

HISTORICAL RESOURCES ASSESSMENT

FOREST LAWN MEMORIAL-PARK – HOLLYWOOD HILLS

CITY OF LOS ANGELES

LOS ANGELES COUNTY, CALIFORNIA

Submitted to:

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LSA

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ABSTRACT

This document reports the results of a historical resources assessment conducted for the Forest Lawn Memorial-Park Association for its Forest Lawn Memorial-Park – Hollywood Hills. LSA Associates, Inc. (LSA) identified and evaluated historic-period resources within the Forest Lawn Memorial-Park – Hollywood Hills facility (Forest Lawn Property or Memorial-Park) in connection with the developed portion of the proposed Master Plan. The proposed Master Plan includes the continuation of existing cemetery use and the development of undeveloped land within the Forest Lawn Property. A related archaeological investigation of the undeveloped portion of the Forest Lawn Property was prepared by Roderic McLean and Natalie Lawson of LSA (Lawson et al 2008). This assessment was prepared pursuant to the California Environmental Quality Act ([CEQA]; as amended January 1, 2007): Public Resources Code (PRC), Division 13 (Environmental Quality), Chapter 2.6 •21083.2 (Archaeological resources) and •21084.1 (Historical resources); and the Guidelines for CEQA (as amended July 11, 2006), California Code of Regulations (CCR) Title 14, Chapter 3, Article 5 •15064.5 (Determining the Significance of Impacts on Historical and Unique Archaeological Resources).

LSA conducted historic architectural surveys of the Forest Lawn Property on December 19, 2006, and May 3, 2007. Archival research was completed during the months of February 2007 and April 2007. The results of the survey and research identified the developed portion of the Forest Lawn Property as a designed historic landscape associated with the memorial park movement in cemetery design. The property was evaluated for significance as a designed historic landscape according to criteria for designation set forth in the California Register of Historical Resources (California Register), which are based on National Register criteria, and as a City of Los Angeles Historic Cultural Monument, as defined in the City's Administrative Code.

Criterion 3 of the California Register encompasses those properties that embody “the distinctive characteristics of a type, period, region, or method of construction, represent the work of a master, or possess high artistic value.” The developed portion of the Forest Lawn Property appears eligible for listing in the California Register under Criterion 3, as a designed historic landscape, because its creation and design is the work of Hubert Eaton, who is broadly recognized as the creator of the modern memorial park. Eaton's vision and design of the memorial park embodied bold changes to the American cemetery ideal, altering the type's physical landscape, thematic associations, and practical capabilities to suit the emerging popular culture of the 20th century.

The developed portion of the Forest Lawn Property that appears eligible for designation as a designed historic landscape based on survey evaluation also appears eligible for designation as a City of Los Angeles Historic Cultural Monument. Pursuant to Section 22.171.7 of the Los Angeles Municipal Code, the developed portion of the Forest Lawn Property appears eligible for designation as a Historic Cultural Monument because it is a notable work of a master cemetery designer, Hubert Eaton, whose “individual genius influenced his age.”

The proposed development of the currently undeveloped portions of the Forest Lawn Property will not have an adverse impact on the designed historic landscape. The continued development of interment sites within the Forest Lawn Property, including ground spaces, garden spaces, mausoleums, wall crypts and columbaria, within both the undeveloped and developed portions of the Forest Lawn

Property, is wholly consistent with the historic use and design and will not affect the Memorial-Park's potential significance nor adversely impact any character defining features. Implementation of the proposed Master Plan could potentially result in the demolition of two buildings in the maintenance area; however, this would not constitute a significant adverse impact under CEQA because the buildings are of secondary significance and are not character defining features of the Memorial-Park. The currently developed portions of the Forest Lawn Property would still appear eligible for the California Register and as a City of Los Angeles Historic Cultural Monument. The following is recommended nonetheless to further reduce potential impacts:

If demolition of one or more of these buildings occurs, then each building that is proposed for demolition should be documented by an architectural historian meeting the Secretary of the Interior's Professional Qualification Standards in a manner that is similar to Level III of the Historic American Building Survey (HABS). The documentation consists of the following:

- 35mm archival quality black and white photographs of all exterior elevations, interior views, character-defining features, and context views;
- Site plan showing the view of photographs and building footprint;
- If available, copies of elevation drawings, floor plans, measured drawings, historic photographs, and newspaper articles; and
- Written data discussing the history and development of the property. The current report will satisfy some of the requirements for the written data.

As noted above, the proposed Master Plan will not have a significant adverse impact on the potentially eligible developed portions of the Memorial-Park.

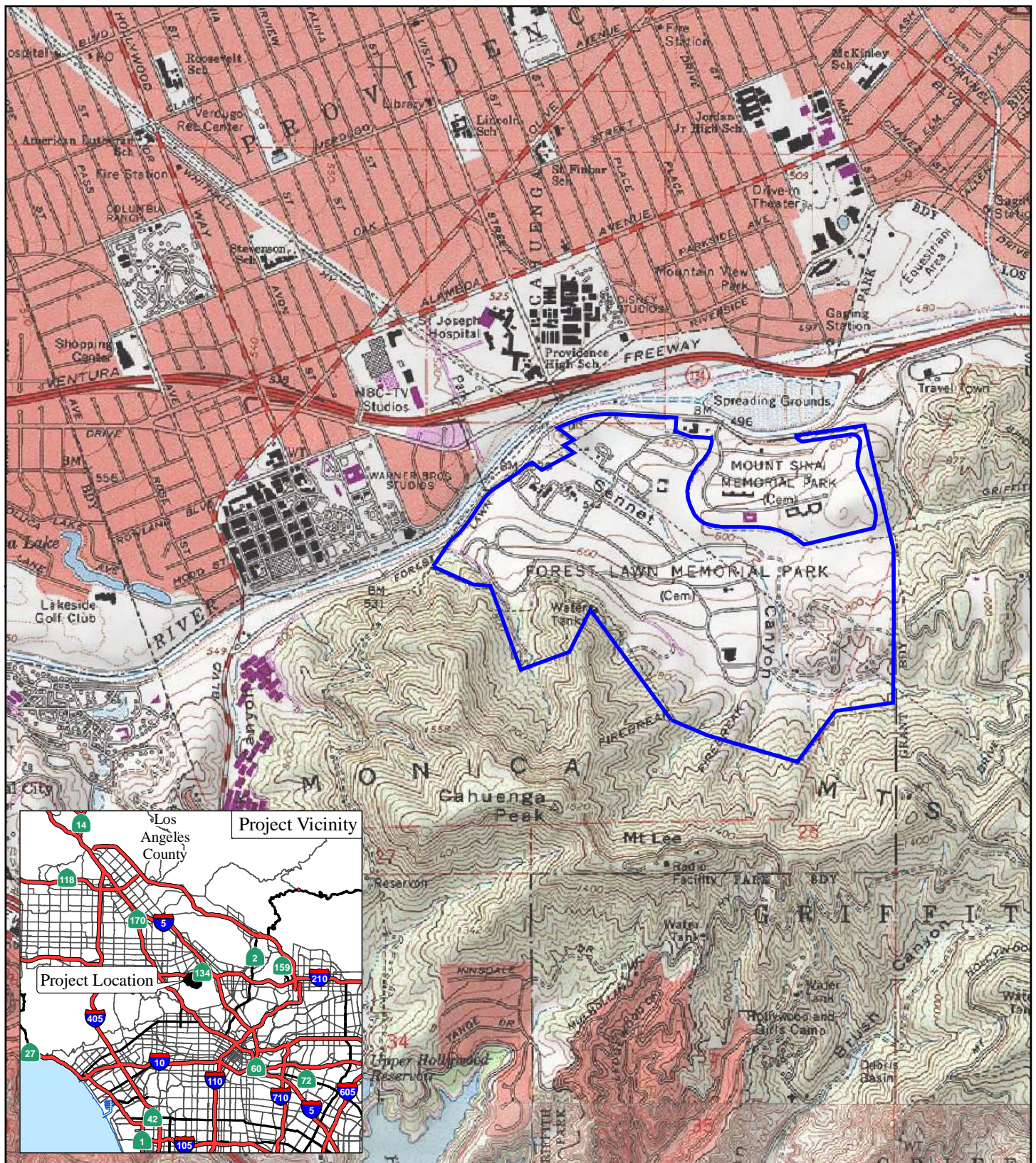
INTRODUCTION

Under contract to Forest Lawn Memorial-Park Association, LSA conducted a historic resources assessment of the Forest Lawn Property to identify and evaluate historic-period resources within the developed portion of the cemetery in connection with the proposed Master Plan. The Forest Lawn Property is located at 6300 Forest Lawn Drive in the City and County of Los Angeles, California and depicted on the United States Geological Survey (USGS) *Burbank, California* 7.5-minute quadrangle map (1966 [photo revised 1972 and 1994]), Township 1 North, Range 14 West within an unsectioned portion of the Rancho Providencia and Scott tract and the northern half of Section 26. See Figures 1 and 2.

The proposed Master Plan includes the continuation of the existing cemetery use and the development of undeveloped land within the Forest Lawn Property. A concurrent archaeological investigation of the undeveloped land was prepared by Roderic McLean and Natalie Lawson of LSA (Lawson et al 2008).

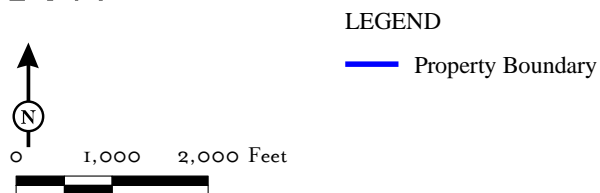
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Project personnel included project manager Roderic McLean, M.A., RPA; architectural historians Tanya Sorrell, M.A., and Shannon Carmack; and archaeologist Natalie Lawson, M.A., RPA. Ms. Sorrell, Ms. Carmack, and Ms. Lawson completed the fieldwork and recordation of identified historic resources, made evaluations of the resources, and prepared this report.



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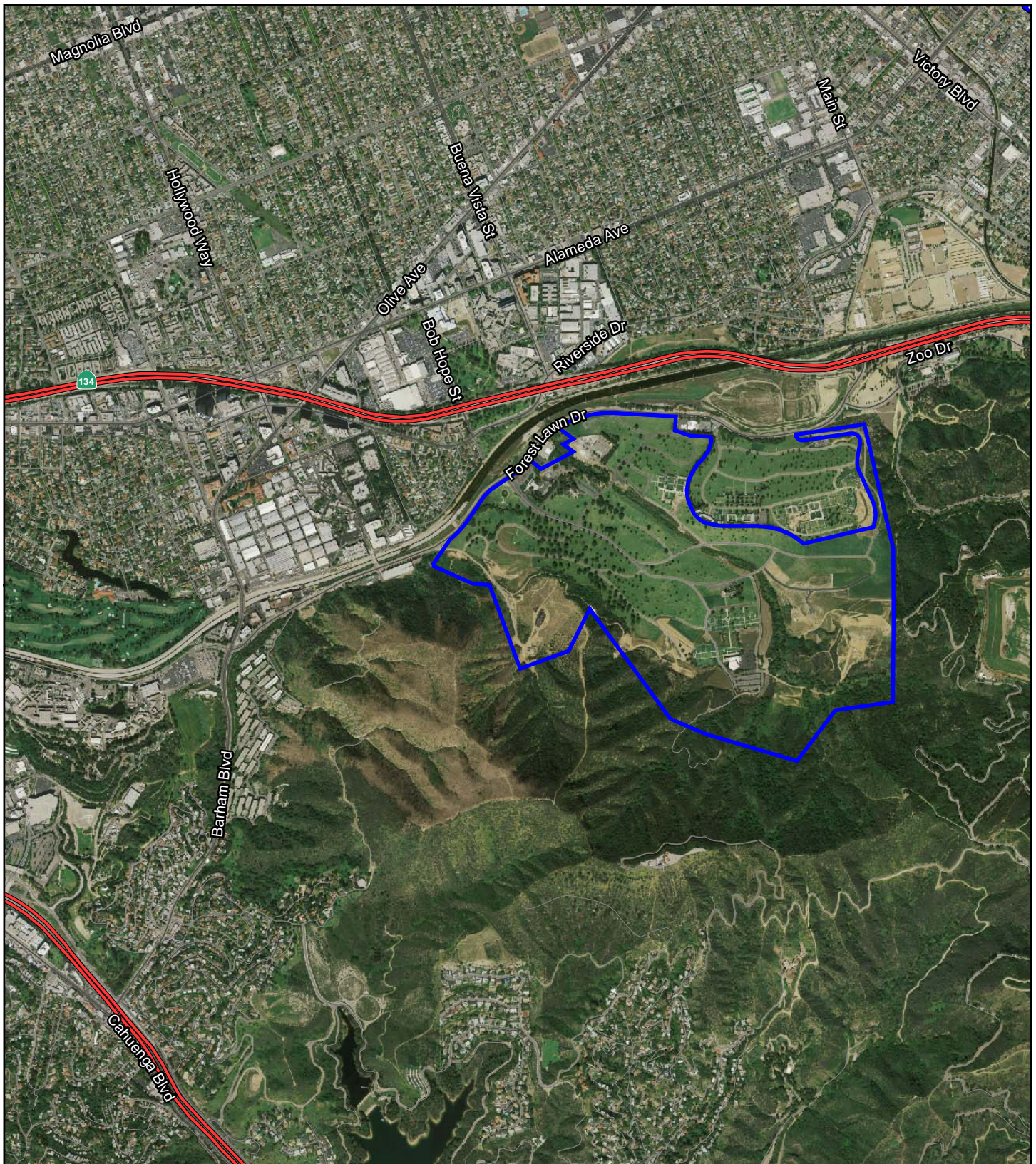
FIGURE 1



SOURCE: USGS 7.5' Quad, Burbank, California (72)

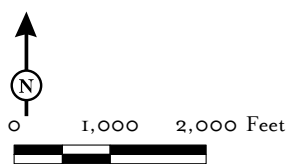
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Forest Lawn Property
 Regional and Project Location



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FIGURE 2



LEGEND

— Property Boundary

SOURCE: AirPhotoUSA (2008)

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Forest Lawn Property
Aerial Photograph

Figure 2: Project Aerial

METHODS

RECORDS SEARCH REVIEW

On September 28, 2006, a cultural resource records search was conducted at the South Central Coastal Information Center (SCCIC), located at California State University, Fullerton (CSUF). It included a review of all recorded historic archaeological sites and architectural resources as well as all known cultural resource survey and excavation reports within a 0.5-mile radius of the project area. In addition, LSA examined the National Register of Historic Places (National Register), the California Register, California Historical Landmarks, and California Points of Historical Interest. The Historic Properties Directory (2005) maintained by the State Office of Historic Preservation was also inspected for addresses within the project area.

FIELD SURVEY

A field survey of the Forest Lawn Property was conducted on December 19, 2006, and January 24, 2007. The historic architectural survey was conducted on December 19, 2006, and May 3, 2007. The purpose of this survey was to identify and photograph any historic resources within the developed portion of the Forest Lawn Property. The field survey consisted of a visual inspection of all buildings and structures on the property.

RESEARCH

Archival research was completed during the months of February and April 2007. Research methodology focused on the review of a variety of primary and secondary source materials relating to the history and development of the project area. Sources included, but were not limited to, historic maps, aerial photographs, city directories, county assessor's maps, and written histories of the area. Primary historical themes researched include the "lawn cemetery" and "memorial park" property types and Post-World War II programmatic architecture.

The following repositories, publications, and individuals were contacted to identify known historical land uses and the locations of research materials pertinent to the project site:

- Los Angeles County Assessor, City of Los Angeles.
- Los Angeles City Department of Building and Safety, City of Los Angeles.
- Sherman Library, Corona del Mar, City of Newport Beach.
- Doug Gooch, Advanced Client Representative, Forest Lawn.
- Aerial Photographs: 1938, 1947, 1959, 1964, 1978, 1989, 1994.
- Los Angeles City Directory: 1913, 1920, 1925, 1930, 1935, 1940, 1941, 1942, 1946, 1956–1964.
- United States Geological Survey Maps: 1902–1995.
- Other sources as noted in the bibliography.

RESULTS

RECORDS SEARCH

A records search was conducted by LSA researcher Jay Michalsky on September 28, 2006, at the SCCIC. The address of the Forest Lawn Property is listed in the Historic Properties Directory; however, the site description refers to the original Forest Lawn Memorial-Park and Mortuary in Glendale, which opened in 1906. No other previously recorded cultural resources were identified within the property, and no previous studies have been done that include the property.

ARCHIVAL RESEARCH

Historical Overview

The earliest Anglo-American burials were typically located in pastoral areas, on family property, which allowed for the maintenance and upkeep of the grounds. Later, this early form of burial was problematic, as gravestones were often mislabeled or not labeled at all, resulting in accidental excavations of old burials. Early urban graveyards were typically located within churchyards at or near the center of a town following a practice that dated back to early England. As time progressed, the absence of planning and maintenance in the early cemeteries led to extensive overcrowding and health hazards. Disease such as typhus, yellow fever, and influenza ran rampant, prompting changes in the cemetery's design in urban areas. These early cemeteries were typically square in plan, featuring straight roads that conformed to the typical early urban planning methodology of dividing a city into sections and blocks (National Register [NR] Bulletin 1992).

By the 1830s, the Rural Cemetery movement emerged and became the answer to America's cemetery problem. Garden cemeteries replaced the graveyards of the past by promoting cemeteries as peaceful gardens surrounded by nature. Inspired by European symbols of art, romance, nature, and a melancholy view of death, these cemeteries were typically located on elevated landscapes on the fringes of cities. This new form of cemetery was first to utilize the nascent concepts of landscape architecture. Cemetery features, including roads, gates, monuments, and grave markers were designed to complement the natural landscape. Patrons were free to customize and adorn their family plots as elaborately as they wanted. Tombstones became works of art, as masons and sculptors created elaborate memorials to the deceased with stone and marble. Rural cemeteries came to be viewed as public parks, a place to have a pleasant stroll and to admire for its solace and beauty. So influential were the rural cemeteries, they stimulated the public parks "City Beautiful" movement and the further development of landscape architecture as a profession (NR Bulletin 1992).

Lawn Cemetery (1880–1930)

The influence of the rural cemetery and landscape architecture movements forever changed the appearance of America's cemeteries. By the late 19th century, the lawn cemetery had become the prevailing style in cemetery design. While the rural cemetery emphasized the spirit of individuality and expression, the lawn cemetery favored more structure. Strongly influenced by landscape design, the lawn cemetery featured dramatic green landscapes, lightly scattered with maintained trees, shrubs,

and small plantings. Cemetery plots were laid out in uniform rows, and grave art was limited to more modest granite and bronze headstones and monuments. In addition, the lawn cemetery eliminated many of the ornate accessory features typically associated with rural cemeteries such as metal perimeter gates and other adornments viewed as incompatible with the landscape. The precise layout of the lawn cemetery was strictly maintained by a system of rules and regulations. Although lawn cemeteries did not capture people's imaginations as the rural cemetery had in the mid-19th century, they did rapidly increase in number and are still considered among the most common kind of cemetery landscape in the United States (NR Bulletin 1992).



Figure 3: "Hollywood Forever" Cemetery, which was designed in the lawn cemetery style in 1899 (Photo taken by The Bridge and Tunnel Club 2007)

Memorial Park Cemetery (1917–Present)

The memorial park cemetery emerged in the early 20th century as a deliberate shift away from the rural cemetery's clutter of individualized graves, and a step beyond the lawn cemetery to eliminate headstones entirely. The keynotes of memorial park planning were natural beauty and economy, resulting in cemeteries that were comprehensively designed and managed by full-time professionals. Whether the sponsoring institution was a business venture or non-profit institution, the ideal was to extend perpetual care to every lot and grave. The memorial park's landscape, which was carefully designed to "enhance" a site's natural beauty, was characterized by memorial tablets flush with the ground and the elimination of plot-defining barriers. (NR Bulletin 1992). Based on a review of

relevant National Register Bulletins, other character-defining features of a memorial park generally include:

- Rolling, grassy hills studded with trees, shrubbery, and statuary, set with rows of interment spaces.
- A curving, asymmetrical pattern of roads and paths that provide vehicle access throughout the memorial park.
- In-ground tablets as opposed to headstones.
- Highly controlled selection of memorial statuary intended to evoke tranquility and timelessness, as opposed to the free accumulation of often-melancholy grave art typified by earlier cemeteries.
- Associated buildings such as churches, mausoleums, and mortuaries that serve the memorial park's primary function, and often represent classic themes such as American history and the Renaissance.
- Architectural features such as plazas, fountains, and monuments that are intended to be a focal point for visitors, possess high artistic value, and often represent classic themes.

Hubert Eaton's redesign of the Tropic Cemetery into the Forest Lawn Memorial-Park in Glendale, California, is often credited as the progenitor of the general memorial park style, though the concepts of controlling grave decoration and creating a more park-like atmosphere were features of lawn cemeteries as well. Envisioning a beautiful landscape "of great cultural benefit for the living to sacredly enjoy," Eaton made sweeping changes to the layout and function of the cemetery (*Los Angeles Times* [LA Times] 1966). These physical changes combined with an expanded role in the funeral business and new "before-need" business practices established the memorial park as a popular new cemetery type in 20th century America.

Originally a chemist by profession, Hubert Eaton came to Southern California in 1912 to be a salesman for the Tropic Cemetery in Glendale. He took control of the cemetery in 1917 as general manager, and in that same year instituted several changes according to a Builder's Creed he created (McNamara 2002). Soon afterward he became chairman of the nonprofit Forest Lawn Memorial-Park Association and also held controlling interest in American Security and Fidelity, a for-profit company responsible for developing the Glendale Memorial-Park (and later other Forest Lawn Memorial-Parks) in exchange for half of the proceeds from interment space sales (ibid).

The Builder's Creed disparaged earlier cemetery designs as "unsightly stoneyards" focused on death as an end in a macabre way that ran counter to Christian sensibilities (Forest Lawn Art Guide 1963). To make the Tropic (which by then had been renamed Forest Lawn) match his new vision of a great park for the living, Eaton completely abolished tombstones in favor of memorial tablets set into the lawn. He maintained strict control over the erection of memorial monuments, requiring that proposed memorials be approved by an aesthetics committee. The creation of family mausoleums was curtailed in favor of centralized wall crypts and niches designed and managed by the Glendale Memorial-Park.



Figure 4: Forest Lawn Glendale, circa 1930 (Courtesy of Los Angeles Public Library)

As an alternative to individualized decoration of interment spaces, Eaton offered replicas of the world's finest art pieces for sale to families that wanted to erect a memorial. The result was a tightly controlled landscape with a manicured, park-like appearance, which was much closer to Eaton's vision of "God's Garden."

In addition to altering the landscape of burial plots, Eaton went beyond the lawn cemetery type by introducing new buildings and statuary to serve regular visitors and the community. Reflecting renaissance and classical art and aesthetics, Forest Lawn in Glendale came to house replicas of famous works such as Michelangelo's *Pieta* and *David*, the *Venus de Milo*, and Donatello's *Christ in the Garden* (Forest Lawn Art Guide 1963). Eaton commissioned a re-creation in stained glass of Leonardo Da Vinci's *The Last Supper*, proclaiming that, "by the grace of God, Forest Lawn will save *The Last Supper* for civilization" (McNamara 2002). A fountain filled with bronze statues of herons formed the signature entrance to many Forest Lawn Memorial-Parks (Forest Lawn Art Guide 1963).

Eaton established themes for each successive Forest Lawn Memorial-Park, intended to awaken reflection in visitors on themes such as the western tradition, patriotism, and the Christian afterlife. Eaton built churches and memorial gardens that the grieving used for funerals, but were also popular for life-affirming ceremonies like weddings and christenings. Auditoriums, art galleries, and other buildings that are not typically related to cemeteries provided public space for non-mortuary events and programming at Forest Lawn.

In 1932, Eaton filed an application to expand the Glendale Memorial-Park's services to include the full range of undertaking services, including embalming, cremation, memorials, caskets, clergy, lines of credit, and life insurance (McNamara 2002). To support this wide range of services, Forest Lawn grew to include scores of specialized employees, including embalmers, florists, photographers, security guards, carpenters, wedding consultants, architects, tax specialists, and blacksmiths. Opening interment spaces required specialized equipment that Forest Lawn mechanics created and maintained on site (Campbell 1983).

Eaton began his career at Forest Lawn as a “pre-need” funeral arrangement salesman. The concept of living people purchasing their own lots at a cemetery emerged in the early 20th century as private companies and nonprofits entered the cemetery and mortuary business. This period also saw the development of “endowment care” for cemeteries, a capital fund from which the income was spent on maintenance of the cemetery grounds. Eaton used both pre-need sales and endowment care to fund expansion of Memorial-Park grounds and add ever-more replica and original fine art. Lots that were purchased pre-need were interspersed and maintained along with established lots. This kept the entire Memorial-Park uniform, with no obvious “new portions” that developed outside Eaton’s master plan.

In keeping with the Builder’s Creed, Forest Lawn became fully integrated with the communities of greater Los Angeles. In June 1927, there were over 150 weddings scheduled for the Little Church of the Flowers (*LA Times* 1927), and by 1996 over 65,000 weddings had taken place at Forest Lawn facilities (McNamara 2002). An annual Easter sunrise service and a Memorial Day ceremony were regularly featured in the *LA Times*. Notable Angelenos from the realms of business, society, and Hollywood purchased plots at Forest Lawn, and their services often made headlines. When Time magazine profiled Forest Lawn in 1942, it named the Glendale Memorial-Park “America’s gayest graveyard” (ibid).

In promoting Forest Lawn, Hubert Eaton changed the entire language of the funeral business; graves became interment spaces, people were interred rather than buried and the dead were referred to as the deceased. Between this death-defying nomenclature and the Memorial-Park’s emphasis on re-creating historical and artistic works out of their original context, Forest Lawn attracted criticism from journalists and writers who thought the fruit of Eaton’s vision was commercial and inauthentic (See 1972).

The cynicism of these critics, however, belies a deeper quality of Forest Lawn connected to the emerging popular culture of Southern California. In his article, “Cultural Anti-Modernism and ‘The Modern Memorial-Park’: Hubert Eaton and the Creation of Forest Lawn,” Kevin McNamara suggests that the success of Forest Lawn derived from Eaton’s combination of three divergent elements: “the beliefs and values shared by the resettling Midwesterners, the culture of spectacle already developing in the capital of film, and advances in funerary technologies that changed the structure of the industry.” Eaton did not introduce his Scottish church, renaissance replicas, and other “faux-folklore” in a vacuum; a contemporary developer was manufacturing Venetian canals on the California coast, while movie palace architects played with Mayan and Spanish Baroque façades, and scores of builders were re-making the Southern California suburb in Tudor revival half-timbering and other “storybook-style” architecture. Forest Lawn Memorial-Park in Glendale represented the new aesthetic that technology, cinema, and popular culture in Los Angeles could offer the nation in the modern memorial park.

Forest Lawn Memorial-Park – Hollywood Hills

By 1946, Forest Lawn had acquired approximately 490 acres (Los Angeles County Assessor Records 1952) on the Rancho Providencia and Scott tract, Tract 17266. At this time, the property included one house built ca. 1916, an associated barn built ca. 1925, the Lasky Park track (*LA Times* 29 March 1933), and the Hudkins Ranch, also known as the old Lasky Ranch, the Lasky Ranch, and the Providencia Ranch (Burbank Unified School District 1967; Roderick 2001; *LA Times* July 12, 1931, Brooks 1987), which consisted of a house and several outbuildings including stables and corrals (Forest Lawn Archives). The original ranch house and two associated buildings were constructed ca.

1925 (Los Angeles County Assessor's Records 1924–1927; USGS *Burbank, California* 1926), while the remaining additions appear to have been added in the late 1930s. None of these buildings is extant on the Forest Lawn Property.

The old Lasky Ranch provided an excellent setting for a number of different types of films. D.W. Griffith filmed many of the scenes from his epic *The Clansman*, later known as *The Birth of a Nation*, on the Providencia Ranch (Roderick 2001, Rancho Providencia brochure). By 1929, the movie industry was well ensconced in the San Fernando Valley. Warner Brothers leased the 1,000-acre old Lasky Ranch in 1929 from W.I. Hollingsworth and Company, and by 1930 the Lasky Ranch had been in almost constant demand by studios for nearly 20 years (*LA Times* April 20, 1930). Other films made at the Lasky Ranch include *All Quiet on the Western Front*; several of Charlie Chaplin's early comedies, including *Sunnyside* (1919); and many of W.C. Field's early comedies, such as *It's a Gift* (Rancho Providencia brochure ca. 1945; *LA Times* January 1, 1915).

In 1950, after a four-year permit process, Hubert Eaton finally began construction on the Forest Lawn Property, continuing, expanding, and perfecting the principles of memorial park design. The first buildings constructed at the Forest Lawn Property were the mortuary and office, a garage, and maintenance warehouse, which were completed in 1951. The Forest Lawn Property opened to the public on March 4, 1952 (*LA Times* 1952). Portions of a mausoleum, the "Court of Remembrance," were constructed in 1957. The roads laid out in 1951 featured a curving, irregular course which, when taken with the rugged surroundings and rolling green hills, created the effect of a peaceful, rural setting in the heart of the Los Angeles metropolitan area.

To give form to his ideas, Eaton hired architect Walter N. Montgomery for each new building. Montgomery was a local architect who, before coming to work for Forest Lawn, designed single-family residences. He had an early role in the design of houses with attached garages. A drawing of his was exhibited in the 1932 Los Angeles Architects Building Material Exhibit (*LA Times* 1932).



Figure 5: Aerial photograph of the site in 1940, showing buildings associated with the Providencia Ranch (Aerial photograph, October 27, 1954, ASCS, USDA)

Eaton chose a patriotic theme for the Forest Lawn Property; the celebration of American heritage, with a particular focus on the Revolutionary War. In establishing the Memorial-Park, he designed a mortuary that resembled Mount Vernon, the home of George Washington, and recreated a church that was the subject of a poetic appeal in 1824 by a young Henry Wadsworth Longfellow to fellow citizens to save it from demolition (Forest Lawn Art Guide 1963). The theme resonated well with post-World War II Los Angeles, and as the Memorial-Park gained popularity, Eaton designed additional paeans to America.

Between 1958 and his death in 1966, Eaton presided over a second wave of development on the Hollywood Hills property, including a “Court of Liberty,” where private interment gardens would be rationally apportioned among icons of the Revolutionary War. Eaton originally intended to install this courtyard in a new Covina Hills Memorial-Park, located in an unincorporated area between the cities of West Covina and Walnut. Adjacent residents and the City of West Covina opposed the Memorial-Park, but the City of Walnut was in favor of it. Both of the cities attempted to annex Forest Lawn’s property and ended up in a legal battle. Frustrated by the delay, Eaton moved his plans to Hollywood Hills. At one end Eaton installed a large 19th century statue of George Washington surrounded by a round base set with statues of other notable (and mythic) figures from the Revolutionary War. At the other end, Eaton commissioned a large Venetian glass mural of scenes from the Revolutionary War and called it the “Birth of Liberty.” This mural was later attached to a new auditorium designed to host school field trips and community events in a setting that would inspire the highest reflections on democracy and American values. The two ends were joined by a set of broad steps flanked by private memorial gardens. Eaton also planned the construction of a replica of the Old North Church, origin of the signal alerting Paul Revere to make his famous ride from Lexington to Concord, which was completed in 1965.



Figure 6: Aerial photograph of the site in 1954, showing the earliest Forest Lawn Property buildings, roads, and landscape. The mausoleum structure just right of center is part of what is now the neighboring Mount Sinai Memorial-Park (Aerial photograph, October 27, 1954, ASCS, USDA).



Figure 7: Photograph of the Birth of Liberty Mural during a Veterans Day service in 1964. Actor James Stewart and Lewis K. Gough, past national commander of the American Legion, were part of the program that day. (Courtesy Los Angeles Public Library)

Like Forest Lawn in Glendale, the Hollywood Hills property was a self-sufficient, full-service mortuary (1951), complete with a florist shop (1958), embalming, memorial and casket construction, pre-need sales, and specialized park maintenance vehicles and equipment. Aside from the florist shop and embalming, buildings created for park maintenance and support activities were utilitarian in nature and obscured by discreet fencing, thick shrubbery, and changes in the topography.

Before his death, Hubert Eaton established two more Forest Lawn Memorial-Parks in Cypress (1958) and Covina Hills (ca. 1965), using the same Mount Vernon-inspired design for their mortuaries and a similar, American Heritage-themed approach to some of the statuary and buildings.

By the time of Eaton's interment in Forest Lawn Glendale, Forest Lawn had grown to four facilities containing approximately 250,000 interment spaces. In the years following his death, some additional elements were constructed that furthered the educational bent of his original vision. The Lincoln Terrace, completed ca. 1970, was set close to the Court of Liberty. After Eaton's death, Forest Lawn also established facilities in Long Beach (ca. 1970) and Cathedral City (ca. 1990); however, these facilities were originally developed by others and do not reflect the style found in earlier Forest Lawn facilities. Much later in 2004, the Memorial-Park in Hollywood Hills created a small garden devoted to Mesoamerican art and heritage. Forest Lawn also continues the tradition set by Eaton to involve visitors and the community in activities on the property, including art exhibitions and memorial events (McNamara).



Figure 8: Aerial Photograph from 1968, showing development of Heron Fountain, Court of Liberty, Old North Church, the Birth of Liberty Mural, and the Hall of Liberty (Aerial photograph, August 19, 1968, Teledyne Photo Collection)

Designed Historic Landscapes

National Register Bulletin #18 – *How to Evaluate and Nominate Designed Landscapes* defines a designed historic landscape as, “a landscape that has significance as a design or work of art; was consciously designed and laid out by a master gardener, landscape architect, architect or horticulturalist to a design principle, or an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition”(NR Bulletin 18) The explicit features of a designed historic landscape may include spatial relationships between contributing features, vegetation, topography, site-furnishings, design intent, architectural features, and a circulation system. Individual features or structures contribute to the overall identity and character of the landscape and, in most instances, should not be considered individually but in terms of their relationship to the totality of the landscape. (NR Bulletin 18). Cemeteries, especially those that embody the principles of an aesthetic movement or tradition of design and monumentation through their overall plan and landscaping, are explicitly called out as property types that commonly meet the definition of designed historic landscape. (NR Bulletins 18 & 41). Characteristic features of such cemeteries include gravesites, boundary enclosures, walkways, gateways, road systems, natural and planted vegetation, buildings, structures, and the spatial relationship among all these features (NR Bulletin 41).

Forest Lawn Memorial-Park – Hollywood Hills is most accurately described as a designed historic landscape because it was designed by Hubert Eaton; an amateur in landscape design who created the essential tenets of the modern memorial park out of a reaction to earlier movements in cemetery design. The Memorial-Park has several of the character-defining features of a designed historic landscape, including spatial relationships between contributing features, vegetation, topography, site-furnishings, design intent, architectural features, and a circulation system. These features are described in greater detail in the Field Survey results.

The period of significance for Forest Lawn Memorial-Park – Hollywood Hills is 1951-1966. The reasons for this date range are explained in the field survey results below.

FIELD SURVEY

During the architectural survey for the Forest Lawn Property, the evaluator identified a designed historic landscape—the Forest Lawn Memorial-Park – Hollywood Hills—that, in the opinion of the evaluator, appears eligible for designation. The designed historic landscape is located on the developed portion of the Forest Lawn Property and is composed of a variety of characteristic features, including the landscaped Memorial-Park, 9 contributing architectural features, 7 noncontributing architectural features, roadways and paths and various statuary and monuments. No interior spaces were examined as part of this survey.

The Forest Lawn Property is located at 6300 Forest Lawn Drive in Los Angeles, California, on the southern edge of the San Fernando Valley and the northern side of the Santa Monica Mountains. It sits between Hollywood and Burbank and encompasses approximately 440 acres. Approximately 175 acres of the property are devoted to the Memorial-Park and associated buildings, while the remaining land is undeveloped. An element of the designed historic landscape of the Memorial-Park is the contributing architectural features, which include intact buildings, courtyards, and structures built between 1951, when the first Forest Lawn buildings were completed, and 1966, the year of Eaton's death and thus the end of his direct influence on the design of the Forest Lawn Property.



Figure 9: Rolling landscape that defines the Forest Lawn Property as a memorial-park (Old North Church and Court of Liberty) (Taken by the authors May 3, 2007)

Contributing Features

Landscaped Memorial-Park (1950–1966). The Memorial-Park embodies those distinct characteristics of memorial park cemetery design that sprung from Hubert Eaton's Builder's Creed, design features that came to embody the principles of the memorial park tradition. Character-defining features of the Memorial-Park include a quiet setting, rolling hills landscaped with lawns accented with manicured trees and shrubbery, broad expanses of interment lots characterized by flat bronze tablets set into the ground, and widely dispersed memorial statuary and benches among the interment sites. Contributing statuary and memorials are too numerous to document each separately.

The Memorial-Park is also characterized by a curving, asymmetrical layout of roads that lead to major architectural features and evoke a sense of rural informality that tempers the more formal layout of interment spaces and monuments. While a few of the roads end in cul-de-sacs, the main roads within the Memorial-Park tend to loop and connect with each other. This is consistent with many post-World War II residential layouts, which were intended to slow traffic down and evoke a bucolic feel. The roadbed ranges in width from about 30-50 feet wide, divided into one wide lane each way, and generally lined with curb and gutter, but not sidewalks. The northern portion of the Memorial-Park tends to have more curved curbs, further enhancing the rural appearance.

The character of the landscaping is park-like, with expansive green lawns and mature shade trees throughout the older portions of the Memorial-Park. Some areas are more densely planted with trees

than others. The southwestern corner of the park contains the most mature trees, mainly large varieties of pine and cypress. The northwestern corner is more sparsely planted with various medium-size deciduous trees. Newer portions of the Memorial-Park to the east are more open, but several young trees have been planted there as well. In areas where the topography is too steep to be safely walked, groundcover has been planted to discourage traffic. Near the buildings the landscaping becomes more formal and manicured, with closely cropped shrubbery lining walkways and softening the low walls found throughout the Memorial-Park.

Hardscape consists mainly of low walls and walkways that accent and direct traffic around the church buildings, mausoleums, memorial gardens, and other architectural features. The low walls vary according to the specific theme of the architectural feature with which they are associated. For instance, in the front courtyard of the Old North Church and the Church of the Hills, low walls are faced in red brick that is reminiscent of the buildings' New England models, whereas in the adjacent Court of Liberty the walls are faced in an irregular course of Roman bricks, creating a blend of quiet modernism with references to ancient democracy. Around the Court of Remembrance, walls are muted to match the smooth stucco on the outer walls of the mausoleum. Throughout the Memorial-Park, walkways are designed to accommodate visitors with low mobility, and ramps or paved inclines for wheelchairs are typically adjacent to stairways.

Sennett Creek nearly bisects the Memorial-Park from front to back, forming a slight depression down to its banks that is minimally landscaped. Wild trees and shrubs such as Live oaks (*Quercus agrifolia*), willows (*Salix* spp.), cottonwood (*Populus fremontii*), western sycamore (*Platanus racemosa*), toyon (*Heteromeles arbutifolia*), and Mexican elderberry (*Sambuccus mexicana*), grow along the length of the creek. The creek is bridged in the center by three roads that connect the north half with the south half.

Because it is nestled into the northern side of the Hollywood Hills, the Memorial-Park is raised up from the expansive valley to the north by a few hundred feet on average. Throughout the park, views of the Burbank area and beyond to the Verdugo Mountains are available, particularly at the higher elevations in the eastern section of the Memorial-Park.

As discussed above, the landscaped Memorial-Park is the dominant and primary feature of the designed historic landscape. Other character-defining features of a memorial park cemetery include associated buildings and architectural features. The buildings and architectural features associated with the Forest Lawn Property are described below.

A. Flower Shop and Mortuary (1951). The façade of the mortuary is built to resemble the Potomac-facing elevation of Mount Vernon, the Virginia home of George Washington. The three-story reinforced concrete mortuary, completed in 1951, is rectangular in plan with a side gable roof (Mount Vernon has a hipped roof), a pair of chimneys at the gable ends, and a full-width portico supported by Tuscan columns with Greek Corinthian capitals (Harris 1977:138). On several occasions, the mortuary has been called a replica of Mount Vernon, and they do share a similar portico, a dentil band along the cornice, dormers accented by simple pediments, and a similar layout of windows and doors. However, the mortuary has four additional dormers and three fewer windows on the front elevation. The mortuary is distinguished further by the placement of elaborate broken pediments above two of the front doors and an all-white exterior. A roofline balustrade accents the façade on the mortuary, a feature Mount Vernon had (though in a different pattern) until it was removed in 1936. The mortuary is sheathed in painted masonry, whereas Mount Vernon is sided in wood treated to look like rusticated stone blocks. Most notably, the mortuary lacks Mount Vernon's distinctive cupola.



Figure 10: Mortuary and Flower Shop, view to the east (Taken by the authors, May 3, 2007)

Fenestration on the mortuary consists of paired ten-light casement windows framed in wood, evenly arranged on the façade and side elevations. Each of the first-floor windows are topped by an eight-light false upper sash. Two front doors on each side of the façade are single, multi-light wooden doors with a four-light transom, and the middle door is a solid single wooden door set deep into the doorjamb and framed by Tuscan pilasters. The side elevations pick up the dentil band on the façade in the cornice returns. The east side has a small flat-roofed portico centrally located on the first story. All corners are decorated with rusticated concrete quoins.

A one-story brick flower shop was added to the west side of the mortuary in 1958. Though it shares many of the same design elements of the mortuary (a broken pediment over the entrance, painted white, classically inspired), it was not designed to resemble any buildings at Mount Vernon. The flower shop has a flat roof accented by a cornice and a pair of projecting multi-light bay windows that are also topped by a cornice. The original front door appears to have been replaced with a ca.1980 aluminum door.

The rear elevation of the mortuary sustained a three-story addition in 1958, which obscured the original look of that side and changed the massing of the building to more of an irregular "T" shape. The addition is also painted brick, features the quoins in each corner, and has the same kind of fenestration, but the massing and level of detail is much more utilitarian. An aluminum awning wraps around the first story of the rear and west sides of the addition.

During the preparation of this report, a one-story addition was approved for the east side elevation of the mortuary building. The approved addition is subordinate in scale to the main building and is compatible with its overall style. Despite the historic and non-historic additions to the sides and rear, the mortuary building has retained its integrity (with relation to the exterior of the building) and appears to be in good condition overall.

B. The Church of the Hills (1954). The Church of the Hills is modeled after the Old Jerusalem Meeting House (also known as the First Parish Meeting House) in Portland, Maine, a 1740 colonial meeting house where Henry Wadsworth Longfellow attended church as a youth and was said to have poetically defended it when the parish proposed to demolish the church in 1824 (Forest Lawn Art Guide 1963). The Old Jerusalem Meeting House was also the place where Maine's State Constitution was drafted in 1819 (First Parish Portland 2007). The church was demolished in 1825, but some carpenters at the time created a model from the remnants of the demolished building. W.N. Montgomery, the architect of the Church of the Hills, may have relied on this model to design Church of the Hills (Forest Lawn Art Guide 1963). It is also possible he obtained a historic drawing of the church, one of which was found in the collections of the University of Southern Maine.

Though not exact in some details, the Church of the Hills follows the same general design as the original church, which is characterized by a rectangular gable-roof massing attached to a square clock tower topped by a round bell-tower and steeple. It is sided in wood clapboard and faces southeast. The roofline has short eaves with simple boxed cornices and returns at the gable ends atop a wooden quoin. On the northeastern side the roof is broken by five small dormers fitted with attic vents.

The primary entrance is through the base of the clock tower via a single wooden door topped by a simple pediment. The round clock tower and steeple are composed of small Tuscan columns supporting an octagonal wooden rotunda beneath a pyramidal steeple topped by a weathervane. Fenestration is wood-framed multi-light double-hung windows arranged evenly on the side elevations with colonial shutters and arranged one on each of the front and sides of the clock tower. The rear elevation has a triptych-shaped stained glass window centrally located below a circular attic vent.

Surrounding landscaping and hardscape associated with the church includes a concrete walkway leading across the lawn to the front door. The walkway is flanked by inscriptions containing Longfellow's best known poems. A memorial tablet from Longfellow's birthplace (demolished ca. 1950) is located on the northeast side of the church. Low brick walls surround the tablet and two gardens. The "Garden of Prayer" contains a reproduction of Donatello's Christ in the Garden. The second garden is "The Bride's Garden," which features a white gate said to be a reproduction of the gate Longfellow erected in the garden of his bride (Forest Lawn Art Guide 1963).

The church has sustained some possible additions on the side and rear elevations. The southwest side has an approximately 20-foot hexagonal, flat-roof pop-out toward the rear that may be a historic addition or a sensitive newer addition. Likewise, a front gable attached to the northeast side may be an addition, but it is stylistically in character with the rest of the church. A rear addition, however, is sheathed in stucco with vinyl vertical sliding windows and a flat roof. It is partially obscured by mature trees and is low enough that it does not cover the rear elevation details. Overall, the exterior of the church and its associated landscaping have retained their historic integrity.

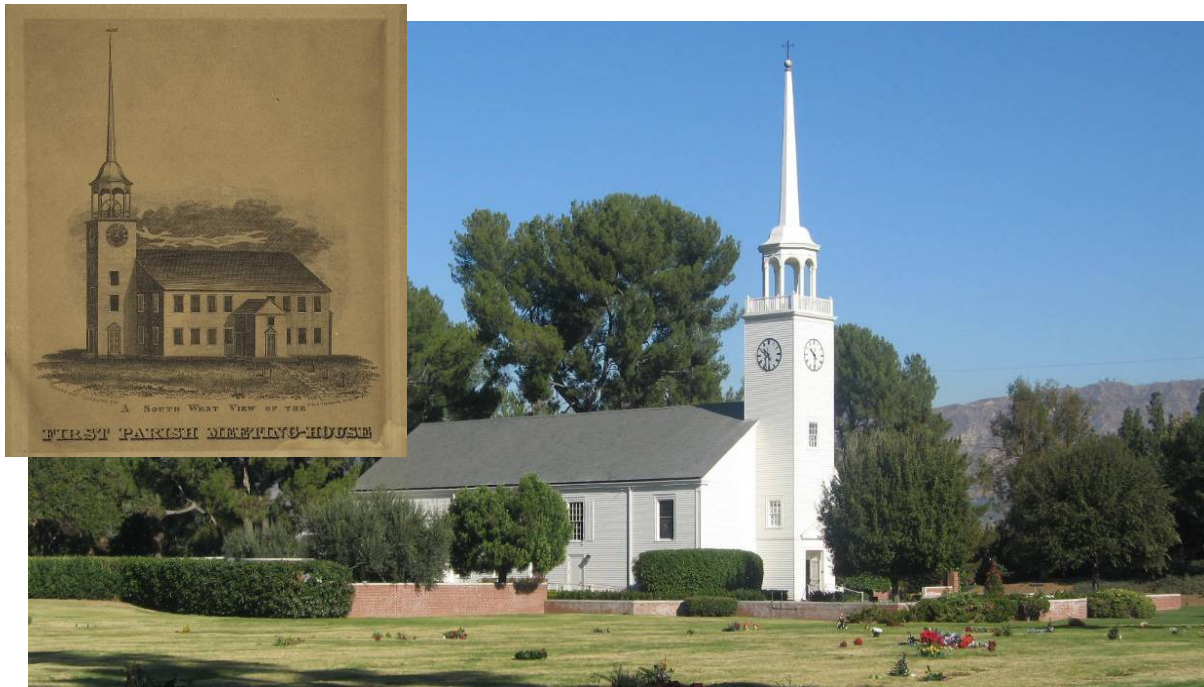


Figure 11: Church of the Hills, view to the north (Taken by the authors, December 19, 2006), Inset: Early drawing of the “Old Jerusalem Meeting House” of 1740 (Courtesy University of Southern Maine Archives)

C. Heron Fountain and Diana Group (ca. 1961). The Heron Fountain and Diana Group are both located at the entrance to Forest Lawn and are connected by a concrete walkway. The fountain is a shallow concrete basin approximately 100 ft in diameter. The central feature is a grouping of six bronze herons that spray jets of water from their bills approximately 15 feet into the air. They sit on a raised pedestal from which water spills into the basin. Several lower jets surround the pedestal in the basin. It is highly intact and in good condition.

Published in 1963, the Forest Lawn Art Guide declared the Heron Fountain “a signature of Forest Lawn Memorial-Parks.” The Glendale fountain was part of Eaton’s 1921 expansion plan. Eaton added the Heron Fountain to the Forest Lawn Property sometime between 1961 and 1963 and installed one at the Cypress facility around the same time (Aerial photograph, May 20 1960, Fairchild Aerial Photography Collection, 23870, Whittier College, Whittier, California; Forest Lawn Art Guide 1963).

The Diana Group, a grouping of marble statues portraying Diana and her attendants, was created by Charles Cassou for William Randolph Hearst’s extensive art collection. It was obtained by Eaton and installed at the Forest Lawn Property around the same time as the installation of the Heron Fountain. The statues are set on painted concrete pedestals in a rectangular courtyard delineated by low brick walls. The walls, which reflect the same bond pattern found on the walls in the Court of Liberty, form two terraces landscaped with carefully maintained shrubbery. Each terrace is crested by concrete steps set with metal railings. The courtyard and statues appear to be in excellent condition and retain a high degree of integrity.



Figure 12: Heron Fountain and Diana Group from the park entrance, view to the southwest (Taken by the authors, May 3, 2007)

D. Court of Remembrance, Front Portion (1957–1961). The Court of Remembrance holds the Memorial-Park's mausoleum and columbarium. The front courtyard was constructed within the period of significance; the rear courtyard and two partial adjacent courtyards were constructed between 1970 and the present as more interment space was needed. The historic courtyard is composed of an approximately 200 × 125-foot rectangular lawn with trees bisected by a concrete path and surrounded by the wall crypts. The wall crypts are 18 feet tall and approximately 8 feet thick, enough to hold two crypts horizontally (as companion crypts or singly) and seven crypts vertically. The outer mausoleum walls are made of smooth painted concrete with rusticated concrete at the corners (reminiscent of the quoins on the mortuary building) and at even intervals along the wall. The top of the wall is flat, but decorated with a small, simple cornice. The individual crypts are faced with marble squares and decorated with a bronze memorial. Two marble statues accent the front of the courtyard.

The front of the Court of Remembrance is carefully landscaped with topiary and lawn (which is occupied by interment spaces). Brick walls featuring the same bond as the Court of Liberty and the Diana Group frame the entrance to the courtyard, while plain concrete retaining walls create a terrace level above the surrounding park. The terrace is crested by concrete steps, as well as an adjacent concrete ramp.

The original portion of the Court of Remembrance has retained integrity, and areas added or potentially added in the future as part of on-going operations at the Memorial-Park have not resulted and will not result in a significant impact on the potentially eligible developed portions of the Memorial-Park.



Figure 13: Front portion of the Court of Remembrance, view to the northeast (Taken by the authors, May 3, 2007)

E. Court of Liberty and the Washington Monument (1958–1963). The Court of Liberty was constructed to provide exclusive lawn crypts and private memorial courtyards beneath the gaze of George Washington and other icons of the Revolutionary War. The portion built within the period of significance is composed of the courtyards along the central axis between The Washington Monument and the Birth of Liberty mural. These courtyards are characterized by brick walls that reflect a distinctive bond found at the Court of Remembrance and the Diana Group. The court is divided into four terraces connected by a concrete walkway along the central axis. The top terrace serves as a viewing area for the Birth of Liberty mural. The second and third terraces are planted with groundcover. The last terrace holds The Washington Monument and opens to newer courtyards at each side. Thin metal handrails frame the sides of each set of steps. A grand staircase on the northern end of the court leads to The Washington Monument.

The Washington Monument of the Forest Lawn Property was designed by Thomas Ball in the mid-19th century. After taking several years to create his design in full size, Ball brought the statue to the 1893 Chicago World's Fair, where it attracted the attention of architectural designer and wealthy widower Edward F. Searles, who purchased the statue for his estate in Methuen, Massachusetts (Gagnon 2007; Forest Lawn Art Guide 1963). Searles died in 1920, and the statue endured decades of neglect. Eaton obtained the statue in 1958; after extensive conservation, he installed the statue in the new Court of Liberty (*LA Times* 1958).

The statue is described extensively in the Forest Lawn Art Guide (1963). It stands 60 feet high and spans 40 feet square at the marble base. A 15 feet high bronze figure of George Washington is the central feature, dressed in his Continental Army uniform and giving a calming gesture. Below him are four bronze busts of other important officers of the Revolutionary War: the Marquis de Lafayette, Henry Knox, Benjamin Lincoln, and Nathaniel Greene. These busts are set into coves upon pedestals. Sitting at the base of the sculpture are four allegorical figures representing the central themes of the Revolutionary War: Oppression, Revolution, Victory, and Cincinnatus (a legendary hero who fought victoriously for Rome and afterward returned to his farm). The statue also features a bronze eagle with an American flag flying out of the front and back of the base.



Figure 14: Court of Liberty, view to the south (Taken by the authors, May 3, 2007)

F. Birth of Liberty Mural (1961–1965). This impressive mural is a stand-alone structure that measures 162 feet wide by 28 feet tall and is composed of over 10 million glass tiles (Los Angeles Daily News 2007). Built in Italy by artist Bruno Bearzi and muralist Robert Homer Cumming, the mosaic features 25 scenes from American history from Jamestown and the Mayflower to the surrender of General Cornwallis and the first session of the U.S. Congress. It is set into a 9-foot thick wall of concrete adjacent to the Hall of Liberty, a separate structure.



Figure 15: Birth of Liberty Mural, view to the south. Person in the bottom left corner included for perspective. (Taken by the authors, May 3, 2007)

G. Old North Church (1965). With the exception of the rear elevation, the Old North Church of the Forest Lawn Property very closely replicates Boston's Christ Church, which is commonly called the Old North Church. The original Old North Church is famous for its role in Paul Revere's ride from Lexington to Concord to warn of approaching British troops. Constructed in 1965, the Forest Lawn Property church is characterized by a two-story irregular brick massing topped by a gable roof. The most important feature is a massive approximately 15-foot square tower that rises three stories and ends in an elaborate three-stage wooden steeple adorned with spires at each corner of each stage.

Fenestration looks very similar to the original, with two rows of evenly spaced multi-light double-hung round-arch windows. The rear elevation mimics the Old North Church in the shallow apse and window placement, but there is a one-story 86 × 38-foot rectangular mass attached that is not featured on the original Old North Church. This portion of the building is fairly unobtrusive because it has a flat roof, matching fenestration, and is surrounded by thick landscaping. It is an original part of the building (Building Permits 1965). Overall, the exterior of the Old North Church of the Forest Lawn Property retains a high degree of integrity.



Figure 16: Old North Church on Forest Lawn Property, view to the northeast (Taken by the authors, May 3, 2007)

Contributing Features of Secondary Significance

These buildings represent Hubert Eaton's desire to expand Forest Lawn's services to include a full range of undertaking services. However, they are separated from the landscaped Memorial-Park by fencing, concealed by mature trees and shrubs, and were not intended to be viewed by guests and visitors. As such, they are not elements of the Memorial Park's designed historic landscape and do not have an architectural character in keeping with that of the Memorial-Park. They are contributing features for their historical associations but are of secondary significance within the context of the Memorial-Park as a designed historic landscape.

H. Maintenance Office (1955). The maintenance office is located in the maintenance yard, which is set behind a covered chain-link fence and mature trees and shrubs and is not visible from the Memorial-Park. This 70 × 100-foot utilitarian metal building is rectangular in plan with a gable roof. The north elevation is sheltered by an approximately 5-foot long roof overhang that is supported by metal brackets. Each office is entered by a single door fit with a square fixed window. The first two doors are labeled "office" and "tool room," respectively. A ten-light industrial window is set high on the wall between the third and fourth door. Large multi-light industrial windows are set on each end of the north elevation.

On the east elevation, a metal shed roof extension creates a breezeway between an open bay to the left and the office on the northeastern corner. This extension is fit with a multi-light industrial window. The building is ventilated by metal louvers in the gable ends. The exterior of the maintenance office appears to have retained integrity.



Figure 17: Maintenance office, view to the northwest (Taken by the authors, May 3, 2007)

I. Maintenance Garage (1955). This 40 × 100-foot building is located in the maintenance yard, obscured from the rest of the Memorial-Park. It is made from prefabricated metal with a gable roof. The northwest elevation is cut into five bays separated by prefabricated steel beams. The gable ends

and rear elevation feature multi-light industrial windows. The exterior of the building appears to have retained integrity.



Figure 18: Maintenance garage, view to the west (Taken by the authors, May 3, 2007)

Noncontributing Features

The following features do not fit within the period of significance for the Memorial-Park and their history is too recent to have gained a scholarly perspective to evaluate them for individual significance; they have been extensively altered; or they would be contributing features but are of secondary significance and have already been approved for demolition.

J. Hall of Liberty Museum (1967). This building was constructed after Eaton's death, although it may have been a part of his plan for the Court of Liberty. Permits were issued for the construction of the Hall in November 1967, and it is first mentioned in the *LA Times* Archives on June 2, 1968, as the location of a funeral service. The building is two-stories with a keyhole-shaped footprint, composed of a circular portion housing the auditorium and a rectangular portion housing two entrances. The north end of the rectangular portion is attached to the Birth of Liberty mural. The western entrance appears to be the original entrance, featuring a late moderne-style portico supported by square marble piers. The portico shelters a row of aluminum-framed double doors flanked with two single doors and surrounded by aluminum-framed windows. The entrance is reached by a small set of concrete steps at the end of a patterned concrete walkway. The eastern entrance appears to be a later addition, with segmented concrete piers sheltering a row of automatic sliding aluminum-framed doors. This entrance is close to the curb, allowing for easier handicapped access. The exterior of the circular portion appears to be composed of a formed concrete slab supported by triangular buttresses and capped with a flat concrete roof that extends over the buttresses.



Figure 19: Court of Liberty, view to the south (Taken by the authors, May 3, 2007)

K. Lincoln Terrace (ca. 1970). This courtyard features a bronze statue of Abraham Lincoln in front of murals depicting scenes from his life, the Civil War, and emancipation. Constructed between 1968 and 1970 after the death of Hubert Eaton, it falls outside the period of significance for the Memorial-Park.

L. Garden of Mesoamerican Heritage (2004). This garden is located east of the Hall of Liberty. It houses many original statues and artwork created by notable Mexican and South American artists, as well as reproductions of artifacts left by the ancient cultures of Central America. It is not a contributing feature because it falls outside the Memorial-Park's period of significance.

M. Information Booth (2008). This 12-foot square building is situated in the island between the ingress and egress at the entrance to the Forest Lawn Property. It is a reconstruction of a 1957 information booth that was extensively damaged by fire in 2007. Although the reconstruction reinforces the character of the Memorial-Park's historic design, it no longer retains sufficient integrity of materials to be considered a contributing feature.



Figure 20: Information Booth, view to the southwest (Taken October 21, 2008)

N. Warehouse and Lunch Room (1951). This building has already been approved for demolition. The loss of this building will not affect the apparent eligibility of the Memorial-Park as a designed historic landscape. The building, though representing the full-service aspect of Forest Lawn Memorial-Park-Hollywood Hills, is hidden from the view of visitors and guests and was not intended to be considered a part of the Memorial-Park’s designed historic landscape. For this reason it does not have an architectural character that is in keeping with the contributing features of the Memorial-Park.

Located behind the mortuary building, the warehouse is a 50 × 200 foot rectangular metal building. It is somewhat concealed from the rest of the cemetery because it is surrounded by mature trees, is painted a dark grey, and sits at a lower elevation than surrounding buildings. The front elevation is characterized by seven open vehicle bays separated by metal beams, a maintenance office (reconfigured for a lunch room in 1958) in the south end, and an office now identified as the “Pre-need” sales office. The maintenance office is entered by a single door covered by an unsupported aluminum awning. A trio of metal windows is set to the left of the door, also covered by an awning. The south end features three small metal windows and a single door sheltered by a flat metal awning. Two other windows on the elevation have been covered over with corrugated metal.

The office on the north end is a separate prefabricated metal building set into the original building. Added in 1955, the office features six three-light metal windows arranged evenly across the elevation, each covered by a separate aluminum awning. Another metal awning covers a single door entrance on the north end. Overall, the exterior of the maintenance office appears to have retained integrity.



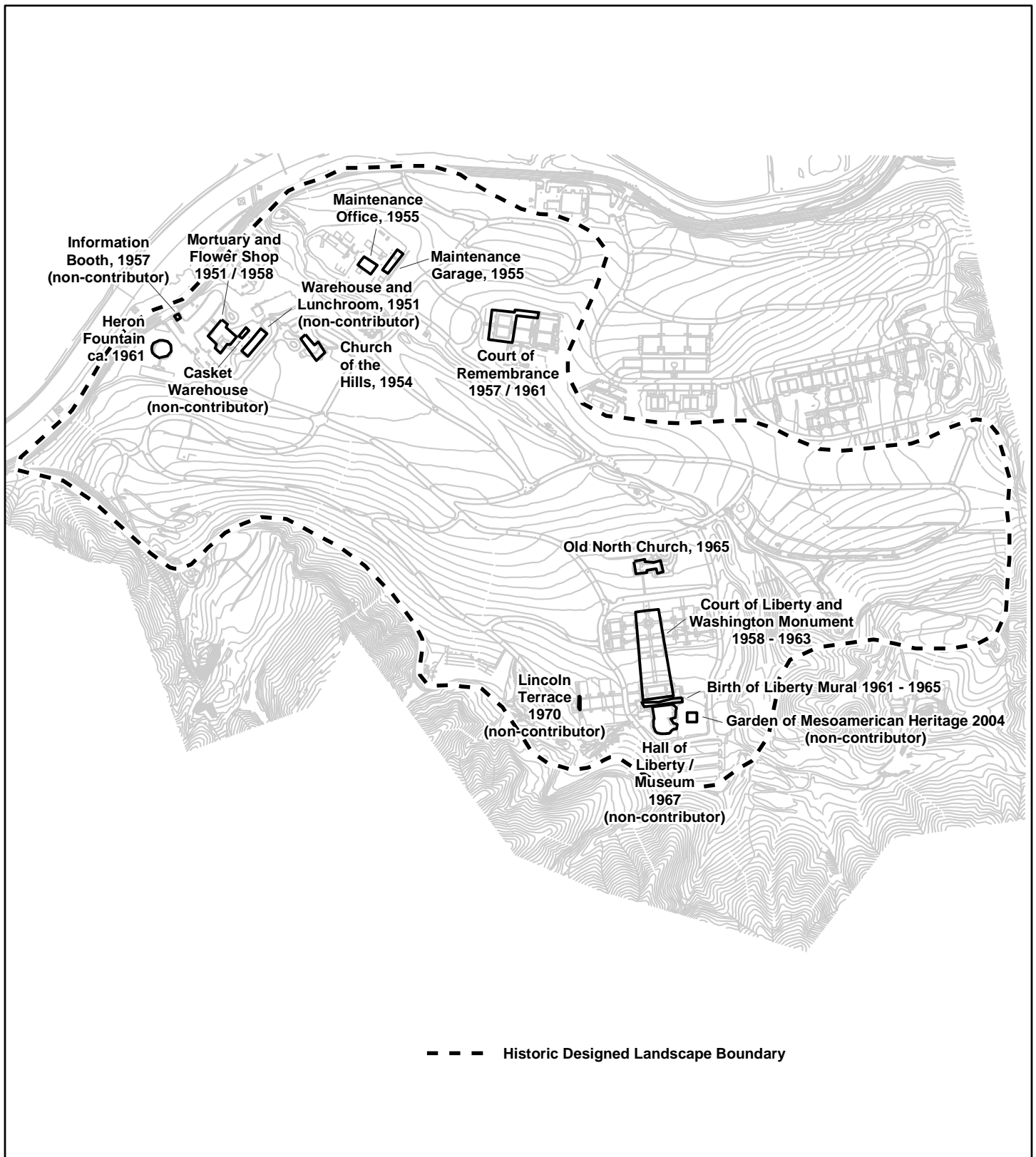
Figure 21: Warehouse/lunch room, view to the northeast (Taken by the authors, May 3, 2007)

O. Casket Warehouse (1951, moved 1958). This building has already been approved for demolition. The loss of this building will not affect the apparent eligibility of the Memorial-Park as a designed historic landscape. The building, though representing the full-service aspect of Forest Lawn Memorial-Park-Hollywood Hills, is hidden from the view of visitors and guests and was not intended to be considered a part of the Memorial-Park's designed historic landscape. For this reason it does not have an architectural character that is in keeping with the contributing features of the Memorial-Park.

The casket warehouse is a utilitarian metal building located behind the mortuary. It originally sat closer to the rear of the mortuary, but was moved in 1958 to allow construction of the mortuary's rear addition. Like the maintenance office, it is obscured from the rest of the memorial-park by mature trees, a lower elevation, and dark grey paint. It has retained its exterior historic integrity.

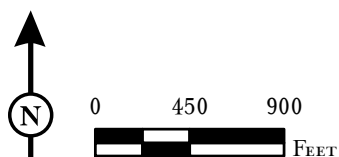


Figure 22: Casket warehouse, view to the northeast (Taken by the authors, May 3, 2007)



LSA

FIGURE 23



SOURCE: LSA (2007)

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Forest Lawn Property
Sketch Map Showing Location of
Contributing and Non-Contributing Features

SIGNIFICANCE EVALUATIONS

CEQA (PRC Chapter 2.6, Section 21083.2 and CCR Title 145, Chapter 3, Article 5, Section 15064.5) calls for the evaluation and recordation of historic and archaeological resources. The criteria for determining the significance of impacts to cultural resources are based on Section 15064.5 of the CEQA Guidelines and Guidelines for the Nomination of Properties to the California Register of Historical Resources (California Register). Properties eligible for listing in the California Register and subject to review under CEQA are those meeting the criteria for listing in the California Register, National Register, or designation under a local ordinance.

SIGNIFICANCE CRITERIA

California Register of Historical Resources

The California Register criteria are based on National Register criteria. For a property to be eligible for inclusion in the California Register, one or more of the following criteria must be met:

1. It is associated with the events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;
2. It is associated with the lives of persons important to local, California, or national history;
3. It embodies the distinctive characteristics of a type, period, region, or method of construction, represents the work of a master, or possesses high artistic values; and/or
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

In addition to meeting one or more of the above criteria, the California Register requires that sufficient time has passed since a resource's period of significance in order to "obtain a scholarly perspective on the events or individuals associated with the resource" (CCR 4852 [d][2]).

The California Register also requires that a resource possess integrity. This is defined as the ability for the resource to convey its significance through seven aspects: location, setting, design, materials, workmanship, feeling, and association. In reference to the integrity of designed historic landscapes, the National Register further assesses the degree to which the landscape conveys its historic character, the degree to which its original fabric has been maintained, and the degree to which specific, character-defining features are retained.

City of Los Angeles Historic Cultural Monument

According to Section 22.171.7 of Chapter 9, Article 1 of the Los Angeles Administrative Code, a historical or cultural monument is any site (including significant trees or other plant life located thereon), building, or structure of particular historical or cultural significance to the City of Los Angeles. This includes:

- Historic structures or sites in which the broad cultural, political, 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 embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction; or
- Are a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

SIGNIFICANCE EVALUATION

Forest Lawn Memorial-Park – Hollywood Hills: California Register

In the opinion of the evaluator, Forest Lawn Memorial-Park – Hollywood Hills appears eligible for listing in the California Register under Criterion 3 at the local level as a designed historic landscape because it is a significant example of the work of Hubert Eaton, who is broadly recognized as the creator of the modern memorial-park. Eaton's vision of the memorial-park embodied bold changes to American cemetery design, altering the type's physical landscape, thematic associations, and practical capabilities to suit the emerging popular culture of the 20th century.

His first efforts at creating the modern memorial park were at the Forest Lawn Memorial-Park in Glendale, which was an established cemetery when Eaton wrote his Builder's Creed in 1917. At the Hollywood Hills Property, Eaton had complete design control of the property from its inception. Eaton selected the site and planned placement and design of each element according to his vision. With the confidence and monetary support earned from decades of prior success in Glendale and the freedom of a "blank canvas," Eaton could be even more strident in crafting a landscape that communicated his ideals regarding death, the memorial impulse, and patriotism. Eaton's pedantic emphasis on the Founding Fathers, liberty, and early American heritage is clearly reflected in the design of Forest Lawn Memorial-Park – Hollywood Hills.

The Forest Lawn Property is also a distinctive product of and contributor to a nascent popular culture that emerged from 20th century Los Angeles. The illusion created by Hollywood movie sets and the influx of millions of Eastern and Midwestern immigrants helped to create a public that could appreciate contemporary reproductions of the world's art masterpieces and landmarks of American history. The effect of Eaton's Memorial-Parks on the public was so strong that they became divided on whether the Forest Lawn Property represented comforting tradition or a garish affectation. Certainly Eaton's vision resonated with millions of Americans in Southern California, who have chosen interment in one of many memorial parks modeled after Forest Lawn Memorial-Parks.

Forest Lawn Memorial-Park – Hollywood Hills: City of Los Angeles Historic Cultural Monuments

In the opinion of the evaluator, the developed portion of the Forest Lawn Memorial-Park – Hollywood Hills also appears eligible for designation as a City of Los Angeles Historic Cultural Monument because it is a notable work of a master designer, Hubert Eaton, whose individual genius influenced his age.

Designed Historic Landscape. No contributing features are eligible for the California Register or for designation as a Los Angeles Historic Cultural Monument on an individual basis. Together, they represent the work of Hubert Eaton within the context of Forest Lawn Memorial-Park – Hollywood Hills as a designed historic landscape and have no historic event or personal associations, architectural distinction, or potential to yield important information outside of their contribution to the Memorial-Park. Moreover, Eaton’s design for the Forest Lawn Property went beyond any one feature in the landscape. While some features may be better than others at representing Eaton’s creative vision, none of the features alone could convey Eaton’s vision for the Memorial-Park.

EVALUATION OF PROJECT IMPACTS

In accordance with Section 21084.1 of the California Public Resources Code, Section 15064.5 of the State CEQA Guidelines, and the City of Los Angeles CEQA Thresholds Guide (2006), a project has a significant impact on a historical resource if it would result in a substantial adverse change in the significance of a historical resource. A substantial adverse change requires a material impairment of a resource. In essence, according to CEQA Guidelines Section 15064.5(b), a resource is materially impaired when an action would render the resource no longer significant or eligible for designation.

Section 15064.5(b) of the CEQA Guidelines provides that “[s]ubstantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.” Material impairment occurs when a project alters or demolishes in an adverse manner “those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in” in a state or local historic registry. In effect, the CEQA standard provides that a significant impact to a historical resource occurs when a property would be rendered ineligible.

The potential demolition of buildings in the maintenance area would not “materially impact” the Memorial-Park such that it would threaten its apparent eligibility for the California Register or as a Los Angeles Historic Cultural Monument. While these features (listed as features H-I in the field survey results) have historical associations with Hubert Eaton, they are of secondary significance in the context of the Memorial-Park as a designed historic landscape and were historically screened from public view through changes in topography and dense landscaping. Continued preservation of the Memorial-Park and its primary contributing features may necessitate changes to the support and maintenance buildings that enable the property’s historic use to continue.

Accordingly, the proposed Master Plan, which includes the potential demolition of two contributing features in the maintenance area, would not have a significant adverse impact on the potentially eligible developed portions of the Memorial Park, nor would it result in significant impacts with respect to any historic resource under CEQA.

RECOMMENDATIONS

The proposed development of the undeveloped portions of the Forest Lawn Property will not have an adverse impact on Forest Lawn Memorial-Park – Hollywood Hills. In addition, the continued development of interment sites within the Forest Lawn Property, including new types of interment sites, is consistent with the historic use and will not affect the Memorial-Park's significance. Implementation of the proposed Master Plan could potentially result in the demolition of two contributing features in the maintenance area; however, this would not constitute a significant adverse impact under CEQA because the Memorial-Park would remain eligible for the California Register. The following measures are recommended nonetheless to further reduce the potential impacts:

If demolition of one or more of these buildings occurs, then each building that is proposed for demolition should be documented by an architectural historian meeting the Secretary of the Interior's Professional Qualification Standards in a manner that is similar to Level III of the Historic American Building Survey (HABS). The documentation consists of the following:

- 35mm archival quality black and white photographs of all exterior elevations, interior views, character-defining features, and context views;
- Site plan showing the view of photographs and building footprint;
- If available, copies of elevation drawings, floor plans, measured drawings, historic photographs, and newspaper articles; and
- Written data discussing the history and development of the property. The current report will satisfy some of the requirements for the written data.

As noted above, the proposed Master Plan will not have a significant adverse impact on the potentially eligible Memorial-Park.

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