

Hollywood Heritage is a non-profit organization dedicated to preservation of the historic built environment in Hollywood and to education about the early film industry and the role its pioneers played in shaping Hollywood's history.

Preservation Updates

City “Re-Interpretation” of Redevelopment Plan Jeopardizes 200+ Historic Properties

by Robert W. Nudelman

6000-6012 Carlton Way: In a continuing series of illegal mitigated negative declarations (MND) issued in Hollywood by the city, this

The MND is used to avoid a more costly, time consuming, and detailed Environmental Impact Report (EIR). The MND, in essence, says that there are negative impacts, but that they

of the structures for an amount of time that no one seems to remember now. All of the FEMA support and national significance was ignored in the MND.



One of the Carlton Way homes endangered by illegal demolition.

photo by Marc Wanamaker

group of 4 Craftsman style houses (built between 1909 and 1915) and a 1915 2-story apartment building were to be demolished for another condominium project. The MND, part of a state mandated review of historic, or potentially historic, structures is required under the California Environmental Quality Act (CEQA). This review is done for new projects above a certain size or for demolitions as previously noted.

can be mitigated and an EIR is not required. What triggered the review here was the Community Redevelopment Agency (CRA) reports in 1986 and again in 2003 that gave historic importance to these five structures. Furthermore, after the 1994 Northridge earthquake, FEMA gave historic restoration funds to repair all five, due to their national historic significance. Additionally, use of those funds mandate the preservation

Instead, another bogus report was commissioned by the owner to say that the previous reports, adopted by the CRA and the LA City Council, as part of the CEQA approvals of the Hollywood Redevelopment Project, were now wrong. No such process for this claim of fraud by the developer against the city's reports exists under CEQA or the Redevelopment Plan. In fact, it clearly spells out the procedure which is required in a de-designation process including an EIR. City Attorney Rocky Delgadillo has determined that he can have a “different interpretation” of the Redevelopment Plans’ protection of over 200 buildings, as one of his attorneys told Hollywood Heritage.

Through this newly created loop hole, MNDs pass one way, and most assuredly, campaign contributions pass the other. Hollywood Heritage

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**Part 1 of
 Allan Ellenberger's
 2 Part Biography
 of Gurdon Wattles.
 Special Pull-Out Section**

President's Message

What's Going On Around Here??!

by Kay Tornborg

It is the steadfast position of Hollywood Heritage that *laws* (however flimsy) protect the many older structures along Hollywood Blvd., and that developers and their 'enablers' cannot simply find ways to sweep those laws aside in favor of replacing 'old' buildings with more profitable condos, an effort which we see being made daily.

It's not the profit that we are opposed to. It is the destruction of less-tangible but no less real resources: the inspiration, information, sense of community (and sometimes even public safety) created by having historic buildings co-exist with the new and available to any passerby who wants to take the time to evaluate and learn from its appearance, look into its history or perhaps draw inspiration for a poem, a painting, a novel, another building, or just strength to persevere in a changing world. Historic buildings are special. They have all these other attributes, besides just being a building. Of course creative thinking has to be applied to adaptively re-use older structures! But context and a sense of community cannot be brushed aside as unimportant just because they aren't courses at Real Estate College. The preservation of those values is why our community must take an active interest in what happens to the built environment around us...or we will wind up looking like Riyadh.

So what's happening around us? Admittedly, it can be bewildering. Our Director for Preservation Issues, Robert W. Nudelman, is doing yeoman's work researching, evaluating, assessing and arguing against the demolition threats that arise almost DAILY. If you live in Hollywood, or even if you only CARE about it,

please read his important coverage of these issues and offer to write to Councilmen LaBonge and Garcetti. Please let them know that you support our position(s) on these issues. We all want a 'better' Hollywood but not at the expense of we for whom older means better.

Important Annual Meeting Coming Up November 21

The Hollywood Heritage annual meetings are always interesting and, dare we say it, fun! This year, the annual meeting will be especially important as we look to replace seven of our board members who have served for 6 full years. Among those who will be "termed out" are some of the individuals who have held important leadership roles within Hollywood Heritage, seeing it through the most important rebuilding of the organization. Those who are to be replaced are: current president Kay Tornborg, who will continue to work as the Special Projects Director after leaving the board; current secretary John Clifford, who will continue in his dual roles of webmaster and newsletter editor; current vice president Libby Simon; Arnold Schwartzman; Philip Dockter, who has promised to continue helping out at the Barn; and Tyler Cassidy.

While Hollywood Heritage will certainly miss those who must leave, we look forward to new board members who will bring fresh blood to our organization. The current board is meeting in early October to look at possible candidates for the board and for other ways to improve the best preservation group in the country. If you have suggestions for candidates, please call Kay at (323)467-0287.



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Hollywood Heritage Museum Update

by Robert W. Nudelman

Besides 10-12 programs at the museum each year, new exhibits are constantly added to the collection. The museum's archives now number over 11,000 items, all on a computer inventory system with descriptions and photographs. These items are carefully stored in archival containers. Our system is based on the one used by the Smithsonian Institution, and all 11,000 entries were cataloged by Amy Higgins over the past 3 years, in this on-going program. Displays are changed throughout the year, with special displays mounted on the nights of museum programs (*Evenings @ The Barn*) to reflect the program that evening.

The Hollywood Heritage Museum has had much support to make this possible. As described last year, the Rigler-Deutsch Foundation made a challenge grant to the museum of \$10,000 for acquisitions to be made part of the archive as the "Rigler Collection." This September, the foundation has agreed to donate another \$5,000 to the museum for additional acquisition for the Rigler Collection, some of which is currently on display at the museum.

Hollywood Heritage gratefully thanks the Rigler-Deutsch Foundation and its director Jaimie Rigler for their continuing support. The enthusiasm for the museum by Jaimie and his uncle, the late Lloyd Rigler, have made it possible to preserve important historical and entertainment related material on Hollywood for future reference and public enjoyment, through exhibition at the museum and elsewhere.

Claire Bradford's family, who helped to develop early Hollywood with C.E. Toberman, just donated a new display case. The case will feature exhibits on hotels in, and associated with, Hollywood, including the 1906 Alexandria Hotel, Roosevelt Hotel, Hollywood Hotel, Christie Hotel, Plaza Hotel, and more.

Other Hollywood Heritage members have generously donated important items to the museum recently. Veronica Chavez donated an outstanding collection of rare candy and chocolate boxes, as well as advertising materials from the Pig 'n Whistle Restaurant. Famed author Tony Slide has donated numerous books to our library, as well as to be sold in our gift shop. Jim Craig of Chicago, gave an original photo of the Egyptian Theater from the opening of *Pal Joey* (1957). Jim also donated a number of important 1920s-30s items from the Roosevelt Hotel. Filamena D'Amore donated papers from her family's famed Villa Capri Restaurant. Morris Everett of Columbus, Ohio donated a large collection of movie studio and distribution company letterheads from the 1920s. These are but a few of the items donated to our archives, with others to be described in upcoming newsletters.

The museum's artifacts have been displayed several times over the past year at the Academy of Motion Picture Arts and Sciences Goldwyn Theater. The Goldwyn displays included several items for the Olivia de Havilland tribute, and the Dunn Theater at the Academy's Pickford Center on Vine St. in Hollywood, has

several items on display for their 80th anniversary tribute to Vitaphone. The exhibit has a number of rare items on display and we highly recommend that you make a visit to view these. The items are on view through December 3 during Academy screenings, including Monday's Oscar-Winning Documentaries series produced by Hollywood Heritage board member Randy Haberkamp.

Archive materials have been recently used by KNBC-TV as they had no archives of their original Sunset and Vine studios. Archive materials have been used to help preserve the CBS/KNX studios building on Sunset Boulevard, as well as the Spaghetti Factory building (KNX prior to 1938), the Los Feliz Brown Derby, and additional research for the on-going restoration of Grauman's Chinese Theater.

Current projects include creating an exhibit on the history of the 1927 Vine Street / KNX-CBS Radio / Huntington Hartford / James A. Doolittle / Ricardo Montalban Theater. Mr. Montalban recently viewed some of the materials on his theater in our archive and is eager to put together a display, with Hollywood Heritage, on its history in the theater lobby for next year's 80th anniversary.



A working museum. East-West Studios, featured in our last newsletter, is up and recording. Owner Doug Rogers and legendary engineer/producer Ken Scott (The Beatles, Elton John, David Bowie, etc.) are seen here at the controls of the restored Abbey Roads Studios mixing panel, (part of the largest collection of restored classic 1950s/60s tube-based studio equipment in use today) used for such albums as Abbey Road and Pink Floyd's Dark Side of the Moon. photo by Marc Wanamaker

Docent Council Announced At Celebration Honoring Volunteers



Volunteers enjoy dinner as they are acknowledged for all of the work that they do during the year.

by Kay Tornborg

A recent Resolution by your Board created the Docent Council, members of which make up the corps that keeps our Museum open every weekend and staff *Evenings @ The Barn*. Docent participation in these two events has made the Barn a success story and we should all be proud of these members that have volunteered so tirelessly to make this happen. On The Docent Council 2006-07 are Tim Atzei, Nick Beck, Glenn Dismuke, Phil Dockter, Dave Greim, George Kiel, Mary Mallory, Adriana Patti, Tracy Terhune and Bosco, and Peter Weber.

In addition to its special ‘credentials,’ the Docent Council will formulate other ‘Barn-centered’ activities, similar to George Kiel’s recently resumed Hollywood Boulevard Walking Tour on Sunday mornings (for more about THAT, see page 5).

The formation of the Council was announced by President Kay Tornborg at the annual Volunteer Party at Wattles Mansion on Sunday August 6. Since 99.99% of members are volunteers, the evening attended by the board and the docents (with spouses or significant others), was

a celebration of ourselves, in a way. Others recognized for their significant ‘extra’ contributions were: Bob Birchard, Allan Ellenberger, Anne Epstein, Joel Fisher, Amy Higgins, Dave Monks, Fran Offenhauser, Marvin Paige, Betty Pettitt, Arnold Schwartzman, Isolde Schwartzman, Alan Simon, Sue Slutzky, Steve Sylvester, Stan Taffel, Mary Zickefoose.



Hollywood Heritage volunteers, including Dave Monks (center) and Tim Atzei (right)

Anyone who participates in Hollywood Heritage at all would be aware of the extraordinary contribution made by Robert W. Nudelman, who

actually does whatever needs to be done...and this includes everything from legal strategizing, speaking at hearings on behalf of the many endangered historic structures in Hollywood, writing a good deal of the newsletter, vacuuming the Barn after events and stocking the bathrooms with toilet paper and hand towels. For his efforts ‘above and beyond,’ he was given a single award designated *In a Class by Himself: Robert W. Nudelman*.

This year’s party was an evening affair, with ‘happy hour,’ dining al fresco, the awards presentation and a short Laurel and Hardy film, *Angora Love*, which Bob Birchard had described as Stan & Ollie with a horse but it actually involves a very droll goat.

Catering by Kay and delicious desserts donated...and delivered!... by Thad Smith. If you’re undecided about volunteering maybe an invitation to next year’s party will encour-

age you. More docents and other serious and committed volunteers are more than welcome.

City Cultural Heritage Officer, Jay Oren Retires

by Robert W. Nudelman

After 32 years of public service in the Los Angeles City Planning Department, with over 20 of those years at Cultural Heritage, the city's leading public figure for historic preservation is retiring. His last day, on August 17, included tributes from the Mayor's office and preservationists, including Hollywood Heritage.

During Jay's tenure, half of the city's landmarks were designated. He has advised the Cultural Heritage Commission on nominations during this time with his staff reports that would carefully review all aspects of a nomination, including any opposition.

Jay's greatest attribute though was his willingness to reconsider a staff report if additional information was provided or a more substantive argument was presented during the site inspection or at the final vote. He was always open to change a negative report to a positive one if the evidence was presented. This flexibility helped to save many buildings as city landmarks when the original opinion would have opposed designation. Even if he didn't always agree with you, he was open to whatever you had to say and was fair. That type of integrity is today in short supply at city hall (it may have always been).

The past few years Jay has been assisted by Lambert Geisinger, who has done an excellent job in protecting the city's landmarks. Lambert has the same dedication and integrity as Jay and we can only hope that Jay's replacement is cut from the same fabric (why not promote Lambert to the position?).

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Evenings @ The Barn

Hollywood Heritage Upcoming Activities... Barn and Beyond!

JUST IN CASE: A benefit of membership is the little reminder card you get a month before each event. Always check the date, since we make EVERY EFFORT to have the newsletter up-to-date but changes happen, we can't always prevent it, and the card and website offer the definitive date.

Once again, all Evenings...will start at 7:30 PM (SHARP!!)

Sunday, October 29th: Special TIME! Author Harry Medved will lead a 4:00 pm tour through Bronson Caves (north end of Bronson above Franklin). This will be followed at 6:00 pm by slides and film clips at the Barn covering the movie and TV history of the famed location and a book signing.

Thursday, November 16th: Hugh Neely will talk about the making of, and screen, his Theda Bara documentary, *The Woman With the Hungry Eyes*. Marc Wanamaker will present related slides on her and Fox Studios.

Tuesday, November 21st: Annual Meeting and Special Program. As usual, we will have a brief business meeting and annual board elections. All members are not only welcome... they are encouraged to come!! Our Special Guest for the evening will be Diane Kanner, who will talk about her new book, *WALLACE NEFF and the Grand Houses of the Golden State*. Neff was 'architect to the stars' and did many significant homes for film industry giants. Books will be available for signing.

Thursday, December 14th: Tom Sito will guest with a presentation of many rare images from his new book, *Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson*. A complex view of local and labor history, the Hollywood Blacklist, the 1945 filmworkers' riot, the LAPD Red Squad...something for everyone.

We Get Letters

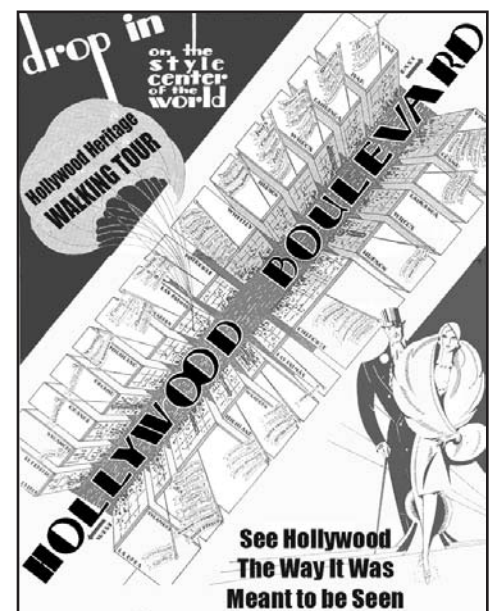
Walking Tour Guide Receives Fan Mail

The moving force (and 'Golden Voice') behind our recently-revived Hollywood Boulevard Walking Tour, George Kiel, impressed one of his charges sufficiently for her to dash off the following e-mail:

"On Saturday I had the most wonderful experience learning the history of Hollywood. It was absolutely fascinating to learn the architectural and developmental history of a city that captivates tourists and Californians alike. My letter serves to tell you that George is an incredible ambassador for your city. He knows it, loves it, and truly respects it. In addition, he acknowledges all the people in your organization that work so hard to preserve it. My tour was a highlight of my summer experience which I will highly recommend to others and do my best to become an unofficial ambassador as well.

Thank you for your efforts and for supporting a 'tour' program. My 'brown derby' is off to George!!!!!!!!!!"

-Lydia Friedlich (Mon. Aug. 7, 2006)



Call (323) 465-6716
to book your tour

Historic Landmarks Marred by “Super Blight” Signage

by Robert W. Nudelman

Visual integrity in historic Hollywood is being systematically destroyed. The recent sign code changes have encouraged a flood of new signs and variances for even more than the new code allows. Then add the vast amount of illegal signage that City Attorney Delgadillo refuses to deal with, thus making the city codes meaningless. These problems were discussed in the last newsletter in the story concerning 1800 N. Highland Avenue.

Just recently, another example occurred when the city approved a supergraphic sign on the side of the building at Hollywood and McCadden (northwest corner) approximately 45' x 70' in size. The owner had been locating these signs up there for over 2 years, plus a smaller billboard sign on the top of the building, approximately 10' x 20' in size.

Both were illegal and frequently cited. But as the city code gives an owner 90 days to “correct” the problem, all they have to do is take it down and put a different one up within the 90 day period. The citation then has to be re-filed for the new sign (same place and size). Sign contracts are normally for 60-90 days, so the owner, at worst, is fined a few hundred dollars, while the monthly rental is in the tens of thousands of dollars. Therefore there is no legal/financial incentive to obey the law (let’s not even talk about an ethical or moral incentive).

Recently the city agreed to permit the large illegal sign if the owner did not use the small illegal one. Thus, the city has said that it’s OK to steal a dollar, but only if you agree to not steal the dime next to it. The point is that the signs are illegal and a blight, and removing one is not justification to allow the others, whether it is 10



Super Blight signage with women wearing only makeup, illegally covers eight stories of the National Register Landmark Hollywood Roosevelt Hotel.
Photo by Marc Wanamaker

times larger or not. What incentive is there to building owners and sign companies to obey the law? Variances within the new sign code encourage this form of cheating so that arguments can be made concerning the length of time, the type of tenants, size and other formulas so that several of these large “supergraphics,” or “super blight,” are showing up all over Hollywood and then the city has to argue over when the variance loopholes can justify it. If not, leave it up and pay the paltry fine.

In August, three city landmarks, all part of the National Register Historic District, were defaced with these examples of “super blight”; The Security Pacific Building (Hollywood and Highland), the Max Factor Building, and the Roosevelt Hotel. The CRA and Councilman Garcetti’s office were immediately notified by Hollywood Heritage and they contacted the city’s Building and Safety Department. Within a month two came

down, although the Factor Building put another one up a few weeks later, which is still there.

The Roosevelt made no effort to remove the two huge super blight ads that covered both the east and west facing walls, defacing 8 stories of the 1927 landmark. The owners had requested permission required to do this from both the CRA and the Cultural Heritage Department, and were refused by both. But they went ahead anyway, after getting a City Planning Department employee to illegally sign off. The west facing ad for Victoria’s Secret Make-up, features a number of 40’-60’ tall unclothed women welcoming visitors to the “new” (nude?) Hollywood.

Meanwhile, half a block away from the Roosevelt, the former Seven Seas Restaurant building (1920) is to be purchased by CIM, a longtime champion of billboards in Hollywood. CIM has agreed to do a quality resto-

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Fran Offenhauser Named To Fill Board Vacancy

Having been recently appointed to the Los Angeles City Planning Commission, long time Hollywood Heritage board member Bill Roschen, resigned his position, a little over two months prior to the election of new board members in November. Bill has been a valued resource for Hollywood Heritage as an architect and designer who has worked on many restoration/preservation projects within the city.

At the regular board meeting in September, the board of directors appointed former board member, co-founder of Hollywood Heritage, and immediate past president Fran Offenhauser to serve the unexpired portion of Bill's term. While not a board member, Fran has worked with the board during the past year on many of the issues that have faced Hollywood Heritage and the city.

Hollywood Heritage Receives Honor

Hollywood Heritage is the proud recipient of a California Preservation Foundation 2006 Preservation Design Award! In the "Cultural Resources Studies/Reports" category, our exceptional work performed under two Getty "Preserve LA" grants has been recognized. Our pair of reports—the "Cultural Landscape Report" and the "Conservation Study"—identified and explained the great significance of the overall Wattles Estate and its component orchards, lawns and gardens, as well as showing practical and sensitive methods to protect it from periodic flooding.

Hollywood Heritage will receive the prestigious award at a ceremony on October 15 at the Beverly Hilton Hotel. More on this exciting honor in our next newsletter!

Hollywood Hoofbeats Program At Evening @ The Barn

by Marc Wanamaker

Another in the long list of interesting programs of the 2006 schedule was Hollywood Hoofbeats about the many 'star' horses of motion pictures. Presented to a full

has enjoyed a long career in the limelight. During the silent film era, 1893-1930, the horse achieved a type of stardom that seems unbelievable today. Even more remarkable, his star power endured for decades.



Petrine Mitchum holds her book, *Hollywood Hoofbeats*, during a book signing as part of the Evening @ The Barn program

Photo by Alan Simon

house at *An Evening @ The Barn* by Petrine Day Mitchum with additional photographs from Marc Wanamaker, the program included the feature film, *Just Tony* (1922) that starred Tom Mix and his horse Tony from the Robert S. Birchard collection.

The evening was planned as a program and book signing of Petrine's new book, *Hollywood Hoofbeats-Trails Blazed Across the Silver Screen*. Sue Slutzky designed a wonderful program booklet with color reproductions of old movie posters making it a collectors item.

The program featured the horse stars, films and cowboy stars that gave us our movie western heritage. Such stars included Roy Rogers and Trigger, Tom Mix and Tony, Gene Autry and Champion and many others. An excerpt from Petrine's book said; "Since his auspicious debut in the birth of cinema, the movie horse

Spurring that rise was the creation of the cowboy-horse partnership. The right man paired with the right horse could make both idols of the silver screen. For some Western fans, the horse was the bigger box office attraction."



Roy Roger and his horse "Trigger," one of the subjects of Petrine Mitchum's book *Hollywood Hoofbeats*.

Preservation *Continued from page 1*

members have seen versions of this story over the past year as the city attorney has launched an assault on Hollywood's historically designated structures (according to the 1986 and 2003 surveys). By declaring that a building is no longer historic, for whatever concocted reasons given, if any, the MND can be issued according to Delgadillo. The reasoning is that demolition is mitigated because the building is now not historic.

This is what happened when Hollywood Heritage challenged these findings (see our web site for our letter responding to this MND), and the CRA says it is further reviewing the structures. We have held two meetings with the CRA, Council-member Garcetti's office, and the city attorney's office to attempt to rectify this situation. Our argument is to have the 2003 Hollywood Redevelopment Plan and its associated EIR followed as the law requires. The city attorney argues for his reinterpretation, and the CRA and council offices sit in the middle.

These meetings were held at the city's request to avoid possible litigation by Hollywood Heritage to get the city to enforce its own rules (a shocking thought to the city attorney). If the demolition permits continue without following the approved legal procedures, and the city cannot come up with an adequate response to reign in Delgadillo, legal action is all that is left. If buildings recognized and funded because of their national significance, such as Carlton Way, can be demolished by an MND, then no building is safe.

Capitol Records: The Capitol Records Tower on Vine Street, just north of Hollywood Boulevard received approval for City Cultural Historic Landmark status by the Cultural Heritage Commission on August 17. The nomination was prepared by the Los Angeles Conservancy's Modern Committee by Daniel Paul. At the hearing, Hollywood Heritage amended the

nomination to include the echo chambers, which are several feet below the adjacent parking lot.

The 1956 structure, designed by the Welton Becket firm, was always to be a circular office building, the world's first, even before Capitol Records was to be the tenant. Therefore, the legend that it was designed to resemble a stack of records with a needle on top was nothing more than a legend, or an amazing coincidence.

During the Cultural Heritage Commission's 2-hour tour of the tower, many of the 1950s details could still be seen in the interior. The recording



The Art Deco Gogerty building is seen in the foreground with the Capitol Records tower in the background

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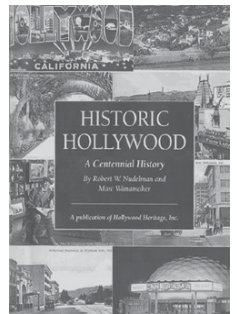
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Part One—for the upcoming Wattles Centennial

GURDON WALLACE WATTLES

By Allan R. Ellenberger

*“My first ambition was to succeed in every undertaking, whether a business venture or a public service; my second desire was to do all the good to others within my power.”*¹—Gurdon Wallace Wattles.

Devotion to the public was a driving force in Gurdon Wallace Wattles’ life. A friend of presidents, a financier, philanthropist, and admitted capitalist, Wattles believed in taking an active part in the neighborhood. Through charitable gifts and many public works, to the beautiful gardens at his beloved winter home, *Jualita*, Wattles proved how important it was to make your community the best it could be.

He was born Gurdon Wattles, the third son of James and Betsy Ann (Whiting) Wattles, on May 12, 1855 in the small town of Richford, New York. The Wattles family lived on a hilly expanse of sixty-three acres that Betsy Wattles inherited from her father. Wattles’ childhood was not an easy one, and the Panic of 1857 brought hard times to everyone. The family suffered one hardship after another until finally Mr. Wattles announced that he couldn’t pay the interest on the farm’s mortgage. Compounding matters, the Union Army called Mr. Wattles into service, leaving his wife alone with the children. In order to pay the debts, Mrs. Wattles sold the livestock and moved the family to a rented house four miles away.

As the Civil War raged on, Mrs. Wattles made do with what little she could. “I cannot say that I ever actually suffered from want,” Gurdon wrote, “but the food and clothing of our family during my childhood was of the simplest kind.”²

When Mr. Wattles returned from the war in February, 1865, he decided to move the family “out West.” Wattles left immediately for Illinois

to stay with relatives until the family could join them. After a short stay, they continued on in a covered wagon, moving from farm to farm until arriving in Glidden, Iowa in March, 1868. A nearby farm, which was small and never profitable, would be their home for the next nine years.

After attending high school, Gurdon earned a certificate to teach summer school at thirty dollars a month. “When I received my salary for the first month,” he later recalled, “it seemed so wonderful that at recess I often went behind the schoolhouse and counted the bills over for sheer pleasure and to make sure that none had been lost.”³

Regardless of his success, tragedy struck in the spring of 1875, when Wattles’ older brother, Mason, died of consumption. Two years later, his sister Phoebe died of the same disease.

Despite such family tragedies, Gurdon was eager to make a life for himself. He began planning for a college education even though he was aware that his father might not have the means to help out. Indeed, shortly thereafter Mr. Wattles announced that no financial assistance would be forthcoming. Undaunted, Gurdon declared that he would not accept help from anyone under any circumstances. “I am going as far as I can in the world on my own resources,” he told his father. “When these are exhausted I will stop.”⁴

With that approach, Wattles attended Iowa Agricultural College⁵ in April, 1876, where he met students who became lifelong friends. Like many collegiates, he joined the Delta Tau Delta fraternity and the Crescent Society, a debating team. While doing various jobs during the school year, Wattles paid all of his school expenses – and had the impressive amount of twenty dollars left at the end of the year.

Wattles’ college dreams were dissi-



Gurdon Wattles and son photo from the Hollywood Heritage Archives

pated when he, like his two siblings before him, came down with consumption.⁶ Doctors left little hope for his recovery; however, with a regimen of deep-breathing exercises he enlarged his chest and overcame the disease. As a result, he now thought of marriage and a family. While in school, he had made the acquaintance of a certain young lady, Jennie Leete, with whom he corresponded during vacations. “Not until I was thoroughly convinced, however, that we had much in common,” Wattles later wrote, “and that she possessed a happy disposition and an even temperament, did I pay court to her and secure her consent to become my wife.”⁷

They married on October 20, 1882 in Jennie’s hometown of Clarksville, Iowa, settling in Carroll, Iowa in a honeymoon cottage that Wattles had built. At first, their life was simple. Jennie helped in a solid, old-fashioned way to build his business.

After completing his legal studies and passing the bar, Wattles briefly joined a law office in Carroll. Afterward, he accepted a partnership with a local bank and was eventually made president following an internal reorganization. It was then that Wattles took the middle name of Wallace, after Sumner Wallace, a former business associate that he deeply respected.

As Wattles’ career flourished, the young couple became the parents of

a son, Frederick Leete Wattles. But despite their joy, the pregnancy had taken a physical toll on Jennie. Doctors warned her that she could have no more children.

Around this time, Wattles convinced his parents to join them in Carroll. Mrs. Wattles, a deeply religious woman and lifelong member of the Episcopal Church, had not been able to attend services for years. Even though he had at some point soured on religion, Wattles still respected his mother's beliefs. He bought a vacant lot and presented it to the few Episcopalians who lived in Carroll so they could build a church.

Just past the age of three, Frederick contracted diphtheria. So did his father. Though Wattles recovered, Frederick died of the disease. The loss of his son would have been too much to bear had it not been for the strong support of his wife. "The nervous shock brought on insomnia," Wattles recalled, "and for two years I was on the verge of mental and

land at 320 South 37th Street, and contracted the respected architect, Thomas Rogers Kimball to design his home. The house, which is still standing, is perhaps the finest example of the Chateausque style in Omaha.⁹

Over the next thirty years, Wattles' public life prospered. He served as president, and chairman of the board of the United States National Bank of Omaha from 1905-1920, and in 1904 he helped to set up – and became president of – the Omaha Grain Exchange. That same year, he was instrumental in creating an exhibit of Nebraska's assets at the Louisiana-Purchase Exposition in St. Louis, suggesting the use of motion pictures to show evidence of the state's major industries. Thus, farms, ranches and other chief businesses were filmed by the Selig Company, of Chicago. "Until that time little had been done in advertising with motion pictures," Wattles wrote, "and our project was the first, so far as I know, to enter this field."¹⁰

had often been mentioned as a candidate for the Senate. However, a potential run for the office was aborted, mainly because of his connection to the Omaha & Council Bluffs Street Railway Company. Wattles felt that he was not radical enough for most of the Republicans in Nebraska, and refused to change his philosophy to conform to accepted Republican dogma. He decided, therefore, not to become a candidate.

He did, however, continue to take an active part in public affairs. For two years, he served as president of the National Corn Exposition, and as chairman of the committee to celebrate Nebraska's 50th anniversary of its admission into the Union. As chairman of the local chapter of the Red Cross, Wattles was responsible for raising \$110,000 for the Belgian War Relief Fund.

But the project that brought Wattles national fame, however, was his participation in the Trans-Mississippi and International Exposition. After the disasters of the Panic of 1893, a resolution favoring an exposition in Omaha was supported. Representatives from larger cities in the states west of the Mississippi founded the Trans-Mississippi Commercial Congress to sponsor the event.

Wattles was made president, and from the beginning, he became one of the enterprises' most active promoters. Through his leadership, over 2.6 million people viewed the 4,062 exhibits during the four months of the Exposition. When President McKinley visited, Wattles introduced him to the nearly 100,000 assembled on the plaza. "My entertainment here has been most royal," McKinley later told Wattles. "My day in Omaha will be counted the best time I have had since I became President."¹¹

In the spring of 1903, Wattles made one of his first trips to Southern California to visit Jennie's parents who had moved from Iowa to Santa Barbara. Their trip, however, was not to Wattles' liking since it rained nearly every day for two weeks. "I came



The Wattles Home in Omaha, Nebraska

photo from the Hollywood Heritage Archives

physical collapse. But through it all, forgetful of her own sufferings, her constant thought was of me, as it was all through her life."⁸

When Wattles' bank bought an interest in the Union National Bank of Omaha, he accepted a position there as vice president so he could forget his past life in Carroll. He and Jennie moved to that city in April, 1892. Within a couple years, Wattles bought

Wattles' political life started to develop when, as an elected delegate to the Republican National Convention, he voted for Theodore Roosevelt for President. Later, as a member of the notification committee from Nebraska, he visited Roosevelt at his home in Oyster Bay, New York. The meeting became the foundation of a friendship between the two men that continued until Roosevelt's death.

During this time, Wattles' name

home quite disgusted with California," Wattles wrote.¹²

Even so, the following spring, Wattles and Jennie returned to California and found the typical sunshine and fresh air. It was this weather that subsequently appealed to him. Looking ahead to the time when he would retire, Wattles determined that Southern California had all of what he was looking for.

With a friend's help, in April 1905, he bought ninety acres in the foothills of the small community of Hollywood, just northwest of Los Angeles. The land¹³ extended northward from Prospect Avenue [now Hollywood Blvd.] between Pacific Avenue [now Sierra Bonita Avenue] and Curson Avenue, and back into a spur of the Santa Monica Mountains, including two small canyons.

The following year, Wattles retained the services of architects Myron Hunt and Elmer Grey. Together, Hunt and Grey were responsible for designing many of the city's homes and buildings, such as the Huntington estate in San Marino, the Pasadena Playhouse, and the Beverly Hills Hotel.

Hunt and Grey's design for the Wattles home had a distinctive touch, which the architects termed an "American adaptation of the Mexican type."¹⁴ With a hint of Southern Spain and the Moorish architecture of northern Africa, the keynote of the architects' design consisted of a garden, which, by a succession of terraces, followed the natural rise of the foothills.

With more than enough wealth for their needs, around this time the Wattles decided to extend their immediate family. Once the decision was made to adopt an orphan girl from Philadelphia, they received a telegram that the girl, Margaret Elizabeth, had an only sister, Mary Louise, from whom she was inseparable. "Bring them both,"¹⁵ was Wattles reply.

Shortly after the death of his father,¹⁶ Wattles began construction¹⁷ on his winter home, which he christened "Jualita" [Wah-LEE-ta]. During con-

struction, the Los Angeles Times featured an article on the Wattles home:

*"What will be one of the showplaces of Southern California is slowly developing under the hands of two Los Angeles architects at Hollywood. The California home of G. W. Wattles a wealthy Omaha banker fronting on Prospect Avenue in the beautiful foothill suburb soon will be ready for occupancy and when completed will undoubtedly be one of the most notable showplaces of the Pacific Coast."*¹⁸

The total cost of the house and walled gardens, when completed around the beginning of 1908, was reported to be \$50,000.¹⁹ At that point, Wattles hired the services of Alexander Urquhart²⁰ to supervise the development of the estate. Arriving in America around 1903 from his native Scotland, Urquhart was a prizewinning gardener, horticulturist and landscape architect. This well-respected reputation is what brought him to Wattles attention. Urquhart's wife also made extra money by selling colored postcards to the tourists, five for 10 cents.²¹

During the construction of the house and gardens, Wattles chose to take his wife on an extended vacation. Both he and Jennie had been outside the country before for short trips to Europe, Cuba, and Mexico, but this journey would take them around the world. With a group of twelve in their company, they sailed from San Francisco on the *Siberia* on March 10, 1908. For the next seven months, they visited a wide range of places around the globe. While in Japan, Wattles grew to love the beauty of that country's art forms and decided to import a Japanese garden to *Jualita*.

The Wattles returned to the United States in the fall of 1908. The following spring, the house – now furnished with Stickley furniture – and the surrounding grounds were ready for occupancy. Over the next thirteen years, the Wattles family would spend a few months and a part of each summer at

Jualita.

The grounds of the estate became a showplace, rivaling the gardens of the famed painter Paul De Longpre, and the water lilies ponds of Edmund Sturtevant. Not only did Wattles

develop the south end as an agricultural area, he also expanded the gardens north of the formal walled garden. Soon an extensive rose garden, and Italian and American gardens, began to take shape.



The Premier of Hollywood Districts

Wattles Park

TO THOSE who realize the value of surroundings, the advantage of being close to the center of a complete shopping center such as Hollywood offers, Wattles Park will have definite appeal.

Purchased before the hillsides became popular for homes, it constitutes the first choice not only because of its beauty as a natural setting for fine homes but because of its most fortunate location.

Wattles Park, a portion of the Wattles Estate, offers the value you should have in your real estate selection whether for permanent home or for investment.

Robert Buchtel Realtor
Sole Representative
1543 Vine St. — Phone Grant 4096
E. K. Miller, Sales Manager
Trust Office — 950 Curson St. — Phone Grant 9787
Special Phone, Hollywood 6839

Every component of the Japanese garden came over from Japan by ship – trees, plantings, marbles, sculpture for the pergola, giant urns and lanterns. Wattles hired Fugio, a Japanese landscape designer, to supervise eighteen California-born Japanese gardeners over the next two years.²² A specialty of Wattles gardens were the chrysanthemums, which Alex Urquhart entered in several flower shows.²³

Jennie's health had been poor since the birth of their son Frederick. In the autumn of 1915 her condition worsened. While on a trip to Chicago, where she was to consult with doctors, Jennie took a turn for the worse. On Thursday, May 25, 1916, shortly after being admitted to Presbyterian Hospital, Jennie Leete Wattles passed away from what was reported as heart failure.

Arabella Wattles Teal, who is Gordon Wattles' granddaughter, suggests that Jennie's death may have been from other causes. "I have the feeling from reading various accounts that she died of some cancer – either breast cancer or ovarian cancer," Arabella said. "In those days you did not talk about such matters."²⁴

Jennie's death had a grievous effect on Wattles and their daughters. Margaret and Mary were becoming young adults, and would miss

the guidance a mother could offer. To further their education, Wattles placed them in Dana Hall School at Wellesley, Massachusetts, where their day-to-day needs would be the responsibility of others.

Now alone, Wattles relied on the kindness of friends and relatives to help around the house. To ease the loneliness, he threw himself into his work, resuming his daily tasks at the United States National Bank. Even so, he found little pleasure in doing things alone, even spending time at *Jualita*, which used to give him much enjoyment. "I wandered through the gardens and among the flowers," he would recall, "but I could not appreciate their beauty."²⁵

With the country now enmeshed in World War I, Wattles accepted an appointment as the Federal Food Administrator for Nebraska from Herbert Hoover²⁶. He became absorbed in his duties and apparently forgot his personal problems; however he dismissed any hope of ever finding love again.

One day he spoke at a luncheon for the Rotary Club at Lincoln, where a group of professors from the University of Nebraska were in attendance. It was here that he first met Julia Vance, the director of the home economics department, who had also been appointed to the Food Administrative Committee. Working together, Julia's pleasing smile, affable manner, and intelligence at once caught his eye.

"The thoroughness of her work, the graciousness of her presence, and her independence and broad intelligence soon convinced me that in her I had found all the qualities necessary for marital happiness," Wattles wrote. "But to win her love and gain her consent to marriage was another and more difficult matter."²⁷

Julia felt that some believed she was marrying Wattles for money and position – even though she had supported herself comfortably for years. And because of his age, Julia's own friends were appalled that she even

considered marrying Wattles.

"While my grandparents' marriage was a love match, Grandmother was a suffragist, she was independent, and she'd worked hard to become a full professor at the college," Arabella said. "She was in her later 30s and her life was set. So suddenly she gave up everything to marry this much older man and turn herself from an academic into a social hostess."²⁸

This is a role that Julia was never comfortable with and her friends knew that. She wrote them letters apologizing: "I'll still be the same person." Wattles, for his part, continued to work on her. It took several months of persuading Julia that he needed help in his work, while also needing someone to care for him as well.

Finally, on June 26, 1918, Julia consented to marriage at a ceremony performed in the presence of friends and family under the shade of a great tree on a mountain in Estes Park, Colorado. For their honeymoon, Wattles took his new bride to *Jualita*, where they enjoyed the summer. "We shall spend two months here," he told a reporter in Los Angeles. "My wife is paying her first real visit to this state, and she is charged with Southern California."²⁹

In September they arrived back in Omaha, where Wattles returned to his duties at the bank. By all accounts, it appeared as if Wattles' Omaha friends and relatives had accepted Julia. In this instance, however, appearances were deceiving.

"I think it shocked both groups of their friends, who did not approve of their marriage," Arabella noted. "Grandmother was an unknown quantity to the social set of the people in Omaha, who knew my grandfather well. And she was different from his first wife. They also thought that maybe she was looking to marry a rich man; so they had those apprehensions on his behalf, although they kept telling him, from the time Jenny died, that he should remarry."³⁰

The next two years brought con-

tinued success for Wattles. However, nothing amounted to his joy on learning that Julia was expecting a baby. Hopeful that the child's birth would occur in California, the couple left for Hollywood in January, 1920. Five months later, Gurdon Wallace Wattles, Jr. was born on May 5, 1920 at *Jualita*.

"To me the whole world seemed to rejoice with us," Wattles wrote. "Letters and telegrams of congratulation poured in from friends and relatives in many parts of the world."³¹ Wattles desire for a child came at a cost; he found out that Julia had the baby against her doctor's advice, risking her life while doing so.

1. Wattles, Gurdon Wallace. "Autobiography of Gurdon Wallace Wattles," p. 138.
2. *Ibid.*, p. 12.
3. *Ibid.*, p. 32.
4. *Ibid.*, p. 35.
5. It is now called Iowa State University.
6. Twenty-seven years later, Iowa State University would confer upon Wattles the honorary degree of Master of Philosophy.
7. Wattles, "Autobiography of Gurdon Wallace Wattles," p. 134.
8. *Ibid.*, p. 135.
9. The Gurdon Wattles House was designated an Omaha Landmark on April 11, 1995.
10. Wattles, "Autobiography of Gurdon Wallace Wattles," p. 78
11. *Ibid.*, p. 71.
12. *Ibid.*, p. 141.
13. Wattles paid \$3,000 to William Holler and Mrs. E. A. Moore for the land.
14. "Like Dream of Old Granada, is Hollywood Show Place," Los Angeles Times, February 2, 1908.
15. Wattles, *Autobiography of Gurdon Wallace Wattles*, p. 139.
16. James Wattles died on June 4, 1907.
17. The Alta Planing Mill Company supervised the construction while the plumbing contract was awarded to the Newell Brothers. "Building Contracts Let," Los Angeles Times, July 7, 1907.
18. "Like Dream of Old Granada, is Hollywood Show Place," Los Angeles Times, February 2, 1908.
19. *Ibid.*
20. Alexander Urquhart (1864-1949)
21. "Tough Row to Hoe in the Restoration of a Garden," Los Angeles Times, November 11, 1968.
22. *Ibid.*
23. "New Beauty at Flower Show," Los Angeles Times, October 27, 1915.
24. Telephone interview with Arabella Wattles Teal, April 29, 2006.
25. Wattles, *Autobiography of Gurdon Wallace Wattles*, p. 152.
26. Hoover was the National Food Administrator.
27. Wattles, *Autobiography of Gurdon Wallace Wattles*, p. 153.
28. Telephone interview with Arabella Wattles Teal, April 29, 2006.
29. "Meet In Federal Food Work, Fall in Love, Wed," Los Angeles Times, June 30, 1918.
30. Telephone interview with Arabella Wattles Teal, April 29, 2006.
31. Wattles, *Autobiography of Gurdon Wallace Wattles*, p. 156.

Evenings @ The Barn

Virginia Davis Recounts 1923-5 With Disney

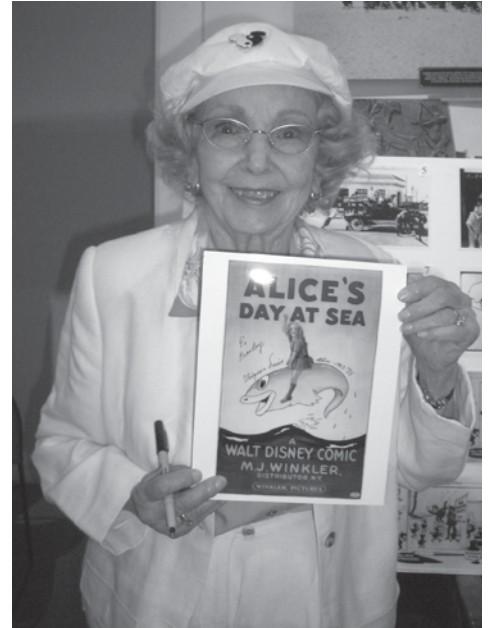
Actress and Disney legend Virginia Davis, and author/historian Michael Brogie presented a program of the origins of the Disney movie company and the Disney theme parks on June 22.

Virginia was there as Disney's first star in 1923 with the title role in the *Alice in Cartoonland* series, making several short films until 1925 (Disney's second star was an animated mouse in 1928). Starting with Walt in Kansas City where the 1923 *Alice* film was made, she was brought to Hollywood when the distributor agreed to buy Walt's series only if Virginia played Alice. Walt directed, Roy Disney was the cameraman, and her father helped on the set. The success of these short films got Walt and Roy Disney started in Hollywood and we have to thank

Virginia for playing a key role in making that a reality.

Michael's father, Roger, was the mechanical wizard for WED, the company Walt started to build the new concepts for his theme parks in the 1950s. Michael's recent book *Walt Disney's Railroad Story* lavishly illustrates the history of Walt's (and many of his fellow animators', fascination with trains and how this lead to his new theme park ideas. Part of Michael's talk stressed the similarities between the Disney Barn in Griffith Park and the Lasky-DeMille Barn in Hollywood. Visit their web site at www.carolwood.com

Slide programs, by Marc Wanamaker, on the early Disney studios and, Michael's on early Disneyland and Walt's miniature railroads high-



Virginia Davis and a copy of a poster from her 1924 film. photo by Alan Simon

lighted this evening presentation of living history.

Visit the Hollywood Heritage Museum



Open on Weekends (Saturday and Sunday)

from 11:00 am until 4:00 pm

Ample free parking. Adults: \$5; seniors and students \$3; children 3-12: \$1.

Members and children under 3, free

In Memorium

Realtor, Hwd Heritage Friend Robert T. Crane

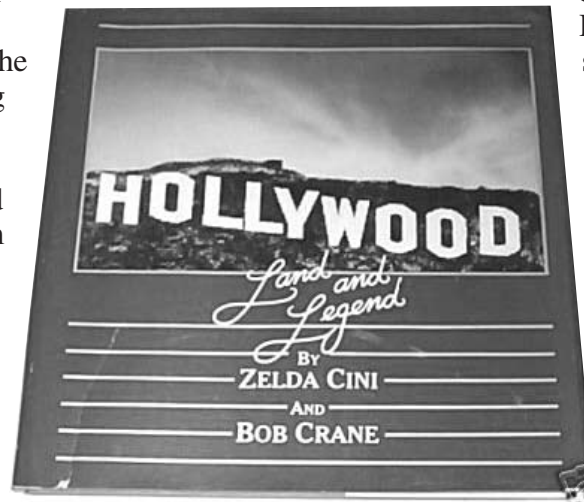
Robert Travis Crane, 79, passed away quietly under hospice care in Key West, Florida, on June 27, 2006, after a three-year battle with non-Hodgkin's lymphoma.

Bob Crane was born in Carmel, N.Y., in the heart of the Hudson Valley, in 1927. He attended public schools in Yonkers, N.Y., and enlisted in the Army in the waning days of World War II, serving with the 82nd Airborne Division in occupied Germany. Upon discharge, he entered Amherst College, majoring in history, English literature, and German, and graduated in 1950 with a Bachelor of Arts degree and a certificate in foreign studies from the University of Zurich.

In the late sixties, Crane turned to real estate and launched Bob Crane & Associates in the then-sleepy Los Angeles real estate market. By the time L.A. real estate began its rapid rise in the early 1970s, he held a comfortable market share across the Hollywood Hills. He attributed a good measure of his success to an early introduction to his neighbor, Julius Schulman, now regarded as one of the 20th century's great architectural photographers. He said, "Julius lent his encouragement and expertise to the creation of our prize-winning, marketing campaigns, celebrating Southern California's rich inventory of world-class architecture. His enthusiasm and energy were contagious. He made you a believer. It was joy working with him during our years in business."

In the mid-80s, when roofing Lake Hollywood reservoir was announced by the Department of Water and Power (DWP) as an option for meeting new federal clean-water standards, Crane organized a "Save Lake Hollywood" campaign to move the DWP toward an alternative solution and preserve one

of Los Angeles' most serene and beautiful assets. He researched, photographed and documented the reservoir and its valley and then, with local and City Council support, successfully proposed to the Cultural Heritage Commission that Lake Hollywood, including William Mulholland's Mission style dam, be awarded cultural heritage status. It



was so designated and became Los Angeles Cultural Heritage site No. 421 in 1989. His friend, fellow preservationist and Beachwood Canyon neighbor, Chris O'Brien, remembers another example of Crane's concern for land use. "Bob was instrumental in developing The Hollywood Specific Plan, a city-planning/zoning ordinance which took five years to develop, becoming effective in 1992. It established construction criteria for the Hollywoodland community in terms of front-yards/fences, roof appurtenances and any increase in habitable, living square footage. Because of Bob's efforts, new home construction required residential development regulations, including issues of setbacks, roofing and massing."

Crane was an early supporter of Hollywood Heritage and its efforts to save the DeMille Barn, Hollywood's oldest surviving movie

studio, the Wattles estate and other landmarks. In 1980, he co-authored *Hollywood Land & Legend*, documenting the history of Hollywood in its own right, as distinct from its being known solely as the film capital of the world. It was very well received at the time and is now an important part of the literature on the real estate of Hollywood. Marian Gibbons, co-founder of Hollywood Heritage, which has successfully spearheaded the preservation of many of the landmarks associated with Hollywood and the film industry, acknowledges Bob Crane's contributions to historical preservation. "He was there from the beginning, eager to share his knowledge and his resources to the fulfillment of our goals. He was quite passionate about preserving our history and helping many of our buildings to achieve landmark status."

Crane and his partner, Thomas R. McClay, opted for early retirement in 1982 and later moved permanently to Key West, Florida. In 1990 he made possible the building of a hospice center, providing the Hospice of the Florida Keys & Visiting Nurse Association with a permanent home.

Crane's life-long interest in architecture led to his restoring unique homes and buildings in Key West, Paris and Los Angeles, most recently overseeing the restoration of a classic neo-Georgian building on the Sunset Strip that was a home of the Screen Actors Guild during Hollywood's Golden Years. It was acknowledged "Best Restoration of the Year" by the City of West Hollywood.

He is survived by Thomas R. McClay, his devoted partner of 31 years, and his goddaughter, Alma Selvaggia Rinaldi of Florence, Italy.

Preservation *Continued from page 8*

studios were going full steam with Michael Bolton and Barry Manilow making new records and Jimi Hendrix being worked on for yet another previously unreleased recording that was using the echo chambers. Upstairs Dean Martin's Christmas record was being remixed for duets newly recorded with contemporary stars with great effectiveness. Rosemary Clooney, Merle Haggard, and others were being remixed and restored for upcoming reissues and the Tower was definitely alive with the sound of music, as well as some rap. The demonstration of current music and the restoration of music going back to the 1940s was an important example of Capitol's renowned cultural heritage (other companies are utilizing the talent here for their music restoration projects as well).

The nomination also included the Art Deco Gogerty Building adjacent to the Tower at Yucca and Vine streets. Built in 1931, and designed by famed architect H.L. Gogerty, it is today used for office space and a board room by Capitol. But in 1997, demolition was proposed for the two-story building. Hollywood Heritage invoked the protective status given it in the Hollywood Redevelopment Plan's 1986 historic survey and the CRA helped to make Capitol restore and reuse instead of demolish the soon-to-be city landmark. The restoration was superbly done, including additional space, by then board member Barry Milofsky. Had the conditions we are fighting now as described in the Carlton Way story, above, been in effect, this building would be a parking lot today. This is strong evidence as to why the laws need to be followed.

The nomination will now go to the City Council and has the support of Capitol Records. Also, Nat "King" Cole's Steinway piano and the stool Frank Sinatra recorded from are still in the recording studio, but unfortunately could not be included in the nomination as they are considered

"furniture." However, they are being well taken care of. The echo chambers are the same as they were when the studio opened them. Designed by famed musician Les Paul, his original electronics are still in use there. This protection is important as any construction on the lot could impact them.

Finally, the echo chambers are the closest of any US locales for The Beatles' studio recordings that can be evidenced. Here the reverb/echo effect was recorded for their Capitol releases that gave them a distinctively different sound, unlike the European versions. Recently their original Capitol mixes have been made available on CDs as Americans first heard them, courtesy of those chambers buried beneath a parking lot a few feet from Hollywood and Vine.

Capitol, through its parent company, EMI, has just sold the property to New York-based developer

Tower and the views of it. Hopefully, we will not see plans for a building resembling a giant iPod on this lot.

1810 Whitley Ave.: As described in our last newsletter, this 1921 Mediterranean style two-story four-plex was slated for demolition to build a five-story condo project in the "modern style" (as was the similarly styled 1919 apartment adjacent to the light in the photo). Again, through an illegal MND, the way for the demolition was cleared, even though it admitted that the building was in remarkably original condition.

The CRA surveys in 1986 and 2003 said that the structure was "eligible for local landmark designation" and Hollywood Heritage agreed. A nomination was prepared by Dave Monks and Robert W. Nudelman and submitted to the Cultural Heritage Commission. The commission voted 4-0 to review the building and it had support from the staff recommendation by Jay Oren



1810 Whitley, center, as it appeared in May 1926. photo from Hollywood Heritage Museum Archives

Argent Ventures for approximately \$50 million with Capitol signed to a long-term lease-back. Argent's plan is to develop the adjacent parking lot while protecting the landmark buildings. Hollywood Heritage's oversight will be used to make certain that any new structures do not blight the

for nomination as well as support of the neighbors and the Los Angeles Conservancy. All of this was much to the consternation of the owners as it would block demolition for one year.

The commission tour of the site

continued on page 16

took place on August 3, joined by Hollywood Heritage's Robert W. Nudelman and co-founder Christy McAvoy, whose office is a city landmark of similar style 1/2 block away. The tour of the interior revealed it to be also remarkably intact from woodwork to original built-ins/fixtures, and a Batchelder tile fireplace in each of the four two-bedroom units. None of the tour members could remember seeing such details intact inside and out from 1921 in any other apartment buildings. The tour continued with a stop at

tion by staff unless the tour proved the building to not be what had been presented in the nomination. Obviously, in this case, the tour showed the building to be better than described in the nomination as we had no access to the interior prior to the tour. The staff report now repeated the arguments of the developer and said nothing as to why the original opinion was now incorrect.

The basic argument was that the two main "areas of significance," that Hollywood Heritage raised in the nomination, context and integrity, were not important. Hollywood

An Evening @ the Barn

Jim Pauley & the Three Stooges

by Marc Wanamaker

Hollywood Heritage *Evening @ the Barn* presented a Three Stooges program hosted by Marc Wanamaker and Stooges historian and Hollywood Heritage member Jim Pauley, who flew in specially from Philadelphia.

Jim Pauley of the Three Stooges fan association came to Hollywood with his extensive documentation of various Los Angeles sites where the Stooges filmed (he is working on a book of 3-Stooges filming sites).

Hollywood Heritage historian Marc Wanamaker prepared a slide show of the different studios where the Stooges worked and some behind the scenes photographs of the Stooges productions.

Jim Pauley arranged for special guests Beverly Warren and Moe Howard's daughter, Joan Howard, Maurer to speak during the program. Pauley showed several short films during the evening, including, *Three Loan Wolves* (1946) in which Beverly Warren appeared.

Hollywood Heritage program designer Sue Slutzky prepared a beautiful program with historical photographs of various Three Stooges filming locations giving the event a special touch. The evening was sold out as over 130 Stooges fans filled the barn with laughter and a new attendance record.



1810 Whitley as it appears today and its two surviving neighbors.

Photo by Robert Birchard

Christy's courtyard building, where she pointed out this landmark, while excellent, was not as intact inside as the now vacant 1810 Whitley.

All seemed fine as to placing historic landmark status on the building. But things are not always as they seem, especially with historic preservation in Hollywood. The city's newly appointed Office of Historic Resources manager, Ken Bernstein (previously with the Los Angeles Conservancy) submitted a revised letter to the commission recommending to "NOT DECLARE the building a Historic/Cultural Monument and adopt the report findings" (his report, not the previous one in favor by Jay Oren).

Having attended many, many, Cultural Heritage Commission meetings since 1979 and the Wiltern Theater, I have never seen a reversal of a previously favorable recommenda-

Heritage argued against this position by pointing out that lack of integrity (how much of the original structure is intact) is the most common argument made to defeat landmark designations. The significance of integrity is therefore tantamount to the approval process. Quotes were then read from National Register Bulletin 15 where it states "The significance of a historic property can be judged and explained only when it is evaluated within its historic context." And "The concept of historic context...has been fundamental to the study of history since the 18th century..."

Somehow the staff report ignored this and based its findings on conditions that only a handful of current city landmark buildings would meet. Apparently, a new policy to toughen city historic designation standards to a new level, tightens them to a

continued on page 18



Happy Birthday Delmar Watson!

by Stephen Sylvester

Delmar Watson, long time associate of Hollywood Heritage and former board member, celebrated his '39th birthday' at the Hollywood Heritage Museum on June 24th.

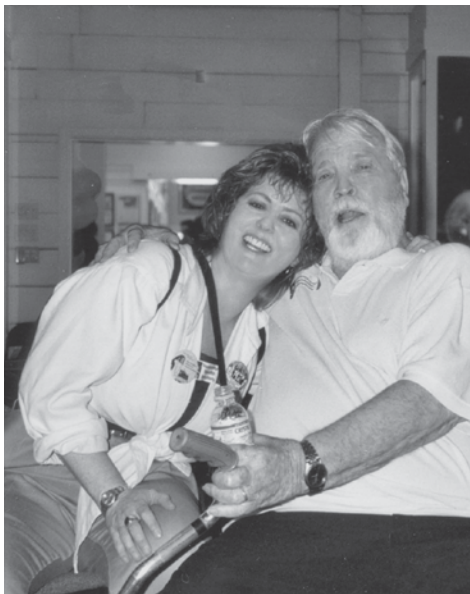


Delmar hams it up before enjoying his birthday cake

The event was a complete surprise to Delmar as family and friends packed the museum to wish this great guy all the best!

If a man's true wealth is measured by those that love him, then Delmar is a Billionaire!

For he's a jolly good fellow!



Valerie Yaros, Hollywood Heritage board member and historian for the Screen Actors Guild, shares a moment with Delmar.

Rambova / Valentino Bungalow Razed

by Allan Ellenberger

Natacha Rambova's bungalow was razed in August. Here is the aftermath. It's true that the surviving bungalow no longer resembled its appearance of the 1920s, but it was still historically signifi-

according to Ivano, Valentino woke him – panic stricken and completely nude. Natacha had passed out during lovemaking, and Valentino was sure that he had killed her. Ivano revived her by sponging her face with water. It was also here that the trio devised



Before and After. The former home of actress, Natacha Rambova and Rudolph Valentino.

cant, if not architecturally, in film history.

This is from the Hollywood Tour section of my book, *The Valentino Mystique*:
Natacha Rambova's

Bungalow, 6612 Sunset Blvd., south side between Cherokee Avenue and Seward Street.

“ ‘Rudy would come out and do all sorts of handy jobs about the house for me. He'd do electric wiring and he'd make little perfume tables and smoking stands and hang all of my prints and pictures.’ – Natacha Rambova.

“Natacha rented this one-bedroom bungalow, and shared it with Valentino and Paul Ivano. One night,

a scheme to make extra money by peddling signed autograph pictures of Valentino to his adoring fans. At one point, Natacha bought a lion cub that they named Zela, who lived in the bungalow along with an assortment of other animals.

“One night Zela bit the leg of an intruder that turned out to be a private detective hired by Jean Acker. Though converted into offices, the original bungalow still survives.”
[Not any more]

ration of the building's historic facade and first floor interiors.

For the past several months, this facade has been covered with a "super



Current photo of the site of the former Seven Seas Restaurant photo by Marc Wanamaker

blight" sign over the top two stories for the length of the building (by the current owner, not CIM). As the current photo shows, the city has been unable, or unwilling, to do anything about it.

There is a billboard on top of the building now, about 12' x 32' long. CIM proposes to build a tower on top to replace that billboard with two vertical billboards in a V-shaped position. They would each be 42 feet tall and about 20 feet wide, located in a framework even larger.

These billboards are as tall as the 3-story building itself and would block the view of the El Capitan Theater, which is two buildings to the east. They would be across from the Chinese Theater and become the dominant design element in the area, overpowering these two landmark theaters, never mind the Seven Seas building. This requires variances from the city codes and the city is trying to do that now, which will be opposed by Hollywood Heritage.

Our "civic leaders" need to quit looking at Times Square for their blighted vision. Look at Old Pasadena or 3rd Street Promenade in Santa Monica. No billboards, very few bars and nightclubs, and yet they are a major success. Hollywood Boulevard continues to struggle to attract retail tenants, other than numerous tattoo parlors and the aforementioned bars.

This leads to another report for the next newsletter, but visit Hollywood Boulevard, then Pasadena and Santa Monica and see which of the three is working, both economically and in protecting their heritage.

Preservation *Continued from page 16*

level even tighter than the National Register. This did not bode well for historic preservation in Los Angeles.

Hollywood Heritage argued strong support for the nomination and to protect the future of city landmark designations in general. Christy McAvoy wrote a strong letter of support that was read to the commission by Dave Monks, and Hollywood Heritage board member and Screen Actors Guild historian, Valerie Yaros, submitted an article from the *Hollywood Reporter* (9/30/06) where Alan Coulter, director of the current release, *Hollywoodland*, explained why he filmed in Toronto, because of "...the city's intact 1950s architecture and also buildings from the decades leading up to the '50s. The production found that it could shoot a 1950s interior apartment and have a 1920s style apartment in the background." Other 2006 Los Angeles-based films, *The Black Dahlia* and *Angel's Flight*, were filmed in Bulgaria and South Africa respectively, as filmmakers leave Los Angeles to make movies about it. Valerie pointed out the the loss of our history is also costing jobs in the entertainment industry.

Jay Platt, of the Los Angeles Conservancy, spoke of the Conservancy's continued support of the nomination and its overall importance in the preservation of Hollywood, disagreeing with the staff report. Hollywood Heritage member Ted Otis, who lives across the street from the nominee, brought a petition, quickly gathered from dozens of neighbors supporting the nomination and was joined by area resident Leila Roldan in speaking for the nomination. Historian Anne Marie Brooks also spoke in favor, citing

her personal knowledge of the building and its architectural importance.

The Commission heard our statements and the somewhat smug, probably due to overconfidence, rebuttal by the developer's attorney, wherein he was very pleased by the new staff report, and ignored all of the statements from the community. The Commission then voted with only three of the five members present, meaning a unanimous vote was necessary for approval. Commissioner Barron hesitated on his support, but a rousing speech by Commissioner Singer, and strong support from Commission president Martin, helped to answer his concerns and the nomination was approved 3-0.

The approval now goes to the City Council where a committee vote and a full council vote will be required to get final recognition. Councilmember LaBonge represents the area and has been a strong supporter of historic preservation issues in Hollywood, where the recent Los Feliz Brown Derby was nominated. His planning deputy, Doug Mensman said that the councilman did not oppose the nomination. Hollywood Heritage, 1810 Whitley's neighbors, and the many others that supported the nomination expect that Tom will continue his position of protecting Hollywood's historic resources, as the CRA studies and the Cultural Heritage Commission have all declared that 1810 Whitley Avenue is one of these important resources.

Hollywood Heritage thanks all those mentioned here for their support over a two month span to get the nomination through, and who are all continuing to help through the City Council's vote in October. We also thank the Cultural Heritage Commissioners who supported a building that, while not an "architectural gem," nevertheless spoke of the history of Hollywood's development and housing in a way that no other building could.

MEMBERSHIP UPDATE

In grateful recognition of their generous support, we sincerely thank the following renewing members who have made contributions at the \$100 level and above as of September 2006. Category titles are names of historic Hollywood Studios.

KEYSTONE (\$1000+)

Ted E. C. Bulthaupt III - *Hollywood Boulevard Cinema LLC*

BISON (\$500+)

Ed Collins - *Buena Vista Theatres Art Laboe Foundation*
Cynthia & Chapin Nolen
Thaddeus Smith - *Music Box Theater*

KALEM (\$250+)

Bill Condon & Jack Morrissey
Todd Holland & Scotch Ellis Loring
Milt Larsen - *Magic Castle Los Angeles Fire Department Historical Society*
Steve Paolozzi
Steve Scott & Bob Eicholz
Steve Sylvester

TRIANGLE (\$100+)

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Joan & Joel Adler
Angela Aleiss, Ph.D.
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Allison Denman Holland
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Rolf Larsen
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MANN Theatres
Beatrice & Al Marsella
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Myron Meisel

Dale C. Olson
Betty Pettitt
Fran & Bill Reichenbach
Lois Surmi
Don Taylor
Kay Tornborg
Norman Triplett
Jan Westman

WELCOME NEW MEMBERS!

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Joan & Joel Adler
Lenson Alchangian
Angela Aleiss, Ph.D.
Reda Alili
Kay Armour
Barbara Bartman
Susan Bech
Bill Bowers
Marcos Bowers
Peter Brosnan
John Bryson
Daryl Cameron
John Cannon
Laural & Bartolo Carrillo
Risk Castenado
Gary Cleff
James Curtis
Jeanne DePass
Mary Lynn & Mike Donoghue
Jane Drucker
The Event Department
Todd Fisher
Marijean Galloway
Rodolfo Garavagno
Jere Guldin
Gabriel Guy
Tim Hyde
Joan Johnson
Gary R. Jones
Kevin Jones
Laurel Jones
Helga Kasimoff
Peggy Kelly & Paul Pondella
Margaret Kerry
Janet Klein & Robert Loveless
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Cheryl Minor
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Chris Nichols
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Karl Schmidt
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Terry Scott
Gwen Serna
The Silver Spoon
Tom Sutherland
Les Thomsen
Michael Torgan
Mark Tracy
C. Jeanne Van Dusen-Smith
Marge Weatherford
Judith L. Williams

Hwd. Heritage Board Member Appointed British "Royal Designer"

Renowned graphic designer and Academy Award®-winning documentary filmmaker Arnold Schwartzman has been accorded one of the most prestigious awards in the design world. In recognition of his achievements in graphic design he has been conferred the distinction of "Royal Designer for Industry" (RDI) by Britain's oldest arts society, RSA (The Royal



Society for the Encouragement of Arts, Manufactures and Commerce), founded in 1754.

London-born Schwartzman began his career in British television, moving to Los Angeles in 1978 to become Design Director for Saul Bass & Associates. In 1982 he received an Oscar® for producing and directing the documentary feature *Genocide*. The same year he was appointed Director of Design for the 1984 Los Angeles Olympic Games.

He is the designer of several Academy Awards commemorative posters and presentation programs, and producer of a number of the Academy's theatrical trailers. He is also the author of numerous books.

Schwartzman was elected to the Alliance Graphique Internationale in 1974. A Governor and past Chairman of the Board of the British Academy of Film and Television Arts/Los Angeles® (BAFTA/LA®), he is also a past Chair of the Documentary Executive Committee of the Academy of Motion Picture Arts and Sciences.

In 2002 he was appointed an Officer of the Order of the British Empire (OBE) by Queen Elizabeth II for services to the British film industry in the USA.



P.O. Box 2586
Hollywood, CA 90078

Mark Your Calendar

Sunday, October 29th: Special Program! Author Harry Medved will lead a 4:00 pm tour through Bronson Caves (north end of Bronson above Franklin), followed at 6:00 pm by slides and film clips at the Barn covering the movie and TV history of the famed location.

Thursday, November 16th: Hugh Neely will talk about the making of, and screen, his Theda Bara documentary, *The Woman With the Hungry Eyes*. Marc Wanamaker will present related slides. 7:30 pm at The Barn

Tuesday, November 21st: Annual Meeting And Special Program. As usual, we will have a brief business meeting and annual board elections. Our Special Guest for the evening will be Diane Kanner, who will talk about her new book, *Wallace Neff and the Grand Houses of the Golden State*. 7:30 pm at The Barn

Thursday, December 14th: Tom Sito will guest with a presentation of many rare images from his new book, *Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson*. 7:30 pm at The Barn

PRESERVING OUR HOLLYWOOD HERITAGE FOR OVER 25 YEARS

- Wattles Mansion and Gardens • Hollywood Heritage Museum/Lasky-DeMille Barn •
- Silent Society: Motion Picture History and Preservation • Architectural Preservation, Advocacy, and Education •



YES! I would like to become a member of Hollywood Heritage, Inc.

**\$2,500 Majestic \$1,000 Keystone \$500 Bison \$250 Kalem
\$100 Triangle** \$50 Household \$35 Individual
\$20 Senior (65+)/Student (Full Time)**

**Join at the \$100 Triangle level or above, and receive a 24"x36" collectable reproduction poster, *A Map of Hollywood from the Best Surveys of the Time* (c. 1928).

Membership Benefits Include:

- Free admission to the Hollywood Heritage Museum for two adults and two children.
- Ten percent discount at the Museum Store.
- Advance notification of special member programs.
- Discounts on Silent Society film programs at the Hollywood Heritage Museum, UCLA, and the Paramount Ranch.
- Quarterly **Hollywood Heritage Newsletter**.

Membership Application

Fill in and send, or you can join online via PayPal from our web site: www.hollywoodheritage.org

Name: _____

Address: _____

City: _____ State: ____ Zip: _____

Phone: _____

E-mail Address: _____

I wish to pay by:

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Please make checks payable to **Hollywood Heritage, Inc.**

Charge my: Visa MasterCard

Card Number: _____ Exp. Date: _____

Signature: _____

Clip and mail to: Hollywood Heritage, Inc., P.O. Box 2586, Hollywood, CA 90078

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