterior wall concrete plaster Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4

14. Joist: First floor 2 x 8 Second floor Rafters 2 x 4 Material of roof Composition

15. Chimney (Material) Brick Size Flue 8 x 7 No. inlets each flue 1 Depth footing in ground 12"

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Keating Modern Structures Inc. (Owner's Authorized Agent)

By W. P. Keating

Plans, Specifications and other data must be filed if required.

PERMIT NO. 14698 FOR DEPARTMENT USE ONLY 701A
Plans and Specifications checked
Zone RX Fire District No. 210
Corrected/verified
Bldg. Lins no Street Widening no Ft.
Application checked and approved
Plans 6/15/36
SPRINKLER
Valuation included
Inspected Yes-No
Inspector



3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM Lot Tract Present location of building } 947 No. Martel Ave. (House Number and Street) New location of building } (House Number and Street) Between what cross streets } Approved by City Engineer Deputy.

- 1. Purpose of PRESENT building: Residence Families: Rooms: (Store, Residence, Apartment House, Hotel, or any other purpose)
2. Use of building AFTER alteration or moving: Families: Rooms:
3. Owner (Print Name): MR. GILLMAN Phone:
4. Owner's Address: 947 - No Martel
5. Certificated Architect: None State License No. Phone:
6. Licensed Engineer: None State License No. Phone:
7. Contractor: Otto C. Nichol State License No. 36199 Phone No. 4990
8. Contractor's Address: 1330 N. 38th St.
9. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$: Title-Setting Ord. Fee \$1.00 Contractors:
10. State how many buildings NOW on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose)
11. Size of existing building: x Number of stories high: Height to highest point:
12. Class of building: D Material of existing walls: Exterior framework: (Wood or Steel) Describe briefly and fully all proposed construction and work:

Interior Tilework

Fill in Application on other Side and Sign Statement (OVER)

FOR DEPARTMENT USE ONLY PERMIT NO. 29947 PLANS Rec'd: Plant and Specifications checked Zone Fire District No. Corrections verified Bldg. Line Street Widening Plant, Specifications and Applications rechecked and approved. Authorization checked and approved. Date: 10/29/96 Clerk: Required Valuation included: SPRINKLER Specified Yes-No Inspector: Fee: 1.00 Stamp here when Permit is issued: 661 20 1036

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition.....x.....Size of Lot.....x.....Number of Stories when complete.....
Material of Foundation.....Width of Footing.....Depth of footing below ground.....
Width Foundation Wall.....Size of Redwood Sill.....x.....Material Exterior Walls.....
Size of Exterior Studs.....x.....Size of Interior Bearing Studs.....x.....
Joists: First Floor.....x.....Second Floor.....x.....Rafters.....x.....Roofing Material.....

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State Laws

Sign Here..... [Signature] .....
(Owner or Authorized Agent)

By.....

FOR DEPARTMENT USE ONLY
Application ..... Fire District..... Bldg. Line ..... Termite Inspection .....
Construction..... Zoning ..... Street Widening ..... Forced Draft Ventil.....
(1) REINFORCED CONCRETE
Barrels of Cement.....
Tons of Reinforcing Steel.....
(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from
.....Street
Sign Here.....
(Owner or Authorized Agent)
(3) No required windows will be obstructed.
Sign Here.....
(Owner or Authorized Agent)
(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
Sign Here.....
(Owner or Authorized Agent)

REMARKS: .....



Plumbing 1 or 2 Family Dwelling Express Permit No Plan Check	City of Los Angeles - Department of Building and Safety <b>APPLICATION FOR PLUMBING</b> <b>PLAN CHECK AND INSPECTION</b>	Issued On: 12/14/2011 Last Status: Issued Status Date: 12/14/2011
---	--	---

<b>1. PROPERTY OWNER</b>			
Taylor, Michael A	947 Martel Ave	LOS ANGELES CA 90046	
<b>2. APPLICANT INFORMATION</b> (Relationship: Net Applicant)			
Jon Riley -	3781 P.O. Box	BEVERLY HILLS, CA 90212	(310)286-2890
<b>3. TENANT INFORMATION</b>			

<b>4. CONTRACTOR, ARCHITECT &amp; ENGINEER NAME</b>	<b>ADDRESS</b>	<b>CLASS</b>	<b>LICENSE #</b>	<b>PHONE #</b>
(C) Tri - State Retrofitters Inc	P O Box 3781,		C36 758898	(310)286-2890

<b>5. APPLICATION COMMENTS</b> E-Permit paid by credit card, fax number-> (310)286-2890.	<b>6. DESCRIPTION OF WORK</b> E.Q. valve
---	---

<b>7. COUNCIL DISTRICT:</b> 5	For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via <b>www.ladbs.org</b> . To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.
<b>8. APPLICATION PROCESSING INFORMATION</b> Plan Check By: OK for Cashier:  Signature: _____ Date: _____	

**For Cashier's Use Only** **W/O #: 14222084**

**NOTICE:**  
The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy.  
In the event that any box (i.e. 1-10) is filled to its capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

947 N Martel Ave  
11042 - 90000 - 22084

<b>9. FEE INFORMATION</b>	<b>Inspection Fee Period</b>
Permit Fee	59.40
INSPECTION TOTAL Plumbing	59.40
Permit Total	59.40
Permit Fee Subtotal Plumbing	55.00
Permit One Stop Surcharge	1.10
Permit Sys. Development Surcharge	3.30
Permit Issuing Fee	0.00

Payment Date: 12/14/11  
 Receipt No: IN0501269331  
 Amount: \$59.40

**10. FEE ITEM INFORMATION****WATER HEATERS AND GAS SYSTEMS**

Earthquake Valve (1) 23.00

**PERMIT EXPIRATION/REFUNDS:** This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

**11. LICENSED CONTRACTOR'S DECLARATION**

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: C36 License No.: 758898 Contractor: TRI-STATE RETROFITTERS

**12. WORKERS' COMPENSATION DECLARATION**

I hereby affirm, under penalty of perjury, one of the following declarations:

- I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
- I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: \_\_\_\_\_ Policy Number: \_\_\_\_\_

- I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

**WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE. INTEREST, AND ATTORNEY'S FEES.**

**13. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING**

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at [www.aqmd.gov](http://www.aqmd.gov). Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or [www.dhs.ca.gov/childlead](http://www.dhs.ca.gov/childlead).

**14. CONSTRUCTION LENDING AGENCY DECLARATION**

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's Name (If Any): \_\_\_\_\_ Lender's Address: \_\_\_\_\_

**15. FINAL DECLARATION**

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

**By signing below, I certify that:**

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration, and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: JON RILEY Sign: Internet e-Permit System Declaration Date: 12/14/2011

Contractor  Authorized

# EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at [www.ladbs.org/LADBSWeb/customer-survey.jsf](http://www.ladbs.org/LADBSWeb/customer-survey.jsf). If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 12/14/11  
 Receipt No: IN0501269331  
 Amount: \$59.40  
 Method: Credit Card

**PERMIT #:** 11042 - 90000 - 22084  
**ADDRESS:** 947 N Martel Ave  
**OWNER:** Taylor, Michael A  
 947 Martel Ave  
 LOS ANGELES CA 90046

Plumbing  
 1 or 2 Family Dwelling  
 Express Permit  
 No Plan Check

**JOB DESCRIPTION:** E.Q. valve

## INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
<b>DO NOT PLACE FILL UNTIL ABOVE IS SIGNED</b>		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
FOOTING INSPECTIONS		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
GROUNDWORK INSPECTIONS		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
<b>DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED</b>		
ROUGH INSPECTIONS		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		
<b>FOR INSPECTION REQUESTS, PLEASE CALL                  3-1-1 OR OUTSIDE CITY OF LOS ANGELES                  888-LA4-BUILD (888)524-2845 or <a href="http://www.ladbs.org">www.ladbs.org</a></b>		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
<b>DO NOT COVER UNTIL ABOVE IS SIGNED</b>		
WORK OUTSIDE OF THE BUILDING		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
POOL INSPECTIONS		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
<b>DO NOT FILL POOL UNTIL ABOVE IS SIGNED</b>		
FINAL INSPECTIONS		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
<b>PROJECT FINAL</b>		

Certificate of Occupancy Required  YES  NO





Plumbing 1 or 2 Family Dwelling Express Permit No Plan Check	City of Los Angeles - Department of Building and Safety <b>APPLICATION FOR PLUMBING</b> <b>PLAN CHECK AND INSPECTION</b>	Issued On: 12/19/2011 Last Status: Issued Status Date: 12/19/2011
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<b>1. PROPERTY OWNER</b>		
Taylor, Michael A	947 Martel Ave	LOS ANGELES CA 90046
<b>2. APPLICANT INFORMATION</b> (Relationship: Net Applicant)		
David Schuelke -	7243 Woodley Ave	VAN NUYS, CA 91406 (818)623-8739
<b>3. TENANT INFORMATION</b>		

<b>4. CONTRACTOR, ARCHITECT &amp; ENGINEER NAME</b>	<b>ADDRESS</b>	<b>CLASS</b>	<b>LICENSE #</b>	<b>PHONE #</b>
(C) Schuelke Plumbing Inc	7243 Woodley Avenue,			
	Van Nuys, CA 91406	C36	439600	(818)623-8739

<b>5. APPLICATION COMMENTS</b>	<b>6. DESCRIPTION OF WORK</b>
E-Permit paid by credit card, fax number-> (818)623-8749.	Replacement of 2 closet bends and partial drain line for 2 bathroom toilets at residence

<b>7. COUNCIL DISTRICT:</b> 5	For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via <b>www.ladbs.org</b> . To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.
<b>8. APPLICATION PROCESSING INFORMATION</b>	
Plan Check By:	<b>For Cashier's Use Only</b> <span style="float: right;"><b>W/O #: 1422319</b></span>
OK for Cashier:	
Signature: _____ Date: _____	

**NOTICE:**  
 The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy.  
 In the event that any box (i.e. 1-10) is filled to its capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

<b>9. FEE INFORMATION</b>	
<b>Inspection Fee Period</b>	
Permit Fee	<b>97.20</b>
INSPECTION TOTAL Plumbing	97.20
Permit Total	97.20
Permit Fee Subtotal Plumbing	90.00
Permit One Stop Surcharge	1.80
Permit Sys. Development Surcharge	5.40
Permit Issuing Fee	0.00

Payment Date: 12/19/11  
 Receipt No: IN0501269829  
 Amount: \$97.20

947 N Martel Ave  
 11042 - 90000 - 22319

**10. FEE ITEM INFORMATION****SEWER AND WASTE**

Waste and Vent Alter/Repair

(2)

20.00

**PERMIT EXPIRATION/REFUNDS:** This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

**11. LICENSED CONTRACTOR'S DECLARATION**

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **C36** License No.: **439600** Contractor: **SCHUELKE PLUMBING INC**

**12. WORKERS' COMPENSATION DECLARATION**

I hereby affirm, under penalty of perjury, one of the following declarations:

I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: **AON RISK SERVICES** Policy Number: **WC-058346383**

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

**WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE. INTEREST, AND ATTORNEY'S FEES.**

**13. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING**

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at [www.aqmd.gov](http://www.aqmd.gov). Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or [www.dhs.ca.gov/childlead](http://www.dhs.ca.gov/childlead).

**14. CONSTRUCTION LENDING AGENCY DECLARATION**

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's Name (If Any): \_\_\_\_\_ Lender's Address: \_\_\_\_\_

**15. FINAL DECLARATION**

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

**By signing below, I certify that:**

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration, and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: **DAVID SCHUELKE** Sign: **Internet e-Permit System Declaration** Date: **12/19/2011**

Contractor  Authorized

# EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at [www.ladbs.org/LADBSWeb/customer-survey.jsf](http://www.ladbs.org/LADBSWeb/customer-survey.jsf). If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 12/19/11  
 Receipt No: IN0501269829  
 Amount: \$97.20  
 Method: Credit Card

**PERMIT #:** 11042 - 90000 - 22319  
**ADDRESS:** 947 N Martel Ave  
**OWNER:** Taylor, Michael A  
 947 Martel Ave  
 LOS ANGELES CA 90046

Plumbing  
 1 or 2 Family Dwelling  
 Express Permit  
 No Plan Check

**JOB DESCRIPTION:** Replacement of 2 closet bends and partial drain line for 2 bathroom toilets at residence

## INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
<b>DO NOT PLACE FILL UNTIL ABOVE IS SIGNED</b>		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
FOOTING INSPECTIONS		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
GROUNDWORK INSPECTIONS		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
<b>DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED</b>		
ROUGH INSPECTIONS		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		
<b>FOR INSPECTION REQUESTS, PLEASE CALL                  3-1-1 OR OUTSIDE CITY OF LOS ANGELES                  888-LA4-BUILD (888)524-2845 or <a href="http://www.ladbs.org">www.ladbs.org</a></b>		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
<b>DO NOT COVER UNTIL ABOVE IS SIGNED</b>		
WORK OUTSIDE OF THE BUILDING		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
POOL INSPECTIONS		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
<b>DO NOT FILL POOL UNTIL ABOVE IS SIGNED</b>		
FINAL INSPECTIONS		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
<b>PROJECT FINAL</b>		

Certificate of Occupancy Required  YES  NO



## **Exhibit 6. Photographs**

Exhibit 6a. Exteriors, Front

Exhibit 6b. Exteriors, Rear

Exhibit 6c. Interiors

Exhibit 6d. Historic photos

**Exhibit 6a. Exteriors Front**



Primary (east) elevation of Wallace Beery's Hollywood Hideaway (947 N. Martel Avenue), view west. (Everett Fenton Gidley)



Primary (east) elevation of 947 N. Martel Ave.  
Primary entrance to front garden pergola and garden wall. View west. (Michael Locke)



Primary (east) elevation of 947 N. Martel Ave. Pergola and garden wall details. View west. (Luftman 2018)



Primary (east) elevation of 947 N. Martel Ave. Garage, pergola over secondary entrance to front garden, and roof terrace with pipe railing . View west. (Luftman 2018)



Primary (east) elevation of 947 N. Martel Ave. Primary entrance to front garden pergola and garden wall. View west. (Everett Fenton Gidley)



Front garden, primary entrance to 947 N. Martel Ave. North and east Façades. View west. (Everett Fenton Gidley)



Primary entrance to 947 N. Martel Ave. Streamline Moderne fountain. View west. (Everett Fenton Gidley)



Streamline Moderne fountain detail. View north. (Everett Fenton Gidley)

Exhibit 6b. **Exteriors, Rear**



Backyard 947 N. Martel Ave. Looking toward pergola entrance to living room. View northeast. (MLS)



Backyard 947 N. Martel Ave. Looking toward house. View east. (Everett Fenton Gidley)



Backyard looking toward Streamline Moderne pergola entrance to living room.  
View northeast. (Everett Fenton Gidley)



Backyard. Koi pond on left is circa 2000. Streamline Moderne cantilevered overhang on south façade.  
View northwest. (Everett Fenton Gidley)



Backyard, multicolored flagstone fireplace and barbecue grill in southwest corner of lot.  
View southwest. (Everett Fenton Gidley)



Backyard, Streamline Moderne multicolored flagstone fireplace and barbecue grill.  
View southwest. (Everett Fenton Gidley)

Exhibit 6c. **Interiors**



Foyer 947 N. Martel Ave. View southwest. (Everett Fenton Gidley)



Living room with multi-colored flagstone fireplace, looking toward the primary entrance. View east. (MLS)



Living room/dining room 947 N. Martel Ave. Flagstone fireplace, built in dining room seating, indoor/outdoor view to back garden. View southwest. (MLS)



Dining room with built-in seating and table. Original recessed chromed ceiling lights with ribbed Pyrex panels. Southwest view out to rear garden with pergola. (MLS)



Kitchen with original black and red tiles and hardware. View west. (Everett Fenton Gidley)



Kitchen. View northeast to dining room and front entrance. (MLS)



Living room, with clearstory windows on west and east sides. Entrance to two bedrooms on north side.  
View north. (Everett Fenton Gidley)



West bedroom. View southeast. (MLS)



West bedroom. Streamline Modern corner casement window. View southwest. (Everett Fenton Gidley)



West bedroom. Streamline Modern corner casement window. Original recessed chromed ceiling light with ribbed Pyrex panel. View west. (Everett Fenton Gidley)



North bedroom. Streamline Modern corner casement window. View north. (Everett Fenton Gidley)



North bedroom. Streamline Modern corner casement window. Original recessed chromed ceiling light with ribbed Pyrex panel. View northwest. (MLS)



West bedroom. Streamline Modern corner casement window. View northwest. (MLS)



North bathroom with original tile. View north. (MLS)



North bathroom sink. View northwest. (MLS)



West bathroom with original tile and fixtures. (MLS)

**Exhibit 6d. 947 N. Martel Ave. Historic photographs**



Primary (east) elevation of 947 N. Martel Ave. Primary entrance to front garden pergola and garden wall.  
View southwest. (Julius Shulman circa 1936)



Primary (east) elevation of 947 N. Martel Ave. Primary entrance to front garden pergola and garden wall.  
View west. (Meredith Jacobson Marciano 1983)



Primary (east) elevation of 947 N. Martel Ave. Primary entrance to front garden pergola and garden wall.  
View west. (Meredith Jacobson Marciano 1983)

## **Exhibit 7. Historic References**

Exhibit 7a. Los Angeles Streamline Moderne Architecture

Exhibit 7b. William P. Kesling

Exhibit 6c. Wallace F. Beery

Exhibit 7a. **Streamline Moderne Architecture**

## 'LOS ANGELES IN THE THIRTIES'

# Funny, It Didn't Look Depressed

BY JOHN PASTIER  
Times Architecture Critic

In Los Angeles there was a certain softness to the hard times of the '30s. The movies were doing better than ever, the oil was still flowing and the presmog sunlight was as brilliant as it was in the years of prosperity.

Of course, some people tried to take advantage. Because so many outsiders descended upon L.A. without the proper invitations, officials felt it necessary to set up roadblocks at main highway entrances to the state to keep migrating Okies and Arkies out, and they also rounded up thousands of barrio dwellers and shipped them south of the border. Even these strong measures didn't keep the city from gaining more than a quarter-million residents during the decade.

### Art Deco Symbolism

Los Angeles' relative prosperity made its mark on local planning and architecture. Art Deco was just the style to symbolize the city's affluence and "progressive" outlook. Increasing numbers of automobiles encouraged an ever-spreading city and provoked the first forms of drive-in architecture. Residential building continued to flourish, at least for the better-off classes, and these consumers could choose between well-practiced period stylists and some of the world's most avant-garde modern designers. The image of the good life presented in the movies and on radio may have been highly exaggerated, but it wasn't entirely false.

"Los Angeles in the Thirties: 1931-41" is an exhibition of planning and architecture which attempts to capture those remarkable times. On view through May 11 at the UC Santa Barbara Art Galleries, it is happily unconventional in its content and attempts to extend the normal limits of architecture shows.

### Reality and Context

Where it succeeds, it is because of the imagination and catholic outlook of its organizers, David Gebhard and Harriette von Breton. Where it falls short, it is usually due to lack of space and resources.

Unlike most shows of its kind, this one does not focus only on buildings of high architectural pedigree. Instead, it takes the better approach of trying to show something of reality and context. There are photos of streets, stores, factories and public buildings, of individual residences that look backward stylistically as well as forward, and of public housing as well as homes for the rich.

Aerial views show the texture of entire urban districts at greatly reduced scale, while actual pieces of contemporary furniture and fabric hangings provide three-dimensional, full-size detail. The viewer is given a sense of context for the works of modern design on display, and there is a nucleus of information that could lead to some understanding of the city as a whole.

The show is tantalizing and makes one wish that it were located closer than 100 miles from its subject, in larger quarters, with a budget for more and bigger photo panels, for a few color shots and for even a few more actual design artifacts and building models.

A good part of the exhibit is effectively mounted, but much of it is an ambitious sketch rather than a fully realized show. The catalogue for the exhibit has been delayed, so it is difficult to be sure of the exhibitors' precise intentions, but they seem to be to show that Los Angeles was a place of richly diverse design activity in the '30s and that this richness was one not just of Bauhaus-derived design but of Art Deco, eclectic styling and automobile-oriented architecture and city planning as well.

Depending upon one's inclinations, the cityscape components can be taken as a major focus of the show or as a frame to set off the avant-garde residential work of the "Los Angeles School"—the organizers' term for architects Richard Neutra, R.M. Schindler, J.R. Davidson, Harwell

Hamilton Harris, Gregory Ain and Raphael Soriano.

Although there is ample representation of the other residential school—the eclectic and period work of such designers as Roland Coate Sr., John Byers, Paul R. Williams, Wallace Neff and Cliff May—there is a major omission. William Kesling, a building designer and contractor, is absent.

He was one of the few people to do residential work in the Streamlined Modern style, and he was imaginative and adept in its application. In many ways, his houses (at least a dozen of his works are still standing in Silverlake) are superior to those of his better-known contemporaries.

But there is a greater omission than that of Kesling. This view of Los Angeles in the '30s is principally physical and aesthetic. The emphasis is on the bright side, just as in a Busby Berkeley musical of the time. Aside from the public housing shown, there is no attempt to provide a social context for the design work. We are given no clues to the political unrest and governmental corruption of the period. In attempting to show L.A. as being "well on its way upward and onward" and engaged in "the perfection of her urban pattern," the exhibit's organizers ignore the seedlings of civic destruction that were taking firm root at that time.

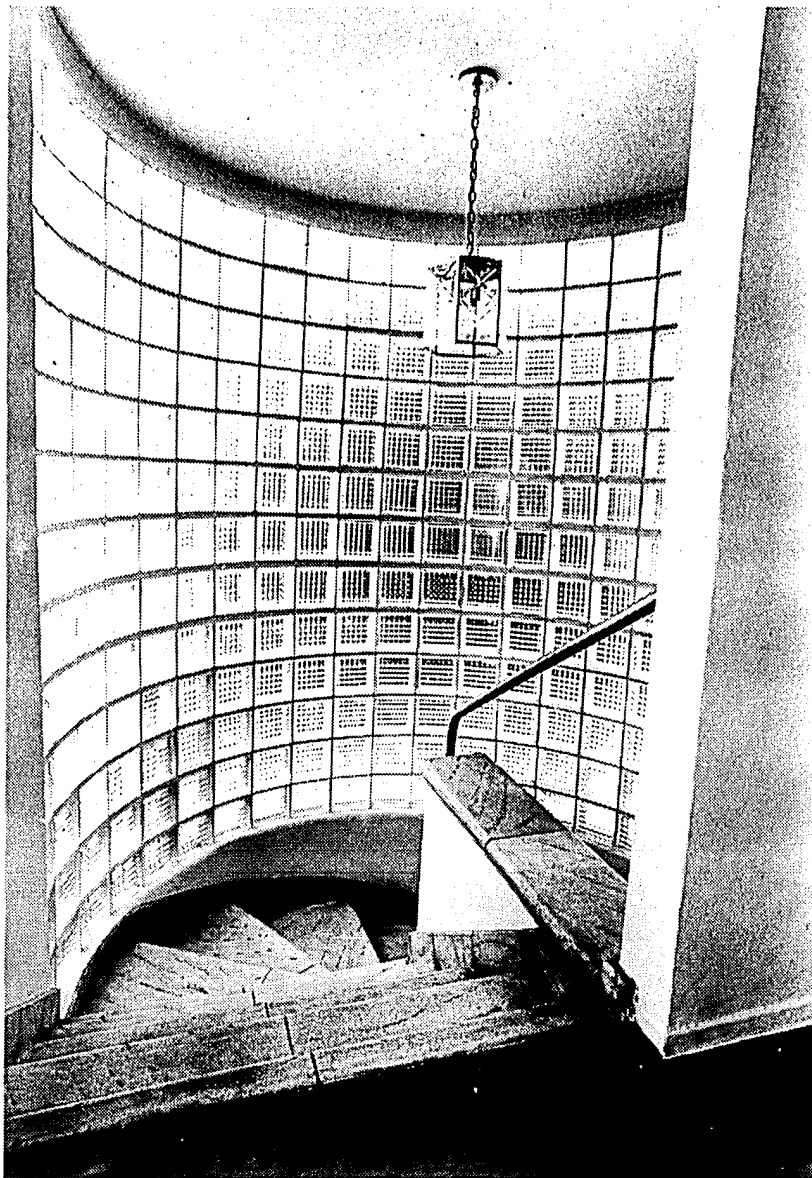
The early six-lane parkways and freeways were precursors of 14-lane monsters. The quaint drive-in architecture was just one part of a complicated syndrome—smog first made its appearance in the early '40s—and the concern with automobility led to the deterioration of vast stretches of central Los Angeles within another decade or two, as well as destroying thousands of acres of prime agricultural land.

Much of the architecture shown proved transitory—supermarkets that would be rendered prematurely obsolete, theaters that would be converted to other uses, drive-ins whose quick replacement was an ironic by-product of the mobility that they were meant to serve.

It may be true that by 1940 "the golden age of Los Angeles had fully emerged." What ought to be made clear is how much of that golden age was an accident. The suburbanizing trends set into motion then would quickly undermine the city once the war was over, and the "progressive" planning of projects such as freeways and monumental civic centers would also be giant steps toward dehumanizing the city.

But perhaps it is inappropriate to expect this show to peek behind the stage set of Los Angeles in the '30s. After all, stage sets are what Los Angeles is good at building, and the 1930s models, along with those of the preceding decade, were real doozies.

If anything, Gebhard and Van Breton ought to be thanked, for this is not the first occasion on which they have mounted an architecture show within the limitations of the University Galleries at Santa Barbara, while the cultural capital of Western America has done little beyond providing the subject matter for the exhibit and some fraction of the people to see it. With local apathy so rampant, we ought to be unquestioningly grateful for everything Santa Barbara gives us.



BEN OLENDER / Los Angeles Times

Curving glass brick window inside stairwell is among striking features of this Los Feliz home, one of four featured on the Los Angeles Conservancy's Streamline Moderne Tour.

## Streamline Moderne: Cruise into L.A.'s Past

By DIANE WILLIAMS HLAVA

Forward looking, simplified, incorporating the most modern materials and a nautical motif, Streamline Moderne architecture of the 1930s became a nearly forgotten design in the 1950s, '60s and '70s.

That picture is changing because of the efforts of architectural historians like David Gebhard of UC Santa Barbara, preservation organizations such as the Los Angeles Conservancy and individual homeowners and corporations.

For the first time, the Los Angeles Conservancy will sponsor a self-guided driving tour of four Streamline Moderne houses in the Los Feliz/Silver Lake district and the landmark Coca-Cola building in central Los Angeles April 24 between the hours of 10 a.m. and 4 p.m.

With the aid of docents, tour participants will inspect the interiors of the residences, built between 1935 and 1937, and the advertising, marketing and patio areas of the Coca-Cola building, redesigned in 1936. In addition, several other notable Streamline structures will be indicated on the tour route.

The tour will begin at the two-story, ship-shaped Haven of Rest Radio Studio, 2432 Hyperion Ave., where participants will pick up tickets, maps and background information. Space is limited to 300 people, but a waiting list for a



Resembling decks of a ship, layered plan of this two-story Streamline Moderne house in Franklin Hills area of Los Feliz features curving walls, sweeping horizontal lines.

second, soon-to-be-scheduled tour will be developed. Tickets are \$10 each. Reservations may be made by calling 623-CITY.

On first impression, Streamline Moderne might be easily dismissed as a short-lived architectural oddity. But more careful consideration brings to light its impact on contemporary architectural design.

Streamline Moderne flourished locally in the mid- and late-1930s. According to David Gebhard, it was the architectural style of the time, and Southern California leads the country with more than 60 extant examples.

Please see STREAMLINE, Page 8

# STREAMLINE

Continued from Second Page

Why are there so many Streamline buildings in Southern California? Probably because Southern California architects and their clients were willing to experiment. As a variation of the Moderne, which emphasized the machine, its products and its abilities, the simplified Streamline Moderne can be viewed as the culmination of the Art Deco era.

A second way of looking at this style is to consider its most extreme form, where buildings were designed in the actual shape of a ship, such as the Haven of Rest Radio Studio or the Coca-Cola building. This interpretation of Streamline Moderne places it in the tradition of Programmatic, or theme, architecture also popular in 1920s and '30s Southern California.

Developed as a way to entice ever-increasing numbers of motorists to eat, shop or otherwise avail themselves of the services offered by a business, Programmatic architecture was eye-catching—a hot-dog stand shaped like a hot dog, an airmail service housed in an airplane-shaped building, a camera store designed to resemble a camera—and if a building didn't imply a direct connection between the service offered and its shape, it conveyed its meaning, as David Gebhard says in "California Crazy, Roadside Vernacular Architecture," by indirection.

### Programmatic Architecture Example

The Coca-Cola building is an excellent example of indirect Programmatic architecture, and a classic Streamline Moderne design. The nautical theme inspired consumer confidence by conveying the image of cleanliness absolutely necessary for a bottling plant.

But perhaps the most important aspect of Streamline, from a contemporary vantage, is the way its designers incorporated the most modern building and decorative materials of the time, arranged interior space for function, simplified the exterior mass and related interior to exterior space.

If viewed from this perspective, Streamline becomes more than an exotic product of the Depression: It brings together emerging European, and other design elements that came to be widely used in later decades. The open interior spaces and private exterior living areas present in the International style are there, as are the relationship of interior and exterior space focused on in the California Ranch House and the layered space and high-tech materials found in the architecture and interior design of the last 10 years.

In the context of their time, Streamline structures were among the most technologically oriented on the architectural scene. The then-new, almost-revolutionary, modes of transportation—steamship and airplane—provided the design references for Streamline Moderne.

A horizontal exterior emphasized by pipe railings and horizontal metal banding reminiscent of a ship's deck, curved walls that echoed the forms of fuselage and a ship's bridge, porthole windows and banded fins designed to resemble vents are the hallmarks of Streamline Moderne. Into a wood and stucco shell went

Please see STREAMLINE, Page 10

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**Continued from Page 8**

secluded porches for sunbathing, and decks for rooftop entertaining conveniently located adjacent to living, dining, kitchen and sleep areas.

The high-tech materials of the 1930s were used in highly functional interior spaces. Linoleum, chrome, magnesite, glass tile, glass brick, Monel (a metal alloy) and plastic were all employed to emphasize the concept of the future epitomized by the overall design.

For comfort and utility, many architects included built-in cabinets faced in contrasting woods, built-in seating and recessed lighting. Large expanses of unadorned walls allowed furniture to be arranged for maximum effect, and large square-paned metal windows with pull-down screens flooded the rooms with light and eliminated unsightly permanent screens. Consequently, walking into a Streamline Moderne residence today is like walking into a prototype of the 1980s aesthetic.

**Tour of Streamline Houses**

The upcoming tour presents an intriguing array of design subtleties within the Streamline movement. Well known in their day, especially among proponents of the Streamline style, but little known now, are the architects Robert Derrah, who designed the concrete ship that houses the Coca-Cola plant; Milton Black, planner of numerous apartments and single-family residences including one on the tour, and the rather mysterious contractor/builder, William Kesling, who designed three of the tour's houses.

As will be seen next week, each house on the tour has been restored as closely as possible (within the context of contemporary needs) to its original condition by the present owners.

The Black house, built up the side of a hill, is layered like the decks of a ship; the curving exterior walls hint at the clean lines of the interior, which is perhaps the most conservative on the tour. The main living areas are separated from each other in traditional room fashion and are small.

In his selection of decorative materials, Black chose from among the most avant-garde: magnesite walls and floors in the entry and stairwell, a fireplace sheathed with black glass tile and accented with a port hole window, white glass tile sheathing on the kitchen walls and cobalt-colored glass banding in one bath. The present owner, Esta Sullivan, has chosen Art Deco furnishings as a complement.

**Huge Curving Metal Window**

The Kesling houses offer many experimental concepts for their era. One house on the tour, owned by Al Treiman, takes maximum advantage of its hillside site. Cantilevered on a down slope, the house has a large open living and dining area lighted by a huge curving metal window that overlooks downtown Los Angeles. Decorative elements include sliding solid mahogany doors, built-in chrome and black plastic cabinets, built-in seating, chrome switch plates and recessed lighting.

Another Kesling plan, currently owned by Kyle and Nancy Smith, is stepped up the side of a hill and incorporates abundant wood built-ins in the living and dining areas, a nautical-theme kitchen and a graceful chrome-banistered magnesite staircase.

Perhaps the house on the tour most well-known to architecture buffs (from David Gebhard's and Robert Winter's "A Guide to Architecture in Los Angeles and Southern California") is the one currently owned by Bea and Chap Findley. Also attributed to Kesling, it occupies three levels, and in its present state is the most minimalist, and the most contemporary, of the four.

Its most striking feature, both from the exterior and the interior, is the curving glass brick window in the stairwell. North light is diffused as it comes through the brick and bathes the magnesite stairs, further softening the curved walls of the stairwell. Large south-facing metal windows in the living and dining areas look out onto a pipe-railed deck and the Los Angeles skyline. Large interior spaces flow easily, one into the other. Classic Le Corbusier chrome and leather furnishings enhance the living room.

At the vanguard of the future in 1935, Streamline Moderne was, as Ruthann Lehrer, executive director of the Los Angeles Conservancy has said, "a proclamation of faith—a style that said 'we are modern.'" Today it

enhances the built environment and takes its place in our architectural history as an illustration of the interconnectedness of past and present.

*Hlava is a Home magazine copy editor.*

### The Graceful Lines of Streamline Moderne

Whiteson, Leon

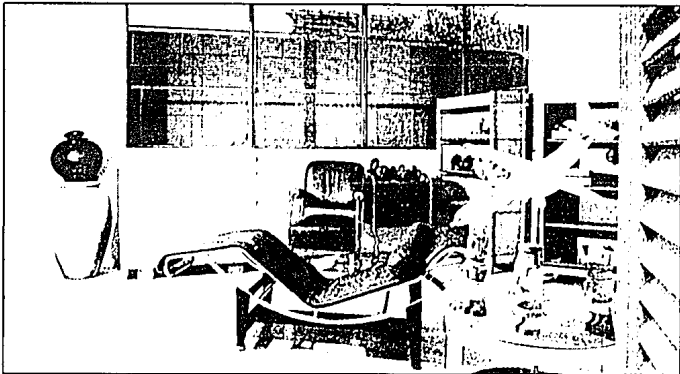
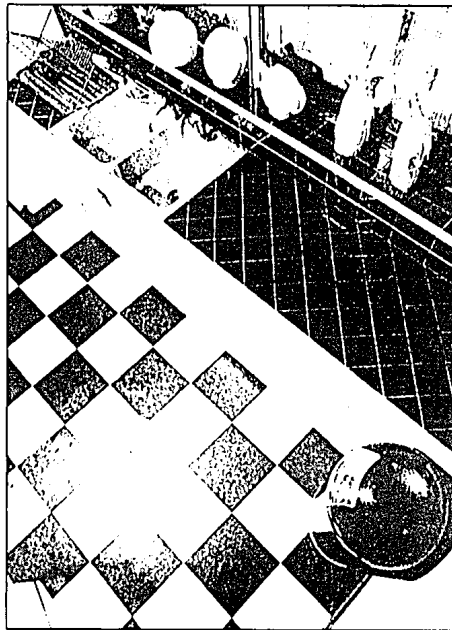
Los Angeles Times (1923-Current File); Feb 11, 1990;

ProQuest Historical Newspapers: Los Angeles Times

pg. K1

MIKESERGIEFF / for The Times

Maddie Sadofski's Streamline Moderne home, built in 1936, has the flat roof, rounded corners, strip windows and white stucco typical of the style. Curved horizontal slabs perched on pillars are reminiscent of the service islands of Texaco gas stations in the 1930s. In the kitchen, streamlined cabinets are topped by vivid yellow, black and red tiles, right. The style is even carried out in the choice of furnishings for the living room.



JIM MENDENHALL / Los Angeles Times

# The Graceful Lines of Streamline Moderne

By LEON WHITESON

In the 1937 movie "Shall We Dance," Fred Astaire, Ginger Rogers and a couple of mutts did their "Walking the Dog" number on the promenade deck of an ocean liner, whirling their way into America's heart against a backdrop of curved white steel and shiny black linoleum.

The movie's set, modeled on the sleek French transatlantic liner Normandie, mirrored the popularity

*The excitement over speed, as typified in the era's fast trains and ocean liners, was picked up by architects for their design of houses and commercial buildings.*

#### ■ SOUTHLAND HOME STYLES

One of an occasional series exploring the varied architectural styles of Southern California.

of the 1930s Streamline Moderne style that influenced the shape of everything from cameras to cars, from kitchen stoves to residential and commercial architecture.

Streamline Moderne houses, with their aerodynamic curves, smooth white stucco surfaces and contrasting black-and-silver interiors, mimicked the shapes of sleek ships, trains and planes whose clean lines parted the waves and cleaved the air.

The houses' designs were influenced by the excitement of speed that seized the nation during the 1930s and distracted its attention from the ravages of the Great Depression.

"Streamlining is the first new and uniquely American approach that the public could associate with progress and a better life," declared Henry Dreyfuss, designer of the famous 20th Century Limited streamlined locomotive that linked New York and Los Angeles in the late 1930s.

Dreyfuss added that all designers learned a great

Please see **STREAMLINE, K12**

# STREAMLINE: Style

Continued from K1

deal about clean, graceful design from streamlining. "We learned to junk useless protuberances and ugly corners," he said.

Although Streamline Moderne, which achieved its greatest sophistication in Los Angeles and Miami Beach—where it is also known as Tropical Deco—is uniquely American, some of its inspiration is European.

Streamline's distinctive white walls, flat roofs and strip windows were derived from the European International style developed by the German Bauhaus and from Le Corbusier's 1930 Villa Savoye at Poissy, France.

The purely American inspiration was to marry the functional International Style with the sensuously romantic—and totally nonfunctional—curves of streamlining.

In its heyday, Streamline Moderne was known simply as "the smart style." Much favored by Hollywood and mirrored in imaginative movie sets designed by art directors such as William Cameron Menzies, Streamline Moderne houses sprang up from Silver Lake to Santa Monica.

Actor Wallace Beery built himself a Streamline Moderne hideaway on Martel Avenue in West Hollywood in 1936. Designed by William P. Kesling, the Beery house features the typical flat roof,

rounded corners, clerestory strip windows and sleek white stucco of the style.

Over its entry gate and at the rear outside the wide glass living room windows, Kesling's design includes curved, free-standing horizontal slabs perched on square pillars that are reminiscent of the service islands of 1930s Texaco gas stations.

Maddie Sadofski, who now owns the Beery house, has taken great pains to restore its original sophistication. She has preserved the recessed chromed ceiling lights with their ribbed Pyrex panels and the streamlined kitchen cabinets topped by vivid yellow, black and red tiles.

In the bathrooms, the old aluminum tiles—Streamline designers loved metallic finishes—still glisten.

"I've always loved Streamline," Sadofski said. "I grew up in this neighborhood and coveted Beery's old house for 20 years before I could afford to buy it. I adore the simplicity of its lines and the essentially American sophistication of the style. It still delights me every time I pass through my front gate."

In the 1930s, when Streamline style was created, the young science of aerodynamics was every designers' inspiration.

"The perfect aerodynamic form

## HOW TO RECOGNIZE STREAMLINE MODERNE

- Flat roofs with smooth white-stucco walls and rounded corners.
- Strong horizontal emphasis.
- Frequent use of strip, porthole and clerestory windows.
- Common use of glass brick and steel-pipe balustrades.
- Internal floors often covered with black lino, rubber matting or vinyl.
- Extensive use of ceramic tiles in solid primary colors in bathrooms and kitchens.

was believed to be a teardrop plowing through space with the round end forward," Arthur Pulos wrote in his book "The American Design Ethic."

Pulos commented that architecture "sought to disguise its embarrassment at being left behind by

the airplane by doing streamlined shells."

The Streamline Moderne style followed upon the popular 1920s Art Deco manner, epitomized in such Los Angeles landmarks as Bullocks Wilshire and the Wilvern Theatre.

Sometimes known as Zigzag Moderne, Art Deco is distinguished from Streamline Moderne by its angular lines and exotic decoration inspired by Egyptian and Oriental motifs.

The term Art Deco, often erroneously extended to include the

Streamline style, took its name from the 1925 Paris exhibition titled, "Exposition Internationale des Arts Decoratifs."

Streamline Moderne designs, whether for houses or larger commercial buildings, always looked

Please see **STREAMLINE, K13**

## STREAMLINE: Sleek, Clean Style of the 1930s

Continued from **K12**

energetic. With its white metal balustrades and rows of porthole windows, the Coca-Cola bottling plant, south of downtown Los Angeles, by architect Robert Derrah looks like the Normandie under full steam.

The charming Shangri-La Hotel on Santa Monica's oceanfront seems about to sail off into the sunset. The concourse at Union Station, a mixture of Spanish Colonial Revival and Streamline Moderne motifs, excited passengers with the prospect of fast travel.

The single most famous Streamline Moderne building in Los Angeles, until it was destroyed in a recent fire, was the Pan-Pacific Auditorium on Beverly Boulevard, designed by Wurdeman & Becket.

This simple shell, erected in a scant six weeks and fronted by a series of flagpole pylons that seem to be flying through outer space, epitomized the popular fascination with globe-shrinking speed.

L.A. architects and designers who mastered Streamline Moderne included William P. Kesling, Milton J. Black, S. Charles Lee, William Wurdeman and Welton Becket, Stanberry Balaeh, Stiles Clements, John Cooper, Robert V. Derrah, Marcus P. Miller and Jock Peters.

Some of these architects specialized in particular types of buildings. Black designed many Moderne apartment complexes, such as the 1940 Westwood-Ambassador Apartments on Wilshire Boulevard.

Black also dreamed up the famous 1938 Tail o' the Pup hotdog-shaped fast food stand near the Beverly Center, a masterpiece of the kind of "programmatically" architecture in which buildings resemble the things they sell.

Lee created several superb Streamlined 1930s movie houses, including the Academy Theatre on Manchester Boulevard and the Bruin Theatre in Westwood.

Few of the Streamline Moderne designers mentioned above restricted themselves to the style. All were able to satisfy clients with tastes that varied from Spanish Colonial Revival to straightforward modernism.

Becket, for example, went on to create another L.A. landmark, Hollywood's Capitol Records tower. In the mid-1930s Black designed the Andalusian-style El Cadiz apartments on Sycamore Avenue in West Hollywood, and Lee was the architect of the baroque Los Angeles Theatre on Broadway.

And in Streamline Moderne, everything was streamlined.

The popular 1930s stoves de-



Los Angeles Times

Architect S. Charles Lee designed the Bruin Theatre in Westwood in Streamline Moderne during the heyday of the style in the 1930s.

signed by Norman Bel Geddes for the Standard Gas Equipment Co. of New Jersey were cased in streamlined white enamel. Dreyfuss' circular "Toperator" washing machine, trimmed with chrome bands, seemed about to be spontaneously airborne.

The curves of Walter Dorwin Teague's Kodak Bantam Special camera fit snugly in the palm of the hand. The metal shell of Buckminster Fuller's three-wheeled Dymaxion car mimicked a shark's water-cleaving shape.

The Chrysler Airflow, the world's first aerodynamically designed production automobile, set the standard for cars that look as if they're racing even when parked. Clocks, fountain pens and toasters appeared ready to speed into the bright new future everyone hoped would redeem the desperation of

the Depression.

Streamline Moderne faded with the 1930s. As Rudy Vallee and Ann

Dvorak rode away aboard the viewing platform of the glistening chrome-and-white enamel locomotive in "Sweet Music," the romantic curves of speed gave way in the 1940s to the hard edges of the machinery of war.

After World War II, the modernist International Style superseded Streamline as the architecture of progress, scorning the arbitrary aerodynamics that had rounded the corners of so many delightful Los Angeles buildings.

In recent years, under the nostalgic mantle of Post-Modernism, some of Streamline's mannerisms have made a comeback. Houses by leading local architects such as Steven Ehrlich favor the white pipe handrails, curved corners and sleek surfaces that distinguished the style.

Streamline Moderne is appreciated by many designers as a quintessentially American style that embodied a touching faith in technology and a profoundly New World hopefulness about an ever-brightening future.

Whiteson is a Los Angeles freelancer who writes on architectural topics.

Exhibit 7b. **William P. Kesling**








William Kesling in La Jolla, California (Kesling Family Archive)





## WILLIAM KESLING BUILDINGS 1934-1937

Kesling built 35 Streamline Moderne homes during this period, listed are 21 homes and his offices that have survived.

Entries marked with an "f" in the notes column are featured in *Kesling Modern Structures Popularizing Modern Design in Southern California 1934-1962*.

date	Address	Owner/Contractor	Notes	Photo
8/01/1934 3/8/1935 changes	Model Home 1519 North Easterly Ter- race, Los Angeles	Ehrma Francis Williams (W Kesling's Wife) -Owner/ W.P. Kesling -contractor 3/8/1935 Mary A. Williams -owner	\$3600 1242 sq ft \$2.90  3/8/1935 \$3000 reflects plan changes  f	
6/6/1935	Hough Residence 2808 West Effie Street, Los Angeles	Carla Hough-Owner/ W.P. Kesling 152 1/2 W. Ave 28-contractor	\$3500 1125 sq ft \$3.11	
8/23/1935 2/7/1936	Johnstone Residence 3311 Lowry Road, Los Angeles	Harry C Johnstone-Owner 5510 Poplar Blvd/ W.P. Kesling 152 1/2 W. Ave 28-contractor  2/7/1936 Kesling Modern Structures (KMS) contractor 1639 Silverlake Blvd	\$5750 2731 sq ft \$2.11 2/7/1936 addition of roof btwn Garage and house \$100  f	
10/3/1935	Estes Residence 3817 Broadlawn Drive, Los Angeles	Geo. M. Estes -Owner 1519 Easterly Terr (KMS Model Home)/Contractor listed as owner	\$2500 1311 sq ft \$1.90	
11/1/1935	Kesling Modern Structures Office 1639 Silver Lake Blvd Los Angeles	R.R. Humber -owner 1500 Silverlake Blvd/ W.P Kesling -contractor 1500 Silverlake Blvd	\$1500	
11/21/1935	Vanderpool Residence 1536 Easterly Terrace, Los Angeles	Clarence F. Vanderpool -owner 1500 Silverlake Blvd / Modern Homes Finance & Construction 1639 Silverlake Blvd	\$4000 1964 sq ft \$2.04	

date	Address	Owner/Contractor	Notes	Photo
12/3/1935	Collins Residence 1709 Silverwood Terrace, Los Angeles	Albert E. Collins-owner 1500 Silverlake Blvd / Modern Homes Finance & Construction 1639 Silverlake Blvd	\$4000 1783 sq ft \$2.24	 A photograph of a modern, multi-story residence with a flat roof and large windows, situated on a hillside with lush greenery.
1/27/1936	Vernon Residence 11576 Otsego Street, Los Angeles	Robert H. Vernon -owner 5072 Tujunga/ KMS con- tractor 1639 Silverlake	\$4500 1436 sq ft \$3.11 Clerestory windows  f	 A photograph of a residence with a prominent clerestory window, surrounded by tall palm trees and other tropical vegetation.
2/27/1936 foundation 3/13/1936 building	Wilson Residence 1831 Fanning Street, Los Angeles	Duane E. Wilson 1639 Silverlake Blvd/ KMS con- tractor 1639 Silverlake	2/27/1936 \$400 foundation 3/13/1936 \$3590	 A photograph of a white, single-story residence with a flat roof and a small porch, set in a landscaped yard.
3/10/1936	Campbell Residence 1740 Webster Avenue, Los Angeles	Floyd L Campbell 1639 Silverlake Blvd/ KMS con- tractor 1639 Silverlake	\$3500 1119 sq ft \$3.12	 A photograph of a white, single-story residence with a flat roof and a small porch, set in a landscaped yard.
3/20/1936	Evans Triplex 1615-1617 Rendall Place, Los Angeles	Don J. Evans 1639 Silver- lake Blvd/ KMS contractor 1639 Silverlake	\$6500 2700 sq ft \$2.40	 A photograph of a modern, multi-story triplex building with a prominent glass-enclosed staircase and large windows.
5/20/1936	Joe Dill Residence 4437-39 Vista Del Monte, Los Angeles	Joseph L. Dill 1639 Silver- lake Blvd/ KMS contractor 1639 Silverlake	1936LA12184 \$4000 1150 sq ft \$3.47	 A photograph of a single-story residence with a flat roof, surrounded by a well-maintained lawn and several palm trees.

date	Address	Owner/Contractor	Notes	Photo
6/03/1936	Beery Duplex 754-6 Harper Ave at Waring Ave, Los Angeles	Wallace Beery c/o1639 Silverlake Blvd/ KMS con- tractor 1639 Silverlake	\$9000 2916 sq ft \$3.09	
06/15/1936	Beery Residence 947 North Martel Avenue, Los Angeles	Wallace Beery c/o1639 Silverlake Blvd/ KMS con- tractor 1639 Silverlake	\$5000 1404 Sq Ft \$3.56 Largest budget per sq ft  f	
6/24/1936 7/31/1936 Bath	Kaplan/Hunter Residence 1827 Fanning Street, Los Angeles	Eugine Hunter-listed as Owner/KMS contractor 1639 Silverlake	\$4000 7/31/1936 addition of a Roman Bath to 1st floor \$40 1710 sq ft \$2.36	
07/31/ 1936	Skinner Residence 1530 North Easterly Terrace, Los Angeles	Marcil S. Skinner 1639 Silverlake Blvd/ KMS contractor 1639 Silverlake	\$3996 2053 sq ft \$1.95 Los Angeles HCM #856  f	
9/10/1936	Adams Residence 3217 Fernwood Avenue, Los Angeles	C. E Adams 1639 Silverlake Blvd/ KMS contractor 1639 Silverlake	\$3990 1611 sq ft \$2.48 The only Streamline Kesling with surviving floor plans  f	
10/20/1936	Rivero Residence 1347 Miller Drive, Los Angeles -not WeHo	Julian Rivero 1345 Miller Dr./ Julian Rivero 1345 Miller Dr. -Contractor  Tile permit says no contractor signed -Julian Rivero	\$4000 1349 sq ft \$2.97 first building not by KMS. Note says "OK-W.P." (Kesling?) Setback signed W.P. Kesling  f	

date	Address	Owner/Contractor	Notes	Photo
1/19/1937	Ulm Residence 3606 Amesbury Road, Los Angeles	Harry Ulm 3121 Temple St/none -contractor	\$7500 2309 sq ft \$3.24 "OK W.P" 'WPK' appear as a 'notation' correct value signed Harry Ulm, S. Flemming  f	
1/21/1937	Kibbe Residence 1495 Easterly Terrace, Los Angeles	R.D. Kibbe 622 No. Genessee/John L Hudson contractor 617 So. Fairfax	\$5800 1863 sq ft \$3.11 WK	
3/15/1937	Gaston Residence 3460 Oak Glen Dr, Los Angeles	John E. Gaston	Only the tile permit can be found. Attributed to Kesling.  In the same tract as Estes Residence.	
1937	Private Residence 412 Glen Holly Drive, Pasadena			

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Kesling signage 1936



Kesling's Los Angeles Office at 1639 Silver Lake Blvd. (Michael Locke 2013)

# Contractor, Wife Indicted

## 22 Builders Swindled, Police Charge

William P. Kesling, building contractor, and his wife, Ehrma, were indicted by the County Grand Jury yesterday on charges of forgery of false labor and material claims as a result of an investigation by the police bunko detail of an asserted building scandal.

Twenty-two home builders in Los Angeles and the San Fernando Valley have been left high and dry, with unfinished homes and their building funds exhausted, by the Keslings' operations, asserted Detective Lieuts. Jerry Moore and Charles Riblett.

Kesling and his wife were jailed yesterday under \$1500 bond to await arraignment in Superior Court.

According to Moore, Kesling, who does business as Kesling Modern Structures, arranged loans for prospective home builders and named trustees to handle the building funds. As the buildings progressed, he issued false labor and material claims against the trustees, received checks to cover the claims, and together with his wife, who is his bookkeeper, forged endorsements of the checks and cashed them, according to the indictment.

### Accused



**WILLIAM P. KESLING** (above), contractor, was indicted yesterday for allegedly presenting false claims for work done. Kesling, according to police, exhausted the funds of 22 home builders.—Daily News Photo.



Kesling Modern Structures at 7522 Girard Ave, La Jolla, CA (circa 1950)



The Borrego Springs Desert Club (1949)



William Kesling in his 1952 Alfa Romeo 6C 2500 Villa d'Este. (Kesling Family Archive)  
Chassis Kesling's love of stylish cars and clothes led to financial problems in the 1960s.



*Kessling Modern Structures*

7522 Girard Ave.  
La Jolla

Advertisement from a 1949 issue of Magazine San Diego.

# Small low cost house

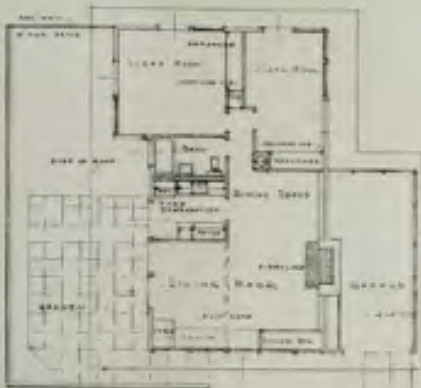


Photographs by Kropf

**Semi-Prefabricated Structure**  
**Location, La Jolla, California**  
**Architect, William Kesling**

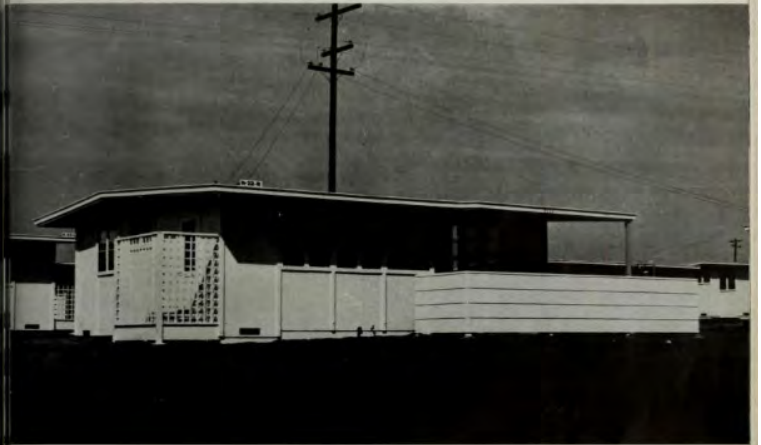
• This structure is a semi-prefabricated building which has a 3½" concrete slab laid over 2" of macadam. The exterior walls are 7 ply exterior grade Douglas fir plywood. The roof construction has exposed rafters on the interior covered with ¾" celotex with sheathing on top of celotex. Interior partitions are ¾" panels of plywood on 2x3 studs. These panels were prefabricated and set into place completed. The wardrobes are pre-made cabinets that form partitions between the rooms. The concrete slab is covered with armour felt carpeting with the exception of the kitchen and bath where linoleum is used.

The house was erected complete in three weeks at a cost of 25% less than standard construction.





## MODERN LIVING UNITS



Construction techniques developed earlier on its war housing projects were carried over and used by the Campbell organization on a 500-unit war housing project recently completed in the San Diego area for the Public Buildings Administration. Four hundred of the houses were designed by the Public Buildings Administration and the remaining 100 by William Keeling. The former were the usual type of single-family housing units, but in the 100 designed by Mr. Keeling the emphasis was on modern architecture, and the result is pleasing. The 500 houses were fabricated at the site and made up into sections. These sections were quickly and easily erected, and it will be possible, should it be advisable, to demount them easily and rebuild them on another site. All cutting was done in a field mill and assembled on jig forms for

(Continued on page 60)



Photographs by Julia Schulman



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## MODERN WAR HOUSING UNITS



quick and economical nailing. Completed partitions then were hauled to the buildings and assembled on the wood floor. Successive crews progressed from building to building, each performing a specific job. Foundation excavation, concrete forms, concrete pouring, stripping, sills and joist, subfloor, interior partitions, lining, bracing and blocking, roof joists and roof sheathing work were each done by a separate crew. Similar planning produced time-saving methods in the prefabrication and in the installation of electrical and mechanical facilities.

On the Keeling houses the architect attained simplification by elimination. The floor plan called for a minimum number of partitions and made possible compactness of plumbing facilities. Throughout the project the houses were staggered and arranged to present a much better appearance than arrangement in rows would have allowed. The entire site of the project has been landscaped and gives the effect of a neat community of small houses built to individual specifications despite the similarity of design. Colors for the houses were carefully chosen to avoid clashes between houses. All of the Keeling houses are of one color—the remaining 400 houses are painted in a two-tone manner with very little trim.

This 125-unit housing project in Riverside, Calif., built by R. E. Campbell for the Public Buildings Administration to house the enlisted personnel of Camp Haan, is wood frame and stucco construction. Sufficient repetition of units was planned, however, to allow semi-mass production in the framing of the buildings. All cutting was done in a field mill established by the contractor and assembled on jig forms for quick and economical nailing. Completed partitions were then hauled to the buildings and assembled on the wood floor. Successive crews in this type of work progress from building to building, each performing its specific job. Foundation excavation, concrete forms, concrete pouring, stripping, sills and joist, subfloor, interior partitions, exterior partitions, lining, bracing and blocking, roof joists and finally roof sheathing were the stages in framing, each with a separate and specialized crew. Similar planning and prefabrication of mechanical and electrical work and in finishing of the buildings. The work thus progressed faster, was performed with less effort by the workman, and with greater skill because he soon became a specialist in his particular job. The result was better workmanship, done much faster; consequently, cheaper construction. Design and planning of this job was done by the Public Buildings Administration; management for the government by John E. Lammons, general supervision by A. N. Timms, labor supervision by Walter Crockett, mill foreman, J. A. Sherman.



Photographs by John Sherman



## HOUSING FOR CAMP HAAN



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# Modern With a Mind to Color

## Modern With a Mind to Color

Dodds, Marie

*Los Angeles Times (1923-Current File)*; Aug 14, 1949;

ProQuest Historical Newspapers: Los Angeles Times  
pg. H6



*Handley photo by Schneider*

Redwood and red brick have been combined in this very modern six room house which William Kesling designed for the Spencer Strouds. Brick is used in the interior also.

By Marie Dodds

**M**R. AND MRS. SPENCER STROUD wanted a Modern home. But along with its efficiency wanted warmth befitting the colorful setting and leisurely tempo of La Jolla.

Architect William Kesling translated their desires into a six-room house of redwood and brick which presents a modest side to the street and opens its heart to an intimate patio.

Floor to ceiling window walls, abundant closet space and built-ins and the use of prime materials on the interior are Modern traits. Then they added color.

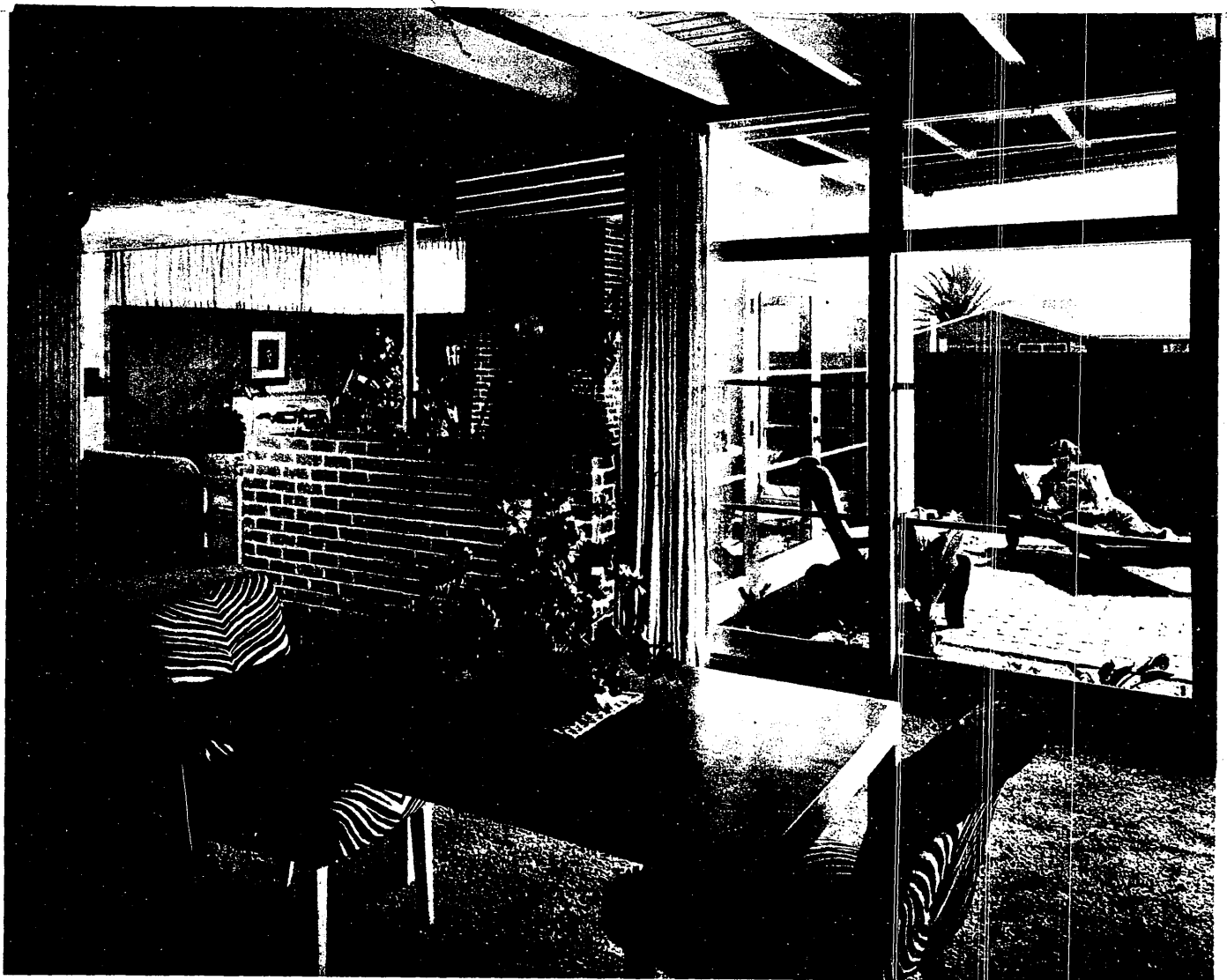


The brick half-wall topped by a planter box separates the entrance hall from the 17x28 foot living room.



*Robert C. Cleveland photos*

Acorn boucle carpeting and an aqua beamed ceiling set off couches and chairs in forest green and chartreuse. The furnishings are of blonde wood and limed oak.

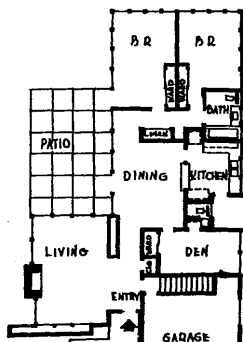


From the dining room one looks through ceiling-high windows into the patio or, to the left, into the hallway and over the brick half-wall to the living room. Dining room furniture is blonde wood, chairs are zebra striped, draperies are eggshell.

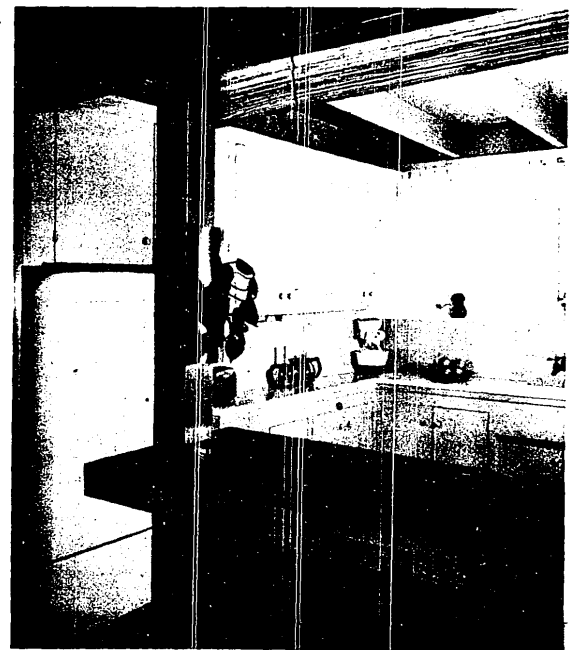
Color here is not a matter of monotonous and decorous pastels. With the assistance of Decorator Burtram Beetles they have enlisted hues ranging from beige to gleaming black.

One finds dubonnet, forest green, chartreuse, aquamarine and Chinese red. The kitchen, for instance, uses a theme of aqua with such flourishes as a tiled sink of pale mauve and aqua and an asphalt floor of soft gray and burgundy.

This Modern house has none of that grim "I have a job to do" air. It takes its duties lightly with the happy confidence that comes of good planning.



Beds in the long master bedroom share a black planter box headboard. Three walls are beige, one is green.



No clinical kitchen this across the blonde wood bar from the dining room. Walls are aqua, tiled sink is pale mauve and aqua, the asphalt flooring is a soft gray and Burgundy.

← Back to Original Article

INNER LIFE

## No, it wasn't Schindler

*Part handiwork and part detective work, the rehabilitation of a 1930s Los Feliz home restored not only its structure but also the reputation of its long-forgotten architect.*

April 24, 2003 | Barbara King and Lisa Zeiger | Special to The Times

Patrick Pascal was in his last year at USC when he and three college buddies began searching for a rental big enough for all of them to share. A small ad in the classifieds caught their attention: a three-bedroom, four-bath house in Los Feliz for \$999 a month. Even in 1981, that amount, however quirky, was an unbelievable bargain.

The eager young men looked past the drab, disheveled appearance of the concrete slab structure with its corrugated fiberglass awnings, heavy drapes and thick tangle of rubber trees -- straight through to its true potential.

"It was a great party house," Pascal recalled. "We'd never seen anything quite this funky. And we definitely didn't have to worry about any damage we'd do."

Over the next two years, Pascal's friends moved out, but he stayed on. He had grown fond of this unusual place with its graceful curving walls, soffit lights, chrome stair railings and steel-casement windows allowing in great floods of light. In the spring of 1983, by then working as an equities trader, he was able to buy the house because "the owners sold it to me cheaply -- \$235,000."

And so began this story that plays out like a good double-themed detective yarn -- the real identity of a house revealed through the stripping away of layers of disguise, and a mystery architect's identity revealed in the process. It became an amazing saga of dual rehabilitation, one that restored both the house and the architect's name.

The sellers had tried to convince Pascal that the house had been designed by Modernist architect Rudolph Schindler, designer of more than 300 structures in Southern California from the early '20s through the early '50s. But even with his limited knowledge of architecture, Pascal knew that couldn't be so.

"There are no unknown Schindlers," he said. But he also knew that, Schindler or not, this was most surely an example -- and a fine one -- of Streamline Moderne, a genre popular in the '30s that had fallen out of favor.

Six months after the purchase, Pascal met his future wife, Julie, a fashion designer, who, he joked, "started dating me in the first place simply because she fell for the house."

Together, they tackled what was to be a years-long task of returning the house to its essence: They cleared away 40 tons of debris, including cinderblock walls dividing up the yard, an aluminum patio and a terrace outside the bedroom.

"There was a time when you could sit in the living room and look up at the stars," said Pascal, remembering when a sheet of ceiling crashed down onto the sofa. Most of the plumbing and plastering and painting and even some of the electrical work was done by him and friends he buttonholed to help out.

Piece by piece, the couple added furniture that they bought at Goodwill or the Salvation Army and refinished. A friend and furniture dealer, who owned Denny Burt Modern Antiques on Melrose, found most of their furnishings and accessories in thrift stores, including original pieces by two of the most innovative designers of the '20s and '30s: a sofa, two cork-topped side tables and a coffee table by Paul Frankl., and an armchair by Gilbert Rohde.

Patrick Pascal, now an investment counsel at Chelsea Management, and Julie, a professor at Otis College of Art and Design, had learned a lot about Streamline Moderne in bringing the house back to life. But they still didn't know who designed their molded concrete beauty. Then in 1986, friends phoned them with startling news. They had attended a lecture by Julius Shulman, dean of architectural photographers in Southern California, who had shown photos of the Johnstone House -- or, as they knew it, the Pascal house.

At last, the mystery was solved: The architect's name was William Kesling.

Straightaway, Pascal went on an impassioned hunt for more information. He and Julie pored over Shulman's photos. They found 19 Kesling houses in Los Angeles, photographed them, created a Web site. They read, they researched, they got to know this obscure architect inside and out.

"As we continued to uncover the true nature of the house, we were uncovering the details of Kesling's life," Julie said.

The Pascals discovered that Kesling, a German immigrant, was a self-taught architect who was the largest builder of Streamline Moderne houses in L.A. in the

No, it wasn't Schindler - latimes

'30s. What set him apart from other Modernist architects of the era was his stated mission of building homes for the common man, at a price -- \$3,500 to \$5,000 -- average people could afford even during the Depression. Thus he was extremely successful during the years when Schindler and Neutra were not.

Just as important, he made them livable. People were willing to enjoy Streamline designs in commercial buildings, but they were less willing to live inside them. But Kesling broke with tradition. His designs were not so strict or dogmatic, so righteous or austere; he built flowerboxes outside kitchens. "No Streamline architect with a sense of his own importance would ever have done that," Pascal said.

But along with his architectural risks, he took business risks, too many of them. He was convicted of fraud in 1937 and narrowly escaped serving a term in San Quentin. With his company in ruin, Kesling retreated to San Diego, where he had 20 more years of success until his career ended abruptly -- he was in trouble again with the law, but for what is only conjecture: The court records are sealed. In the end, Kesling was reduced to earning a living as a handyman and carpenter. "He became an unknown entity," Pascal said. "For the architectural establishment, it was as if he never existed."

But Pascal has changed all that. Last September, Balcony Press published his book, "Kesling: Modern Structures, Popularizing Modern Design in Southern California, 1934-1962," with photographs by Julius Shulman and David Sadofsi. Jonathan Kirsch described it in the Los Angeles Times Book Review as "an elegant and illuminating little book that makes the case for Kesling's overlooked genius."

The return of a ramshackle house to its origins marched hand in hand with the return of an architect to his rightful place as a master of Modernism.

King is editor of the Home section; Zeiger is a freelance writer.

# Ex-resort donated to UC Irvine; It is to be turned into a research center to study the desert ecosystem

Perry, Tony. Los Angeles Times: Los Angeles, Calif. [Los Angeles, Calif]12 May 2011: AA.4.

# Los Angeles Times

The mood was buoyant and boosterish when the Borrego Desert Club had its grand opening party on Feb. 17, 1950.

The luau went on for three days. Hawaiian singer Hilo Hattie provided the entertainment. Moneyed couples enjoyed the panoramic view of the desert and the glistening stars. A photographer for Life magazine was there to capture the fun.

Designed by noted La Jolla architect William Kesling -- known for his Streamline Moderne style -- the Desert Club was envisioned by boosters as the social hub of an upscale resort community that would rival Palm Springs as a desert playground for the rich.

San Diego newspaper publisher James Copley took an interest in the region and used his newspapers to promote the getaway charms of Borrego Springs. A trickle of Hollywood stars came to town, including Bing Crosby, Marilyn Monroe and John Wayne. Gale Gordon, co-star and comic foil to Lucille Ball, served as honorary mayor.

Alas, the boom did not last, and by the late 1950s, the Desert Club was fading, and, with it, the hopes of early Borrego Springs' investors and promoters, such as vintner Alphonse A. Burnand Jr.

Today, Borrego Springs is an unincorporated community of 3,000, with a small commercial strip, a tidy public park, a little-used public airport and the De Anza Country Club, among other attractions. Copley's heirs sold the family's La Casa del Zorro resort and Borrego Sun newspaper.

Now, the 6,500-square-foot Desert Club is about to add a new, unexpected chapter: as a desert research center operated by the Irvine campus of the University of California.

For five years, professor Diane Pataki, director of UC Irvine's Center for Environmental Biology, had been looking for a spot to study the desert ecosystem and the relationship between human development and the natural environment. Money was a problem -- like other public institutions, the UC system has been hit hard by the recession.

Enter Audrey Steele Burnand, the widow of Burnand's son, Alphonse "Sonny" Burnand III. Burnand family members have long been Borrego Springs benefactors - donating money and land for a hospital, Little League field, fire station and high school.

Jim Dice, a desert senior scientist at Anza-Borrego Desert State Park, approached Audrey Steele Burnand about the Desert Club as a way to preserve her late father-in-law's vision.

A deal was struck: Burnand would buy the Desert Club and donate it to UC Irvine as a research center. She also would provide funds to modify the building to fit the needs of students, including an annex with bunk-bed-style sleeping quarters for two dozen.

Escrow is set to close this week. The dollar amount of Burnand's gift, beyond the \$650,000 purchase price of the Desert Club, was not disclosed. The house was owned by artist John Scranton and his former wife, novelist Lisa Fugard.

"I gave this gift to give new life to a beautiful, special place near the state park," Burnand said in a statement. The Desert Club "has deep meaning for my family," she said.

UC Irvine hopes to have the property ready for students by winter 2012, said Pataki, an associate professor with a joint appointment in earth system science and ecology and evolutionary biology. For students and others interested in desert research, she said, proximity to Anza-Borrego is unbeatable. Pataki already has a project in mind: a look at how the pumping of groundwater has harmed the native mesquite trees.

Gail Sevrens, acting superintendent of the park system's Colorado Desert District, sees the arrangement as "win-win": a historic structure is preserved and the park system gets the benefit of research that could help in managing 600,000-acre Anza-Borrego, the state's largest park.

Scranton likes the idea of UC Irvine bringing life back to the Desert Club.

Sitting at the club's wraparound bar, Scranton said: "This house needs a party."

tony.perry@latimes.com

## Illustration

Caption: PHOTO: VISTAS: The former Borrego Desert Club sits on a slope with sweeping views of Borrego Springs, Calif. When it opened in 1950, it was envisioned by boosters as the social hub of an upscale resort community that would rival Palm Springs as a desert playground for the rich.; PHOTOGRAPHER: Don Bartletti Los Angeles Times; PHOTO: LOUNGE: Enjoying a piano are, from left, Diane Pataki, director of UC Irvine's Center for Environmental Biology; John Scranton, the property seller; Jim Dice, a desert senior scientist at Anza-Borrego Desert State Park; and Gail Sevrens, acting superintendent of the California park system's Colorado Desert District.; PHOTOGRAPHER: Don Bartletti Los Angeles Times; GRAPHIC: MAP: Borrego Desert Club; CREDIT: Los Angeles Times

# Wallace Beery's former West Hollywood-area home is listed

*The house's Streamline Moderne design reflects Beery's love of aircraft and flying, with exterior horizontal 'speed lines' and wing-like pergola gates.*

July 12, 2011 | By Lauren Beale, Los Angeles Times

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A West Hollywood-area home built for Oscar winner Wallace Beery in the 1930s is on the market at \$1,075,000.

The actor commissioned local architect William Kesling to build the retreat close to the studios so he could go there during filming. The Streamline Moderne design, with exterior horizontal "speed lines" and wing-like pergola gates, reflects Beery's love of aircraft and flying. The 1,404-square-foot open plan house has three bedrooms and two bathrooms.

The home was restored and updated in 1980. The current owner, TV producer Michael Taylor, redid the landscaping, adding eco-friendly plantings, a rear patio, a koi pond and walking paths. He upgraded the interiors with surround sound throughout the house, installed a tankless water heater and central air conditioning, and reconditioned the fireplace to run on gas.

Berry, who died in 1949 at 64, won his best actor Oscar for "The Champ" (1931). He appeared in more than 230 films.

Taylor's credits include the series "Caprica" (2010), "Battlestar Galactica" (2008-09) and "Stephen King's Dead Zone" (2002-06). He bought the property in 1999 for \$449,000, according to public records.

Victoria Massengale of Keller Williams Realty, Beverly Hills, is the listing agent.

[lauren.beale@latimes.com](mailto:lauren.beale@latimes.com)

## HOT PROPERTY; An early Disney castle

Beale, Lauren. Los Angeles Times; Los Angeles, Calif. [Los Angeles, Calif]06 Aug 2011: E.1.

# Los Angeles Times

### Abstract

Disney, not one for retaining walls or formal gardens, according to a 1940 interview in *Better Homes & Gardens*, often picked native plants over imports and created informal terraces using rocks to hold back soil. What is now a billiards room with a sleeping porch over the garage originally was Disney's workout room with a punching bag hanging from the ceiling and pictures of his polo ponies on the walls.

### Full Text

Walt Disney's onetime residence in Los Feliz, the wonderful world where his daughters grew up, has come on the market at

\$3.65 million.

The two-story French Normandy-style house, built in 1932, sits behind gates on an acre with views to downtown.

Disney, not one for retaining walls or formal gardens, according to a 1940 interview in *Better Homes & Gardens*, often picked native plants over imports and created informal terraces using rocks to hold back soil.

The property, then an acre and a half, was home to foxes, quails, opossums and rabbits. When World War II started, the Disneys added a victory garden and kept chickens.

Though pieces of land have been sold off over the decades, the rugged heart of the lot that daughter Diane Disney Miller called "the canyon" as a child remains with the house.

Inside, original features include the rotunda foyer, vaulted beamed ceilings, stained leaded-glass windows, two bars and a Juliet balcony overlooking the two-story living room from the second floor hall. It was from this vantage point that Miller would look on Christmas morning at the tree below surrounded by gifts.

During the rest of the year, Disney had a chair in front of the large living room window, where he would sit and read scripts and books, Miller said. "He also loved to sit outside and read in the summertime."

One Christmas, a storybook playhouse appeared in the backyard. Today the miniature cottage sits beside a swimming pool, which was added later near a terrace off the living room. The pool from Disney's day belongs to the house next door.

The house for sale has four bedrooms and five bathrooms in about 6,000 square feet. What is now a billiards room with a sleeping porch over the garage originally was Disney's workout room with a punching bag hanging from the ceiling and pictures of his polo ponies on the walls. Later, it was converted to a nursery.

"My sister and I spent most of our young lives there," said Miller, who was born in 1933. The Disneys remained in the house into her teenage years.

When he got into live-action films, Disney decided that he needed a projection room at home to view the daily filming, Miller said. It was part work space and part family film room.

What had been a

guest room, bath and charming little library became a screening room, a booth with 35-millimeter projectors and a small bar, Miller said.

"My sister and I saw 'Citizen Kane' and 'Gone With the Wind' there and then current movies," she said. The room had a separate entrance with a bathroom for the projectionists. The small sink still sits behind a wooden door.



Green-and-cream-striped Aeonium 'Sunburst' offers a variation on the theme of leaves that resemble flowers. Opposite: Against a backdrop of existing palms and a new Mexican weeping bamboo, Michael Taylor's front garden mixes the classic forms of succulents (spiky yuccas and silver rosette-shaped aconiums) with rustling masses of pink rockrose, cabbage-like verbascum and pink and blue sages (Salvia 'Takao' and S. couthneyi).

# Like

so much in Hollywood, Michael Taylor's desert garden presents a stylized, romantic version of the truth, softer than the real thing, more richly colored, seductive rather than harsh. Its medley of succulents and sages, roses and palm trees befits a house that comes with its own screen-world story. Designed by William Kesling in 1936, in the streamline-moderne style inspired by the era's trains, cars and ocean liners, it was a pied-à-terre for character actor Wallace Beery, a sort of glorified studio trailer where he stayed while making movies. In 1999, Taylor, a TV writer-producer and an ex-New Yorker, bought the place as much for its old-Hollywood pedigree as for its towering palms and classic L.A. looks. "I love the fact that Beery threw parties and probably stashed his mistresses here," he exults, "and here it is still, one of the city's pockets of history."

To do his vision of it justice—and to get more use from his 50-by-100-foot lot—Taylor hired Venice Beach landscape designers Barry Campion and Nicholas Walker to punch up the neglected yard, a ratty grass carpet in front and a jungle of ailing trees and shrubs behind. Taylor's request: "Tie the landscape to the lines and forms of the architecture."

The designers began by editing the existing jungle, keeping one ruby grapefruit, an old avocado and two palo verde trees and relocating specimen succulents to the sunnier beds in

front. To heighten the drama, Campion and Walker added more succulents with contrasting shapes—flowerlike aconiums, strap-leaf yuccas—and framed these static sculptures with drifts of rockrose, verbascum and sage.

Behind the house, where its glass walls overlook the outdoors, they poured an angled concrete aggregate patio and edged it with a koi pond and bubbling fountain. Next, to give Taylor shady places to wander through, they created woodland walks with paths of decomposed granite that circle beds of California lilac, roses and ornamental grasses. Another fountain, which jets up through a chiseled boulder, provides what Walker calls "a hidden destination," while a stand of giant timber bamboo screens the little refuge from a neighboring apartment house.

Of course, like any movie, a garden has its evolving plot. When the avocado tree—a lone survivor from an orchard older than Beery's house—sickened and died, the woodland was suddenly bathed in sun. For Taylor, the tragedy created opportunity. The added light allowed him to introduce desert succulents to his California woods, a bit of inspired casting that completes the made-in-Hollywood picture. 🍷

See Resources, last pages.

PRODUCED BY LAURA HULL. PHOTOGRAPHS BY EDMUND BARR. WRITTEN BY SUSAN HEEGER.



wide-bladed red sages (Euphorbia corollata), variegated California lilac and giant timber bamboo are a study in contrasts: a decomposed-granite path winds past 'Happstance' and Cecilia ferns, clumping sycamore trees and a weeping grapefruit tree. Opposite: Tumbling aconiums and strap-leaf yuccas frame a foil for the white architectural lines of the house.



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PRODUCED BY LAURA HULL. PHOTOGRAPHS BY EDMUND BARR. WRITTEN BY SUSAN HEEGER.



Another change to the house during the Disneys' time there: the decorative painting on the ceilings, which are intact.

Disney, who in the 1920s co-founded what would become the Walt Disney Co. with his brother Roy O. Disney, died in 1966 at 65.

Patricia Ruben of Sotheby's International Realty, Los Feliz, is the listing agent.

Update: Actor Jason Statham of "The Transporter" movies has sold

his contemporary home in the Hollywood Hills for

\$2.7 million. The house came on the market in May at \$2,749,000 and was in escrow within a week.

The post-and-beam house, built in 1957, has floor-to-ceiling glass walls at the back that open to a pool area. There are three bedrooms and three bathrooms.

Statham, 43, stars in this year's films "Blitz," "The Mechanic" and "Killer Elite," due out next month. He starred with Sylvester Stallone and Jet Li last year in "The Expendables."

Public records show Statham bought the property in 2005 for \$2.4 million.

Peter Lorimer of Peter Lorimer Group Estates, Beverly Hills, was the listing agent, according to the Multiple Listing Service, while Rayni Romito and Branden Williams of Hilton & Hyland, Beverly Hills, represented the buyer.

Hard-rocker is ready to jet

Australian rocker

Chris Cester has listed his Hollywood Hills home at \$1,135,000.

The gated Spanish-style home, built in 1937, sits on a cul-de-sac. There are three bedrooms and two bathrooms, including a lower-level master suite with an office, a three-quarter bathroom, a separate entrance and deck.

The house, surrounded by mature landscaping, has a two-car garage with extra storage and a two-space carport.

Cester, 29, is a drummer and backup singer for the hard-rock band Jet. He also has written soundtrack material for "Spider-Man 3" (2007), "Chuck" (2007) and "CSI: NY" (2005).

Public records show he bought the property in 2005 for \$1.01 million.

Judith Ledford of Rodeo Realty, Beverly Hills, is the listing agent.

### All set for a liftoff in WeHo

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Victoria Massengale of Keller Williams Realty, Beverly Hills, is the listing agent.

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# Scientists get new digs in the desert



An evening view of the Steele/Burnand Anza-Borrego Desert Research Center, at an opening reception. The center was a resort in the 1950's. (Charlie Neuman)



By **Deborah Sullivan Brennan**

MARCH 16, 2013, 12:00 PM

**B**orrego Springs' Desert Club, a site of swank parties in the 1950s, found itself again the center of celebration, marking its debut as the Steele-Burnand Anza-Borrego Desert Research Center this month.

The research center, managed by UC Irvine, is based in the former country club, which features the angular

mid-century modern architecture of William Kesling, who also built homes in Los Angeles and La Jolla.

University officials benefited from the real estate downturn to purchase the property for \$650,000 with a gift from longtime Borrego Springs philanthropist Audrey Steele Burnand, said Jim Dice, reserve manager for the center.

In 2011 it became one of the University of California's 38 natural reserves, described by the university system as "living laboratories" of the state's ecological diversity. And it opened for some early research activity last year. Earlier this month university brass, scientists, land-managers and community members gathered to celebrate its transformation.

"I'm a kid in a candy shop here," center director Travis Huxman told guests, who sipped cocktails concocted with blackberry brandy and agave syrup. "There is a sense of place here that isn't present everywhere. And it makes me giddy as a scholar."

With \$7 million in total investment, officials spruced up the facility, and will add dorms and research labs for scientists and students in the vast Anza-Borrego Desert State Park, in eastern San Diego County.

"A lot of attention was paid to trying to maintain the historic integrity of the building," Dice said.

Neat coats of white and aqua paint brightened the center's low-slung roof. Broad picture windows opened onto the desert landscape, and glowed amber against the darkening sky.

An interior wall showed a hint of color under smudged white paint. It's a historic mural of Juan Bautista de Anza trekking through the region that had been painted over previously and then uncovered during the renovation, Dice said.

"The university asked what it would cost to restore the mural, and it was something close to the national debt," he said.

Officials decided to hold off, but may seek donations or volunteer expertise to reveal it in the future, he said.

They also hope to unearth some of the desert's buried treasure. Anza Borrego State Park, "is a time capsule that goes back five to six million years," said Gregory Leet, vice chancellor for University Advancement for UCI.

Its washes conceal fossil remains of giant species of tortoises, camels, ground sloths and bears, as well as the largest bird ever to fly in California, which dominated the sky with a wingspan of up to 18 feet.

"We look at this and see a desert," Leet said. "This land was a tropical marine environment. That's the story that needs to be told here."

The center will house students and professors in fields including ecology, botany, geology, astronomy, evolutionary biology and economics. Graduate students described plans to work on projects including restoration plans for the Salton Sea, climate change education, and the use of mushrooms for pollution remediation.

Marie Simovich, a biology professor with the University of San Diego, said she brings students to the park during spring break, and said the new center will allow them to explore the area more easily.

"This allows classes to spend time in the ecological environment and really see all the things they talk about in class – not pickled, not stuffed," she said. "There's nothing better."

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Exhibit 7c. **Wallace F. Beery**

Until Trustor shall default in payment of any indebtedness secured hereby or in performance of any of his other obligations hereunder, Trustor may collect all rents, royalties, issues and profits upon, but not prior to, accrual. If Trustor shall default as aforesaid, Trustor's right to collect such moneys (including moneys payable under option to purchase) shall cease, and Beneficiary's right to collect the same shall become effective not only as to those accruing thereafter, but as to those at such time accrued and unpaid. Such right may be exercised either with or without taking possession of the premises as herein provided and irrespective of whether declaration of default hereunder has been delivered to Trustor. Beneficiary shall not be responsible for diligence in collecting any such moneys, nor shall Beneficiary be obligated to collect any part or all of such moneys, but shall be accountable only for sums actually received. In the event of default as aforesaid, Beneficiary or Trustee may, without notice and without regard to adequacy of security for the indebtedness secured, either personally or by attorney or agent without bringing any action or proceeding, or by a receiver appointed by the court, enter upon and take possession of said premises or any part thereof, and may exclude Trustor, his agents and representatives therefrom, and may do any act which Beneficiary or Trustee may deem proper to conserve said premises and protect the security hereof. Any part or all moneys collected by Beneficiary or Trustee under the foregoing provisions (including proceeds of crops, if any, harvested and sold), less costs of operation and collection, may be applied when received, or at the option of Beneficiary retained by it as security and/or applied from time to time, in payment of taxes, assessments and/or other liens affecting said premises (whether or not delinquent, if payable) and/or to indebtedness secured hereby (regardless of whether any payments on such indebtedness are due or not due), in such order at such time or times and to such extent as Beneficiary in its sole discretion may determine or any part or all of said moneys may be released by Beneficiary, at its sole option, to any person legally entitled thereto. Any funds retained and not so applied at the time of sale made by Trustor hereunder, shall be applied on any deficiency in the same manner and for the same purposes as proceeds of such sale, and if Trustor shall after the impounding of such moneys, pay all indebtedness secured hereby, Trustor shall be entitled to credit for all moneys then so held. The entering upon or taking possession of the granted premises by Beneficiary or Trustee as above provided, or the receipt, application, retention or release by Trustor and/or Beneficiary of rents, royalties, issues and profits thereof and/or moneys from whatever source received, shall not cure nor waive any default or notice of default hereunder or invalidate any act done pursuant to such notice, but shall be cumulative to the right and remedy to declare a default and to cause notice of default to be recorded as herebefore provided, and cumulative to any other right and/or remedy hereunder, and may be exercised concurrently or independently. Expenses incurred by Trustor and/or Beneficiary in connection with any of the acts or proceedings herein authorized, including reasonable attorney's fees, shall be secured hereby.

11. Beneficiary may at any time and from time to time substitute another corporate trustee in place of the Trustee herein named, to execute this trust. Upon such appointment, and without conveyance to such successor trustee, the latter shall be vested in each instance with all title, powers and duties conferred upon the Trustee herein named. Each such appointment and substitution shall be made by written instrument executed by Beneficiary through its president or vice-president and its secretary or assistant secretary, containing appropriate reference to this Deed and its place of record, and such written instrument when recorded in the office of County Recorder of the county or counties in which the property herein described is situated, shall be conclusive proof of proper appointment of such successor trustee.

12. The pleading of the statute of limitations as a defense to any and all obligations secured by this Deed is hereby waived.

13. The trust created hereby is irrevocable by Trustor.

14. This Deed applies to, inures to the benefit of, and binds all parties hereto, their heirs, legatees, devisees, administrators, executors, successors and assigns. The term Beneficiary shall include not only the original Beneficiary hereunder, but also any future owner and holder, including pledgees, of the note secured hereby. In this Deed, whenever the context so requires, the masculine gender includes the feminine and/or neuter, and the singular number includes the plural. All obligations of each Trustor hereunder are joint and several.

15. Trustor accepts this Trust when this Deed, duly executed and acknowledged, is made a public record as provided by law. Trustor is not obligated to notify any party hereto of pending sale under any other Deed of Trust or of any action or proceeding in which Trustor, Beneficiary or Trustee shall be a party unless brought by Trustor.

16. This Deed of Trust shall be construed according to the laws of the State of California.

C. The undersigned Trustor requests that a copy of any notice of default and of any notice of sale hereunder be mailed to him at the mailing address opposite his signature hereto. Failure to insert such address shall be deemed a waiver of any request hereunder for a copy of such notices.

Mailing Address for Notices  
Street and Number City and State  
3340 Adair St. L.A. —  
State of California, County of Los Angeles )SS

Signature of Trustor

James T. Powell

On this 13th day of May, 1936

before me, Elsie M. Bassett, a Notary Public in and for said County, personally appeared James T. Powell, known to me to be the person whose name is subscribed to the within instrument and acknowledged that he executed the same.

Witness my hand and official seal.

(Notarial Seal)  
said County and State.

Elsie M. Bassett, Notary Public in and for

Indexed as Trust Deed and Assignment of Rent

#189. Copy of original recorded at request of Title Ins. & Tr. Co., May 21, 1936, 8:30  
A.M. Copyist #183. Compered. C.L. Logan, County Recorder,  
\$5.10-45.S. By *D.H. Freeman* (38) Deputy

U.S.I.R.S. \$2.00 as called.

3665 N. 1/2 DEED

THIS INDENTURE, made this 15th day of May, 1936, by and between G. Allan Hancock Grantor, and the following Grantee, namely: Wallace Beery, a married man,

Witnesseth: That for and in consideration of the sum of Ten Dollars (\$10.00) in hand paid to him, the receipt of which is hereby acknowledged, the Grantor does hereby grant to the Grantee that certain property in Tract No. 5665, as per map recorded in Book 60, Page 97 of Maps, in the office of the County Recorder of Los Angeles County, particularly described as follows, to-wit:

Lot One Hundred Twenty-one (121).

This conveyance is made subject to taxes on said property for the fiscal year 1936-37.

This conveyance is made upon and subject to the following conditions subsequent, all of which shall also be treated and construed as covenants running with the land, all of which conditions and covenants the grantee assumes and agrees to perform and abide by, and expressly makes binding upon his heirs, devisees, successors and assigns, viz.:

I. 1. That said lot shall not be used, nor shall any part thereof be used for the purpose of drilling thereon for or producing therefrom oil, gas, or any other mineral substance, or for building or operating or maintaining thereon any trade or business establishment or any establishment for public amusement, a manufacturing establishment or any billboards or used for any other purpose than residence purposes. And it is provided that the erection or maintenance thereon of any apartment house, hotel, rooming-

house, duplex house or flat or any of them of a greater height than one story, or of a sanatorium or a hospital shall constitute a violation of this condition; it being expressly stipulated, however, that a use for an apartment house, flat, duplex or double house, is hereby expressly included in the definition of residence, if the building in question shall be of a height no greater than one story, and "residence purposes" shall be deemed to include an appurtenant private garage building or servants' quarters, or other private appurtenant outbuildings, or structures, and for the purposes hereof, the term "one story" shall be deemed to embrace a house carrying a second story occupying a floor space not to exceed 55% of the floor space of the first story.

2. That the main building placed on said lot shall be constructed thereon (and not moved thereon from elsewhere), and shall if designed and used as a single private residence exclusive of appurtenant outbuildings, cost and be fairly worth not less than thirty-five hundred dollars (\$3500.00) and shall, if designed for or used for any other purpose than a single private residence, cost and be reasonably worth at least \$6,000.00 unless it be a double residence, which shall cost and be reasonably worth at least \$4,000.00.

3. That a line hereinafter referred to as "the building line" is hereby established on said property parallel to and distant twenty (20) feet from the front line of said lot; and the front line of said lot is hereby fixed as the line thereof adjoining the north and south street upon which it is located. That no fence or wall of a greater height than five (5) feet above the ground level, or building or any portion of any building (other than an open uncovered porch or terrace, the floor of which shall be no higher than the level of the first floor of the residence, and other than the descending steps and buttress of either side thereof, if any) shall be placed or maintained on said property between the building line and the front line of said lot. That the main residence on said lot shall face and have its main entrance toward the front line of said lot; but if the main residence shall actually face toward the north and south street which it abuts and shall have its main entrance on the north or south side thereof at a distance no greater than ten (10) feet from the front line of the residence, such circumstance shall not constitute a violation of this clause.

4. That no solid fence or wall to exceed six feet in height and no part of any building except the main residence building (and such private appurtenant separate structures as are erected for and devoted to ornamental or recreational purposes only) shall be placed or maintained on any portion of said lot which lies between the building line thereof and a line back of and distant fifty (50) feet from the building line; but if a private garage be built into said main residence as an integral part thereof, it shall be deemed a part of the residence.

5. That no part of any building (other than its eaves, or a port-cochere, no part of which port-cochere shall be higher than the second floor level of the building) shall be placed or maintained upon said property nearer than five (5) feet to that part of either side line thereof which lies between the front line thereof and a point distant along the side line sixty-five (65) feet back from the front line, without the written consent first had of the owner of the property adjoining the line in question.

6. That said property shall not nor shall any interest therein at any time be leased, sold, devised or conveyed to, or inherited by or be otherwise acquired by or become the property of any person whose blood is not entirely that of the Caucasian race.

7. That said property shall not at any time be lived upon by any person whose blood is not entirely that of the Caucasian race; but if persons not of the Caucasian race be kept thereon by such a Caucasian occupant strictly in the capacity of servants of such occupant, such circumstance shall not constitute a violation of this condition.

8. That no building shall be placed upon said premises and occupied as a residence at any time prior to the election of the main residence thereon.

IX. The breach of any of the conditions and covenants herein contained shall cause said premises, together with the appurtenances thereto belonging to be forfeited to and revert to the grantor, his heirs, successors and assigns, each of whom shall have the right to immediate entry upon said premises in the event of such breach; provided, however

that before any forfeiture may be declared or enforced, the grantor, his heirs, successors or assigns shall post in a conspicuous place on the premises, a written notice declaring his intention so to do, and if within thirty days thereafter the grantee shall cure the breach, then no forfeiture shall be declared or enforced therefor. But the breach of any of the said conditions or covenants, or any re-entry by reason of such breach shall not defeat or affect the lien of any mortgage or deed of trust made in good faith, for value, upon said land; provided, however, that the breach of any of said conditions may be enjoined, abated or remedied by appropriate proceedings, notwithstanding the lien or existence of such trust deed or mortgage; but nevertheless, each and all of the said conditions and covenants shall remain at all times in full force and effect as against, and shall be binding upon and shall be part of the estate acquired by anyone, and the successors and assigns of anyone, acquiring title under or through any such deed of trust or mortgage, and a forfeiture and re-entry may be enforced following any breach by them or any of them.

III. As to the present owners and their respective successors in interest, of any other lot or lots in said Tract No. 5655, all and singular the conditions and obligations herein contained are and shall be and are hereby also made covenants binding upon the lot hereby conveyed and running with the land for the benefit of each and all of said lots and of each and all of such owners and their respective successors in interest, and breach of any of said conditions, covenants or obligations may be enjoined abated or remedied by the appropriate proceedings maintained by any or either of such owners or their successors in interest.

IV. Provided, further, that each and all of the restrictions, conditions and covenants herein contained shall in all respects terminate and end and be of no further effect, either legal or equitable, on and after January 1, 1970, but any and all forfeitures or reversions for breach of any of such conditions or covenants, committed or suffered prior to January 1, 1970, shall be absolute.

V. The grantor covenants and agrees for himself and his successors, that all of the lots in said Tract No. 5655, excepting those lying south of Waring Avenue, shall be and the same are hereby made, and shall at all times hereafter up to January 1st, 1970, be, subject to and bound by conditions and covenants similar to those expressed in the foregoing subdivisions I, II, III and IV; and the grantor hereby covenants and agrees for himself, that he will commit no breach thereof and hereby binds his successors and assigns to commit no breach thereof. The uses specified in subdivision VIII post are hereby excepted from this paragraph.

VI. In this conveyance and in these conditions, covenants and restrictions the grantee is referred to in the singular number, masculine gender, and, if the number or gender be otherwise, all such references are deemed to be altered by appropriate substitutions. Said conditions, restrictions, covenants and reservations shall be binding upon and are hereby made for the benefit of the parties hereto, their and each of their respective heirs, administrators, successors and assigns.

VII. If more than one lot be conveyed by this instrument, each and all of the foregoing conditions, reservations, restrictions and covenants shall be deemed to have attached and shall attach separately and independently to each lot hereby conveyed, and the breach thereof with respect to or upon any one lot shall not affect or impair the title to any other lot or lots upon or with respect to which the breach has not occurred.

VIII. Grantor reserves for himself, his assigns and licensees, the right to construct, place, maintain, use and replace upon said property a line of poles upon which to suspend from cross-arms, brackets or other appropriate devices to be attached to said poles wires for conveying electric energy to be used for light, heat, power, for telephone service and for all and any other purposes, and to use the same for such purposes, all of said poles to be maintained within one (1) foot from a line parallel to and distant three (3) feet from the rear line of the lot hereby conveyed.

IX. Grantor reserves the right to enter upon said property for the purpose of removing soil therefrom and depositing soil thereon and also reserves the right to change or establish the grade of the street or streets abutting said property all in

such manner as in his discretion he may deem convenient or proper in the original subdivision grading and other improvement of said tract.

If the Grantee or the predecessor in interest of the Grantee has held a contract of sale from the Grantor, covering said property, then and in that event this conveyance is also made subject to any liens or encumbrances made or suffered to attach to said property by the Grantee or the predecessor in interest of the Grantee, or any one under them or either of them.

In Witness Whereof, the Grantor has hereunto set his hand the day and year first above written.

G. Allen Hancock, Grantor  
by Emil A. Olson  
and F. M. Morgan  
His attorneys in fact.

State of California, County of Los Angeles )SS On this 18th day of May, in the year one thousand nine hundred and thirty-six, before me, Claribel R. Allport, a Notary Public in and for said County and State, residing therein, duly commissioned and sworn, personally appeared Emil A. Olson and F. M. Morgan, known to me to be the same persons whose names are subscribed to the within instrument as the attorneys-in-fact of G. Allen Hancock and the said Emil A. Olson and F. M. Morgan duly acknowledged to me that they subscribed the name of said G. Allen Hancock thereto as principal and their own names as attorneys-in-fact.

In Witness Whereof, I have hereunto set my hand and affixed my official seal in said County, the day and year in this certificate first above written.

(Notarial Seal) Claribel R. Allport, Notary Public in and for the County of Los Angeles, State of California.

#296. Copy of original recorded at request of Title Ins. & Tr. Co., May 31, 1936, 8:30 A.M. Copyist #163. Compared. C.L. Logan, County Recorder, 32-80-23.3. By *D. Friedman* 73 Deputy

THIS MORTGAGE, made February 20th, 1936, by Helene E. Selby, who acquired title as for Helen Van Der Gof, and Arthur H. Selby, wife and husband, hereinafter called Mortgagor, to County of Los Angeles, a body corporate and politic in and of the State of California and existing under and by virtue of the laws of said State, hereinafter called Mortgagee,

Witnesseth: That Mortgagor hereby mortgages to Mortgagee the following described real property situated in the county of Los Angeles, State of California:  
The West half of Lot 684, and all of Lot 685, Tract No. 2603, as shown on map recorded in Book 26, Page 64 of Maps, records of the County of Los Angeles, and all other real property, wherever situated in which said Mortgagor now has or shall hereafter acquire any interest, including all buildings and improvements thereon or that may hereafter be erected thereon; together with all and singular the tenements, hereditaments and appurtenances, water and water rights, pipes, flumes, ditches and other rights thereunto belonging or in any wise now or hereafter appertaining thereto, and the reversion and reversions, remainder and remainders, rents, issues and profits thereof.

For the purpose of securing performance of each agreement of Mortgagor herein contained and payment to Mortgagee of all aid or relief heretofore or hereafter advanced to Mortgagor or relatives of Mortgagor under any or all laws of the State of California past, present, or future, authorizing aid or relief by counties to indigents, as further evidenced by one promissory note substantially in the following form:

\$4.00 Los Angeles, California, Feb'y 20, 1936  
I, we, promise to pay to County of Los Angeles, or order, at Los Angeles, California on demand, the sum of Four no/100 Dollars, heretofore advanced, and all sums of money and all institutional care and the value of any other property or services that may be hereafter advanced by County of Los Angeles to me or us or to my or our spouse, parent parents, or minor or adult child or children or to -. No interest shall be payable until four years from date of the last advance made. All sums payable hereunder four years from date of the last advance made shall bear interest thereafter at the rate of seven per cent per annum until paid. All statutes of limitation on this note and mort-

Satisfaction of  
15564  
304  
D

U.S.I.R.S.\$7.00 Cancelled. GRANT DEED.

WALLACE BEERY AND RETA BEERY, his wife, in consideration of Ten and No/100 Dollars, to them in hand paid, the receipt of which is hereby acknowledged, do hereby GRANT to ANNA M. RICHARDS and DOROTHY RICHARDS, as joint tenants all that real property situated in the City of and County of Los Angeles, State of California, described as follows:

Lot One Hundred Twenty-one (121) of Tract Number Five Thousand Six Hundred Sixty-five (5665), as per map recorded in Book 60, Page 97 of Maps, in the office of the County Recorder of said County. SUBJECT TO: All taxes for the fiscal year 1937-38.

Covenants, conditions, restrictions, reservations, rights, rights of way and easements, now of record, if any.

Witness our hands this 18th day of March, 1937.

WALLACE BEERY.  
RETA BEERY.

State of California, County of Los Angeles)ss On this 6th day of April, 1937, before me, the undersigned, a Notary Public in and for said County, personally appeared Wallace Beery and Reta Beery, known to me to be the persons whose names are subscribed to the foregoing instrument and acknowledged that they executed the same.

Witness my hand and Official Seal.

(Notarial Seal)

O. T. Rosellen, Notary Public

in and for said County and State.

#74-Copy of original recorded at request of Title Insurance & Trust Co., Apr. 14, 1937.

8:30 A.M. Copyist #100. Compared. C.L.Logan, County Recorder,

\$1.00-3-M.

By *J. A. Aitken* (28) Deputy

DEED OF TRUST.

THIS DEED OF TRUST, Made this Ninth day of April, 1937, between JESTER J. HAIRSTON (a single man) herein called Trustor, SECURITY-FIRST NATIONAL BANK OF LOS ANGELES, a National Banking Association, herein called Trustee, and GLADYS BLACK, herein called Beneficiary, WITNESSETH: That Trustor Grants, Transfers and Assigns to Trustee in Trust, with Power of Sale, that property in Los Angeles County, California, described as:

The East 23.45 feet of Lot 8 and all of Lot 9, in Block "A" of the Goodenow and McClung Curry Tract, in the City of Los Angeles, County of Los Angeles, State of California, as per map recorded in Book 7 Page 27 of Maps, in the office of the County Recorder of said County. SUBJECT TO: A Trust Deed in favor of The Security First-Bank of Los Angeles, recorded April 17, 1936 in Book 14097 Page 118 of Official Records.

TOGETHER WITH the rents, issues and profits thereof, SUBJECT HOWEVER to the right, power and authority hereinafter given to and conferred upon Beneficiary to collect and apply such rents, issues and profits.

FOR THE PURPOSE OF SECURING payment of the indebtedness evidenced by one promissory note substantially in the following form and performance of each agreement of Trustor herein contained.

\$786.32

Los Angeles, California, April 9, 1937.

In installments as herein stated, for value received, I promise to pay to GLADYS BLACK ( a married woman) or order, at Los Angeles, Calif. the sum of (\$786.32) Dollars, with interest from date on unpaid principal at the rate of seven per cent per annum; principal and interest payable in installments of Twelve Dollars or more on the Twenty-fourth day of each and every month, beginning on the Twenty-fourth day of May, 1937, and continuing until said principal and interest have been paid. Each payment shall be credited first on interest then due and the remainder on principal; and interest shall thereupon cease upon the principal so credited. Should default be made in payment of any installment when due the whole sum of principal and interest shall become immediately due at the option of the holder of this note. Principal and interest payable in lawful money of the United States. If action be instituted on this note I promise to pay such sum as the Court may fix as attorney's fees. This note is secured by DEED OF TRUST TO SECURITY-FIRST NATIONAL BANK OF LOS ANGELES, a National Banking Association.

JESTER J. HAIRSTON.

For  
RECONVEYANCE  
See  
19214  
Pg.  
Official Records



Wallace Beery circa 1935 at his first Beverly Hills mansion, 921 N. Roxbury Drive.  
(Academy Foundation MGM Collection)



Wallace Beery and his adapted daughter, Carol Ann Beery on the set of *West Point of the Air*.  
(Academy Foundation MGM Collection 1935)



Wallace Beery won an Oscar for the 1931 film *The Champ*. It was “box office boffo” in *Variety* speak, and led Beery to be one of the top paid Hollywood stars.

EXPERIENCE COVERS EVERY SIDE OF LIFE: Wally's Diversified Career as ...  
*Los Angeles Times (1923-Current File); Aug 31, 1935;*  
 ProQuest Historical Newspapers: Los Angeles Times  
 pg. B10

# EXPERIENCE COVERS EVERY SIDE OF LIFE

*Wally's Diversified Career as Elephant Trainer,  
 Circus Press Agent, Actor, Director and  
 Business Manager Full of Color*

He's a man for all men . . . and for all women . . . brawny . . . good-natured . . . energetic . . . lumbering fellow . . . whose experience has touched every side of life . . . who has lived fully . . . and has enjoyed every minute of it . . . and that's Wallace Beery . . . whom nobody in Hollywood ever calls anything . . . but Wally . . . His newest picture is "China Seas" . . . From boyhood Wally has known the rough side of life . . . and loved it . . . they called him "Jumbo" when he was a kid . . . in Kansas City . . . son of a policeman . . . and at school he hated books . . . and at home he hated piano lessons . . . so he flipped a train one day and ran away from home . . . getting as far as Memphis, Tenn. . . . until homesickness drove him back . . . after that he returned to school until he was old enough to get a job . . . in a railroad roundhouse . . . and then through his brother who was a circus press agent . . . he got a job with Kingling Brothers . . . as an elephant trainer . . . It was ambition that drove him finally . . . to capitalize on his hated piano lessons . . . by going to New York and getting a job in a theater . . . where another brother, Noah . . . was doing pretty well . . . Wally got a job in a chorus . . . and understudied Raymond Hitchcock in "The Yankee Tourist" . . . One day Hitchcock was taken ill . . . and Wally stepped into the spot . . . and performed so creditably that he was taken under the wing of Henry W. Savage . . . and sent out with a road company . . . In Chicago he had an offer from a motion-picture company . . . and made his first appearance on the screen as a Swedish nursemaid . . . He was funny . . . and got other jobs . . . until finally he became a director . . . and then a business manager . . .

and was sent to California to open a studio . . . He liked to give jobs to people . . . but hated to fire them . . . so he quit his own job and went to another company . . . to be a comedian . . . Just before the war he thought it would be a grand idea . . . to take a group of picture people to Japan . . . but while they were on the sea the World War broke out . . . and they were stranded in the Orient . . . In 1917 Beery played his first villain . . . with Hobart Bosworth . . . and was such a success that he gave up comedy . . . and devised a new type of menace . . . combining a bit of humor . . . with his villainy . . . it was this which made it possible for him in later years . . . to play such roles as that in "Viva Villa" . . . and others . . . Eventually he drifted back to comedy . . . as a co-star with little Raymond Hutton . . . and they made some successful pictures . . . for Metro-Goldwyn-Mayer where he has been under contract many years . . . but Marie Dressler wanted him . . . and got him . . . and everybody remembers "Min and Bill" . . . and those others . . . some of them . . . notably "The Champ" . . . with Jackie Cooper . . . Now in "China Seas" . . . he has the sort of role he loves . . . a villain with a smile . . . if you get it . . . Wally is six feet tall . . . weighs about 180 . . . loves hunting and fishing . . . but most of all . . . he loves to fly . . . owns his own plane . . . has a reserve commission with the United States Navy . . . owns an island where he flies to hunt and fish . . . and loves to "clown" between scenes . . . of his pictures . . . When Mrs. Beery drags him to a society event . . . and he has to dress up . . . he's apt to spend the next few days . . . in a pair of greasy aviation overalls . . .

# Screen Stars' Pay Disclosed

## Garbo Tops New List Filed by Treasury With Committee of House

WASHINGTON, Jan. 27. (U.P.) Greta Garbo, blonde Swedish film actress, earned \$332,500 during 1935, a supplementary income report filed by the Treasury with the House Ways and Means Committee disclosed today.

The report was supplemental to that filed several weeks ago by the Treasury Department under the law requiring corporations to disclose compensation of \$15,000 per year or more.

Today's report showed Miss Garbo received her compensation from Metro-Goldwyn-Mayer Corporation.

### HIGH PAY DISCLOSED

Other high-salaried employees of the same corporation included Wallace Beery, \$278,749; Joan Crawford, \$241,403, and William Powell, \$238,750.

Today's supplementary report showed Comedian Eddie Cantor received \$150,000 for the 1936 fiscal year from Samuel Goldwyn, Inc., while Samuel Goldwyn, the president, received \$182,000.

The same company paid Howard Hawks, director, \$61,055; Miriam Hopkins, actress, \$171,416; Jane Murfin, writer, \$92,615; Joel McCrea, actor, \$78,000; Norman Taurog, director, \$80,000.

### OTHER SALARIES

Other high salary payments in the motion-picture industry, as disclosed in the report of Metro-Goldwyn-Mayer, Inc., included:

Clark Gable, \$211,552; Madge Evans, \$43,733; W. C. Fields, \$50,000; Jean Hersholt, \$48,712; William K. Harvard, director, \$108,083; Jerome D. Kern, song writer, \$78,000; Frank Lloyd, director, \$156,000; Herbert Marshall, \$67,883; Uha Merkel, \$37,916; Frank Morgan, \$70,995; Chester Morris, \$56,260; Raymond Navarro, \$62,500; Edna Mae Oliver, \$58,166; Maureen O'Sullivan, \$26,700; May Robson, \$33,499; Lewis Stone, \$58,083; Gloria Swanson, \$53,000; Franchot Tone, \$73,124; Spencer Tracy, \$36,250; Elizabeth Allan, \$40,041; Robert Benchley, writer, \$28,250; Charles Butterworth, \$56,125; Maurice Chevalier, \$53,000; James Durante, \$45,437; John Emerson and Anita Loos, writers, \$89,750.

Does the U. S. Need a Propaganda

UNCLE SAM NEEDS COIN

Hollywood film personalities are not against paying income taxes in the highest brackets, especially in these war times. I am familiar with the case of one particular client, whose income tax return for 1941 was completed around the middle of last February. Instead of taking advantage of the Government regulations allowing quarterly payments during the year, the individual wrote out a check for close to \$100,000 and paid his entire tax in one lump sum with the statement that the Government would need the money at the time to finance the war, despite the smallness of the amount in the overall war expenditure, and he was happy to be able to pay it all at the one time.

Heavy income by Hollywood personalities, averages up to about five years. Of course, there are exceptions where stars like Wallace Beery and Richard Dix have been top earners about three years in which to save enough for property or annuities to provide some minor income when popularity wanes, and readjustment is required to some other line of business or employment activity.

This situation is in direct contrast to high incomers of other lines. Business executives, sales managers, engineers, lawyers and others attain peak income through a span of years, and carry at top brackets generally for indefinite period.

But show biz is fickle. There have been innumerable instances of a player, director or writer skyrocketing to heavy income for one or two short years, and then suddenly fading to eventually hit the extra ranks or become a noted panhandler along the rialto. The only stability for film, radio and show people is secured via careful economies and safe investments during their top income years, to provide a cushion for the slide down the other side of the hill.

# HEDDA HOPPER Says: Who Said Beery Man Is Dumb?

For more than 30 years now moviegoers have tagged Wallace Beery as the gruff but lovable old rascal of the screen, the corrugated-faced, corpulent movie favorite—kinda dumb but nice.

Dumb?

I'll say! Dumb like a fox! Wally is probably the smartest hombre ever to hit the screen colony. It's his appearance that's misleading, and Wally is glad people think he's dense in the noggin. It puts them off guard. And before they know what's happening he's outmaneuvered them.

One glimpse of Wally's record is enough to spell caution to anyone trying to put anything over on him. For one thing, few people ever have. And for another, as a top star Beery's longevity in movies is surpassed only by Lionel Barrymore. What's more, if you judge success by the amount of money earned, Wally tops all film and success stories. During his 30 years before the cameras he has appeared in 54 pictures. Counting early one, two and three-reelers, the total soars to somewhere around 250.

Not bad for an elephant trainer—pardon me, the guy who watered the elephants!—who started out with Seils Floto and Ringling circuses.

## UPS AND DOWNS

Wally's had his ups and downs, but so have all the other big box-office attractions. In 1918 his successful career splattered like an egg dropped on a hot pavement. In 1929 the crash laid him flatter than the R.A.F. did Cologne or Hamburg. Today, however, the stampede to see his pictures is greater than at any time of his career.

In 1942 he was among the top 10 box-office attractions. He's a cinch to repeat again this year. In Metro's Technicolor wartime epic (can you picture that puss in color?) "Salute to the Marines," Wally has one of his best roles.

Wally's no Clark Gable, but his weekly pay check matched Gable's before Clark signed with Uncle Sam. Not one of Beery's pictures ever flopped. Metro considers Wally and Mickey Rooney their biggest money-makers. What's even more surprising, a greater number of theaters book Wally's pictures than those of any other star. Some of the larger movie houses fail to play his films, but the hundreds of smaller ones would sooner close up than pass up a Beery picture.

Wally's had 30-odd years in pictures but this is actually his 40th in show business. Although he came into the profession as a herder of elephants he soon deserted nursing pachyderms for an \$18-a-week chorus job in the New York stage presentation of "Babes in Toyland." Wally "tripped" across the stage in a costume he hasn't been able to live down yet. It had large plumes and the late Raymond Hitchcock cracked wise about it. That was before Hitchie's song, "All Dressed Up and No Place to Go."

## HIS BOSS? WALLY

Bronco Billy Anderson started Wally off in pictures at the old Essanay studios in Chicago. Francis X. Bushman, Beverly

Bayne, Ben Turpin, Virginia Vatti and Rod La Rocque were the stars. In 1915 Bronco Billy decided to make westerns in California and Beery went along as a director, bringing Gloria Swanson, then his wife. It took them just three months to do an el foldo. Beery landed a job with Keystone Comedies. He's been in Hollywood ever since, playing every imaginable type of role on the screen, from Swedish maids to submarine commanders.

Dumb?

Dumb like a fox!

Wally does as he pleases and gets paid for it. He sniffs at convention. He wears no man's collar—and seldom his own. It's written in his contract that he can knock off work at 5 p.m.—you know, like Garbo—and at the stroke of 5 he leaves. Script writers have long since ceased to worry about him following the dialogue. He reads his lines over a couple of times, gets the general idea, then plays the scene his own way. If he gets stuck—so what? He ad libs. He never could remember the other fellow's lines. It sounds more natural that way, anyhow.

Wally has been at Metro as a fixed star for more than 13 years. Before that, at Paramount and Universal. Among the pictures he's starred in

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# HEDDA HOPPER Says:

Continued from Third Page

while watching Leo the Lion grow up from a cub are "The Big House," "Min and Bill," "Hell Divers," "The Champ," "Viva Villa," "Grand Hotel," "West Point of the Air," "China Seas," "Message to Garcia," "Stablemates" and "Thunder Afloat." Older fans will remember him for performances in "The Three Musketeers," "Robin Hood," "The Sea Hawk," "The Pony Express" and "Old Ironsides."

## BELOVED BATTLERS

But you'll remember him best with Marie Dressler. That was a battling team if ever I saw one. Each one battling to steal the scene from the other. It was nip and tuck—both horse traders and scene stealers from away back. He's that way now with Marjorie Main. She gives him a run for his money—and they both love it.

Remember "The Champ" with Jackie Cooper? It made Cooper. And the things Wally's done with Rooney!

The real boss of the Beery home is Carol Ann Beery, his adopted daughter. They're inseparable. If Wally is dumb like a fox, Carol Ann is dumb like two foxes.

Long before flying became the popular sport of young leading men Wally had his own ship. He's flown over most of the United States and Mexico. He holds a commission as a lieutenant commander in the United States Naval Reserve Air Corps. Gave his new plane to the government before the war.

Exactly where and how much property Beery owns, only he knows. He has a ranch at Jackson Hole, Wyo., another in Utah. He recently sold property near Yuma, Ariz., to the government and it has been made into an air base. Rumor has it that he owns property all over Hollywood.

For a former elephant trainer who has had a successful picture career, he's still worth his 250 pounds many times over in gold at the nation's box offices.

Dumb?

You bet! Wally is dumb like a fox!

Released by the Chicago Tribune-New York News Syndicate, Inc., 1943

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LATimes 1943-09-05  
Who Said Beery is Dumb?



# Wally Beery, Veteran Film Actor, Dies

Lovable Rascal  
of Screen Victim  
of Heart Ailment

Wallace Beery, the "lovable old rascal" of many a Hollywood film, is dead. He died Friday night at his home, 816 N Alpine Drive, Beverly Hills.

The veteran actor succumbed to a heart condition. He had suffered from the ailment for several months and had been confined to his home for the past two weeks.

"Mr. Beery seemed fairly well Friday," said the nurse who attended him. "He was up and dressed and seemed in an optimistic and pleasant frame of mind."

### Collapses Without Pain

"He ate a fairly large dinner and afterward was reading the papers and magazines. Then at 10 p.m. he collapsed."

"It happened so fast. There was no pain, no suffering."

The nurse summoned Dr. Myron Prinzmetal, the actor's physician, and members of the family. He was dead before help arrived.

Those who gathered at his bedside included his adopted daughter, Carol Ann; his divorced wife, Mrs. Arieta Beery; his brother and sister-in-law, the Will Beerys; his nephew, Noah Beery Jr., and several friends.

### Services Set Tuesday

Funeral services will be conducted at 10:30 a.m. Tuesday in the Church of the Reconciliation, Forest Lawn Memorial-Park, by the Rev. Ross Shafer. Interment will follow.

Mr. Beery, known to millions of motion picture fans as the hard-boiled, clumsy but kindly character he loved to play, was a veteran of more than three decades in films.

Said L. B. Mayer, head of MGM where the actor was under contract for almost 20 years: "With the passing of Wallace Beery, the screen loses one of its most lovable figures, who brought pleasure to millions for many years."

He played a variety of roles. He started by enacting a Swedish maid in a slapstick comedy. One of his most powerful roles was that of the industrialist in "Grand Hotel."

### Born in Kansas City

But he was best known to the American public as a rough-hewn character with a sentimental streak, a lumbering hulk of man who would run his hand over his massive face and mutter, "Aw, shucks!"

Mr. Beery was born in Kansas City, Mo., on April Fool's Day. The year varied in various recountings. The family yesterday set the date as 1885 and the actor's age as 64.

But Mr. Beery himself gave his birth year as 1886, and through the years motion-picture press

Turn to Page 2, Column 2



OLD SOAK—Wallace Beery lives famous character of Don Marquis' in one of his major film roles.



PIRATE—"Treasure Island's" one-legged pirate is depicted in Robert Louis Stevenson's classic tale.



SPRUCED UP—Wallace Beery goes dapper in this film "20 Mule Team," one of his many notable parts.



DAUGHTER—Wallace Beery and his daughter Carol Ann, who were often companions on hunting trips.



BEARDED BEERYS—Wallace, left, and Noah Beery, his brother, when they were acting for Paramount studio.

# WALLACE BEERY DIES

Continued from First Page  
agents have listed it as 1888 or 1889.

His father, Noah, was a city policeman and his mother, Margaret, had her hands full with three boys, William, young Noah and Wallace.

William completed high school and went to work with a circus as a concession manager. Noah's education ended at the seventh grade, and he went to New York to find a job as a chorus boy. Wallace stopped his studies in the fifth grade.

## Elephant Handler

Books put aside, the gawky adolescent started to work wiping railroad engines. Then his brother William got him a job tending elephants in a circus. The salary was \$3.50 a week and an extra \$1.50 if he remained all season. He stayed many years.

In his teens he became one of the best elephant handlers in the business. Alone he trained the pachyderms to stay in line, trunk to tail. His reputation got him a big job with Ringling Bros.

Finally New York lured him. Brother Noah was doing well, earning \$25 a week as a singer. So Wallace decided to give up elephants for the footlights, and Noah got him a job in the chorus of "Babes in Toyland." He spent his winters in New York, his summers in stock.

Mr. Beery was in his early 20s when he received his first bid from motion pictures. He was asked to report for work with the Tannhauser studios at New Rochelle, N.Y. It rained the day he was to start to work and so he gave up pictures temporarily.

The next year, however, he signed with Essanay studios in Chicago and played his first film role.

In 1915 Mr. Beery moved to Niles, Cal., to direct motion pictures. The outfit he worked for closed down after three months. Then he was hired by Keystone at \$125 a week.

## Beery 'in' Again

Shortly afterward, he organized a troupe to make films in Japan. World War I disrupted those plans, and Mr. Beery returned to acting. He was cast most frequently as a heavy, playing roles in such pictures as "The Unpardonable Sin," "Behind That Door" and "The Four Horsemen."

It was Douglas Fairbanks who started him in the humorous, tough parts that he loved so well. Fairbanks saw the qualities in the homely actor which later distinguished him and, accordingly, cast him in lighter roles. There was a contract from Paramount.

Sound pictures temporarily shelved Mr. Beery. His name was placed on the "not adaptable" list. Then Irving Thalberg chose him for the role of "Butch" in "The Big House."

Beery was "in."

In 1930 he was teamed with Marie Dressler in "Min and Bill," and the two constituted one of the greatest screen teams in film history. The following year he made "Hell Divers" with Clark Gable.

In the two decades that followed, he made more than 50 major pictures, including: "The Champ," (which won him a special Academy Award), "Dinner at Eight," "Tugboat Annie," "The Bowery," "Viva Villa," "China Seas," "O'Shaughnessy's Boy," "Stablemates," "The Mighty Bar-

num," "A Message to Garcia" and "Thunder Afloat."

The actor once said, that he estimated he had made more than \$50,000,000 (net) for MGM. He also accumulated a sizable fortune for himself.

## Attitude on Acting

In later years he limited his screen work to one or two films a year. His last picture was "Big Jack," described by the studio as "the story of a lovable, pre-Civil War bandit."

Mr. Beery relied on his face, not his acting, for his fortune. "Acting?" he said once. "I gave up the acting business years ago. Now I just put on dirty clothes and am myself."

He liked to tell of a friend who once urged him to have his face lifted, warning him that time would make his face "look like an old squash."

"I consulted a plastic surgeon who asked \$500 for the operation," the actor would relate. "I had only \$100. See, suppose I'd had the \$500. Where would I be now? A once-pretty has-been!"

## Fitted for Rough Roles

Mr. Beery attributed his long popularity to his appeal to men and youngsters. He was well fitted for his rough roles. Towering above six feet, he had a bulky figure and a booming voice.

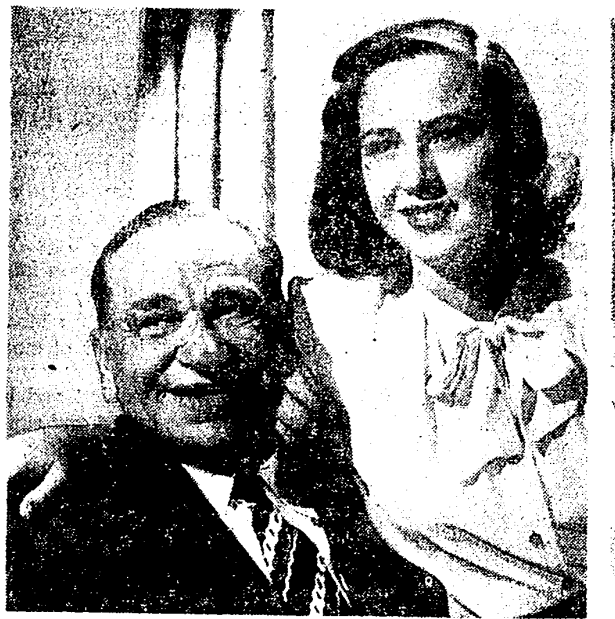
The boisterous screen roles, however, were in sharp contrast to the real Beery. He was soft spoken, unexcitable and entirely lacking in temperament at home. He would even disregard his aversion to "dude duds" to don evening clothes whenever his adopted daughter wished him to escort her for an evening.

Mr. Beery knew boy's problems from his own experience. He gave assistance to many youths off on the wrong foot; obtaining jobs for them and helping mold them into worth-while citizens. He never liked to discuss that activity, dismissing questions about it in embarrassment.

## Flying was Hobby

Hunting and flying were his hobbies. Years ago he obtained a transport pilot's license, and even when plane travel was unusual, he was flying his own craft on his hunting junkets.

It was at his ranch at Jackson Hole, Wyo., that he suffered the



DAUGHTER—Wallace Beery and his daughter Carol Ann, who were often companions on hunting trips.

heart strain that led to his death. He was cranking an outboard motor when he was first stricken.

The actor held a reserve commission as a lieutenant commander in the Navy and was a lieutenant colonel in the Wyoming State Militia. He will be buried in his Navy uniform.

Mr. Beery was married twice. His first wife was Actress Gloria Swanson, whom he met while both were working for Essanay in Chicago. They were divorced in 1918. His second wife was the former Arieta Gillman. In 1932, they adopted Carol Anne, daughter of Mrs. Beery's cousin. The second marriage ended in divorce in 1939.

## Services Tuesday for Wallace Beery

Private funeral services for Film Actor Wallace Beery will be conducted at 10:30 a.m. Tuesday at the Church of the Recessional, Forest Lawn.

Pallbearers will be Phil Berg, Superior Judge Samuel Blake, Lou Gill, Matt Gilman, Fred Gilman, William Lyon, E. J. Manix and L. B. Mayer. Honorary pallbearers include:

Bert Allenberg, Harry Beau-

mont, Jack Bolton, John Boyle, Leo Carrillo, Jack Conway, Bing Crosby, Jack Dempsey, O. O. Dull, Clark Gable, Martin Gang, Raymond Hutton, Edward Heffner,

# WALLACE BEERY, '64, SCREEN STAR, DIES

Leading Performer 30 Years  
Won 'Oscar' in 1931 for His  
Role in 'The Champ'

Special to THE NEW YORK TIMES.

HOLLYWOOD, Calif., April 16 —Wallace Beery, veteran screen star, died last night at his home in Beverly Hills at the age of 64.

After eating dinner alone at Romanoff's Restaurant, a gathering place for film folk, Mr. Beery went home and read a newspaper. Suddenly, he slumped to the floor, and at 10 P. M. Dr. Myron Prinzmetal, who had been summoned, pronounced him dead of a myocardial ailment.

He had been in good spirits and apparent good health, according to his permanent nurse. Members of his immediate family were notified of the heart attack at once and came to the house.

They included Carol Ann Beery, the actor's 18-year-old adopted daughter; Mr. and Mrs. William Beery, his brother and sister-in-law; Noah Beery Jr., his nephew, and Mrs. Rita Gilman Beery, from whom he was divorced in 1939. His other brother, Noah Beery Sr., also an actor, died in 1946 of a similar attack.

Mr. Beery planned to make his next film appearance in a picture about a reform school, "Johnny Holiday," for Willis Goldbeck, an independent producer. His last picture, "Big Jack," which he made at Metro-Goldwyn-Mayer at the end of 1948, is awaiting release.

Louis B. Mayer, head of the M-G-M studio, to which Mr. Beery had been under contract for twenty years, said today: "With the passing of Wallace Beery, the screen loses one of its most lovable figures, who brought pleasure to millions for many years."

A funeral service will be held on Tuesday.



WALLACE BEERY

## Made 250 Pictures

Wallace Beery, who won fame on the screen as a lusty, hard-boiled, lumbering character, continued as a top-flight screen performer for more than three decades.

He had played in more than 250 pictures since 1913, and had portrayed everything from a Swedish maid to a submarine commander. Hollywood called him "the lovable old rascal."

The actor had estimated that in his years with Metro-Goldwyn-Mayer, he had made more than \$50,000,000 for the company.

In 1931 Beery won an Academy Award for his performance in "The Champ." He received the Italian award for his characterization in "Viva Villa," in 1934. Four years earlier he had begun his unforgettable teaming with Marie Dressler to produce a series of pictures, the first being "Min and Bill."

In his youth Beery was a chorus boy, an elephant trainer, an engine wiper in a railroad roundhouse. He was on the dramatic stage before he became a motion-picture star.

A lover of the outdoors, he spent much of his time in later years on his two ranches—one in the Jackson Hole country of Wyoming and the other in Idaho. He had flown his own airplane for a number of years and was a lieutenant commander in the United States Naval Reserve.

Born in Kansas City, Mo., Beery was the son of a policeman, Noah Webster Beery. When a youth he was dubbed "Jumbo," because of his size. He did not enjoy classes in Chase School, Kansas City, nor the piano lessons at home, so he got a job as an elephant trainer in the Ringling Brothers circus.

## Replaced Raymond Hitchcock

After a few years with the circus, young Beery landed in New York. He had a fine baritone voice and a flair for acting, so he joined his brother Noah as a chorus man in a Broadway show. Later he had a small part, and in less than a year he replaced Raymond Hitchcock as the star in "The Yankee Tourist."

He toured the country with the Henry W. Savage company and played dramatic roles in summer stock companies in St. Louis, Kansas City and elsewhere.

It was in 1913 that Beery decided to try the movies, signing up with the Essanay studios in Chicago. In 1915 Essanay sent him to open their studios in Niles, Calif. Later he went to Hollywood and became a comedian in Keystone pictures.

While he was with Essanay he met Gloria Swanson, a shy little extra girl, and they were married in 1916. There was a divorce a year later, although they remained good friends. In 1930 Beery married Rita Gilman.

Having no children, Beery adopted the 18-month-old daughter of a friend. The actor was devoted to his adopted daughter, who made her screen bow in "Mutiny on the Bounty."

Beery's first villain role was in "Behind the Door," made in 1917. From that time on he was cast as a villain in scores of pictures, including "The Three Musketeers," "Richard the Lion-Hearted," "Robin Hood" and "The Lost World." Eventually he returned to more likable roles of comedy, portraying the kindly character behind a rough exterior.

Among his sound pictures for Metro-Goldwyn-Mayer were such hits as "Tugboat Annie," "Ah Wilderness," "The Bad Man" and "The Mighty McGurk."

Throughout the years Beery's box-office following showed an unswerving loyalty, especially in the smaller cities and towns.