Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

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

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

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

PROJECT: Historic-Cultural Monument Application for the GILLESPIE HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

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

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

RECOMMENDATION: That the Cultural Heritage Commission:

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

2. Adopt the report findings.

MICHAEL J. LOGRANDE
Director of Planning

Ken Bernstein, AICP, Manager
Office of Historic Resources

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Nels Youngborg, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
SUMMARY

Built in 1925 and located in the Hollywood Hills area, this two-story single-family residence exhibits character-defining features of the French Normandy style. The subject property is irregular in plan and set on a sloping lot. The subject building has a conical and gabled roof covered with composition shingles and exhibits six pitched gables. The exterior features a stucco finish and wood trim. Windows are a combination of glass and wood, light casement, fixed-pane, and leaded glass windows. Some windows are set within the hand troweled 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 gargoyle. 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 1925 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 house when he completed some of his most important work including "The Godfather" and "Chinatown." The Gillespie House also appears to be associated with notable writer Charles Bukowski, whose own home he occupied from 1963 to 1972, was designated in 2008 (HCM #912). Bukowski’s girlfriend, writer Liza Williams, lived at Tuxedo Terrace in the 1970s and was the inspiration for the character “DeeDee” in his novel Women (1978). More recently, the home was owned by fashion designer L.Wren Scott, notably known for being the girlfriend of Mick Jagger, who named one of her fashion lines the Tuxedo Terrace Collection.

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

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

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

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

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

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

CRITERIA

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

FINDINGS

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

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

## Significance Worksheet

**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 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 House** was built in 1926.

Frederick A. Hanson was important to the 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.
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 ___________________________ 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

A. ARONOLD GILLESPIE 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.
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 STONEWORK 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

1. **Construction Date:** 1926
   - **Factual:** ✓
   - **Estimated:** ◼️

2. **Architect, Designer, or Engineer:** Frederick A. Hanson

3. **Contractor or Other Builder:** Alexander Hanson

4. **Dates of Enclosed Photographs:** 12/23/2013, 09/02/2014
   - (8x10 Black and White Glossy and 1 Digital E-mailed to Cultural Heritage Commission@LACITY.ORG)

5. **Condition:** ◼️ Excellent

6. **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.

7. **Threats to Site:** ◼️ None Known

8. **Is the Structure:** ◼️ On its original site

### Significance

9. **Briefly State Historical and/or Architectural Importance:** Include dates, events, and person associated with the site (see also significance worksheet; 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 1956-1978. 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."

10. **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.

11. **Date Form Prepared:** 09/02/2014
    - **Preparer's Name:** Karen Russell

12. **Organization:**
    - **Street Address:** 5863 Tuxedo Terrace
    - **City:** Hollywood
    - **State:** CA
    - **Zip Code:** 90068
    - **Phone:** (310) 709-2415

13. **E-mail Address:** KarenlRussell@yahoo.com
DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

GILLESPIE HOUSE

NAME OF PROPOSED MONUMENT

2

NUMBER OF STORIES

FRENCH NORMANDY

ARCHITECTURAL STYLE (SEE LINE 8 ABOVE)

PLAN SHAPE (Click to See Chart)

RESIDENCE

STRUCTURE USE (RESIDENCE, ETC.)

9. Irregular

PLAN

WITH A

HAND TROWELED STUCCO

FINISH AND

WOOD

MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.)

WOOD AND GLASS

COMPOSITION SHINGLES

WOOD AND GLASS

COMPANY WINDOW MATERIAL

FIXED, CASEMENT, DOUBLE HUNG, AND LEADED GLASS

WINDOWS ARE PART OF THE DESIGN.

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

ENTRY DOOR STYLE (Click to See Chart)

DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS

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 COURT YARD 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 TILES; 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
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  
BILL DODS COLLECTION
THE WIZARD OF MGM

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 waltzed 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 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)
1973  CHARLES BUKOWSKI, LIZA WILLIAMS

09/02/2014
1926  DOROTHY GILLESPIE, LEFT, AND HER DAUGHTER, MAY, SITTING BY THE POND IN THE COURTYARD
BILL DODS COLLECTION

Mother dear

Auntie May

There is quite a lovely yellow azalea.
1999  L'WREN SCOTT IN THE COURTYARD
BY HARRY MIDDLETON

09/02/2014  THE WALL SHE BUILT FOR MICK
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.
1926  DOROTHY GILLESPIE'S LIVING ROOM
BILL DODS COLLECTION

12/03/2013
12/23/2013  TURRET WITH APPLIED DECORATION

09/02/2014  DECORATION REMOVED EXPOSING WOODWORK, ORIGINAL COLOR RESTORED
The following pages are the previous application that was denied by the Cultural Heritage Commission on May 6, 2010.
HISTORIC-CULTURAL MONUMENT
APPLICATION

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT ____________________ Gillespie House

2. STREET ADDRESS ____________________ 5863 W. TUXEDO TERRACE

CITY Hollywood zip code 90068 COUNCIL DISTRICT 4

ASSESSOR'S PARCEL NO. 5580.023.004

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 _______ Lot(s) _______ Portion 13 Parcel No. _______

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 Hanson passed away suddenly in 1928. In 1926, the house was sold to Dorothy
Gillespie, a widow with two grown children. She left the house to her daughter, Kathryn in
1931. Hansen, who remained next door until his death in 1973, was the principal architect for
Forest Lawn Mortuaries for many years. The house was also a part of the life of the writer
Charles Bukowski, whose own home at the time, was designated “Bukowski Court” (HCM 912) in
2008. Bukowski’s girlfriend, Liza Williams, lived there and became his character DelfDelf 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 PREPARE’S NAME ______________ CHARLES J. FISHER

ORGANIZATION ______________ OWNER’S REPRESENTATIVE ______________ STREET ADDRESS ______________ 140 S. AVENUE 57

CITY ______________ STATE ______________ ZIP CODE ______________ (323) 256-3593 PHONE ______________

EMAIL ADDRESS: ___________________________ AGGYO3330@HOTMAIL.COM
**DESCRIPTION WORK SHEET**

**TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS**

<table>
<thead>
<tr>
<th>THE GILLESPIE HOUSE IS A</th>
<th>NUMBER OF STORIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH NORMANDY, IRREGULAR PLAN</td>
<td>2</td>
</tr>
<tr>
<td>WITH A STUCCO FINISH AND WOOD TRIM</td>
<td></td>
</tr>
<tr>
<td>ITS CONICAL AND GABLED ROOF IS COVERED WITH COMPOSITION SHINGLES GLASS AND WOOD</td>
<td></td>
</tr>
</tbody>
</table>

**WITH A 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.**

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

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

**IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHARTS) BALCONIES, NUMBER AND SHAPE OF BORDERS (SEE CHART).**

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

**NUMBER AND LOCATION OF CHIMNEYS: BATTENS, SECONDARY FINISH MATERIAL S PARAPETS: SIZE OF ARCHES, CURVES, ETC. (SEE CHART).**

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

**ORNAMENTAL WOODWORK: SYMMETRY OR ASYMMETRY: CORNICES: FRAMES, TOWERS OR TURRETS: DAY WINDOW: HORIZONTAL, VERTICAL, HORIZONTALITY.**

**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.**

**ADDITIONAL ENTRY ELEMENTS**

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

**ADDITIONAL ENTRY ELEMENTS**

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

**ADDITIONAL ENTRY ELEMENTS**

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

**ADDITIONAL ENTRY ELEMENTS**

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

**HORIZONTAL, VERTICAL, ETC.**

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

**ADDITIONAL ENTRY ELEMENTS**

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

**ADDITIONAL ENTRY ELEMENTS**

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

**ADDITIONAL ENTRY ELEMENTS**

**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**
ARCHITECTURAL SIGNIFICANCE

The **Gillespie House** is an important example of French Normandy architecture and meets the Cultural Heritage Ordinance because of the high quality of its design and the retention of its original form, detailing and integrity.

AND/OR

HISTORICAL SIGNIFICANCE

The **Gillespie Residence** was built in 1925.

Frederick A. Hanson and French Normandy design was important to the development of Los Angeles because Frederick Hanson was the principal architect at the original Forest Lawn in Glendale and designed much of the infrastructure of the Glendale and Hollywood Hills facilities. A 1930 Southwest Builder and Contractor article notes his design of the Great Mausoleum in Glendale. In 1940, the Memorial Park's head, Hubert Eaton, put Hanson in charge of locating a massive painting of Jesus' Crucifixion that had been painted by Polish artist Jan Styka and brought to the United States in 1904. Too large to display at the St. Louis World's Fair, the work was placed in storage and never returned to Europe as the artist had to sell it after his other works at the fair were destroyed by fire. After tracing the work through various owners, all of whom merely stored it, Hanson finally located it stored backstage at the Chicago Opera House. The painting was brought to Los Angeles and Hanson designed the hall that now displays it in Glendale. In 1925, Hanson designed the two French Normandy style "Storybook" houses at 5823 and 5827 Tuxedo Terrace in a subdivision known as Canyon View Estates, which was subdivided as Tract No. 4366 in 1921. These homes were for himself at what is now 5823 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...
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, Mare. 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 I 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° 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° 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° 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° 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° 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° 42' 10" West, thence North 84° 05' 50" West along the said Northerly line, thence North 84° 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
Hollywood Hills Story-Book Home Headed to Court

Thursday, March 19, 2009, by Dakota

A reader points out that the 1927 cottage on Tuxedo Terrace designed for miniature Shetland ponies is headed to probable court on March 25th. But more interesting than the probable sale is the history behind the house. The builder of the home is a man named Fred A. Hamson, 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 Dunes and above the Hollywood Oasis in the 1920s. Describing the building process, real estate agent Molly Purcell explains, "You would go to the sales office and pick it for your home." Above is one of the original sales maps. This house here belonged to Hannon and his wife (her recently passed away). The two-bedroom, one bath (1,016 sf) will head to court priced at $398,500.

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

COMMENTS (0 EXTANY)

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

Dawn

I need to study up on the probable process. My other half (who I used as the voice of Gavin or Death) mother is close to death and most even think of a will.
Romanesque Effective in Architectural Treatment of Beautiful Hillside Mausoleum

Detail of entrance to the Memorial Court of Honor, Forest Lawn Memorial Park Mausoleum, the last unit of the notable structure recently completed. Plans were prepared by Frederick A. Hanson, supervisor of the architectural department of Forest Lawn Memorial Park; David C. Allison, Los Angeles, consulting architect.
Mausoleum in Forest Lawn Memorial Park, Glendale, recently completed represents ten years effort and $4,500,000 expenditure. The main tower is 322 ft. high above its base and 165 ft. above the lowest terrace.

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

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

By DON L. HOLMES

Six miles from the central business district of Los Angeles in Glendale, in the heart of the beautiful and new Forest Lawn Memorial Park, is the recently completed Forest Lawn Mausoleum, the finest structure of its kind in America. It is a terminal type building comprising five units, the heart of which is Memorial Temple. The magnitude of this work is the Memorial Court of Honor which contains the world famous exposition in stained glass of Leonardo da Vinci's "The Last Supper." The dedication of this masterpiece recently by Governor James A. Ralp of California marked the culmination of a ten year endeavor on the part of the Forest Lawn Memorial Park Association to not only build the finest mausoleum of its kind, but to establish a new standard of work for all other mausoleums of this nature.

The mausoleum in Romanesque revival is a monolithic concrete with structure of earth, this material being selected for its stability and permanency. One of the stipulations made in the contract for the construction of the project has been that one perfect conception or structural material be used in overall design, the mausoleum is 330 feet long and 500 feet wide, and the height is from 157 feet to its base, or 176 feet above the lowest terrace.

The Memorial Court of Honor is 35 feet deep and 44 feet high. This unit is a concrete vault, the largest worked and molded concrete vault ever used in Memorial Temple.

It is built upon a series of seven foundations, which extend to bed rock, each extending and depending upon its own foundation. The Memorial Court of Honor has a clear height of 56 feet with a span of 94 feet. The vaults which support the roof were up to the time of their erection, the largest in existence.

Exceptional care attended the building of the vaults and the placing of well-cast concrete for the exterior and interior finish. A concrete finisher with the superstructure of concrete cast atop the concrete forms. The resultant surface finish is unimpededly pleasing and not in the least disfigured by the unevenness inherent in the material used. After the surface was completely cured, horizontal and vertical joints were inserted by means of metal molding, forming a sursum of the entire Mausoleum. On the contrary, however, these lines were made inconspicuous by applied stucco and colored in the monolithic mixture.

Much of the decoration in decorative concrete work and in the vaults of the Memorial Court of Honor is executed chiefly in imported materials, especially the decorative details applied directly in the form. The decorative motifs are varied and executed with great care and skill. The decoration is that of the Mausoleum, the vaults and the exterior finish, are made of the finest materials available.

The Memorial Court of Honor is 35 feet deep and 44 feet high. This unit is a concrete vault, the largest worked and molded concrete vault ever used in Memorial Temple.

The Mausoleum in the Forest Lawn Memorial Park, Glendale, is a masterpiece of Romanesque design executed in monolithic concrete. It is a striking and impressive structure, and is considered one of the finest mausoleums in the world.

Noted San Francisco Architect Dies of Heart Disease

John Calvin Howard, noted architect of Berkeley, Calif., died of heart disease in a Turkish bath house in San Francisco July 12. He was found lying on a beach where he had apparently fallen while endeavoring to swim ashore and was taken to a hospital where he was pronounced dead.

Dr. Howard had been associated with the school of architecture at the University of California for 20 years. He had an important part in developing the architectural layout of the University and designed many of the larger buildings including the library on the campus, the Noonan Hall, the California Memorial hospital, the Mission building, California hall, Bovall hall, Wheeler hall, Glenson hall, Berge hall and Stephan hall.

Born at New York, in 1894, Dr. Howard studied at the Massachusetts Institute of Technology and the Free School of Design in Paris, winning medals for his work in mathematics, architecture and design.

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

The design for the electric tower at the Pan-American exposition at Buffalo in 1901 won Dr. Howard a gold medal, and later won him international recognition for his work in the construction of the Panama Canal. He was also a member of the Committee of Invited Architects, which planned the construction of the Panama Canal, and also designed the Panama Canal Exposition at Panama in 1915 and the Panama-Pacific Exposition in San Francisco in 1915.

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

During the World War Dr. Howard served as a captain with the American Red Cross in France in 1918 and 1919. He was an active member of the American Institute of Architects in Boston, a life member of the Society of Architectural Students, a member of the American Institute of Architects, a member of the American Institute of Architects and a member of the American Institute of Architects in Europe.

He was a member of the firm of John Calvin Howard, Peabody, and Associates.

Besides his widow, Mrs. Mary E. Howard, he is survived by five children, Robert, 30, of San Francisco; Longley, 30, of Mission Beach, California; John Calvin, 25, and Henry, 22, of New York.
The Gardens of Memory

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

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

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

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

The Crucifixion by Jan Styka

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

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

Unfortunately, no provision had been made for a space at the Exposition to house such a colossal canvas—195 feet long and 45 feet high—so it remained rolled up. Ironically, Styka's paintings that were displayed were destroyed in a fire on the last night of the exposition. On his journey back home to Poland, Styka was penniless, and when he reached New York Harbor, he was unable to pay the freight and duty on his painting. He was forced to
return to Europe without it. Styka died in 1925 without ever seeing his painting again.

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

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

The Council of Regents carefully examined the painting, not only to determine its physical condition, but also to assure themselves beyond any doubt that its spiritual message was worthy of perpetuation. They had agreed among themselves that any portrayal of the Crucifixion must re-create that ancient tragedy in the hearts of its viewers and carry the message of freedom found only in the true concept of Christianity. They found all the qualities for which they searched. There, in the figure of
Frederick Hanson in a convertible around 1940.

Frederick Hanson in Venice, Italy, 1950s
Frederick Hanson in front of his home at 5867 Tuxedo Terrace
Humason Resigns National Junior Chamber Post

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

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

Humason succeeds Kenneth Honnold, who resigned when the rapid growth and enlarged program of the Hollywood Junior Chamber called for a full-time secretary-manager. Honnold remains as secretary of the board of directors.
Howard Hawk's 'El Dorado' Screening in Citywide Release

BY KEVIN THOMAS

What Howard Hawk's 'El Dorado' offers a high level of cinematic skill and an original and refreshing look at the classic Western genre. The film is a blend of action, humor, and drama, with a cast of talented actors led by John Wayne, Robert Mitchum, and Amanda Blake. The story follows the adventures of two outlaws, El Dorado and Smiley, as they seek to settle an old score with a wealthy landowner. The film is a classic example of the Hollywood Western tradition, and it's sure to please fans of the genre.

John Wayne, who played the lead role in the film, won the Academy Award for Best Actor for his performance. The film was directed by Howard Hawk, who is known for his innovative approach to filmmaking. The film was a critical and commercial success, and it is considered one of the best Westerns ever made. It's a must-see for anyone who loves classic cinema.
The Lady in the Castle
By Charles Bukowski

(excerpt)
she lived in this house
that looked like a
castle
and when you got inside
the ceilings were so very
high
and I was poor
and it all rather
fascinated
me...
In a rare interview, Mick Jagger’s leading lady L’Wren Scott talks about how she went from towering fashion model to top celebrity stylist to one of Hollywood’s favorite designers. By Merle Ginsberg.

For a gungy 5’4” Mormon girl growing up in Utah, finding an appropriate outfit is no easy task. But L’Wren Scott has always had a flair for fashion. The adopted child of a Mormon family, the former Luann Bambrough spent most of her teenage years poreng over fashion magazines and dreaming of a career in Paris. In 1995, just after she turned 18, the frustrated future fashionista changed her name to something not quite so...regional, and set off for Paris. Since then, she’s enjoyed relatively brief, but illustrious, careers as a model, a celebrity stylist, and costume designer. Never afraid of reinvention, in 2006, Scott decided to start her eponymous fashion label, and is quickly becoming one of the most celebrated fashion designers in the country. Yes, even in this economy.

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

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

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

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

Come in pair. Mick Jagger. In 2001, the pair met on a photo shoot, and the rest is tall gorgeous woman/short famous guy history. The pair has been together ever since, with Mick even thanking Scott: “for not wearing heels” at the 2005 Golden Globes, when he won for the song “Old Habits Die Hard” from American. In 2007, Jagger left hotel life and bought a $10 million house for himself and Scott in London, and she promptly threw herself into decorating. She’s accompanied him everywhere over the last eight years, even creating his wardrobe for the Martin
Scorsese-directed concert movie, Shine a Light. Now in his mid-sixties, Jagger seems to finally be truly settling down. The London papers have even speculated about the two of them being engaged—she does sport a very large diamond ring on her left hand.

"L’Wren is very independent and would not take any nonsense from anyone no matter how famous they were," her adopted mother Lulu Bambrough told a newspaper in 2003. 'She usually knows what she wants and she gets it. It doesn’t surprise me at all that she’s tamed Mick. She is very much her own woman and it would be my guess that is why this Mick Jagger likes her." You have to admit—Jagger’s roster of women has not included any shriveling violets (Marianne Faithfull, Bianca Jagger, Jerry Hall, Carla Bruni).

In 2006, Scott finally decided to launch (with Jagger’s help) her own line of clothing. Jagger even shows up for the occasional show, praising her through the roof. Though she’s based her showroom in Paris, Scott now spends most of her time shuttling between there and New York and London, leaving LA and her styling clients behind—although she did recreate a dress from her spring 2006 collection for Nicole Kidman to wear to the Oscars this year. Her clothes are sold at Barneys, all over Europe and Asia, and are quite fitted with provocative names like "Head Mistress Dress." They’re tailored but highly detailed in the fabric— and sell from $1,000 to $7,000 for her most popular spring evening dress. A recent fall trunk show at Barneys in late February racked up big orders—and her exclusive runway shows in New York are small, much-anticipated affairs—and her clientele seems nouveau, loyal and, happily for her, recession-proof to a certain degree.

Page: 1 2 3 +

March 18, 2009 | 8:16am

RELATED TAGS

Oscar Gown, Celebrity Designer, Herb Ritts, Thierry Mugler, Jean-paul Gaultier, L’Wren Scott, Fashion Bred, Eden Barker, Sarah Jessica Parker, Mick Jagger, John Galliano, Mormon, Nicole Kidman, Lila, Karl Lagerfeld, Fashion

COMMENTS (1)

Collapse Replies sort by date:

echocky

The genius of Scott is her ability to create a look that is not only timeless and elegant, yet also directional in a way that assets to encapsulate the individual essence of style of the person wearing her designs. This is most clearly evidenced by Scott’s own sense of style and her boundless confidence. A truly gifted talent in a world of lackluster and ordinary wannabes.

10:57 am, Apr 3, 2009

LEAVE A COMMENT

Please log in to leave comments.
Building Permit History
5863 Tuxedo Terrace
Hollywood

September 1, 1925: Building Permit No. 30082 to construct a 1 & 2 story 6-room 17' X 46' frame and stucco residence and garage at 5823 Tuxedo Terrace on Lot 13, Tract No. 4366.
Owner: A. D. Hanson
Architect: Frederick A. Hanson (Not on permit, but signed it)
Contractor: Owner
Cost: $4,400.00

July 8, 1926: Building Permit No. 30082 to add a room 8' by 12' room to 2-story residence. No required windows covered.
Owner: Mrs. W. M. Gillespie
Architect: None
Contractor: J. J. Smedley
Cost: $300.00

November 2, 1956: Building Permit No. LA57017 for interior alterations.
Owner: Mr. and Mrs. C. W. Grenyback (Grenzbach)
Architect: None
Engineer: None
Contractor: Sidney Hanson
Cost: $2,000.00

December 11, 2006: Building Permit No. WL13629 to expand kitchen 89 SF Irr.
Expand closet and convert to steam room, 10 SF. New 305 SF open deck to rear of SFD. New second floor 5'X11'9" closet addition. (Most of the work not completed, permit ruled expired on February 23, 2009.)
Owner: I. Wren Scott
Architect: Stephen N. Bardwell
Engineer: None
Contractor: Radden Construction
Cost: $75,000.00
DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Frame Buildings
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles,

APPLICANT, [Name], the owner of the premises described in the following application, does hereby certify that the proposed building is to be erected and completed in accordance with the plans and specifications herewith attached, and that the said building does not exceed in actual height or area the limits prescribed by the Building Code of the City of Los Angeles. The said building will be erected in accordance with the plans and specifications herewith attached.

I, the undersigned, do hereby certify that the plans and specifications attached to this application are true and correct, and that I will comply with all laws and regulations relating to the erection of buildings.

[Signature]

Permit No. 30082

[Signature]

City of Los Angeles, Department of Building and Safety

[Date]

[Stamp]

[Inspector's Name]
Gillespie House
Photographs

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

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

Gillespie House, brick courtyard, rear, 5863 Tuxedo Terrace, December 22, 2009 (Photograph by Karen Russell)
Gillespie House, fireplace with gargoyles, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)

Gillespie House, original kitchen, 5863 Tuxedo Terrace, July 31, 2009 (Photograph by Charles J. Fisher)
Gillespie House, 5863 Tuxedo Terrace, December 21, 2009 (Photograph by Karen Russell)
### Address/Legal Information

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

### Jurisdictional Information

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

### Planning and Zoning Information

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

### Assessor Information

| Assessor Parcel No. (APN): | 5580023034 |
| APN Area (Co. Public Works): | 0.086 (ac) |
| Use Code: | 0100 - Single Residence |
| Assessed Land Val.: | $602,000 |
| Assessed Improvement Val.: | $258,000 |
| Last Owner Change: | 07/28/09 |
| Last Sale Amount: | $860,008 |
| Tax Rate Area: | 13 |
| Deed Ref No. (City Clerk): | 879922-4 |
Building 1:
1. Year Built: 1926
2. Building Class: D7C
3. Number of Units: 1
4. Number of Bedrooms: 3
5. Number of Bathrooms: 2
6. Building Square Footage: 1,412.0 (sq ft)

Building 2:
1. Year Built: Not Available
2. Building Class: Not Available
3. Number of Units: 0
4. Number of Bedrooms: 0
5. Number of Bathrooms: 0
6. Building Square Footage: 0.0 (sq ft)

Building 3:
1. Year Built: Not Available
2. Building Class: Not Available
3. Number of Units: 0
4. Number of Bedrooms: 0
5. Number of Bathrooms: 0
6. Building Square Footage: 0.0 (sq ft)

Building 4:
1. Year Built: Not Available
2. Building Class: Not Available
3. Number of Units: 0
4. Number of Bedrooms: 0
5. Number of Bathrooms: 0
6. Building Square Footage: None

Building 5:
1. Year Built: Not Available
2. Building Class: Not Available
3. Number of Units: 0
4. Number of Bedrooms: 0
5. Number of Bathrooms: 0
6. Building Square Footage: 0.0 (sq ft)

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

Economic Development Areas
Business Improvement District: None
Federal Empowerment Zone: None
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<thead>
<tr>
<th><strong>Renewal Community:</strong></th>
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<tbody>
<tr>
<td><strong>Revitalization Zone:</strong></td>
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<td><strong>State Enterprise Zone:</strong></td>
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<td><strong>Targeted Neighborhood Initiative:</strong></td>
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**Public Safety**

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<thead>
<tr>
<th><strong>Police Information:</strong></th>
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<tr>
<td><strong>Bureau:</strong></td>
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<tr>
<td><strong>Division / Station:</strong></td>
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<td><strong>Report District:</strong></td>
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<td><strong>Fire Information:</strong></td>
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<td><strong>District / Fire Station:</strong></td>
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<td><strong>Battalion:</strong></td>
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<td><strong>Division:</strong></td>
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<tr>
<td><strong>Red Flag Restricted Parking:</strong></td>
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