

Los Angeles Department of City Planning RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

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

HEARING DATE: May 12, 2015
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

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

PROJECT: Historic-Cultural Monument Application for the
GILLESPIE HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

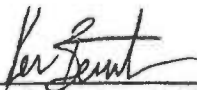
OWNER(S): Billy J. and Ruth E. Russell
5863 W. Tuxedo Terrace
Los Angeles, CA 90068

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

RECOMMENDATION That the Cultural Heritage Commission:

1. 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.

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources



Nels Youngborg, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- The property embodies "the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of the French Normandy style.

CRITERIA

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

SUMMARY

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

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

L'Wren Scott, notably known for being the girlfriend of Mick Jagger, who named one of her fashion lines the Tuxedo Terrace Collection.

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

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

The Gillespie House was taken under consideration for Historic-Cultural Monument (HCM) status on March 4, 2010 and was denied final approval on May 6, 2010. At the time, the commission found that the property did not meet criteria for designation as an HCM because it was not in a condition which warranted it eligible as a distinctive example of French Normandy style architecture. This was mainly due to alterations made by the previous owner, many of which have been subsequently reversed. Also, the documentation demonstrating a connection to historic personage Charles Bukowski through girlfriend Liza Williams, a former owner, was seen as too loosely tied to the property. Former owner L'Wren Scott was considered too contemporary at the time of the previous submission to merit identification with historic personages. However, the additional notable personalities mentioned in the previous paragraph that have lived in or affected the structure have been discovered and are presented in the revised application.

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

Previously, the Commission found that the alterations significantly undermined the home's ability to represent its original architectural style. However, since rehabilitation and restoration have occurred, the alterations have been remedied and the property is again representative of the original style.

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

DISCUSSION

Gillespie House successfully meets one of the specified Historic-Cultural Monument criteria: 1) embodies "the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction." The property contains the character defining features of French Normandy architecture and was constructed within the period of significance for this style in Los Angeles.

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 Gillespie House 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 irreplaceable historic structures. The Secretary of the Interior's Standards of 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 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.

BACKGROUND

On March 19th, 2015 the Cultural Heritage Commission took the property under consideration. On April 2nd, a subcommittee of the Commission consisting of Commissioners Milovsky and Irvine toured the property accompanied by a staff person from the Office of Historic Resources.

HISTORIC-CULTURAL MONUMENT APPLICATION

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



SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

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

ARCHITECTURAL SIGNIFICANCE

THE GILLESPIE HOUSE IS AN IMPORTANT EXAMPLE OF FRENCH NORMANDY ARCHITECTURE

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

AND/OR

HISTORICAL SIGNIFICANCE

THE GILLESPIE HOUSE WAS BUILT IN 1926 BY FREDERICK A. HANSON

DEVELOPMENT OF LOS ANGELES BECAUSE

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

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

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

ARCHITECTURAL SIGNIFICANCE

THE _____ IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

_____ ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

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

AND/OR

HISTORICAL SIGNIFICANCE

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

_____ WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE _____

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

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

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

DESCRIPTION

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

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

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

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

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

HISTORIC-CULTURAL MONUMENT
APPLICATION

GILLESPIE HOUSE

NAME OF PROPOSED MONUMENT _____

10. CONSTRUCTION DATE: 1926 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER FREDERICK A. HANSON

12. CONTRACTOR OR OTHER BUILDER ALEXANDER HANSON

13. DATES OF ENCLOSED PHOTOGRAPHS 12/23/2013, 09/02/2014

(1 5X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL.HERITAGE.COMMISSION@LACTTY.ORG)

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

15. ALTERATIONS ARCHITECTURAL INTEGRITY ISSUES HAVE BEEN REVERSED BY THE PRESENT OWNERS. THE PREVIOUS OWNER'S OFFICE HAS BEEN CONVERTED BACK INTO A GARAGE, SKYLIGHTS HAVE BEEN REMOVED, APPLIED DECORATION IN THE TURRET HAS BEEN REMOVED, THE BALCONETTE IN THE LIVING ROOM HAS BEEN REMOVED, THE ROUND DINING ROOM WINDOW HAS BEEN REPLICATED.

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER NEIGHBOR'S ATTEMPT TO ADD A FENCE IN THE COURTYARD

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

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

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

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

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES)

APPLICATION BY CHARLES FISHER 12/19/2009; INTERVIEW WITH BILL DODS, BUDDY GILLESPIE'S

NEPHEW 06/15/2010; INTERVIEW WITH CATHERINE OLSEN, HANSON'S GRANDDAUGHTER 08/15/2014.

20. DATE FORM PREPARED 09/02/2014 PREPARER'S NAME KAREN RUSSELL

ORGANIZATION _____ STREET ADDRESS 5863 TUXEDO TERRACE

CITY HOLLYWOOD STATE CA ZIP CODE 90068 PHONE (310) 709-2415

E-MAIL ADDRESS: KARENLRUSSELL@YAHOO.COM

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

IMPORTANT LANDSCAPING INCLUDES _____
IDENTIFY NOTABLE MATURE TREES AND SHRUBS





FREDERICK A. HANSON
CATHERINE OLSON COLLECTION

FREDERICK ALEXANDER HANSON

LANDSCAPE ARCHITECT
FOREST LAWN MEMORIAL PARK
GLENDALE, CALIFORNIA, U. S. A.
VIA PORT LOS ANGELES

CABLE ADDRESS: HUBERT, LOS ANGELES

HANSON'S BUSINESS CARD
CATHERINE OLSON COLLECTION

Terrace 1926



Buddie + Joppa

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



12/23/2013



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



1950'S A. ARNOLD GILLESPIE IN HIS OFFICE AT
MGM — AND HIS DOG, JOPPA
BILLS DODS COLLECTION

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THE WIZARD OF MGM



(BEARMANOR MEDIA)

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

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

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

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

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

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

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

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

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

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

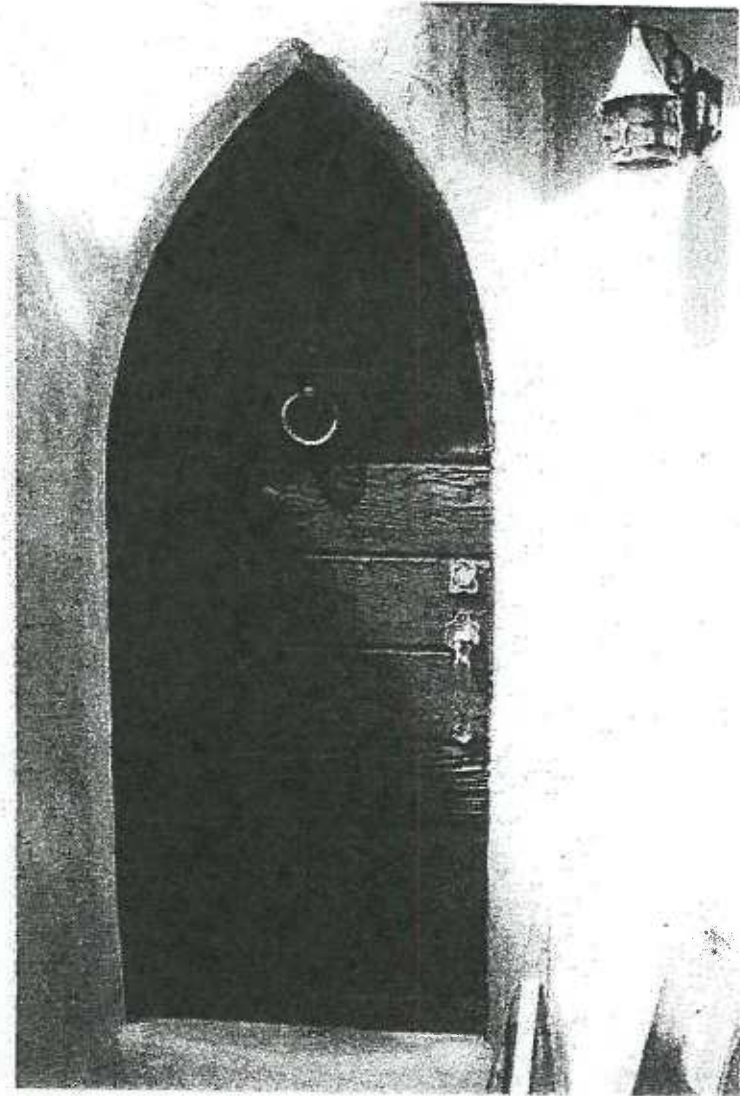


RECOMMENDED FOR YOU
Oscars: 10 Potential Dark
Horses. Plus What He & What
Didn't At Telluride & Venice

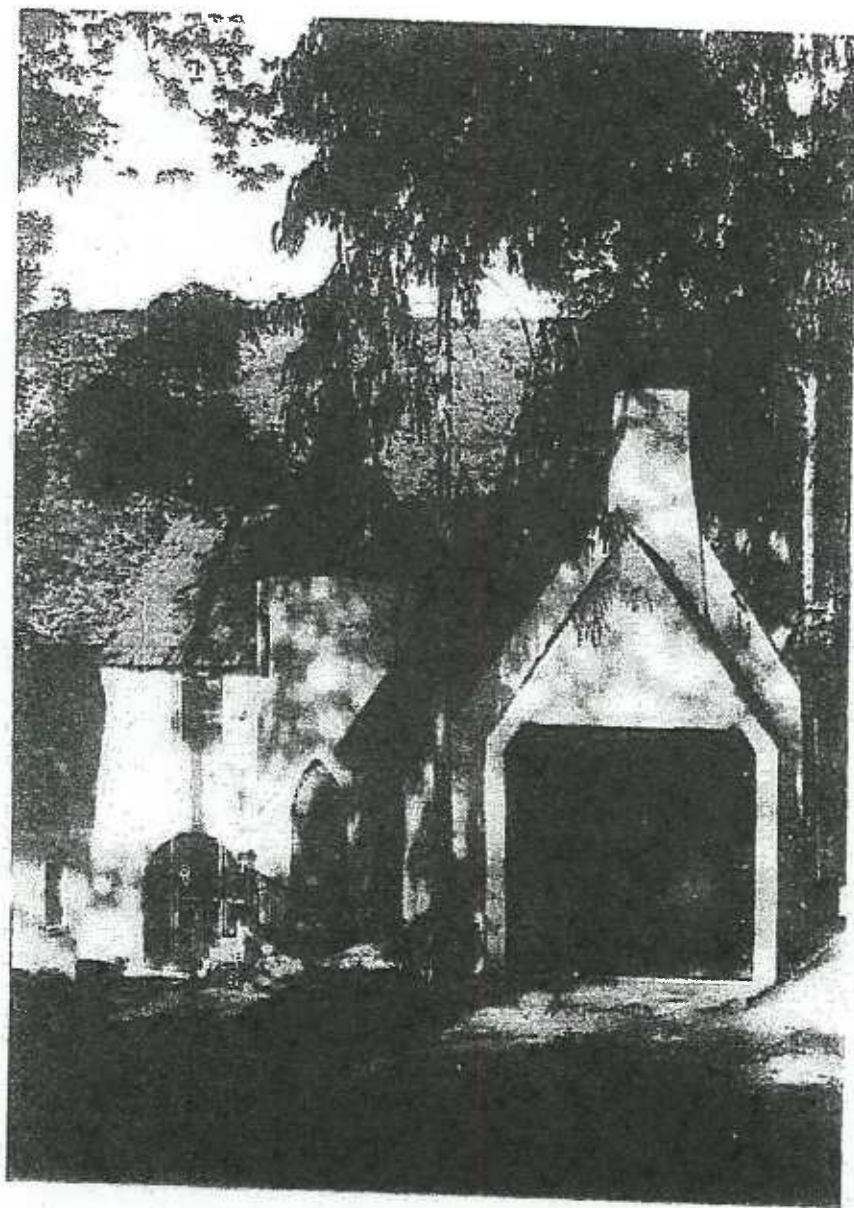
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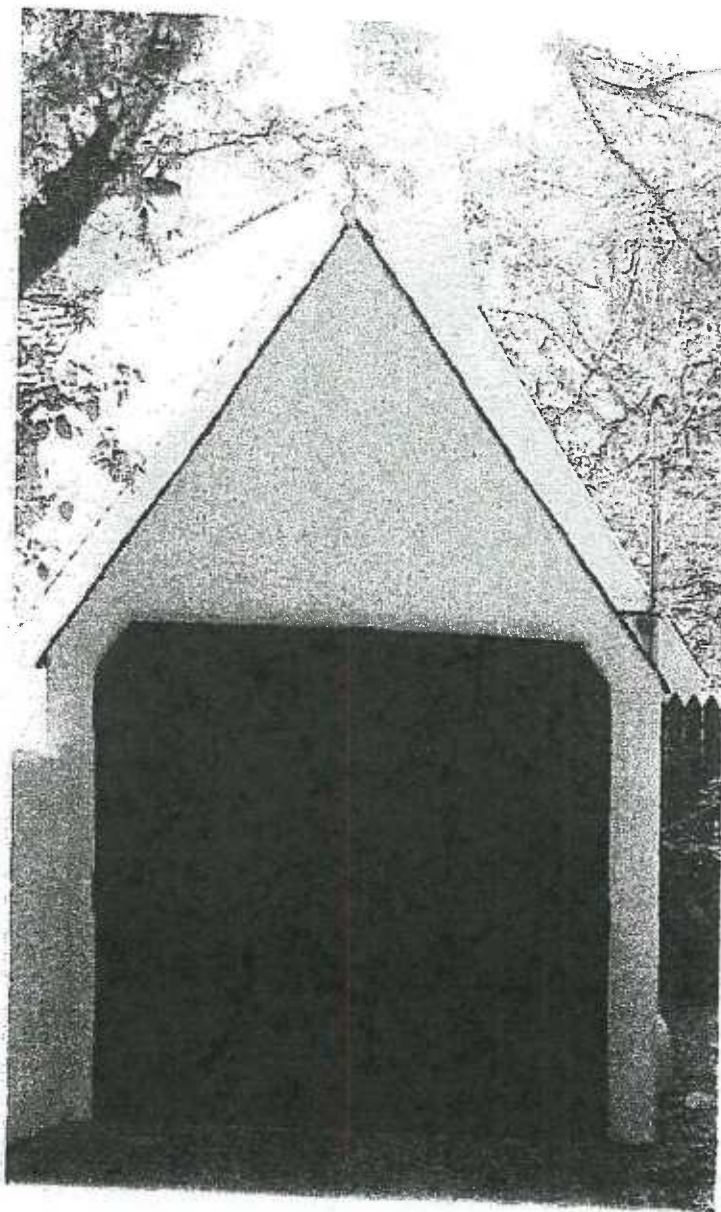
1973 CHARLES BUKOWSKI, LIZA WILLIAMS



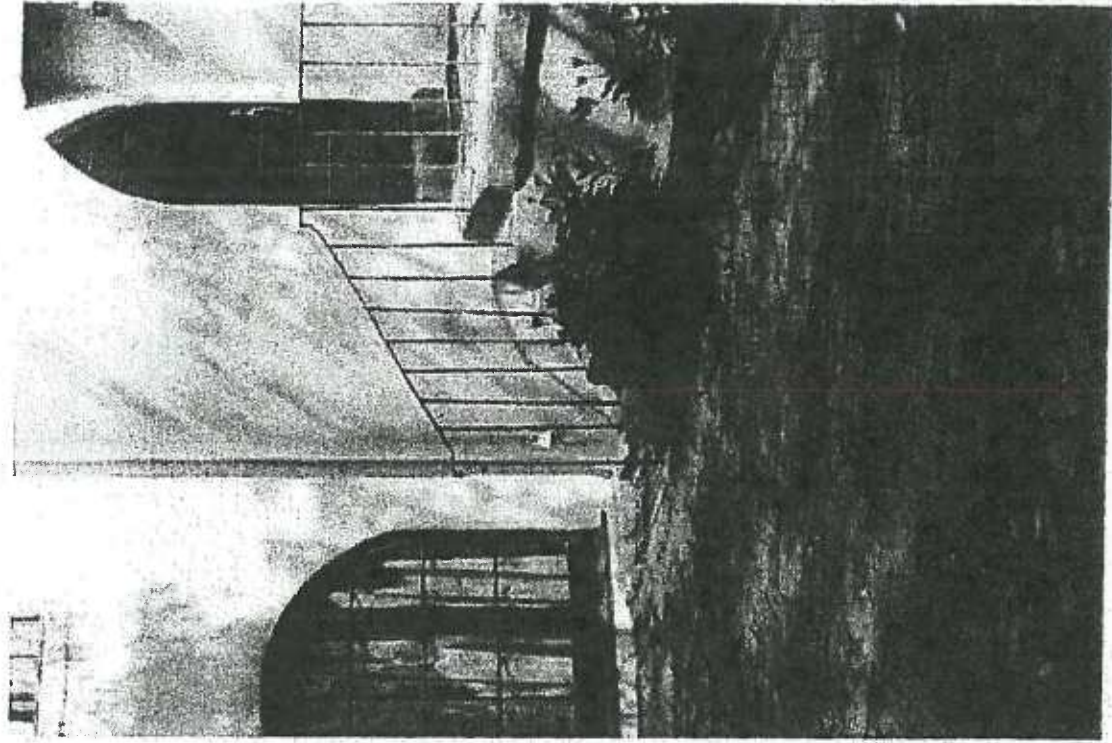
09/02/2014



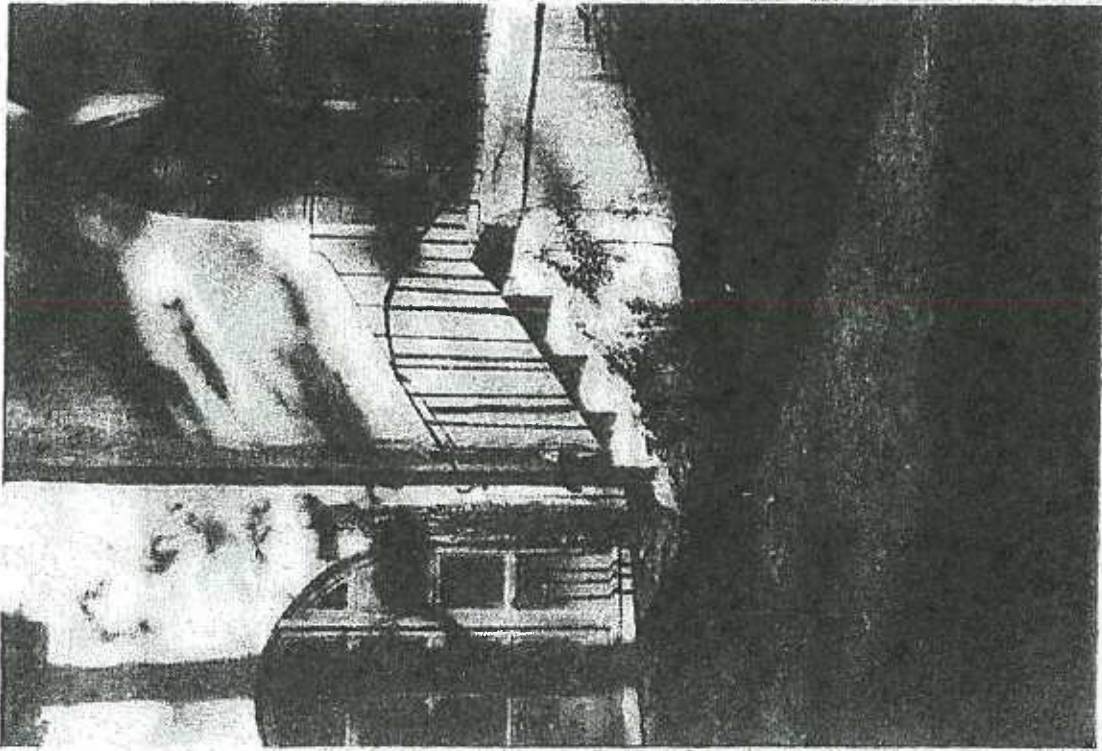
1926 BILL DODS COLLECTION



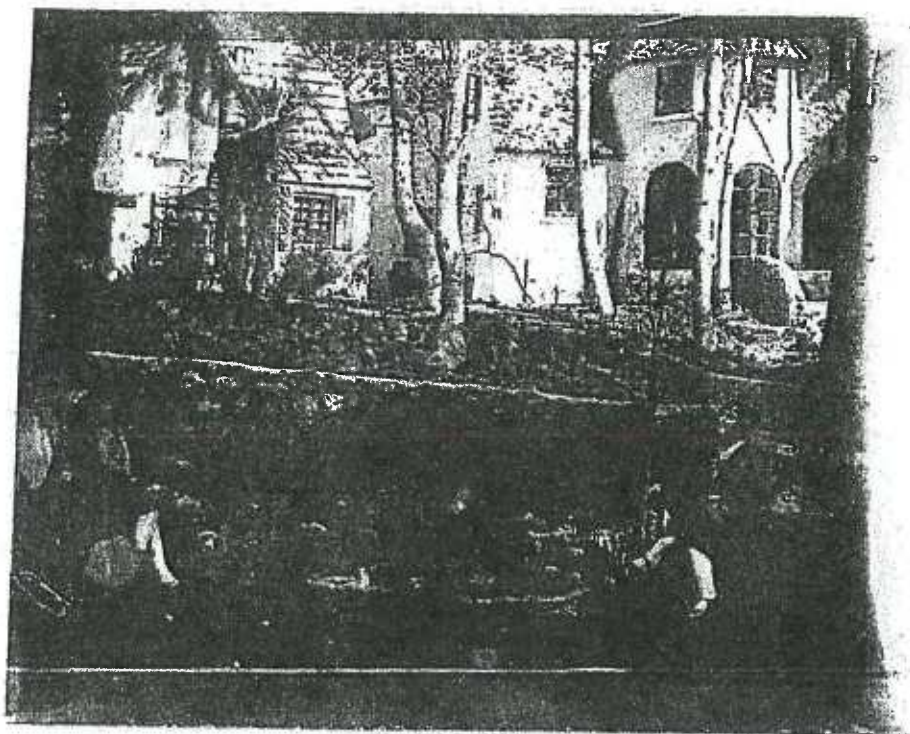
09/02/2014



09/02/2014



1926 DINING ROOM WINDOW
BILL DODS COLLECTION



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

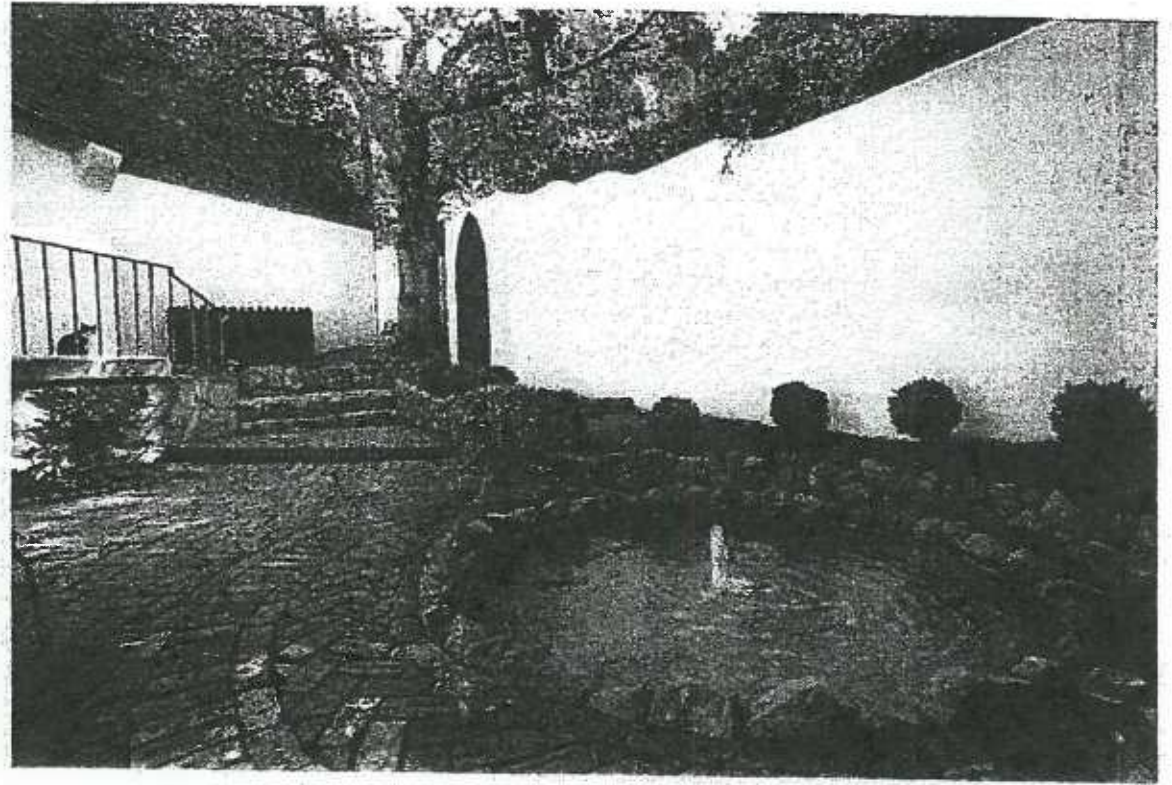
Mother dear
Auntie May

I was so glad
to see you by the Pond
grow to a lovely yellow
acorn tree.

REVERSE



1999 L'WREN SCOTT IN THE COURTYARD
BY HARRY MIDDLETON



09/02/2014 THE WALL SHE BUILT FOR MICK



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

FASHION & STYLE

Memories of a Friend, a Teacher and a Fighter

L'Wren Scott Remembered by Cathy Horyn

By CATHY HORYN MARCH 18, 2014

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

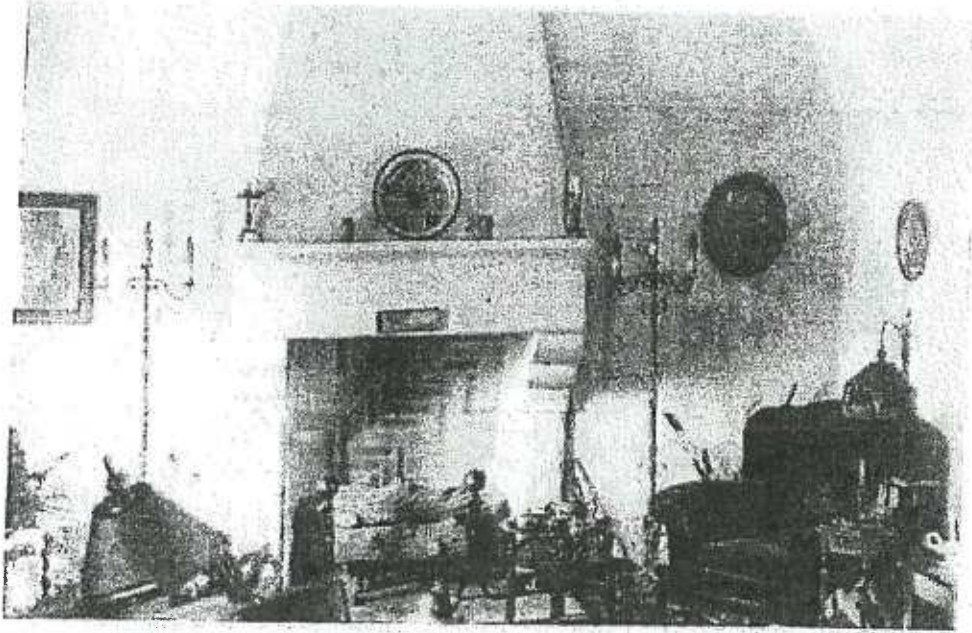
She was with friends on Sunday night, and, yes, they were deeply concerned about her, but, no, they didn't think she would do something so desperate. Not L'Wren.

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

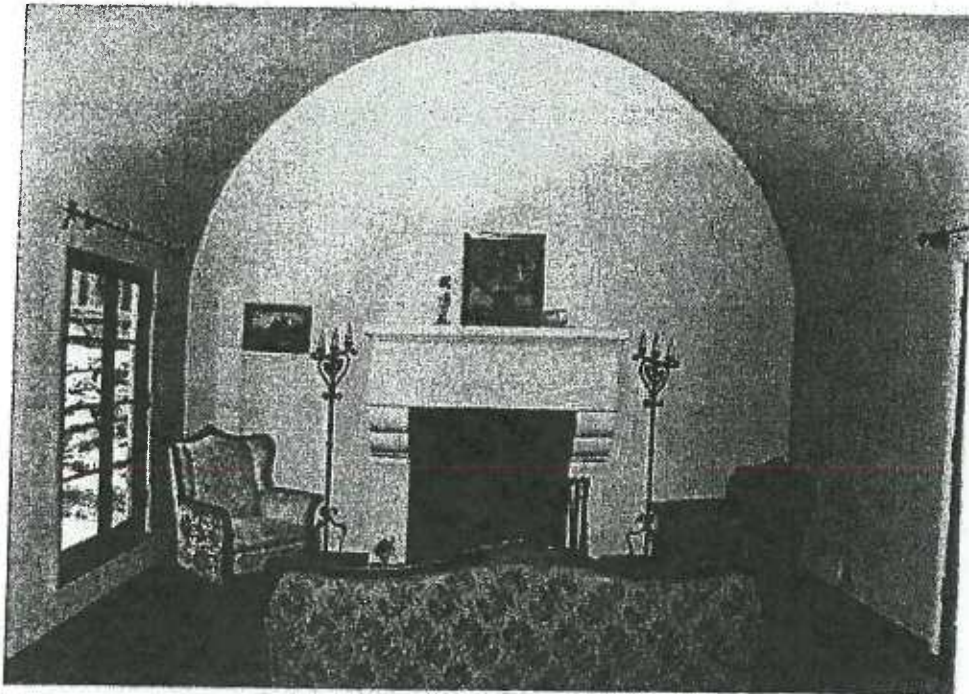
From 1999 to 2014, Cathy Horyn was the fashion critic for The New York Times.

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

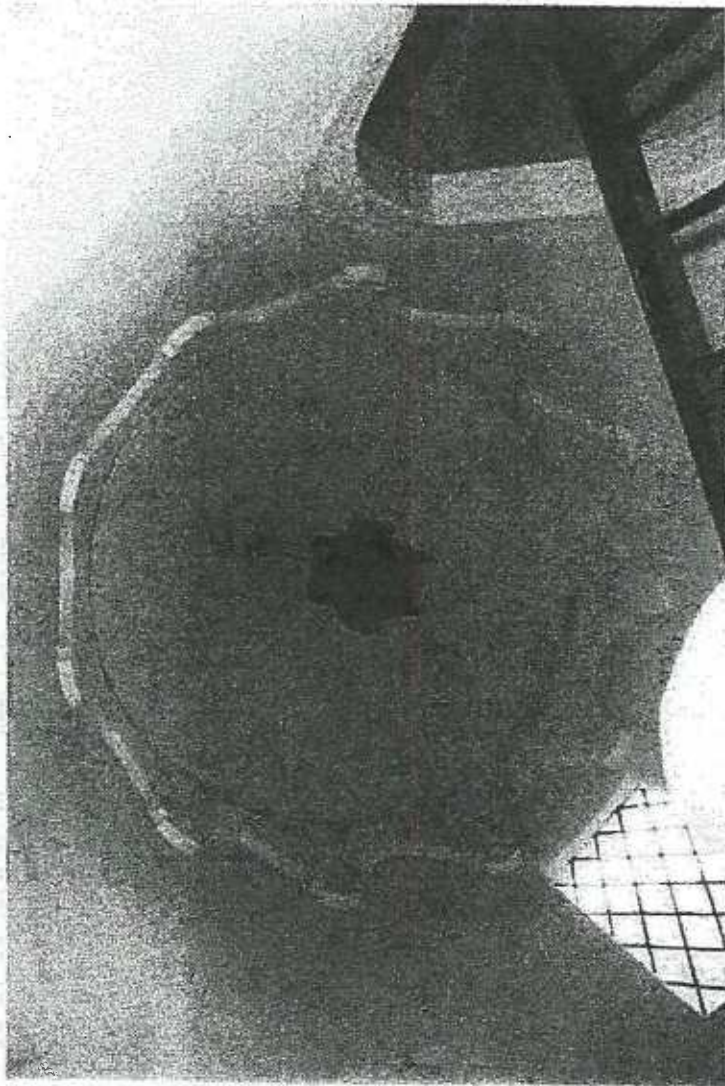
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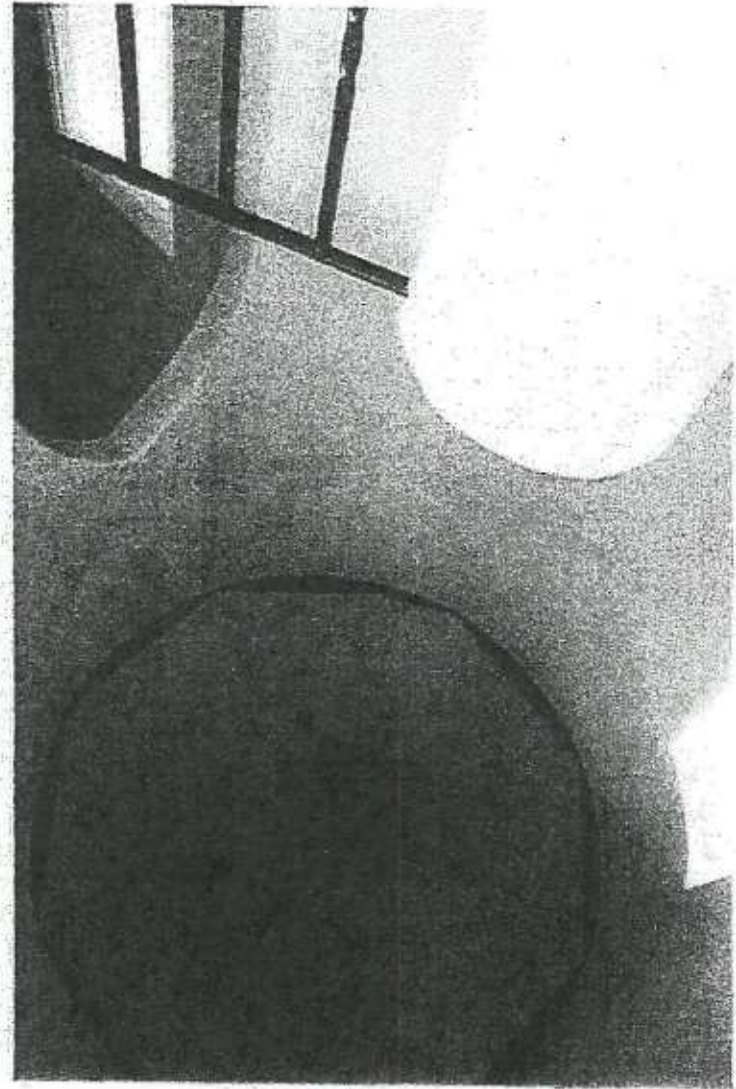
1926 DOROTHY GILLESPIE'S LIVING ROOM
BILL DODS COLLECTION



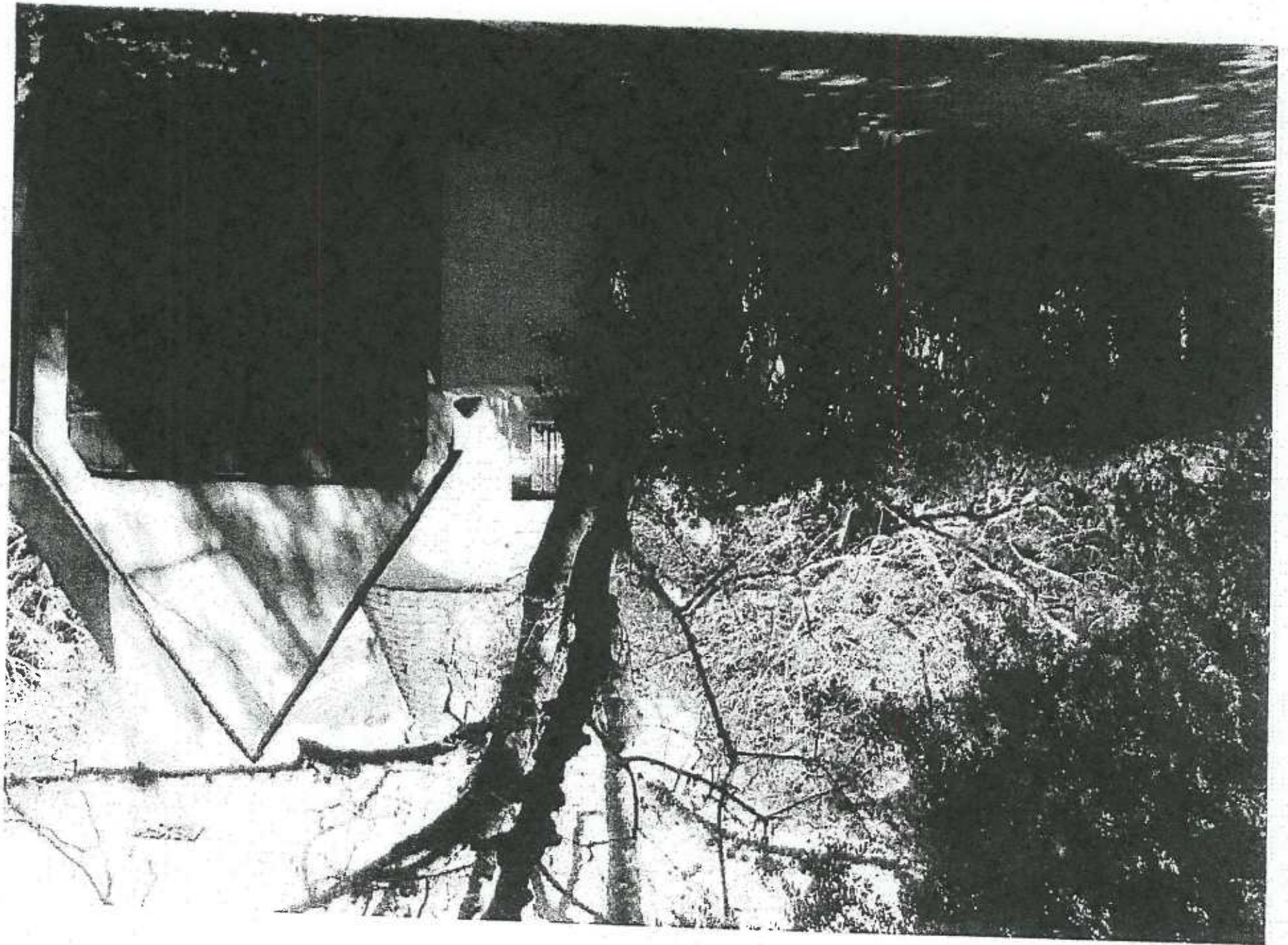
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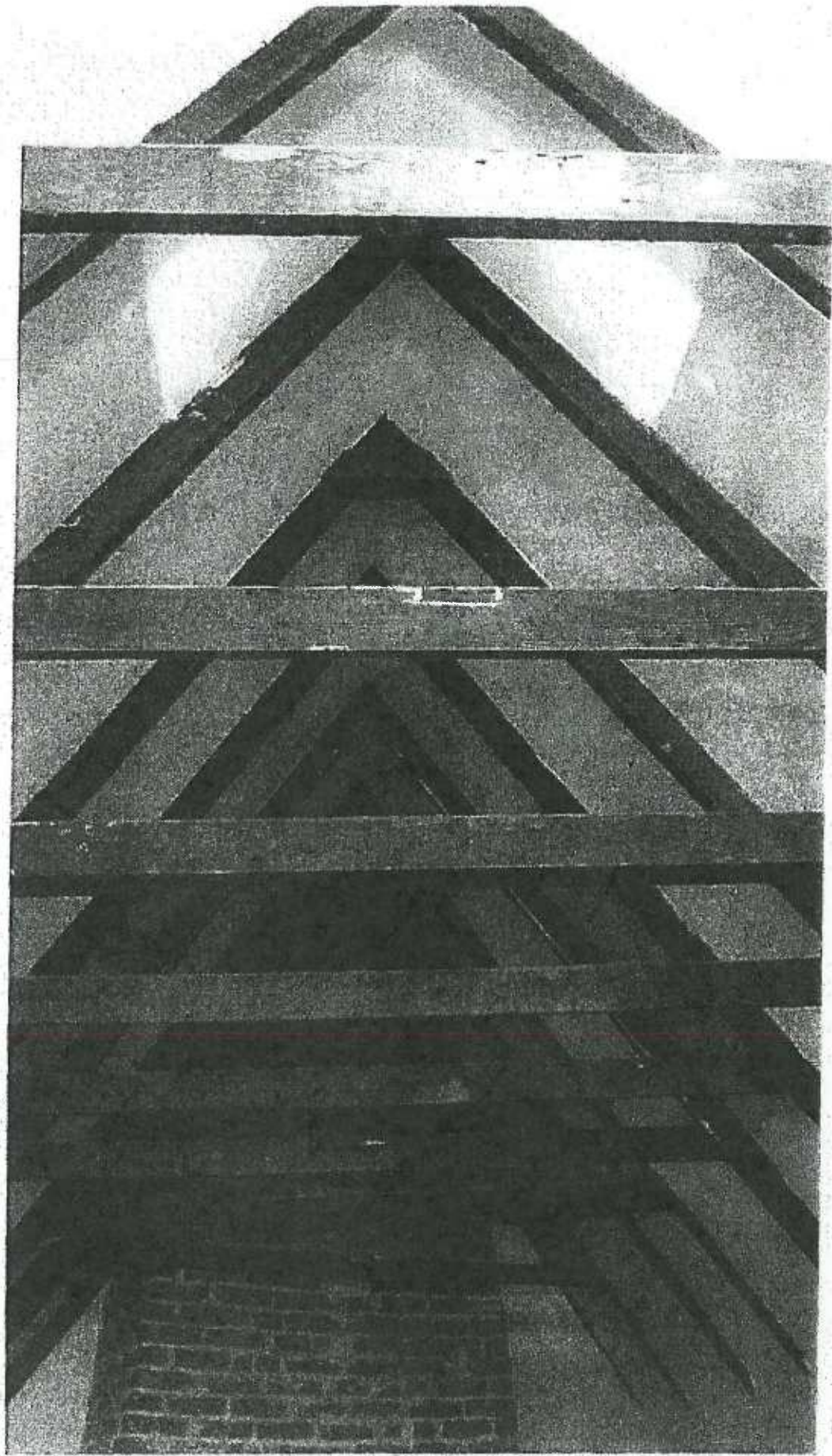


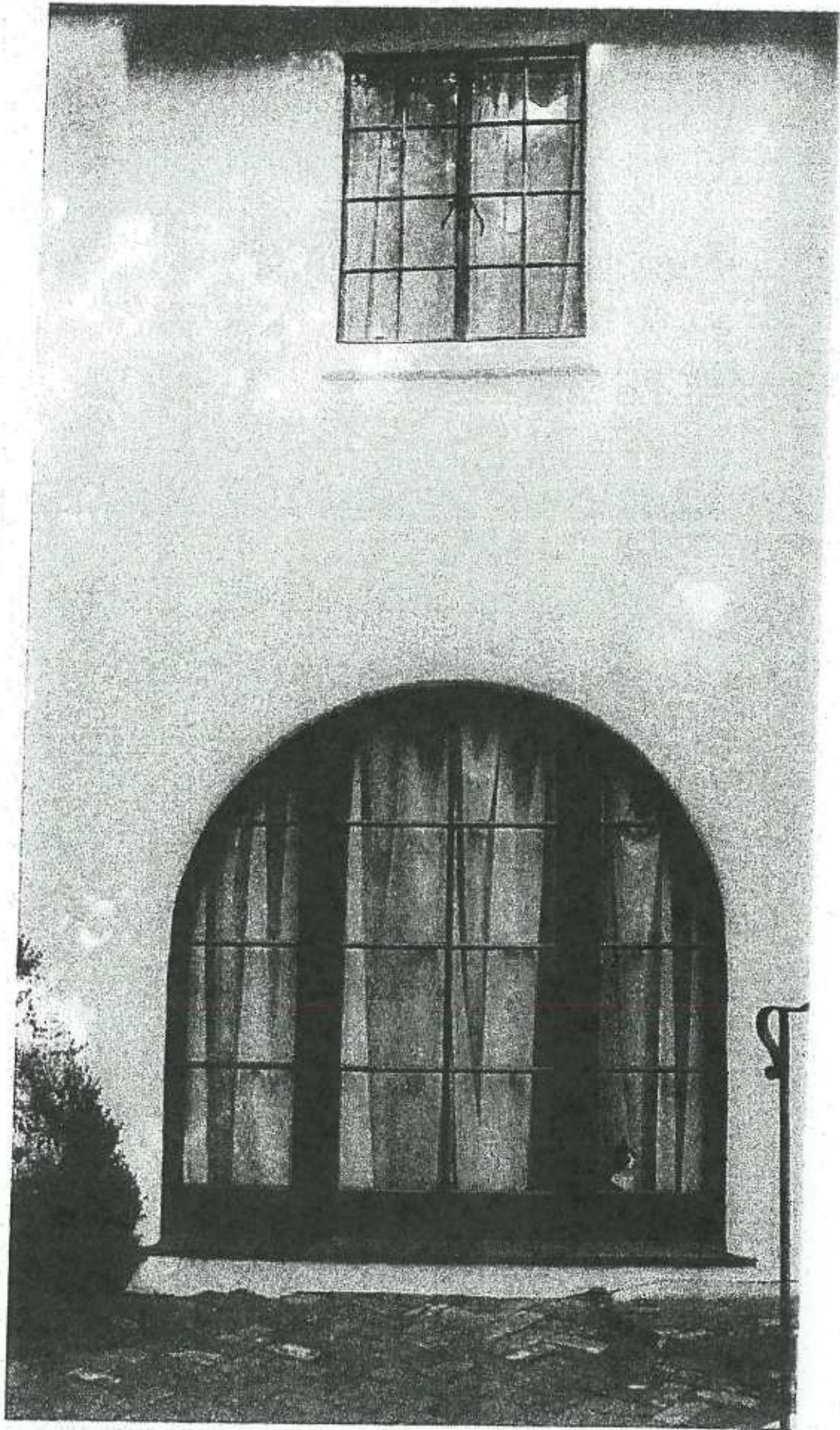
12/23/2013 TURRET WITH APPLIED DECORATION

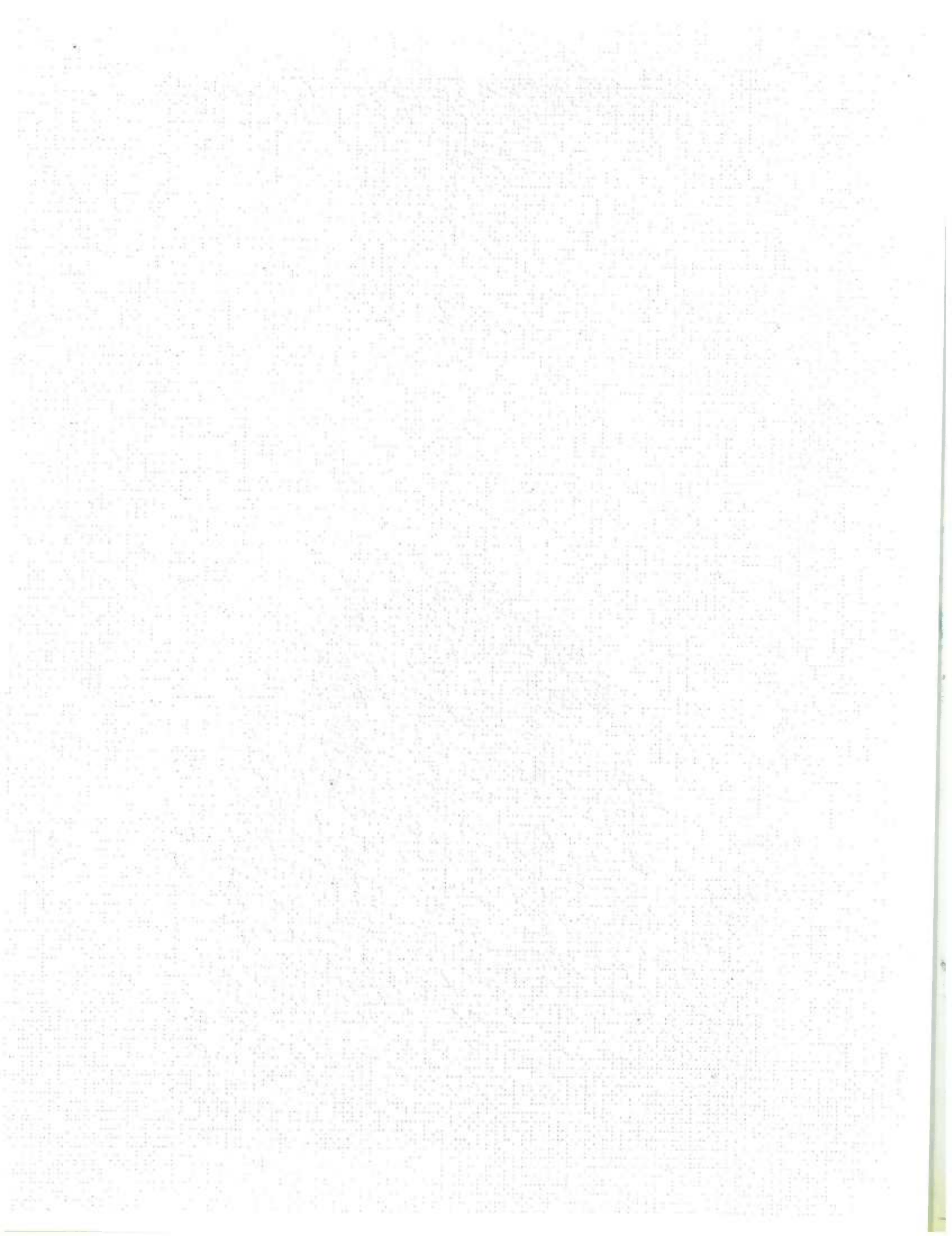


09/02/2014 DECORATION REMOVED EXPOSING
WOODWORK, ORIGINAL COLOR RESTORED

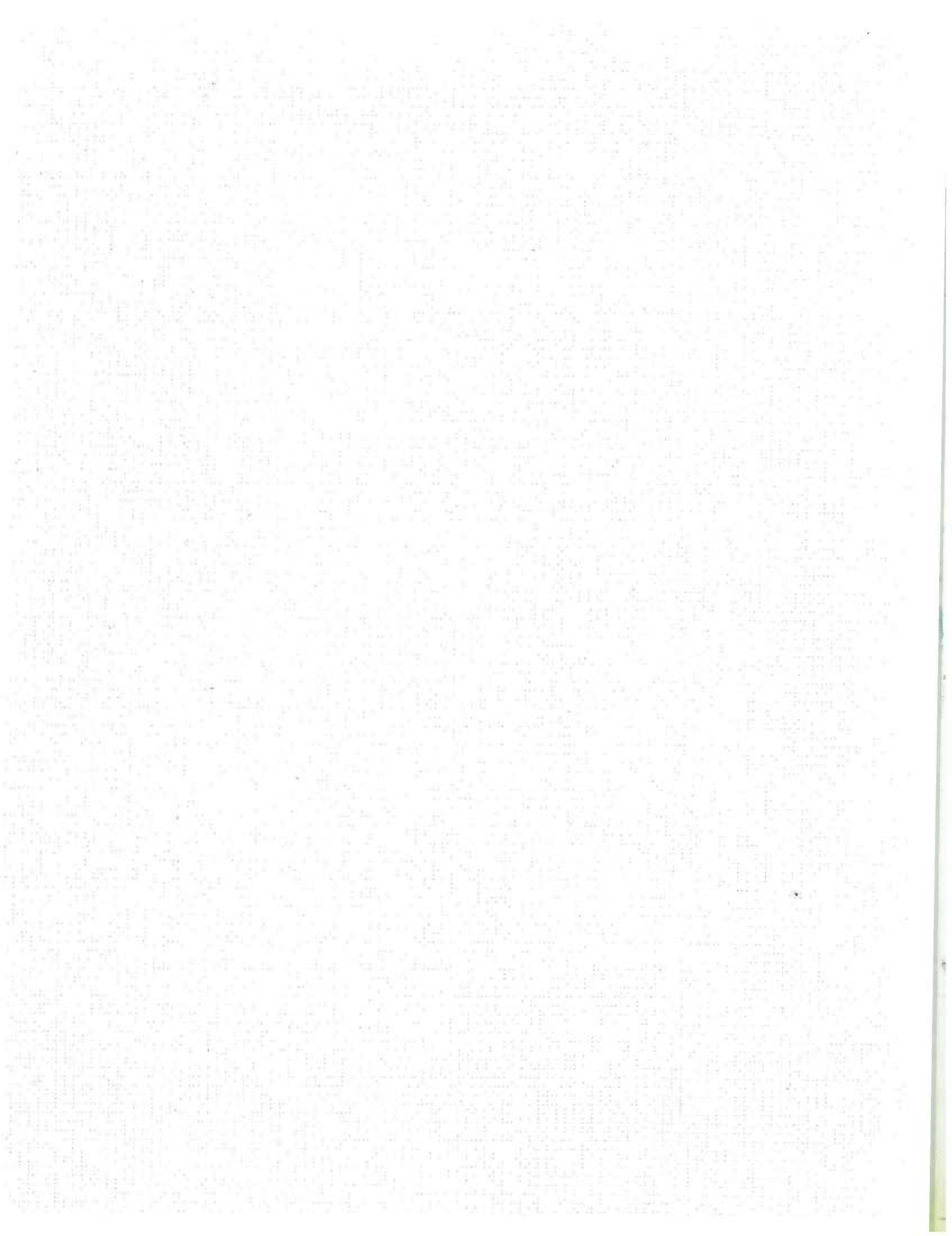








The following pages are the previous application that was denied by the Cultural Heritage Commission on May 6, 2010.



HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT GILLESPIE HOUSE
2. STREET ADDRESS 5863 W. TUXEDO TERRACE
CITY HOLLYWOOD ZIP CODE 90068 COUNCIL DISTRICT 4
ASSESSOR'S PARCEL NO. 5580023034
3. COMPLETE LEGAL DESCRIPTION: TRACT TRACT No. 4366, CANYON VIEW PARK, AS PER MAP IN BOOK 259,
PAGES 66 AND 67 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF LOS ANGELES COUNTY, ALSO PORTION
OF NE 1/4 OF SECTION 2, TOWNSHIP 1 SOUTH, RANGE 14 WEST, SAN BERNARDINO BASE AND MERIDIAN.
BLOCK N/A LOT(S) PORTION 19 ARR. NO. 2
RANGE OF ADDRESSES 5861-5865 TUXEDO TERRACE
4. PRESENT OWNER BILLY J. AND RUTH E. RUSSELL
STREET ADDRESS 5863 TUXEDO TERRACE
CITY LOS ANGELES STATE CA ZIP CODE 90068 PHONE (310) 709 2415
OWNER IS: PRIVATE X PUBLIC
5. PRESENT USE SINGLE FAMILY RESIDENCE ORIGINAL USE SINGLE FAMILY RESIDENCE

DESCRIPTION

6. ARCHITECTURAL STYLE FRENCH NORMANDY

7. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORKSHEET)

(SEE DESCRIPTION WORKSHEET)

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT GILLESPIE HOUSE

10. CONSTRUCTION DATE: FACTUAL 1925 ESTIMATED _____

11. ARCHITECT, DESIGNER, OR ENGINEER: FREDERICK A. HANSON

12. CONTRACTOR OR OTHER BUILDER: ALEXANDER D. HANSON

13. DATES OF ENCLOSED PHOTOGRAPHS JULY 31, 2009 & DECEMBER 22, 2009

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

ALTERATIONS: THERE HAVE BEEN NO MAJOR ALTERATIONS TO THE STRUCTURE. GARAGE HAS BEEN CONVERTED TO A STUDIO. SOME INTERIOR CHANGES ARE PRESENTLY BEING RESTORED TO ORIGINAL DESIGN. SOME AREAS REMODELED IN 1956 BY RELATIVE OF THE BUILDER. KITCHEN EXPANSION, SEVERAL SMALL REAR ADDITIONS AND OTHER CHANGES WERE PERMITTED IN 2006 BUT ONLY GARAGE CONVERSION WAS COMPLETED. PERMIT EXPIRED BEFORE PLANNED ADDITIONS WERE BUILT AND BEFORE PURCHASE BY PRESENT OWNERS.

15. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT

16. IS THE STRUCTURE ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

17. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE; INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH SITE (SEE OPTIONAL SIGNIFICANCE WORKSHEET) THE GILLESPIE HOUSE IS AN EXCELLENT EXAMPLE OF A FRENCH NORMANDY RESIDENCE, COMPLETE WITH TURRET, GREAT HALL AND PEAKED DOORWAYS. DESIGNED BY THE ARCHITECT FREDERICK A. HANSON FOR HIS UNCLE, ANTHONY D. HANSON, NEXT TO A SIMILAR HOUSE THAT HE DESIGNED FOR HIMSELF. ANTHONY HANSEN PASSED AWAY SUDDENLY IN 1928. IN 1926, THE HOUSE WAS SOLD TO DOROTHY GILLESPIE, A WIDOW WITH TWO GROWN CHILDREN. SHE LEFT THE HOUSE TO HER DAUGHTER, KATHRYN IN 1931. HANSEN, WHO REMAINED NEXT DOOR UNTIL HIS DEATH IN 1973, WAS THE PRINCIPAL ARCHITECT FOR FOREST LAWN MORTUARIES FOR MANY YEARS. THE HOUSE WAS ALSO A PART OF THE LIFE OF THE WRITER CHARLES BUKOWSKI, WHOSE OWN HOME AT THE TIME, WAS DESIGNATED "BUKOWSKI COURT" (HCM 912) IN 2003. BUKOWSKI'S GIRLFRIEND, LIZA WILLIAMS LIVED THERE AND BECAME HIS CHARACTER DEDDFF IN HIS NOVEL, "WOMEN".

18. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) LOS ANGELES CITY BUILDING PERMITS PER ATTACHED, LA COUNTY ASSESSORS RECORDS, RECORDED DEEDS, CENSUS RECORDS, LA CITY DIRECTORIES, VARIOUS LOS ANGELES TIMES ARTICLES, BOOKS ON FOREST LAWN HISTORY.

19. DATE FORM PREPARED DECEMBER 19, 2009 PREPARER'S NAME CHARLES J. FISHER

ORGANIZATION OWNER'S REPRESENTATIVE STREET ADDRESS 140 S. AVENUE 57

CITY Highland Park STATE CA ZIP CODE 90042 PHONE (323) 256-3593

E-MAIL ADDRESS: ARRC@YOSE.CO@HOTMAIL.COM

DESCRIPTION WORK SHEET

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

THE GILLESPIE HOUSE IS A 2 STORY.

FRENCH NORMANDY IRREGULAR PLAN RESIDENCE

WITH A STUCCO FINISH AND WOOD TRIM.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

HISTORIC-CULTURAL MONUMENT APPLICATION

**CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

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

ARCHITECTURAL SIGNIFICANCE

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

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

AND/OR

HISTORICAL SIGNIFICANCE

THE GILLESPIE RESIDENCE WAS BUILT IN 1925
NAME OF PROPOSED MONUMENT YEAR BUILT
FREDERICK A. HANSON AND FRENCH NORMANDY DESIGN WAS IMPORTANT TO THE
NAME OF FIRST OR OTHER SIGNIFICANT OWNER

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

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

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

LEGAL DESCRIPTION

EXHIBIT A

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

Parcel 1

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

Except that portion described as follows:

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

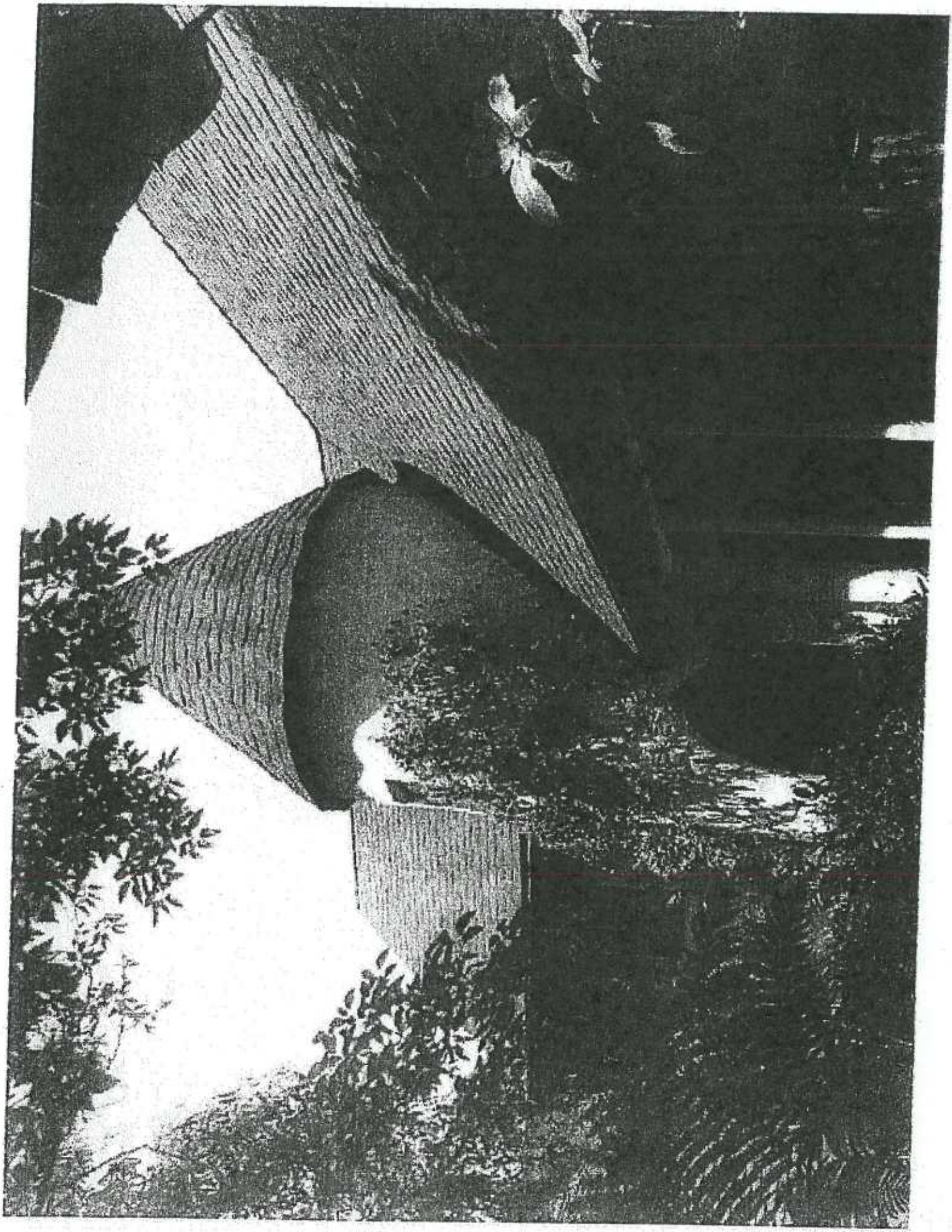
Parcel 2.

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

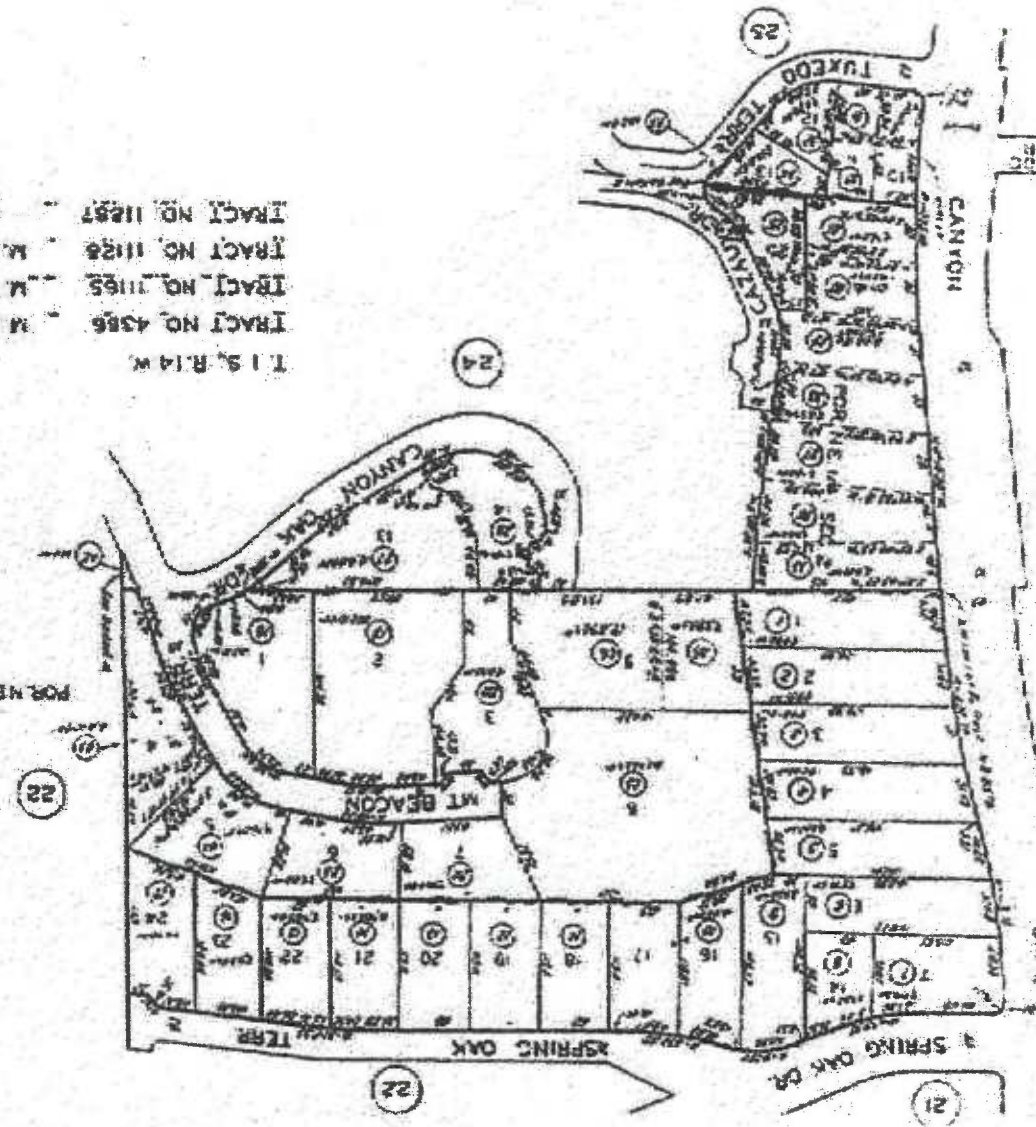
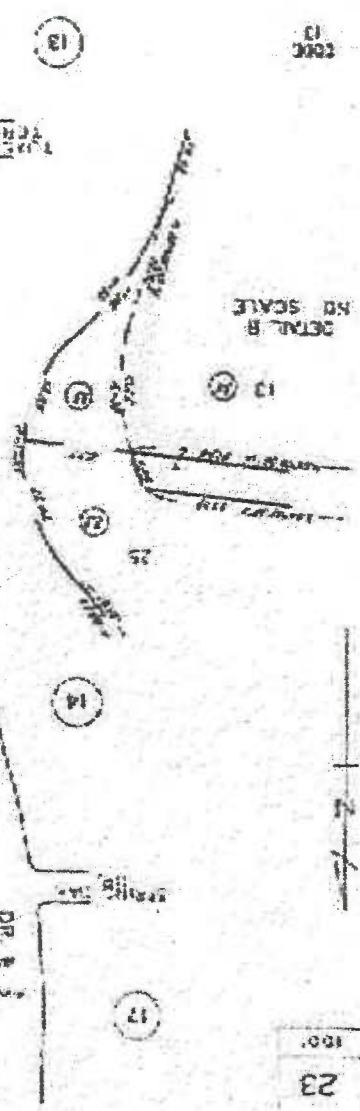
Beginning at the Northwest corner of Lot 13 of Tract 4366, in the City of Los Angeles, as per map recorded in Book 49 Pages 66 and 67 of maps, in the Office of the County Recorder of said County; thence North a distance of 2 feet to a point; thence South $84^{\circ} 05' 50''$ East and parallel to the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

Assessor's Parcel No: 5580-023-034

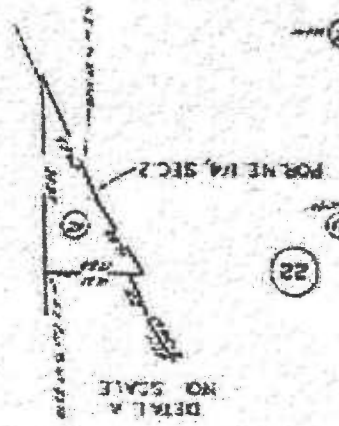




5580 23
ALL 100'



T. 1 S. R. 14 W.
 TRACT NO. 4386 M. B. 49-68-67
 TRACT NO. 1165 M. B. 199-7-B
 TRACT NO. 1186 M. B. 207-5-7
 TRACT NO. 1197 M. B. 214-36



FOR MEASUREMENT SEE MAP 5580-23

ASSISTANT MAP COUNTY OF LOS ANGELES, CALIF.

5580 23



NY HAMPTONS LA ZI

Search Curbed LA

132



WEEKENDWIRE

More Photos of Julius Shusterman's Soriano House



PRESERVATION

South LA's Mid-Century Balfour Baptist Protected



NEW DEVELOPMENT

CIW's Eastern Vint Tower Family Opening Its Doors

FIND YOUR INNER STRENGTH AND FIGHT HIV.

EPZICOM **EPZICOM CAN HELP**

By prescription only. Ask your doctor whether EPZICOM is right for you.

Important Safety Information

• EPZICOM, in combination with other antiretroviral agents, is indicated for the treatment of HIV-1 infection in adults.

CURBED LA 2 new posts

EATER LA 3 new posts

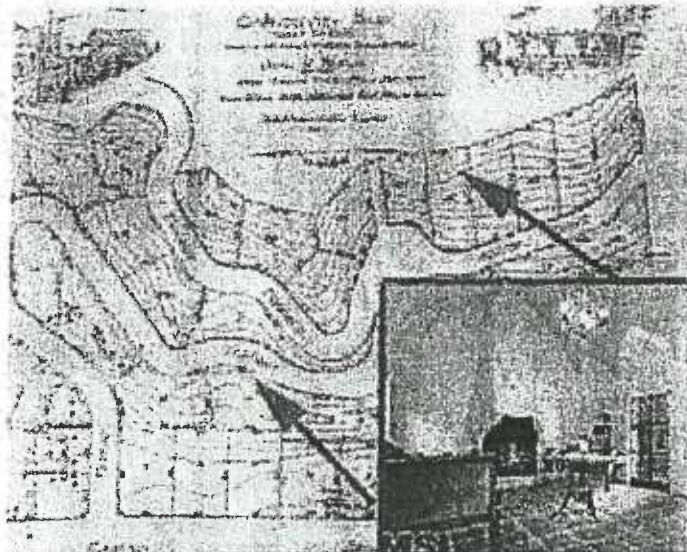
RACKED LA 1 new post

CURBED NY 2 new posts

MARKETPLACE 152 new listings

Hollywood Hills Story-Book Home Headed to Court

Thursday, March 19, 2009, by Dakota



A reader points out that the 1927 cottage on Tuwanda Terrace designed for miniature Shetland ponies is headed to probate court on March 26th. But more interesting than the probate sale is the history behind the house. The builder of the home is a man named Fred A. Hanson, who not only built many structures at Forest Lawn, but is known for the story book houses that he designed in the tract below the Oaks and above the Hollywood Oaks in the 1920s. Describing the building process, real estate agent Nobby Purcell explains, "You would go to the sales office and pick out your home." Above is one of the original sales maps. This home here belonged to Hanson and his wife (his wife recently passed away). The two-bedroom, one bath (1,016 sq) will head to court priced at \$588,500.

- PriceChopper: Hollywood Hills English Cottage Dropping (Curbed LA)
- ListingWatch: Los Feliz English Cottage, East of Lincoln, Stream Sale (Curbed LA)

COMMENTS (1 EXTENDED)



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



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

.. Hollywood / West Hollywood
 -- PriceChopper
 Keyword:
 Submit

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Attend Court Reporter School in Los Angeles, CA. Apply Today!
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