

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

**CULTURAL HERITAGE COMMISSION**

**CASE NO.: CHC-2013-512-HCM  
ENV-2013-513-CE**

**HEARING DATE:** March 7, 2013  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA  
90012

Location: 5867 W. Tuxedo Terrace  
Council District: 4  
Community Plan Area: Hollywood  
Area Planning Commission: Central  
Neighborhood Council: Hollywood United  
Legal Description: Lot 12 of TR 4366

**PROJECT:** Historic-Cultural Monument Application for the  
FREDERICK A. HANSON RESIDENCE

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

**OWNER/  
APPLICANT:** Melodie Hicks Arteberry  
5867 W. Tuxedo Terrace  
Los Angeles, CA 90068

**APPLICANT'S  
REPRESENTATIVE:** Jeanette Hattan  
1462 Lyra Way  
Beaumont, CA 92223

**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  
**[SIGNED ORIGINAL IN FILE]**

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Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

Prepared by:  
**[SIGNED ORIGINAL IN FILE]**

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Edgar Garcia, Preservation Planner  
Office of Historic Resources

Attachments:      Historic-Cultural Monument Application

## **SUMMARY**

Built in 1926 and located in the Hollywood Hills area, this one-and-a-half story single-family residence exhibits character-defining features of the French Normandy style. The subject property is T-shaped in plan and set on a sloping lot. The subject building has a side-gabled roof covered with composition shingles. The slightly protruding main entry is located at the intersection of the two gables and consists of a Gothic-style arched opening and a triangular peak roof overhang. The exterior features a stucco finish with wood trim and stone veneer. Windows are a combination of glass and wood, light casement, fixed-pane, and leaded glass windows. French doors are located on the ground floor. Significant interior spaces include a two-story living room with a tall arched ceiling, peaked interior doors, fireplaces, circular staircase to second floor, and arched ceilings. Stone paving and landscape features surround the subject building. Landscaping includes several mature trees.

The subject building was designed by architect Frederick A. Hanson. The subject building is adjacent to a house with similar design features that was designed by Frederick A. Hanson. Hanson was the principal architect for Forest Lawn Mortuaries. At Forest Lawn Glendale, he was responsible for designing many of the buildings, including the Great Mausoleum, the Wee Kirk O' the Heather Chapel, and a hall designed specifically for the recovered painting "The Crucifixion" by Polish artist Ian Styka. Hanson lived at the subject property until his death in 1973.

The subject building appears to be adjacent to four other residences designed by Hanson. The house immediately next to the subject property was submitted to the Cultural Heritage Commission for designation in 2010 as the "Gillespie House." The Commission denied this request because of apparent architectural integrity issues.

There appears to be minimal alterations to the subject property.

## **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.

**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 FREDERICK A. HANSON RESIDENCE IS AN IMPORTANT EXAMPLE OF  
NAME OF PROPOSED MONUMENT  
FRENCH NORMANDY ARCHITECTURE  
ARCHITECTURAL STYLE (SEE LINE 8)

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

A N D / O R

**HISTORICAL SIGNIFICANCE**

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

DEVELOPMENT OF LOS ANGELES BECAUSE HE WAS THE CHIEF ARCHITECT AT THE FOREST LAWN MEMORIAL MORTUARY  
IN GLENDALE. HE WAS RESPONSIBLE FOR DESIGNING MANY OF THE BUILDINGS, INCLUDING THE GREAT MAUSOLEUM,  
THE WEE KIRK O' THE HEATHER CHAPEL, AND A HALL DESIGNED SPECIFICALLY FOR THE RECOVERED PAINTING  
"THE CRUCIFIXION" BY THE POLISH ARTIST JAN STYKA. DURING HIS TIME THERE, THESE BUILDINGS WERE HIGHLY  
PRAISED AND FOREST LAWN IS STILL CELEBRATED FOR ITS ARCHITECTURE. AS THE BACKDROP OF MANY CELEBRITY WEDDINGS  
AND FUNERALS, AND THE FINAL RESTING PLACE OF NUMEROUS STARS THESE STRUCTURES WILL FOREVER BE A PART OF  
HOLLYWOOD HISTORY. F.A. HANSON'S HOME SHOULD ALSO BE CELEBRATED, AS ONE OF VERY FEW RESIDENTIAL PROJECTS HE  
COMPLETED AND AS AN EXAMPLE OF FRENCH NORMANDY ARCHITECTURE.

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

NAME OF PROPOSED MONUMENT FREDERICK A. HANSON RESIDENCE

10. CONSTRUCTION DATE: 1926 FACTUAL:  ESTIMATED:

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

12. CONTRACTOR OR OTHER BUILDER ALEXANDER D. HANSON

13. DATES OF ENCLOSED PHOTOGRAPHS OCTOBER 2012  
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

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

15. ALTERATIONS THERE HAVE BEEN NO RECORDED OR PERMITTED CHANGES TO THE RESIDENCE SINCE ITS COMPLETION  
COMPLETION IN 1926. THE ARCHITECT AND HIS WIFE LIVED HERE UNTIL THEIR DEATHS, WHEN THE ESTATE WAS SOLD  
TO THE CURRENT OWNER. MS. ARTEBERRY HAS REPLACED BATHROOM SHOWER TILES TO PREVENT MOLDING.  
THERE HAVE BEEN RECORDED ELECTRICAL AND PLUMBING INSPECTIONS AND NECESSARY UPDATES. (ATTACHED)

16. THREATS TO SITE:  NONE KNOWN  PRIVATE DEVELOPMENT  VANDALISM  PUBLIC WORKS PROJECT  
 ZONING  OTHER \_\_\_\_\_

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 FREDERICK A. HANSON RESIDENCE IS AN EXCELLENT EXAMPLE OF A FRENCH NORMANDY STYLE RESIDENCE.  
DESIGNED TO HAVE THE FEEL OF A STORYBOOK HOUSE, IT HAS THE CHARACTERISTIC HIGH HIP ROOFS, HAND  
TRAWLED PLASTER WALLS, AND A LARGE GREAT ROOM. IT WAS DESIGNED BY THE L.A. ARCHITECT FREDERICK A. HANSON  
THE CHIEF ARCHITECT AT FOREST LAWN MEMORIAL, FOR HIMSELF AND HIS WIFE. THE HOUSE IS ONE IN A CLUSTER OF FIVE  
NEIGHBORING RESIDENCES DESIGNED BY HANSON AND IS A RARE EXAMPLE OF HIS RESIDENTIAL ARCHITECTURE.

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) CITY OF LOS ANGELES DEPARTMENT OF  
BUILDING AND SAFETY (RECORDS AND RESEARCH), LOS ANGELES COUNTY OFFICE OF THE ASSESSOR, TELEPHONE  
INTERVIEW WITH CHARLES J. FISHER (HISTORIAN) 11.27.12, INTERNET, BOOKS / PHOTOS ABOUT FOREST LAWN, OWNER

20. DATE FORM PREPARED 11/30/2012 PREPARER'S NAME J. HATTAN

ORGANIZATION \_\_\_\_\_ STREET ADDRESS 1462 LYRA WAY

CITY BEAUMONT STATE CA ZIP CODE 92223 PHONE (213) 380.3810

E-MAIL ADDRESS: JEANETTEHATTAN@MSN.COM

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

**IDENTIFICATION**

1. NAME OF PROPOSED MONUMENT FREDERICK A. HANSON RESIDENCE
2. STREET ADDRESS 5867 W. TUXEDO TERRACE  
CITY HOLLYWOOD ZIP CODE 90068 COUNCIL DISTRICT 4
3. ASSESSOR'S PARCEL NO. 5580-023-032
4. COMPLETE LEGAL DESCRIPTION: TRACT TR 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) 12 ARB. NO. NONE
5. RANGE OF ADDRESSES ON PROPERTY 5867 W. TUXEDO TERRACE
6. PRESENT OWNER MELODIE HICKS ARTEBERRY  
STREET ADDRESS 5867 W. TUXEDO TERRACE E-MAIL ADDRESS: MELODIE@MELODIEHICKS.COM  
CITY HOLLYWOOD STATE CA ZIP CODE 90068 PHONE ( 617 ) 642-6882  
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)  
BUILT IN 1926 AND LOCATED IN THE HOLLYWOOD HILLS, THIS 1-1/2-STORY SINGLE-FAMILY RESIDENCE IS REPRESENTATIVE OF BOTH LOS  
ANGELES HISTORY AND THE FRENCH NORMANDY STYLE OF ARCHITECTURE. IT IS AN IRREGULAR, T-SHAPED PLAN OF 990 SQ. FT. WITH  
2 BEDROOMS, 1 BATH, AND VAULTED CEILING GREAT ROOM. ITS SPIRAL STAIRCASE LEADS TO THE QUAIN T SLOPED CEILING ATTIC SPACE  
(WITH EXPOSED BEAMS) LOCATED IN THE PEAK OF THE HIGH HIP ROOF. THE HOUSE HAS A STORYBOOK QUALITY THAT BEGAN TO  
EMERGE IN HOLLYWOOD IN THE 1920'S DUE TO THE MOVIES THAT THE CITY PRODUCED. IT IS ONE OF SEVERAL "STORYBOOK HOUSES"  
HANSON DESIGNED IN THE TRACT BELOW THE OAKS AND ABOVE THE HOLLYWOOD OASIS DURING THIS ERA. THE GARDEN CONTAINS  
TWO 100 YEAR PLUS ORIGINAL EUCALYPTUS TREES AND A NEW ZEALAND TEA TREE. THE HOUSE HAS NOT BEEN MODIFIED EXCEPT FOR  
MINOR NECESSARY UPDATES. IT IS IN GOOD CONDITION BUT NEEDS REPAIR TO SOME INTERIOR PLASTER AND A KITCHEN RESTORATION.

## DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE FREDERICK A. HANSON RESIDENCE IS A 1-1/2-STORY,  
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

FRENCH NORMANDY, IRREGULAR T-SHAPED PLAN RESIDENCE  
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A HAND TRAWLED STUCCO / PLASTER WITH STONE VENEER FINISH AND WOOD TRIM.  
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S OFFSET CROSS GABLED ROOF IS COMPOSITION SHINGLE WOODEN FRAMED GLASS,  
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

FIXED, CASEMENT, AND COLORED 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 SLIGHTLY PROTRUDING ENTRY GABLE AT THE INTERSECTION OF THE T-SHAPED PLAN,  
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

HORIZONTAL WOODEN SLAT ARCHED SINGLE PANEL DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS  
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE THE LARGE GREAT ROOM SPACE, VAULTED CEILINGS, AND A PROMINENT FIREPLACE AND  
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

CHIMNEY WITH ORNAMENTAL CHERUB SCULPTURE. THE GREAT SPACE STILL RETAINS ITS ORIGINAL BRASS LIGHTING  
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

FIXTURES AND 12 INCH FLOOR TILE WITH 1 INCH GROUT SPACING. THE ATTIC UPSTAIRS HAS EXPOSED ORIGINAL  
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

WOODEN BEAMS AND A STEEPLY ANGLED CEILING FEATURING CUSTOM ANGULAR AND TRIANGULAR SHAPED WINDOWS.  
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS. ETC.

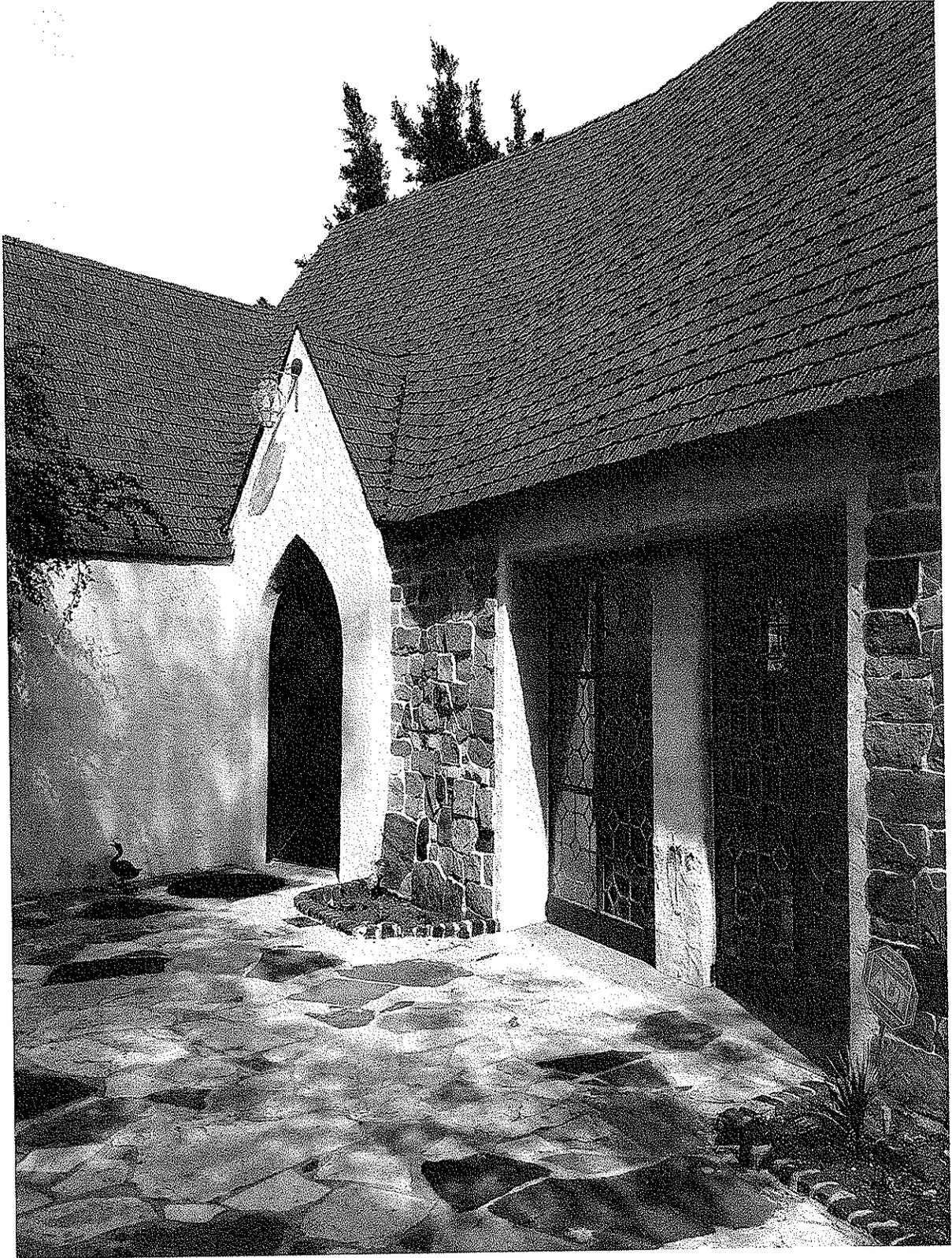
SECONDARY BUILDINGS CONSIST OF A AN ATTACHED SINGLE-CAR GARAGE WITH NO INTERIOR ACCESS TO THE RESIDENCE.  
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE 1-1/2-STORY VAULTED CEILINGS IN THE LIVING ROOM, ARCHED DOORWAYS,  
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

12 INCH ORIGINAL FLOOR TILES, AN OPEN SPIRAL STAIRCASE WITHOUT HANDRAIL AS PER ORIGINAL DESIGN,  
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

STORAGE ATTIC WITH CUSTOM WINDOWS, ORIGINAL BRASS LIGHTING FIXTURES, AND SCULPTURAL CHERUB

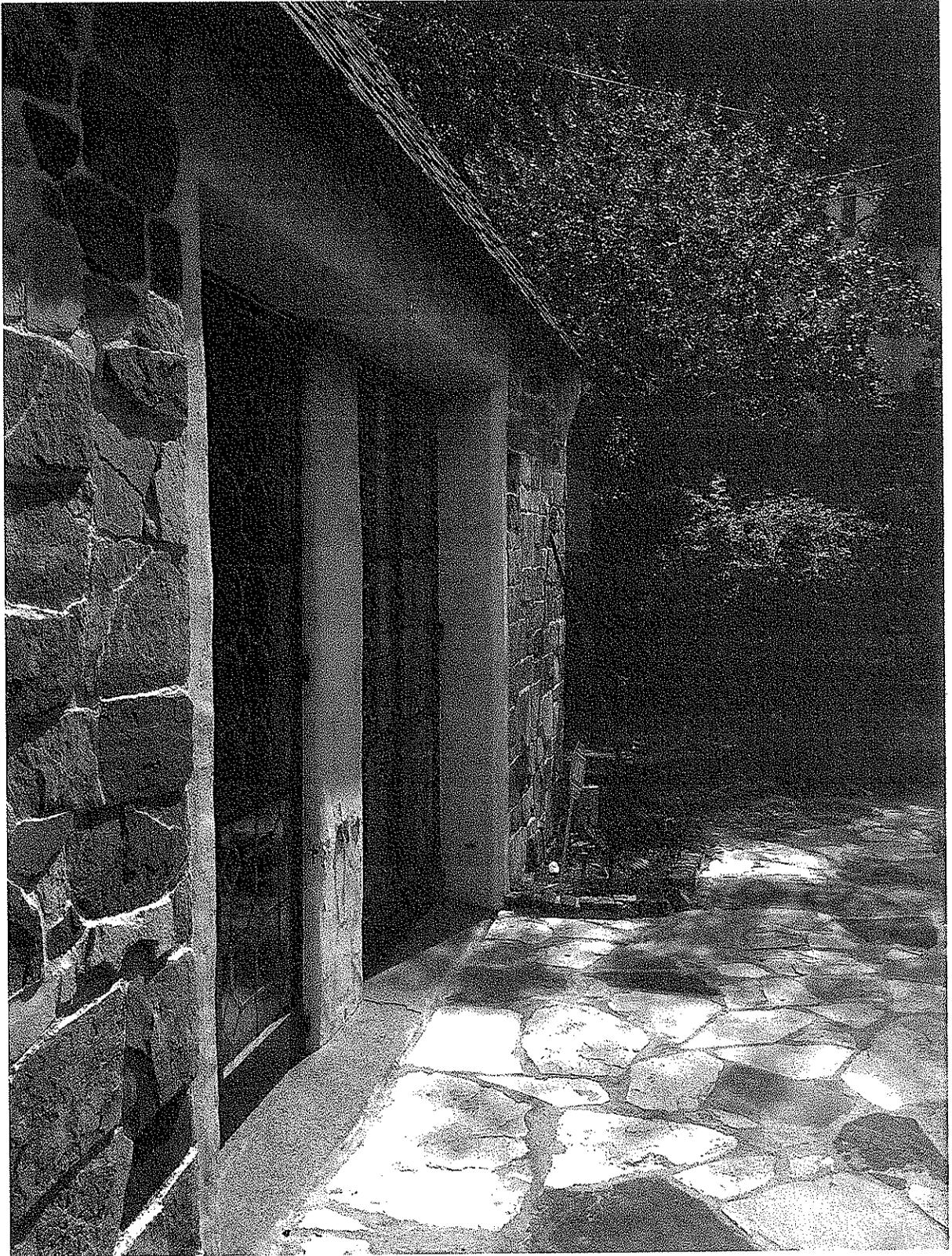
IMPORTANT LANDSCAPING INCLUDES TWO 100 YEAR + ORIGINAL GARDEN EUCALYPTUS TREES AND A 100 YEAR + TEA TREE  
IDENTIFY NOTABLE MATURE TREES AND SHRUBS



FREDERICK A. HANSON RESIDENCE, 5867 TUXEDO TERRACE, 09.10.12 (J.HATTAN)



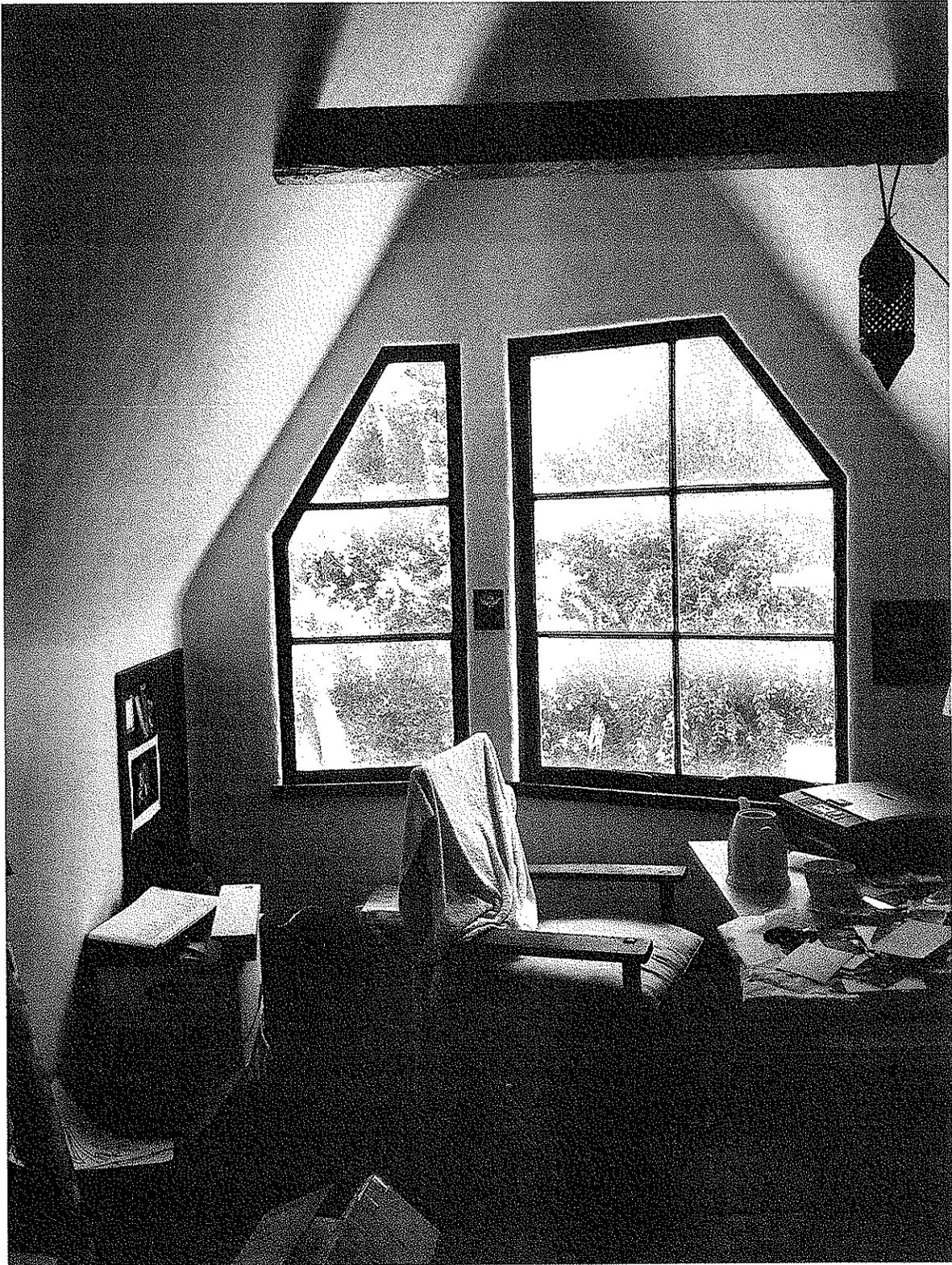
FREDERICK A. HANSON RESIDENCE, 5867 TUXEDO TERRACE, 09.10.12 (J.HATTAN)  
STONEWORK, CHIMNEY, SHINGLES, AND HAND TRAWLED STUCCO DETAILS



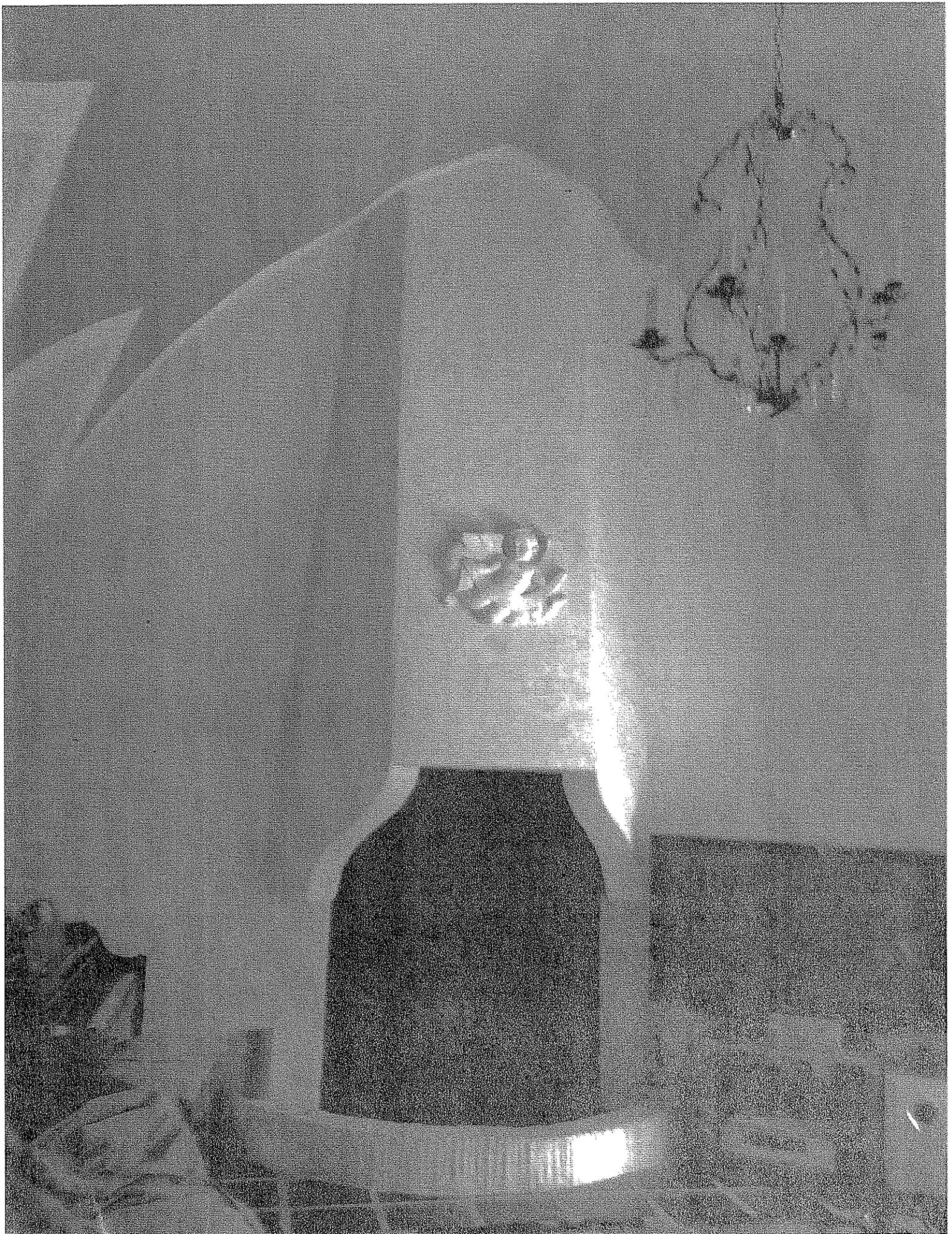
FREDERICK A. HANSON RESIDENCE, 5867 TUXEDO TERRACE, 09.10.12 (J.HATTAN)  
STONE FACADE, LEADED GLASS WINDOWS, STONE PAVED PORCH

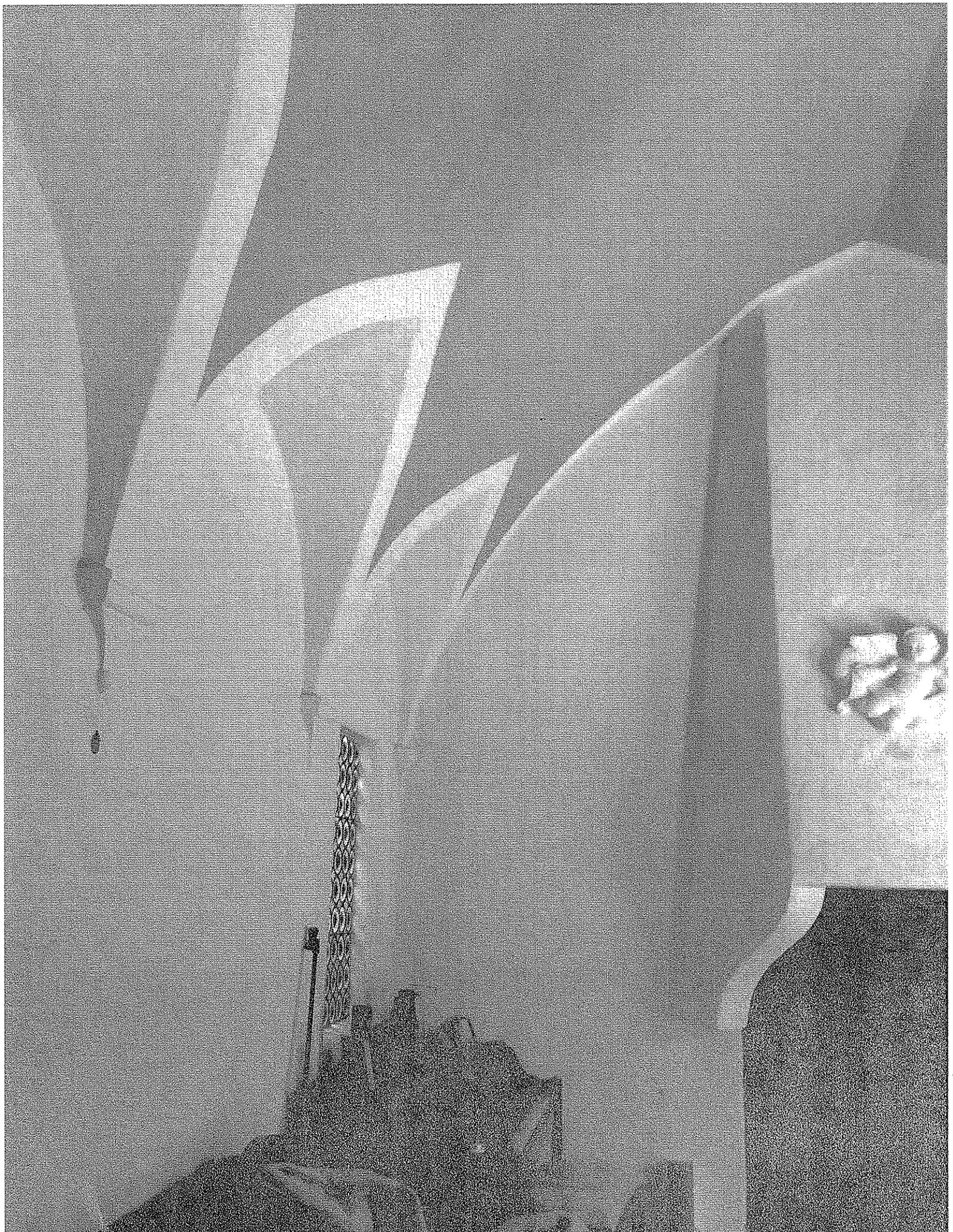


FREDERICK A. HANSON RESIDENCE, 5867 TUXEDO TERRACE, 09.10.12 (J.HATTAN)  
MOLDED CHERUB DETAIL AT INTERIOR CHIMNEY



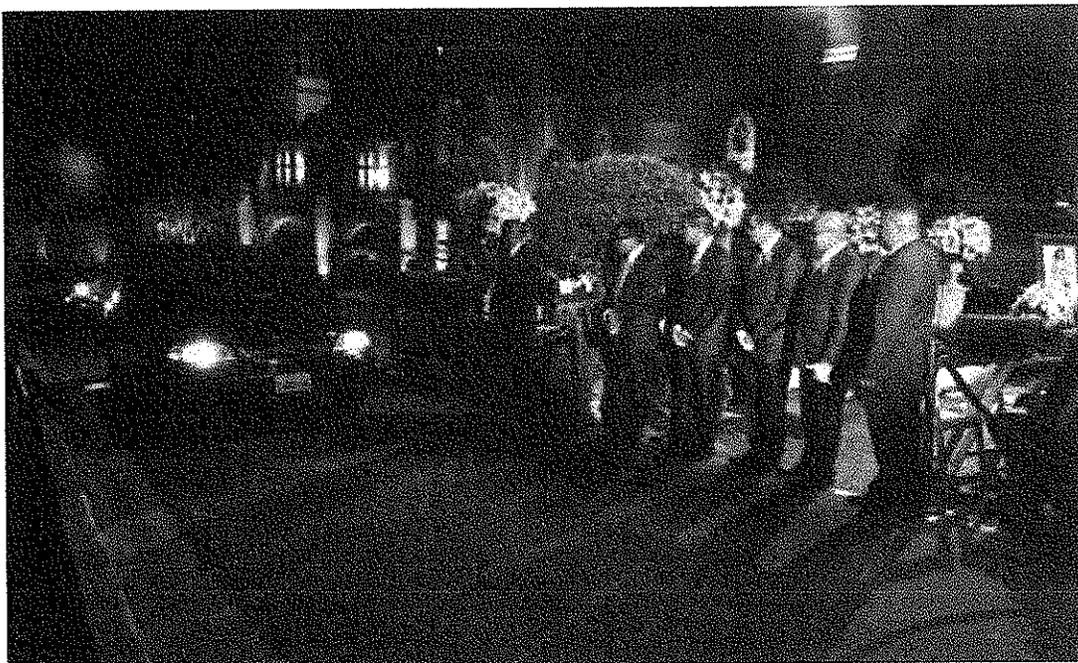
FREDERICK A. HANSON RESIDENCE, 5867 TUXEDO TERRACE, 09.10.12 (J.HATTAN)  
UPSTAIRS STORAGE ATTIC WITH EXPOSED BEAMS, CUSTOM WINDOWS



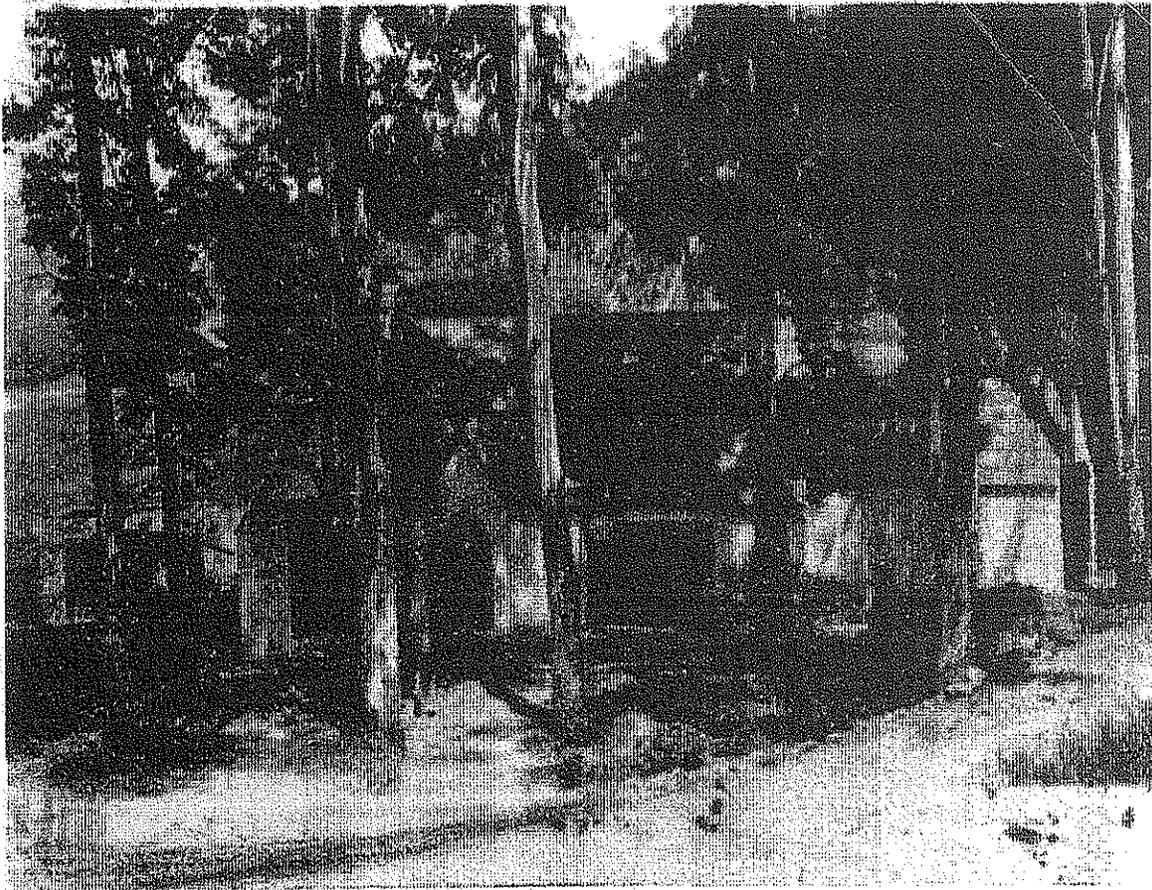




JEAN HARLOW FUNERAL AT THE WEE KIRK O'HEATHER CHAPEL, 1937



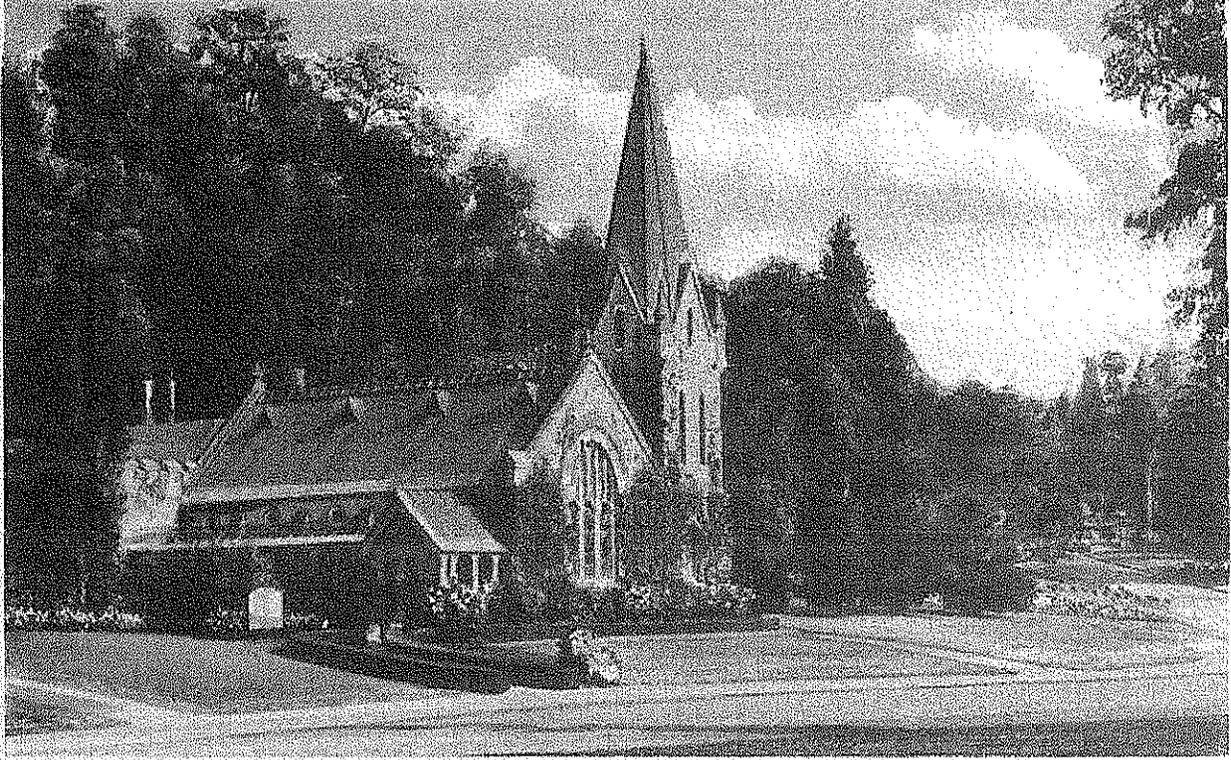
MICHAEL JACKSON IS ENTOMBED IN THE GREAT MAUSOLEUM, 2009



FREDERICK A. HANSON RESIDENCE, 1926  
RESIDENCE BEFORE YARD ENCLOSURE AND ORIGINAL BUILT-IN SCULPTURE BENCH (SINCE STOLEN)

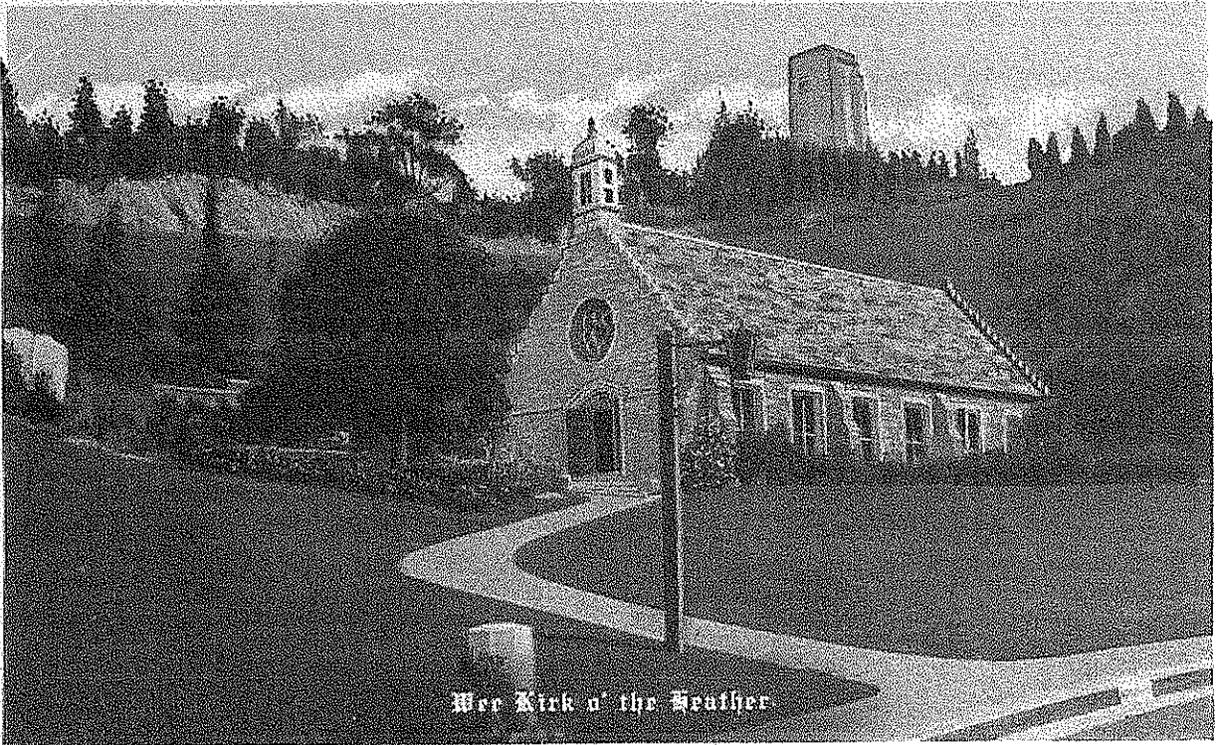
THE LITTLE CHURCH OF THE FLOWERS, FOREST LAWN MEMORIAL PARK, GLENDALE, CALIF.

T 114



THE LITTLE CHURCH OF THE FLOWERS, 1918

178 FOREST LAWN MEMORIAL PARK, GLENDALE, CALIFORNIA



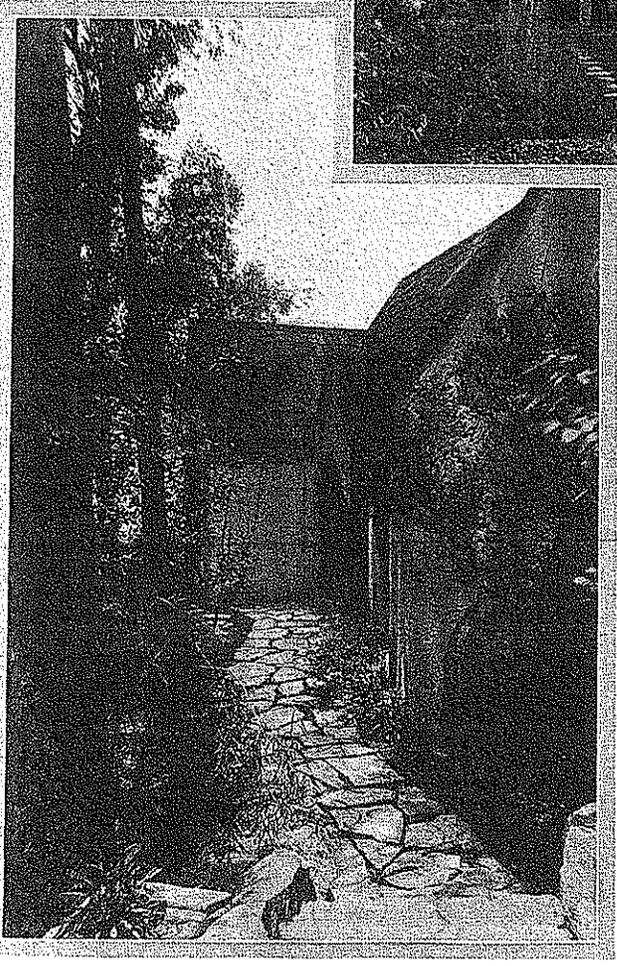
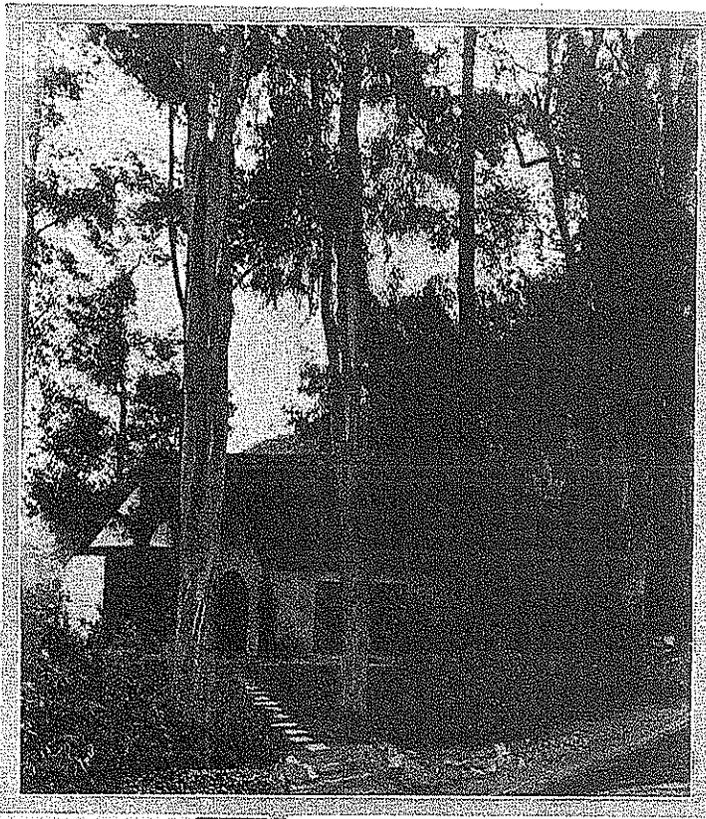
Wee Kirk o' the Heather

1520-30

WEE KIRK O'THE HEATHER CHAPEL, 1929

*QUAINTLY alluring as a cottage in Letchworth, England, is this delightful little abode at the end of a lane that meanders upward in a secluded canyon; one of those unexpected byways that intrigue the easterner while touring boulevards in western cities having forested backgrounds*

*THE old wagon wheel, leaning against the sun-flecked wall completes a picture of peace and remoteness from a restless world*

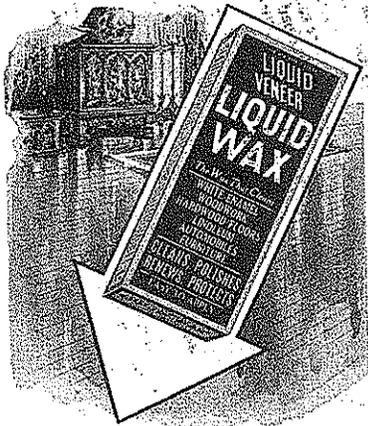


*The Home  
of  
F. H. Hansen*

**W**HERE else would you expect to find so quaint a retreat on this side of the Atlantic as the sequestered home in California of F. H. Hansen? For there are canyons within the proverbial stone's throw of certain coast cities that seclude many a devotee of peace who happily combines his aloofness with nearness to town and business demands. The Hansen home is a charming case in point. You approach it on a narrow winding lane that meanders up a quiet canyon bearing the somewhat pretentious name of Tuxedo Terrace.

The house itself might well be a cottage in Letchworth, England, so striking is the effect of permanence on the beholder. It has the inimitable texture wrought by hand craftsmanship, always an irresistible appeal to the appreciative. It is a half-timbered, gray

*(Continued on page 76)*



## The Short Cut to clean lustrous floors

Do you find it hard to keep your floors from turning ugly and dingy? Are you tired of scrubbing them? If so, you will welcome this quick, easy method.

First of all, just forget the pail of water and the soap and the scrubbing brush. You don't need them at all. Instead simply spread a layer of Liquid Veneer Liquid Wax over the surface. Certain ingredients in this wax loosen the dirt, which is then gathered up by the cloth or spreader.

Ten minutes later, after the wax has dried sufficiently, go over the floor again with another rag or polisher. A few light strokes, and presto, you have a clean lustrous surface that brightens up every corner of your home. That's all there is to it.

Ordinary waxes cannot clean; they merely gloss over the dirt, imbedding it deeper and deeper into the finish until nothing short of an expensive scraping will restore the original beauty. But Liquid Veneer Liquid Wax is different. It cleans as it polishes. Prove this to your own satisfaction by sending for our generous free sample.

LIQUID VENEER CORPORATION

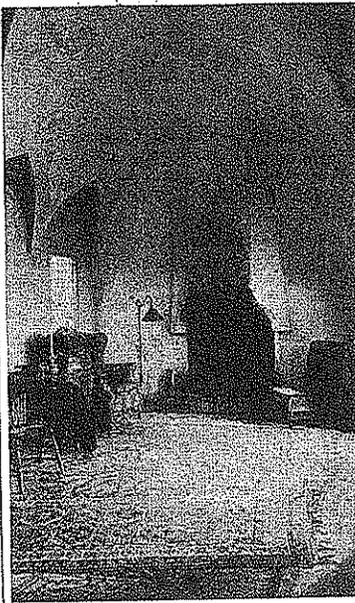
4121 Liquid Veneer Bldg., Buffalo, N. Y.

LIQUID VENEER  
**LIQUID  
WAX**

The Wax that CLEANS

Liquid Veneer Corporation  
4121 Liquid Veneer Bldg., Buffalo, N. Y.  
You may send me a sample bottle of Liquid Veneer Liquid Wax free and postpaid so I can test it on my own floors and see that it cleans as well as polishes.

Name.....  
Address.....  
City.....State.....

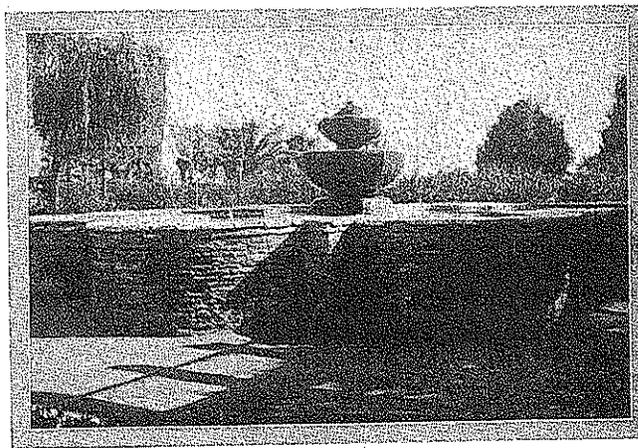


«The living-room in the Hansen home has a hand-blended pale blue ceiling with vaulted soffits in light rose and ivory»

## The Home of F. H. Hansen

(Continued from page 51)

plaster dwelling, reminiscent of rural England. The exterior wall is fancifully scrolled and decorated in fantastic designs executed before the plastering was entirely set. On the steep roof the long, slender red-brown leaves of eucalyptus trees flutter down and gather in drifts along the valleys. Over the front door hangs a sweet-toned rusty copper bell, rung by pulling a rawhide strap fastened at the left hand side of the Gothic entrance arch. Deep red window hangings in the dining-room contrast brightly with



«Spanish fountain in the garden of San Fernando Mission, California»

the green shrubby outdoors, the natural plaster and warm brown half-timber.

A big old weather-blackened wagon wheel, patriarch of a tribe fast falling to decay, leans with quiet dignity against the sun-flecked background, harking back to days when speed and mechanical perfection were not the only ideals worth attaining in life—perhaps in its superannuated solitude a bit scornful of the thick, fat, rubber-shod automobile wheels that whirl along the boulevard below. Machines and speed we must have, of course, in our work-a-day world, but blessed be those who can return at nightfall to homes that have been fashioned by hands; homes with floors like those in the Hansen house, of thick red tiles with ends lifting occasionally out of wide gray mortar joints; or a hand-blended pale blue ceiling with vaulted soffits in light rose and ivory; or leaded glass windows that ignore straight edges and stock designs; or maybe a hearth that grew up itself and didn't have to be poured into a greased mold and turned out the replica of those sold in wholesale lots to wholesale builders. Individuality has found interesting expression in this unusual little canyon cote.

PERSIS BINGHAM.

## Cleaning Day

Who is the weaver  
Of the sheer  
Faery fabric  
I find here?

Who fills the corners  
Of my room  
With the product  
Of her loom?

Who toils all night  
To fit in place  
What in a moment  
I erase?

Ho, witchling  
With the spinneret,  
I'll catch you yet,  
I'll catch you yet!

ETHEL ROMIG FULLER.

## Five Fish in

(Continued)

For man's use fish over regions beasts of burden have been designed necessity of chair to another, have burro transporta Several slight use at the prese of the West, but the knapsack ty panying illustra sists of a galva liquid capacity which is fitted t able to the hum by shoulder str; the ordinary lu is about eightee in width; and si container is sea exception of a which the fish a The neck is e cover which ad air to prevent Although fis air-breathing c require oxygen numbers of t warm weather in giving them keep them alive two ways—rat two different f

WHEN avail; changed frequ of oxygen, th pending upon the weather, of the fish. G is changed ev In changin be taken to fi stream so th subjected to temperature. would accom tank are ana likely follow if they were from a pool c to one of a colder and f the results v fatal for the such tiny bi To accom successfully, the water c submerged, some time; its full heig the water in a change at water in th then placed mitting an to enter. When th safely to th to be place

## The Gardens of Memory

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

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

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

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

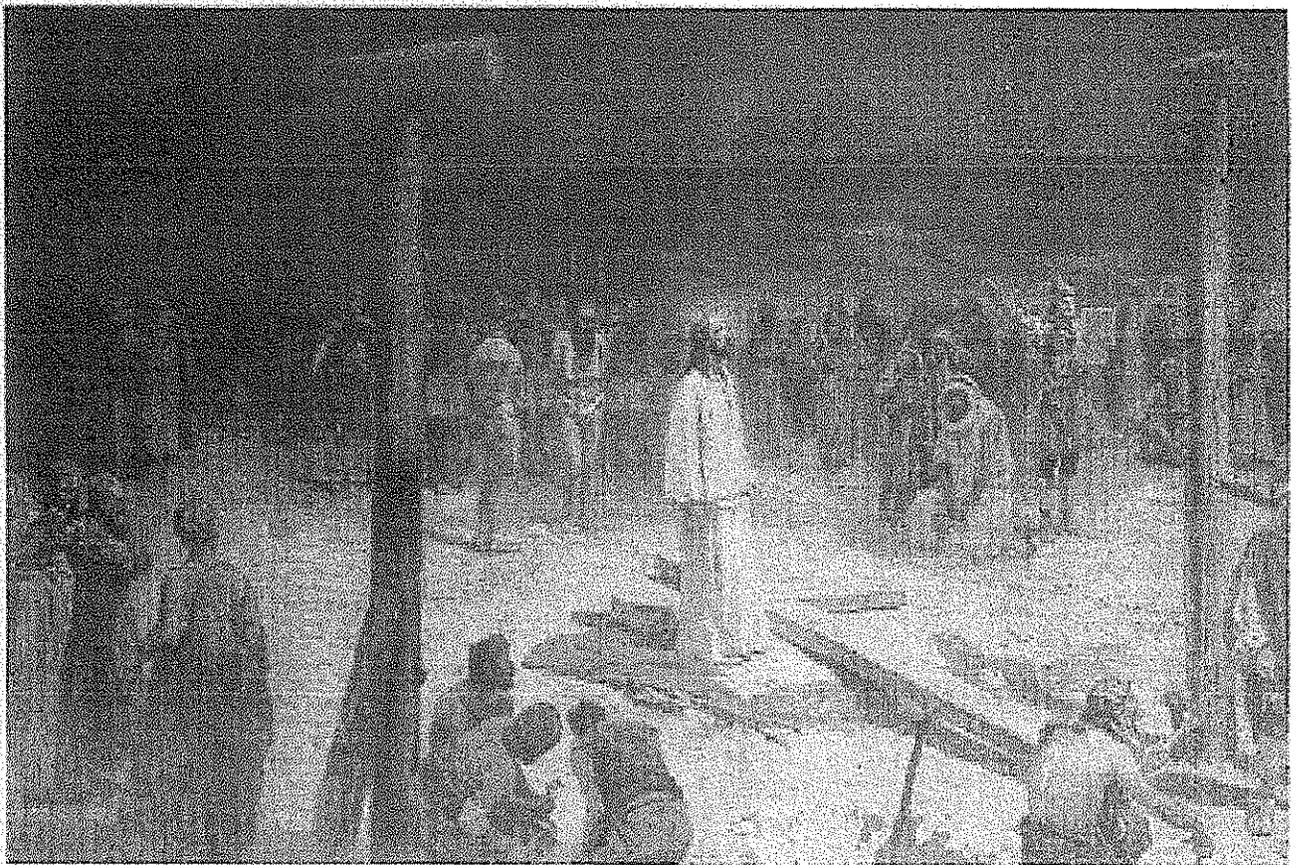
saleswomen." The next article in that edition of *Time* reflects the wartime mood, with features and photos about submariners and the women who loved them.

## *The Crucifixion* by Jan Styka

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

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

Unfortunately, no provision had been made for a space at the Exposition to house such a colossal canvas—195 feet long and 15 feet high—so it remained rolled up. Ironically, Styka's paintings that were displayed were destroyed in a fire on the last night of the exposition. On his journey back home to Poland, Styka was penniless, and when he reached New York Harbor, he was unable to pay the freight and duty on his painting. He was forced to



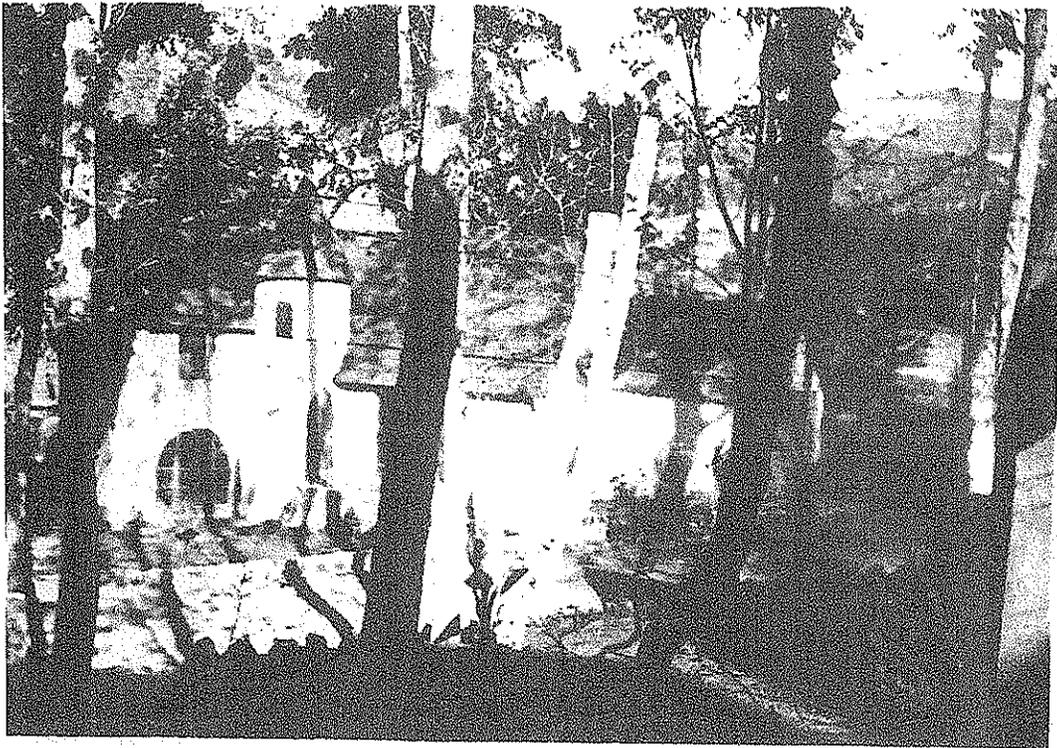
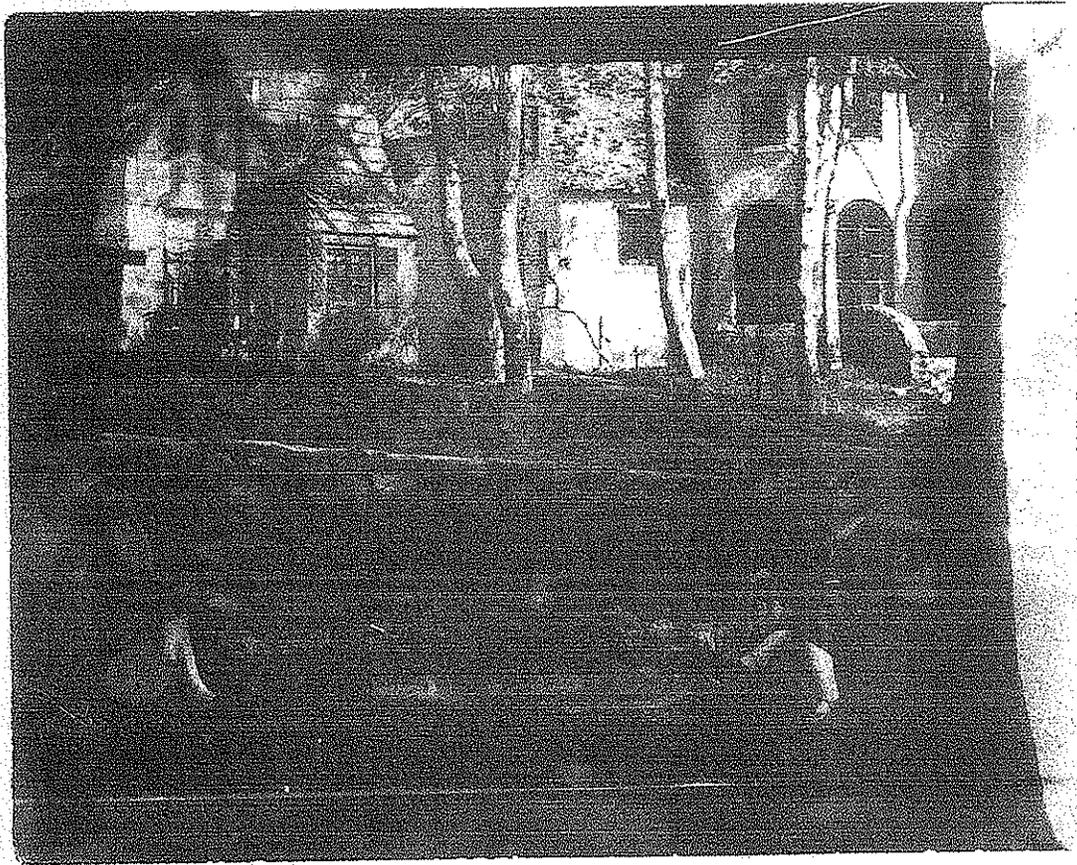
*The second part of Eaton's "Sacred Trilogy" - The Crucifixion by Polish artist Jan Styka*

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

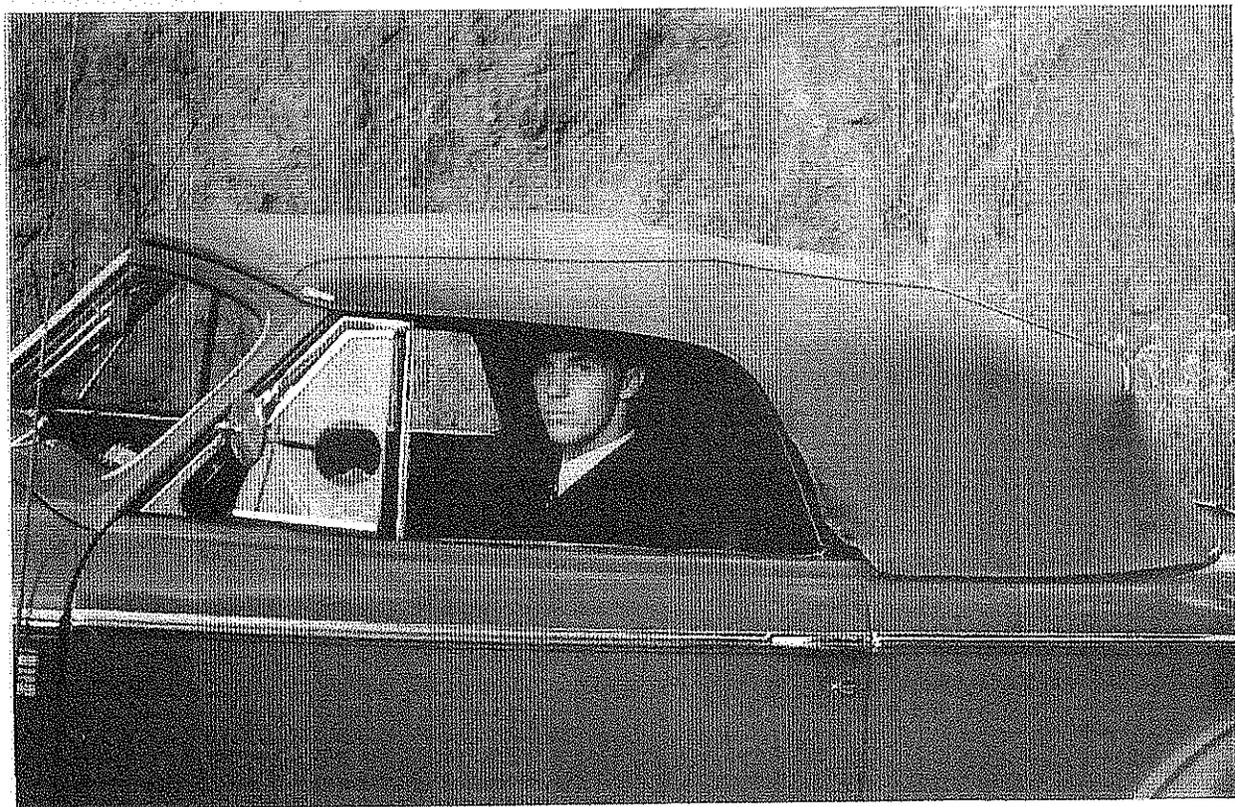
Over the next forty years, the painting drifted from one warehouse to another, unwarmed for and gathering dust. Clues to its whereabouts came in old customs declarations, freight invoices, letters, and trucking receipts. Finally, in 1943, Fred Hanson was dispatched to the Chicago Civic Opera Company. 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



"STORYBOOK" HOMES DESIGNED BY FREDERICK A. HANSON IN THE TRACT BELOW "THE OAKS" AND ABOVE THE "HOLLYWOOD OASIS" IN THE 1920'S



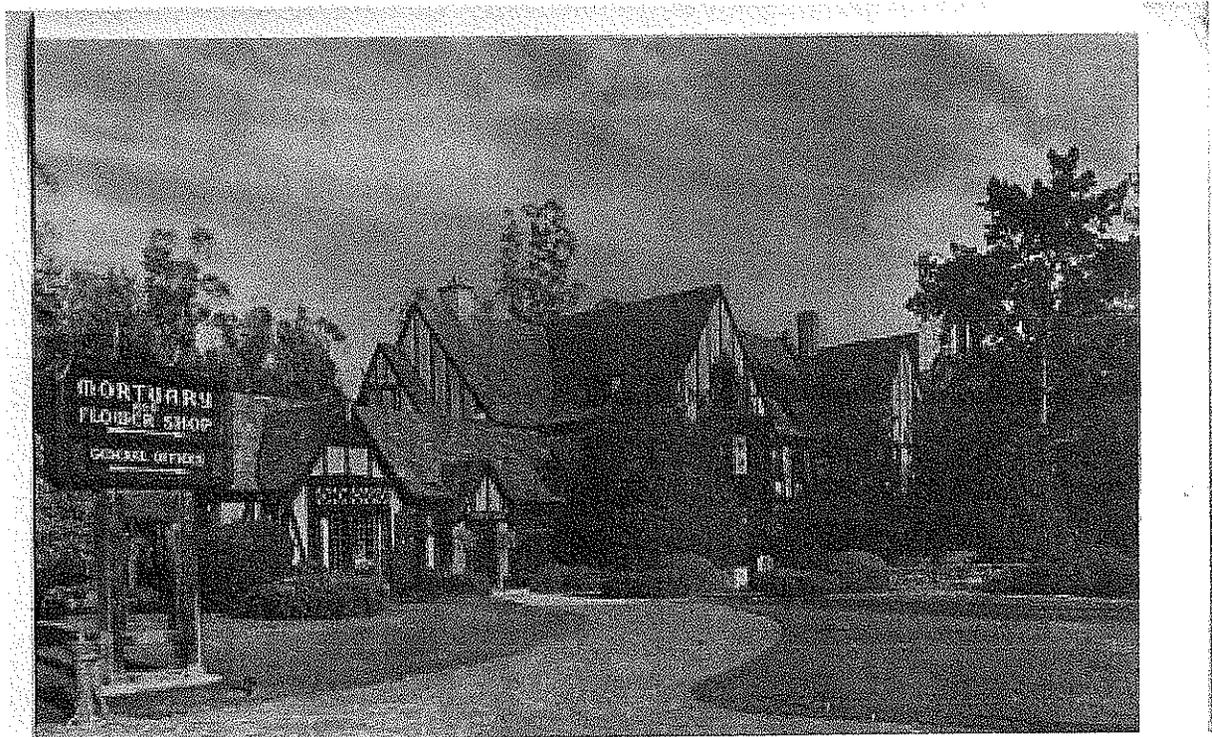
FREDERICK A. HANSON AT HOME AND DRIVING, 1920'S



FREDERICK HANSON IN VENICE, ITALY, 1950'S  
SCULPTURES AND STAINED LEADED GLASS FOR HANSON RESIDENCE WERE PURCHASED IN ITALY

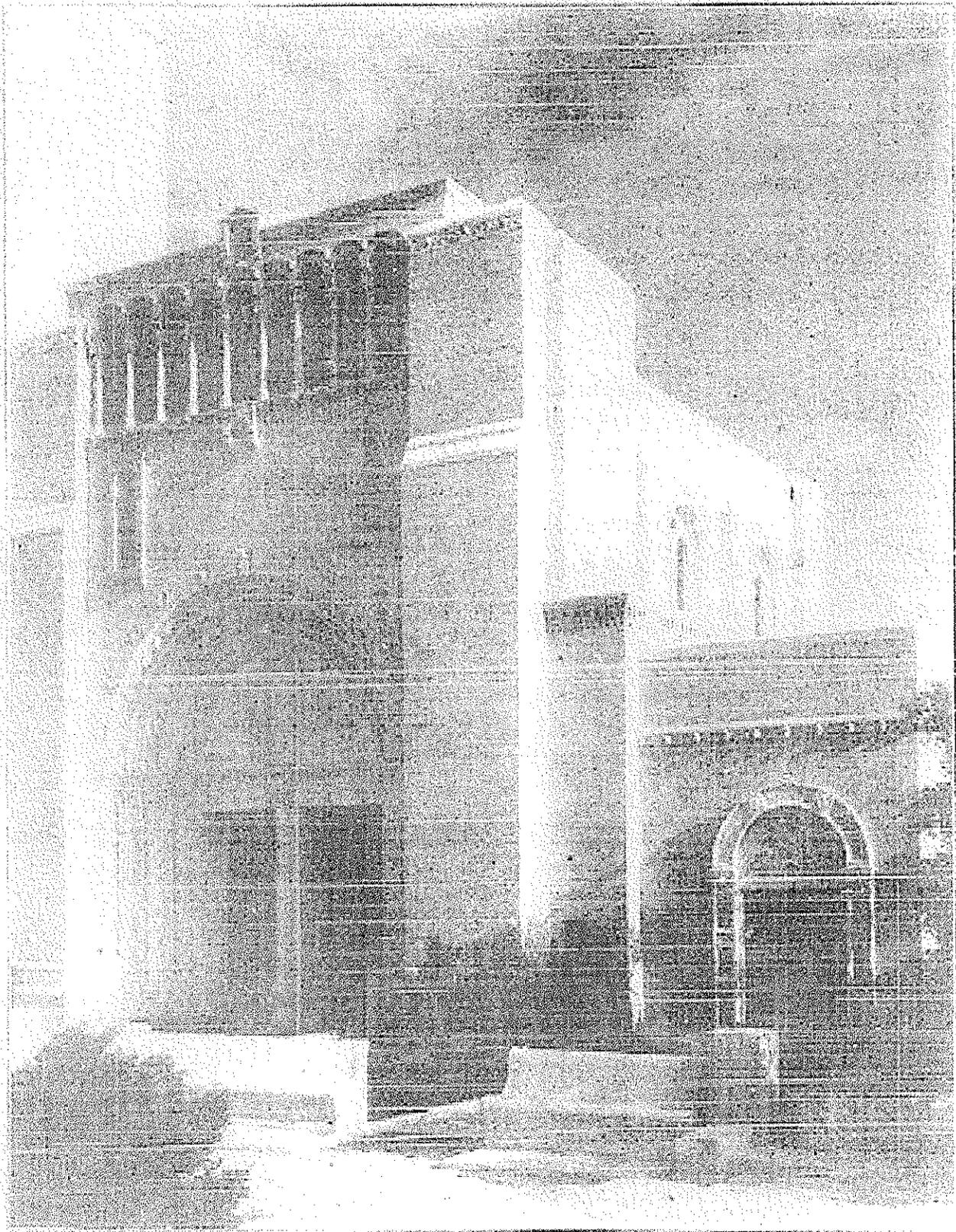


THE GREAT MAUSOLEUM



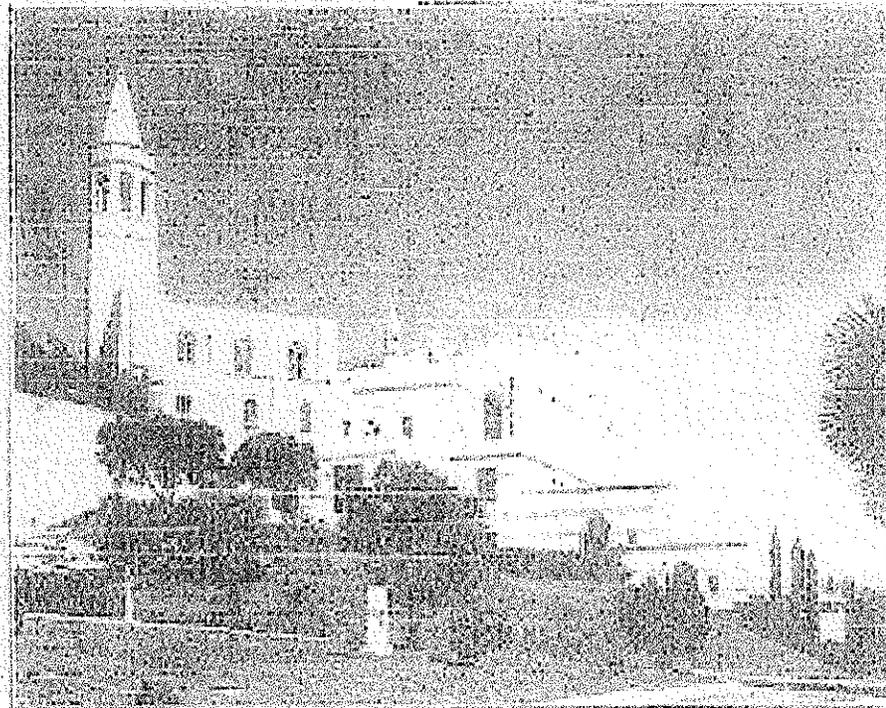
ADMINISTRATION BUILDING

# Romanesque Effective in Architectural Treatment of Beautiful Hillside Mausoleum



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

© 1924 by the author



Mausoleum in Forest Lawn Memorial Park, Glendale, recently completed represents ten years effort and \$4,500,000 expenditure. The main tower is 122 ft. high above its base and 116 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

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

The mausoleum is Italian Romanesque executed in monolithic concrete with a unique character, this material being selected for its stability and permanency. One of the stipulations held throughout the construction of the project has been that not one perishable element or structural material be used. In overall dimensions, the mausoleum is 600 feet long, 200 feet wide and the main tower rises 122 feet from its base or 116 feet above the lowest terrace.

The Memorial Court of Honor is 85 feet long and 29 feet high. The ceiling is a cast-crete vault. The largest welded steel rods of on record were used in Monolithic Terrace.

It is built upon a series of column foundations

which extend to bed rock, each terrace unit descending from its own foundation. The Memorial Court of Honor has a clear height of 56 feet with a span so wide that the welded frames which support the roof were up to the size of their creation, and support an entrance.

Exceptional care attended the building of forms and the placing of well made concrete for the exterior and interior finish. A steel finisher with the unadorned side of smooth finish against the concrete was placed the forms. The resultant surface texture is unspontaneously pleasing and not in the least disguised by the seven inch concrete pouring cast against the formwork was completely even. Horizontal architectural lines made by inserting bands of rebar in the forms served to guide permanent life of concrete and eliminate any possibility of joint lines showing on the surface. On the lower however, these life were made inconspicuous by careful spacing and control of the concrete mixture.

Most of the illustration in drawing, section and on the ground was met at the time the walls were placed by the use of wood models set in the walls proper. The exterior of the Memorial Court of Honor is also executed chiefly in exposed concrete with appropriate decoration placed directly on the smooth finished surface of the walls and piers. The use of concrete further stresses the dignity and permanency of the mausoleum. The crypts throughout six of years

of the mausoleum were built with concrete of 4000 psi strength and the exterior finish. It is a notable feature that the structure is highly different kinds of concrete, a concrete used in which is a mixture of concrete and aggregate and concrete used in the structure.

In keeping with the purpose of the Forest Lawn Association is the collection of artistic masterpieces which has displayed. This collection includes a number of the reproduction of Leonardo da Vinci's "The Last Supper," which is a reproduction of the original painting in Milan, Italy, and a replica of masterpieces of old world art, such as Michelangelo's "Moses," "The Fall of Man," "David Before King Achish," the "Moses in the Desert," and other notable works in European art. These were reproduced in Italy under the direct supervision of the Italian Ministry of Art.

Forest Lawn Memorial Park is under the direction of Herbert Eaton, chairman of the board. Plans for the mausoleum were prepared by Frederick A. Hanson, supervisor of the architectural department of Forest Lawn Memorial Park, Cyril C. Johnson, consulting architect, H. J. Wallace is chief engineer and Clyde A. MacLellan is superintendent of construction.

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

## Noted San Francisco Architect Dies of Heart Disease

John Galen Howard, noted architect of Berkeley, Calif., died of heart disease in a Turkish bath here in San Francisco July 16. He was found lying in a hallway where he had apparently fallen while endeavoring to bathe 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 in 1917 taken part in developing the architectural department of the University and designed many of the larger buildings including the barracks on the campus, the Forest Creek dormitory, the California Memorial stadium, the Haring building, California hall, Book hall, Wheeler hall, Gilman hall, Shepard hall and Stephens union.

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

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

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

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

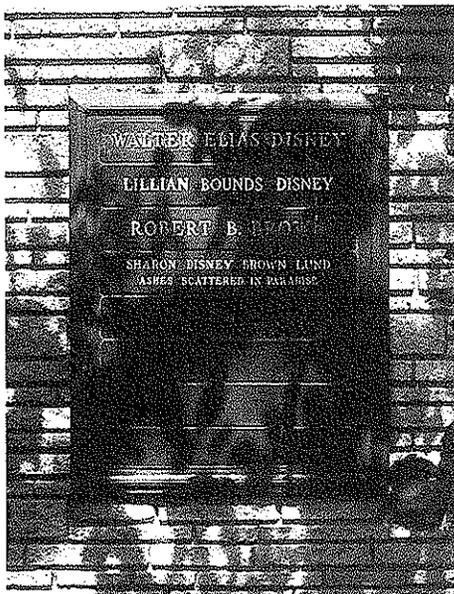
During the World War Dr. Howard served as captain with the American Red Cross in France in 1918 and 1919. In 1927 he was the American delegate to the Pan-American congress of architects in Buenos Aires.

He was a leader of the firm of John Galen Howard and associates since 1921.

Besides his widow, Mrs. Mary H. Howard, he is survived by five children, Robert, 32 of San Francisco, Louise, 21 of Monterey, Josephine of San Francisco, and Charles H. and Henry, 18, both of New York.



RONALD REAGAN AND JANE WYMAN MARRIED AT WEE KIRK O'THE HEATHER CHAPEL, 1940



WALT DISNEY AND ELIZABETH TAYLOR ARE ENTOMBED IN THE GREAT MAUSOLEUM



# All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Blg. Form 1

BOARD OF PUBLIC WORKS

## DEPARTMENT OF BUILDINGS

# 2

### Application for the Erection of Frame Buildings CLASS "D"

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY

Lot No. 12 Block 9  
(Description of Property) 12th St 4366

District No. 32 M. B. Page 3 F. B. Page 4

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

No. 5847 Tuxedo Terr. Street  
(Location of Job)  
bet. Aspen Dr. & Canyon Dr.  
(USE INK OR INDELIBLE PENCIL)



- Purpose of Building RESIDENCE No. of Rooms 4 No. of Families 1
- Owner's name F. A. Hanson Phone 25 2377
- Owner's address 1901 Dracena Drive
- Architect's name \_\_\_\_\_ Phone \_\_\_\_\_
- Contractor's name \_\_\_\_\_ Phone \_\_\_\_\_
- Contractor's address \_\_\_\_\_
- VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sowers, Casapools, Elevators, Painting, Finishing, all Labor, etc.} \$ 4,000.00
- Is there any existing building on lot? No How used? \_\_\_\_\_
- Size of proposed building 15 1/2 x 60 Height to highest point 18'-6" feet
- Number of Stories in height one Character of ground Decomposed Granite
- Material of exterior walls Stucco & Stucco
- Will all provisions of State Housing Act be complied with? Yes

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) F. A. Hanson  
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>27670</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O.K.	
	Plan Examiner <u>[Signature]</u>	Clerk <u>[Signature]</u>	

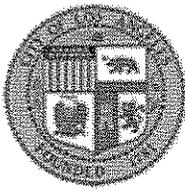
H. F. Bullman e s ee











# City of Los Angeles Department of City Planning

2/25/2013

## PARCEL PROFILE REPORT

**PROPERTY ADDRESSES**

5867 W TUXEDO TER

**ZIP CODES**

90068

**RECENT ACTIVITY**

None

**CASE NUMBERS**

CPC-2009-2949-HD

CPC-2007-2065-ICO

ORD-181136

ORD-179814

YD-9774

ENV-2009-2950-ND

**Address/Legal Information**

PIN Number	153A191 89
Lot/Parcel Area (Calculated)	3,401.9 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID G2
Assessor Parcel No. (APN)	5580023032
Tract	TR 4366
Map Reference	M B 49-66/67
Block	None
Lot	12
Arb (Lot Cut Reference)	None
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	R1-1D
Zoning Information (ZI)	ZI-2384 The Oaks (ICO)
General Plan Land Use	Low II Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	Yes
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

**Assessor Information**

Assessor Parcel No. (APN)	5580023032
Ownership (Assessor)	
Owner1	ARTERBERRY,MELODIE H
Address	5867 TUXEDO TER LOS ANGELES CA 90068
Ownership (City Clerk)	
Owner	HANSON, GLADYS K.
Address	5867 TUXEDO TER. LOS ANGELES CA 90068
APN Area (Co. Public Works)*	0.080 (ac)
Use Code	0100 - Single Residence
Assessed Land Val.	\$525,905
Assessed Improvement Val.	\$140,233
Last Owner Change	05/13/09
Last Sale Amount	\$637,006
Tax Rate Area	13
Deed Ref No. (City Clerk)	6-979 4-73
Building 1	
Year Built	1926
Building Class	D75C
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	1
Building Square Footage	990.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
{For batch images only}	ARTERBERRY,MELODIE H 5867 TUXEDO TER LOS ANGELES CA 90068  HANSON, GLADYS K. 5867 TUXEDO TER. LOS ANGELES CA 90068

**Additional Information**

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

**Seismic Hazards**

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1

Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14
Rupture Top	0
Rupture Bottom	13
Dip Angle (degrees)	70
Maximum Magnitude	6.4
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Tsunami Inundation Zone	No

#### **Economic Development Areas**

Business Improvement District	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None

#### **Public Safety**

##### Police Information

Bureau	West
Division / Station	Hollywood
Reporting District	629

##### Fire Information

Division	3
Battalion	5
District / Fire Station	82
Red Flag Restricted Parking	No

## CASE SUMMARIES

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

Case Number:	GPC-2009-2049-HD
Required Action(s):	HD-HEIGHT DISTRICT
Project Descriptions(s):	THE PROPOSED PROJECT INVOLVES A HEIGHT DISTRICT CHANGE OF 1200 PARCELS WITHIN THE OAKS NEIGHBORHOOD STUDY AREA. THE PURPOSE OF THE PROJECT IS TO PROTECT THE HILLSIDE NEIGHBORHOOD'S CHARACTER FROM OUT OF SCALE DEVELOPMENT AND PRESERVE THE NEIGHBORHOOD'S SENSITIVE HILLSIDE ENVIRONMENT.

Case Number:	GPC-2007-2065-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE

Case Number:	ENV-2009-2950-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	THE PROPOSED PROJECT INVOLVES A HEIGHT DISTRICT CHANGE OF 1200 PARCELS WITHIN THE OAKS NEIGHBORHOOD STUDY AREA. THE PURPOSE OF THE PROJECT IS TO PROTECT THE HILLSIDE NEIGHBORHOOD'S CHARACTER FROM OUT OF SCALE DEVELOPMENT AND PRESERVE THE NEIGHBORHOOD'S SENSITIVE HILLSIDE ENVIRONMENT.

## DATA NOT AVAILABLE

ORD-181136  
ORD-179814  
YD-9774



Address: 5867 W TUXEDO TER

APN: 5580023032

PIN #: 153A191 89

Tract: TR 4366

Block: None

Lot: 12

Arb: None

Zoning: R1-1D

General Plan: Low II Residential

