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

The Wattles Mansion—A Special Jewel For Hollywood

This special issue of the Hollywood Heritage Newsletter is devoted to Wattles Mansion. This spring it will be 20 years since Hollywood Heritage took over stewardship of this historic 1907 Hollywood landmark. In 2002,

the Getty Grant report compiled by Historic Resources Group. We wish to thank Hollywood Heritage Board members Natalie Shivers and Fran Offenhauser who devoted countless hours to this project. We also wish to

Special Wattles Mansion Report

On the occasion of the upcoming 20th anniversary of Hollywood Heritage's stewardship of the Wattles Mansion, we are dedicating this issue of the Hollywood Heritage Newsletter to the history and importance of our organization's headquarters.

Hollywood Heritage presented a report on the historic gardens and landscaping to the Getty Foundation, the result of a special grant for the purpose of creating said report.

The following is excerpted from



Omaha businessman Gurdon Wattles sitting on the steps of the Formal Gardens at Wattles Mansion

thank the consultants, and all the others who made this report possible.

THE PURPOSE OF THE REPORT. The purpose of this report is to document the history, existing conditions, significance, and integrity of Wattles Gardens as a cultural landscape and to propose appropriate treatments for the continued maintenance and rehabilitation of the property. The report has been funded by a Preserve L.A. grant from the J. Paul Getty Trust to Hollywood Heritage, Inc. (HHI).

Wattles Gardens is an historic, forty-nine-acre estate in Hollywood, California. The property was originally developed as a winter home at the turn of the twentieth century when Hollywood was primarily agricultural, long before its transformation into an international film capital. Today, Wattles Gardens is the only extant wintering estate remaining in Hollywood, a unique Southern California cultural landscape from the turn of the century under public stewardship.

New Board Members Elected at Annual Meeting

The Annual Meeting of Hollywood Heritage was held at the Hollywood Heritage Museum in the Lasky-DeMille Barn on December 10, 2002. After a delightful social time with light refreshments and a chance to mingle, the meeting got down to the main business of the evening, the election of 1/2 of the Hollywood Heritage Board of Directors. Aaron Epstein, representing the nominating committee, presented the nominees, which included: Tyler Cassity, John Clifford, Phil Dockter, Steven Osborn, Arnold Schwartzman, Libby Simon, and Kay Tornborg current Board members whose first 2-year terms had expired. In addition, two new board member nominees were presented: Julian "Bud" Lesser, retired producer and long-time Hollywood Heritage supporter, and Jeffrey Rouze, developer, who most recently purchased the Hillview Apartment Building on Hollywood Boulevard, which he is in the process of restoring to its former grandeur.

There were no additional nominations from the floor, and the nominees were elected by unanimous consent. Hollywood Heritage welcomes back the re-elected board members and looks forward to working with our two new members.

THE HISTORIC SIGNIFICANCE OF THE WATTLES PROPERTIES. Wattles Gardens is the only remaining intact example of a Hollywood estate from the period before the area became associated with the film industry. Wattles Man-

sion and its surrounding historic landscape is also one of the largest historic turn-of-the-twentieth-century estates in Southern California today. Predating the era of motion picture production, for which Hollywood is best known, it is representative of the initial development of the community as a summer and winter home for wealthy families escaping from harsher climates in the East and Midwest. The estate embodies the unique integration of architecture, natural landscape, and gardens that became Southern California's distinctive regional style in the hands of architects like Hunt and Grey. The Mission Revival Mansion remains intact and the various sections of the landscape continue to evoke the designed landscape principles popular during the era.

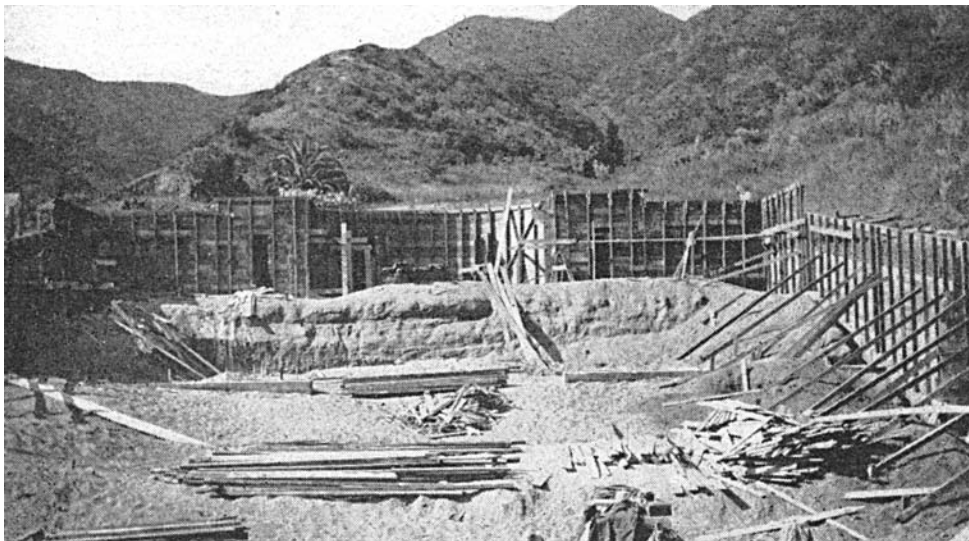
place he named Jualita. Jualita became famous throughout Southern California for its elaborate design, which featured formal gardens and naturalistic landscapes with an abundance of flowers in a beautiful mountain setting.

Wattles was attracted to the Hollywood site by its proximity to the mountains, its natural beauty, the views it offered, and the Southern California climate. The chaparral-covered Santa Monica Mountains dominated the landscape. On a clear day one could see the ocean from the Wattles property and much of the Los Angeles basin. Located on the western edge of the newly incorporated town of Hollywood and a mile west of its small town center, Wattles's new property was nestled against the mountains and surrounded by small

At the time of Wattles's arrival, Hollywood was a growing suburb of Los Angeles with approximately 1,600 residents. The City of Hollywood had been incorporated in 1903 and had established a major hotel, a high school, and a library. Several small newspapers served the town and transportation to Los Angeles was possible via streetcar. Gardens were already a part of the city's image. Artist Paul De Longpre had purchased three adjacent parcels of land at Hollywood Boulevard and Cahuenga Avenue in 1902 and constructed a grand residence surrounded by a profusion of flowers and vine-covered arbors. Edmund D. Sturtevant's Cahuenga Water Gardens, which featured tropical water lilies, were nearly as famous as De Longpre's flower gardens. While tourists were beginning to visit De Longpre's mansion in greater numbers, local business leaders were encouraging the further development and subdivision of the land, promoting Hollywood as a beautiful new suburb. Estates surrounded by lemon orchards dotted the landscape.

Gurdon Wattles, who was one of the wealthiest men in Southern California in 1905, began his career as a teacher. Born in Richford, New York in 1855, Wattles and his family lived on a farm in New York. The family moved to Iowa when he was a young man. After attending Iowa State College, Wattles worked as a teacher, a school principal, and a school superintendent. He studied law briefly, sold school furniture, and worked in a small law office. After a few months, Wattles's boss decided to organize a bank and offered him a loan to become a partner in the new business. Wattles accepted. Over the next decade, Wattles made a series of very profitable investments and became a successful banker. He was named Vice President of Union National Bank and later President of United States National Bank. He served as Chairman of the Board of Directors of the Omaha Street Railway, President of the Trans-Mississippi and International Exposition in Omaha in 1898, Nebraska Commissioner at the Saint Louis Exposition in 1904, and a delegate to the 1904 Republican National Convention.

Wattles first came to Hollywood during a visit to California with his wife, Jennie Leete Wattles, sometime around



Construction begins on what will become the Wattles Estate in a hillside canyon above Hollywood Boulevard

It is also a rare example of an historic estate, with residence and site intact, under public stewardship.

Wattles Gardens is eligible for listing in the National Register of Historic Places as an estate, a particular type of historic designed landscape defined by the National Park Service.

GURDON WATTLES AND THE HISTORY OF THE WATTLES PROPERTIES. Enchanted with Southern California and planning to build a retirement home, Gurdon W. Wattles, a wealthy banker and railway company president from Omaha, Nebraska, purchased ninety acres of property in Hollywood, California in 1905. Soon thereafter Wattles developed the property into one of the most impressive estates in Southern California, a

farms and orchards.

In April 1905, Wattles paid \$3,000 to William Holler and Mrs. E. A. Moore for the ninety acres. The property purchased by Wattles was divided into two basic parts: a vast expanse of mountainous area (eighty acres) and a long, narrow strip of land descending from the mountains south to Hollywood Boulevard (ten acres). The upper part of the property was divided into two equal-sized, adjacent forty-acre squares. The lower portion of the property was bounded by Hollywood Boulevard on the south, Curson Avenue on the west, Sierra Bonita Avenue on the east. From the south end of the property to the foothills at the north end, the property rose nearly 1,000 feet in elevation.

1904. In his autobiography, Wattles describes his first (and unfavorable) impression of California:

“One spring Mrs. Wattles visited her parents, who had removed from Iowa to Santa Barbara, California, where their son, Charles N. Leete, resided, and was charmed with all she saw. Later her niece, Carolyn Leete, who was born in Santa Barbara, visited us, and, like all true Californians, she praised her native State in the highest terms. The following spring I went with my wife to visit this charming country with which she had been so fascinated; but on this first visit it had rained nearly every day for two weeks, as I had never seen it rain before, and I came home quite disgusted with California.”

A subsequent visit a year later, however, changed his mind.

“The next spring we went back; this time we found the usual sunshine and soft air, and were so charmed that I determined to buy and improve a place, so when the time came for me to quit work I would have a home for rest and relaxation. I had always remembered the high hill and creek flowing down through a depression, making a series of waterfalls, which was behind my childhood home at Padlock, New York. Many years spent on the prairies of the Middle West had brought a desire to live again near the mountains. With the help of a friend, I selected and purchased ninety acres in Hollywood, a suburb of Los Angeles.”

After Wattles’s purchase of the site in 1905, he contracted with two well-known architects in Southern California, Myron Hunt and Elmer Grey, to plan and design his winter estate.

INITIAL DEVELOPMENT, 1905–1910. Myron Hunt (1868–1952) and Elmer Grey (1871–1963) designed large houses for many of Southern California’s most prominent families. The architects, both of whom had relocated to California from the Midwest, were becoming well-known for their blend of Spanish, Italian, and other architectural styles into a new Southern California architecture.

Elmer Grey, who moved to Southern California in order to recuperate from an illness, worked on the nearby farm and orchard of Colonel Robert Northam in Hollywood when he first arrived in the late 1890s. Northam’s

home and orchard were located south of Prospect Avenue (now Hollywood Boulevard). Edwin O. Palmer describes Grey’s first years in Hollywood.

“In 1901, Col. Robert Northam, a wealthy, middle-aged, robust city horse fancier and liveryman, bought the block south of Prospect Avenue between Vine Street and Ivar Avenue and built in the center of its beautiful orange grove a large residence of the Spanish type with a spacious patio. He lined his broad curved driveway with date palms... This for many years was one of Hollywood’s show places. He brought to town a beautiful young wife, some fast trotting horses, and one magnificent saddle horse. He advertised for a farmhand who could handle horses and in response employed a pale, thin, neurotic young man who had chosen physical outdoor labor as an antidote for inside mental work. The callow youth in overalls exercised horses and irrigated the orchard by day and danced at the hotel in a tuxedo at night. This was not satisfactory to the esthetic taste of some of the guests. The young man improved rapidly and became better known as the architect, Elmer Grey...”

Grey had come to California from Milwaukee where he had been a successful architect, a well-regarded painter, and a published author. He had designed several prominent homes in Wisconsin and, in 1898 while employed by the firm of Ferry and Clas, designed the Milwaukee Public Library. In 1899, Grey was awarded first prize in a competition sponsored by the Engineering and Building Record for a water tower and pumping station. An accomplished artist, his watercolors were purchased as part of the permanent collection of the Chicago Art Institute.

Within a few years of his arrival, Grey had formed a partnership with Myron Hunt. Hunt was born in 1868 in Boston and began his architectural career there. In 1895, Hunt moved to Chicago where he worked in the office of Frank Lloyd Wright. After designing a number of prominent residences in the Chicago area, Hunt moved to Pasadena in 1903. Hunt and Grey quickly built a clientele for their work, and by October 1906 their work was highlighted in *Architectural Record*.

Hunt and Grey designed distinguished residences for the Gillis and

Spier families in Pasadena and the Cochran family in Los Angeles prior to their project for Wattles. Drawing upon their earlier work and taking advantage of the characteristics of the site, Hunt and Grey designed a two-story Mission Revival house with a formal, terraced garden surrounded by open space. Working together with Gurdon Wattles, the architects sited the residence to face south at a location approximately halfway between Hollywood Boulevard and the foothills. They created a dramatic perspective of the house with mountains behind from Hollywood Boulevard. The house was set back at an elevation that allowed for views of Los Angeles to the south and, on a clear day, the Pacific Ocean to the southwest. The formal gardens behind the house framed a view of the mountains to the north.

Hunt and Grey’s design for the house incorporated a low-pitched tile roof, stucco-covered walls, projecting beams at the second level, and three large archways on the south elevation. The design was typical of Hunt and Grey’s attempts to merge traditional planning and design with regional style, creating a new architecture for Southern California. Regarding this blend of styles, Grey wrote:

“All around Pasadena and Los Angeles much of the architecture is beautiful by reason of its having a character of its own. The local architects have frequently considered the



The Wattles Mansion “Jualita” as it appeared in 1912.

oaks in designing their building; and in many instances have built a porch, pergola, or balustrade around a spreading tree, forming a patio or terrace of unusual beauty. A number have also succeeded in instilling into their work

continued on page 4

Date Set For Restoration Celebration

The date of Saturday, May 10th, 2003 has been chosen for the 20th Anniversary of Hollywood Heritage Inc.'s restoration efforts at the Wattles Mansion and Gardens. Since 1983, Hollywood Heritage has restored, maintained and funded this Los Angeles Historic Cultural Landmark and Hollywood treasure. Not all preservation organizations take on the major task of restoration themselves; many know the near monumental challenge that awaits them. Yet despite these obstacles, Hollywood Heritage has had the fortitude to rise to the challenge and succeed in saving two historic structures ourselves (the other being our beloved Hollywood Heritage Museum). As a preservation advocacy group, this success makes our involvement in Hollywood preservation even more legitimate because as an organization we "talk the talk and walk the walk".

May 10th 2003 will be the opportunity to celebrate our major accomplishments at the Wattles Mansion and Gardens. On display will be photo documentation of all the numerous restoration projects performed on the property. Also included will be Hollywood Heritage's extensive historic photo collection of the Wattles Mansion and Gardens in the teens and 1920's. A display of original postcards and Gurdon Wattle's artifacts will be presented as well. For entertainment, Dean Mora's Modern Rhythmists, a 1920s Jazz/1930s Swing Orchestra will keep things hopping. Classic cars from the last century will grace the sloping front lawn. Scott Tessler of Silver Spoons catering will supply the delicious refreshments. A silent auction will feature prizes from Hollywood's finest establishments. The event will be topped off by an outdoor movie screening in the formal Spanish garden supplied by the Silent Society of Hollywood Heritage. All attendees are encouraged to dress in period attire. The event will start at 4 pm. and last until 10 pm. Additional information about this event will be in the next newsletter. Plan to attend and don't miss out on all the fun!

Any one interested in supplying goods or services for our 20th Anniversary Restoration Celebration or for additional information please contact Steve Sylvester at 323/874-4005.

WATTLES continued from 3
a suggestion of the architecture of the Mediterranean countries; and whether because of the similar climate, or of the Spanish influence of the missions and near-by Mexico, at any rate, the result harmonizes exceedingly well with the California landscape. The buildings are not Spanish in style, nor are they Italian; they are distinctly Californian, but the foreign influence pervades them and lends an additional charm. A suggestion of the architecture of Japan has also been used with good effect, and the two adaptations go far toward giving Southern California a distinctive architectural style."

The interrelationship of architecture, natural landscape, and gardens was an integral part of Hunt and Grey's design philosophy. They argued that the Southern California house must be integrated with its site. Grey wrote in *The Architect and Engineer* (December 1916):

"The greatest joy of home making and home living in California is however, derived from its gardens. Here the climate bestows its most winsome smile; here man is highly favored by the elements instead of battling against them; here, indeed, he finds what a home in the Far West really means.

"In the East begonias, fuchsia, rubber plants and the like are grown in hothouses, or carefully nurtured in pots during the summer so they can be taken indoors over winter. In California many of the Eastern houseplants grow wild, begonias and fuchsias assume proportions of immense tropical-looking growth, while rubber plants become enormous wide-spreading trees.

"Every up-to-date house in California is planned with its garden related thereto. The principal rooms face the garden and are made easily accessible to it. What in the East is the 'back-yard' is here a lovely garden, hedged in from prying eyes by a border of tall shrubbery usually, while between this background and the house are stretches of lawn, masses of gorgeous bloom, or perhaps in a shady corner, ferns and semi-aquatic plants nodding over some

little pool. Nothing adds more to the joy of a home than does such an environment, whereby one may look out day by day upon the shrubs, the lawn, or the flowers of one's choosing and care. Garden adjuncts such as pools, balustrades, and the like are much more easily obtainable in California than elsewhere, for the water in the pipes that feed the pools does not freeze, and the foundations of balustrades do not have to go down six feet below ground to escape frost."

The application of these ideas is evident in Hunt and Grey's design for the formal garden behind the Wattles Mansion. Later known as the Spanish Garden, it features concrete terraces and brick pathways arranged in an axial configuration. The rectangular shape of the garden, which is longer from north to south than it is from east to west, reflects the shape of the lot and emphasizes the view towards the mountains. The exterior walls, made of concrete and covered with stucco, were topped with clay tiles, matching the Mansion roof.

A brick pathway and stairs ascend from the house through the garden to a semi-circular pond and fountain. Using architectural elements such as balustrades and archways, Hunt and Grey juxtaposed a formal garden and a natural mountain setting to create a striking effect.

The plantings in the formal garden included lawn, palm trees, Century plants, and flowering vines and bushes. Using these plant materials, Hunt and Grey further emphasized the contrast between formal and naturalistic elements. Describing his work at Wattles in an article in *Scribner's Magazine* in July 1912, Grey wrote:

"From Los Angeles to the ocean, a distance of about twenty miles, a magnificent boulevard skirts the foothills, connecting several suburbs on the way. The first of these is Hollywood, a district recently annexed to Los Angeles. It has beautifully shaded streets, but is conspicuous in a more unusual way for the manner in which the sides of its hills and canyons have been utilized for building purposes. Out of two of these hills and an intervening canyon, which at one time may have seemed to many like almost worthless property, was made one of the showplaces of

California. It consists of an extensive terraced garden backing upward into the canyon. The lower portions around the house are surrounded by walls and connected to the upper levels by many flights of balustraded steps. Originally the property was bare save a covering of sagebrush; now it is an ensemble of luxuriant semi-tropical foliage and flowers, half-hidden architectural features, mirrored water effects and beautiful foothill background.”

The mansion was completed in 1909. In addition to the residence and the formal garden, three service drives were platted, paths up into the mountains were cleared, a perimeter fence was installed around the lower portion of the property, and a variety of trees, bushes, and flowers were planted, including an orange orchard.

Between the orchard, which covered the southernmost portion of the estate, and the mansion was the front lawn. The front lawn was an open grassy area formed into a series of gently sloping terraces. It served as a dramatic foreground to the mansion, allowing an unobstructed view of the front elevation. The original design called for a retaining wall to create a larger area of flat ground in front of the house, but this concept was apparently rejected in favor of the uninterrupted sloping lawn. At the lower, south end of the lawn, a curved east-west service drive flanked by flowering bushes connected the main driveway with the driveway to the kitchen entrance.

The hillside to the east of the mansion and the mountainous area to the north were left largely undeveloped, save for a few dirt pathways leading up into the mountains. A modest wood frame house appears to have been located northwest of the mansion in the western canyon. This house, no longer a part of the property, may have served as stables or a garage for the Wattles estate.

The Wattles family stayed in the house for the first time in the spring of 1909. Wattles arrived with his family including his wife, Jennie Leete Wattles, and their two young daughters, Margaret and Mary. The Wattles had adopted the two girls from an orphanage in Omaha around 1905. As many as fifteen to twenty service staff employees may have worked at Wattles Mansion at any given time, including

cooks, maids, gardeners, and a chauffeur. The family would stay for three months each winter before returning to Omaha. In 1913, for example, they occupied the estate during the months of February, March, and April. They seem to have made great use of the gardens for strolling, picking flowers, entertaining relatives and guests, and other activities.

In 1909, Wattles began to develop the south end of the site as an agricultural area. It is not known what role, if any, Hunt and/or Grey may have had in its development. Two large eucalyptus trees were retained. The remainder of the land was cleared and fruit trees and row crops were planted. Flowering vines were planted along the west perimeter fence. Flowering bushes were planted at the edge of the east-west service drive. Wattles was following a pattern already well-established in Hollywood, which was well-known for its temperate climate zone.

A variety of crops was grown in and around Hollywood, but the area was most famous for its lemons. A lemon-packing house had been constructed by local growers who formed an organization known as the Cahuenga Valley Lemon Association. In the quarter century prior to Wattles’s arrival, Hollywood also had become known as an area of agricultural experimentation, with new fruits being grown for the first time in Southern California, including cherimoyas, several varieties of avocado, even pineapples. Jacob Miller, a neighbor whose ranch was located west of Wattles’s estate in Nichols Canyon, had been experimenting with growing a variety of types of crops since the late 1800s. Water was provided by a series of wells and a small, local water service based in the small town of Sherman (later known as West Hollywood). Oranges were less prevalent than lemons. Mr. Curson, after whom Curson Avenue is named, was reported to have one of the largest orange orchards in Hollywood.

Around 1909, Mr. Wattles also appears to have begun planting an extensive rose garden north of the formal garden designed by Hunt and Grey. It is not known whether Hunt and Grey were involved in the plans for this garden. A small garden of flowering bushes and pathways was also established

Budd Schulberg Welcomed For An Evening At The Barn



Betsy Schulberg, Nick Beck, Betty Lasky, and Budd Schulberg

Before he even arrived at the Barn on Saturday, December 14th, a list had grown up of ‘Schulberg connections’: 1) Hollywood Heritage member and Barn docent Nick Beck last year published a “bio-bibliography” of Schulberg (Scarecrow Press, \$40); 2) Budd Schulberg’s father, B.P. Schulberg, was, in 1925, head of Paramount-Famous Players-Lasky Corp., of which the Barn was the home; 3) Budd’s mother, Adeline (“Ad”), founded the Hollywood Progressive School where the Barn now stands; 4) New Hollywood Heritage board member Bud Lesser was a childhood chum of Budd Schulberg’s and a photo of them at Bud Lesser’s 8th birthday party is part of the Barn exhibit.

Thanks to Nick Beck, Mr. Schulberg agreed to talk to Hollywood Heritage members and friends about “Growing Up in Hollywood in the 1920’s.” Setting the scene was an entertaining slide presentation by Bud Lesser. Then Mr. Schulberg charmed the near-capacity crowd with fascinating insights into “old” Hollywood and the ‘players’ that made it fabled.

Following a Q&A session, moderated by Nick Beck, Mr. Schulberg moved to the ‘book-signing table’ in the front room and graciously proceeded to sign myriad copies of *The Harder They Fall*, *What Makes Sammy Run?*, *On the Waterfront* and others.

Before and after the program the audience enjoyed a new feature at the Barn: wine. Selected, poured (and donated) by Hollywood Heritage member and wine writer Joel Fisher, the wine helped make the line for signed books go a *little* faster.

MEMBERSHIP UPDATE

We would like to thank the following new and renewing members who have made generous contributions at the \$100 level and above (as of 12/2002). Category titles are names of historic Hollywood movie studios.

MAJESTIC (\$2,500+)
Marian Gibbons

KEYSTONE (\$1,000+)
The Robert Gore Rifkind Foundation

BISON (\$500+)
Timothy Christopher Ware
Getty Foundation
Christy & Steve McAvoy

KALEM (\$250+)
Alice & Leonard Maltin
Steven Richard Osborn
Andrew Reich

TRIANGLE (\$100+)
Claire Baldwin
Bruce Carroll
Gregory Davis
Anne & Aaron Epstein
Barbara & Douglas Hadsell
Janet L. Hoffmann
Don Hunt
Linda & Sam Monroe
James W. Rollins
Earl R. Shively

We extend hearty appreciation to all of our members who made generous contributions to the year-end 2002 Preservation Action Fund! A complete list acknowledging these individuals will be included in the next issue of the newsletter...Thank You!

west of the formal garden and north of the driveway.

THE ITALIAN, JAPANESE, AND AMERICAN GARDENS, 1911–1912.

In 1911, Mr. Wattles hired Elmer Grey (this time without Hunt) to design an extension to the formal gardens on the north side of the residence, terracing up the hillside. By 1911, Hunt and Grey had ended their partnership. They had worked together seven years and designed many private residences, including the Henry E. Huntington Mansion in San Marino.

In the area of the rose garden, Grey designed a second formal garden north of the Mansion that would later become known as the Italian Garden. Incorporating the rose plantings already in place, Grey added an extension of the brick pathways and clay tile-covered retaining walls, two pergolas, and a circular reflecting pond. The extension of the gardens was described in detail in the Real Estate and Finance section of the October 1, 1911, edition of the *Los Angeles Examiner*. The headline read: “Omaha’s Street Railway Magnate Spending Thousands of Dollars in Beautifying Grounds of Winter Home.”

“To the beautiful gardens at the home of G. W. Wattles, in Hollywood, is just being completed an addition that adds materially to the artistic appearance of the place. The addition, or rather, the walled extension of these gardens, is on higher elevations than the original gardens, and is reached by steps on each side....The original cost of the walled gardens at Mr. Wattles home was \$20,000 and the new addition will be more extensive than the original gardens. The plans for the original gardens were prepared by Architects Elmer Grey and Myron Hunt, who were partners in the work at that time. The plans for the addition to the gardens were drawn by Mr. Grey. Mr. Grey has taken much care in planning the addition to the gardens, and its beauty is considered by those that have seen it to be indicative of the architect’s skill and artistic nature. The addition to the gardens is 165 feet in length and 106 feet in width. It is nine feet above the original gardens, where it connects with them, and as it extends back into the hills it reaches an altitude of from ten to fifteen feet higher than the original gardens.”

The Italian Garden design repeated many of the same hardscape features of the original formal garden, including concrete balustrades and steps, brick pathways, and stucco retaining walls on either side. Like the Spanish Garden to the south, the Italian Garden also featured a water element: a large circular reflecting pond at the north end. It is probably around this time that the original formal garden adjacent to the house became known as the Spanish Garden and the extension known as the Italian Garden.

The names Spanish Garden and Italian Garden, following the fashion of day, were used by Wattles to differentiate between them and to suggest their



The American Garden

association with classical forms. Much like Hunt and Grey’s architectural style drew upon classical Mediterranean forms, their designs for the Spanish and Italian Gardens borrowed classical landscape elements and adapted them to a new context.

At the same time that Wattles was working with Grey to design and construct the extension to the formal garden, Wattles developed an elaborate plan for a Japanese garden in the east canyon. In October 1911, the *Los Angeles Examiner* wrote: “The Japanese tea gardens he is planning for one of the canyons back of his home will be, it is believed, very expensive, and one of the most novel and attractive spots in California.”

Wattles made his first visit to Japan in 1908 as part of a trip around the world on the yacht *Siberia*. He and his wife, along with niece Carolyn Leete, spent two months there, visiting Yokohama, Tokyo, Kyoto, and Kobe. In Yokohama, Wattles reported, the group visited “shops, parks, temples, and gardens, including the private gardens of a wealthy merchant.”

Having seen the exotic landscapes of Japan firsthand, Wattles was eager to incorporate them into his own estate. The Japanese Garden included a teahouse, a waterfall, a bridge, a well, a series of ponds, bamboo fences, lush plantings, stone walls, statuary, a thatch-roofed pavilion, and a shrine. It could be reached via a series of paths leading from the formal gardens. Financial records maintained by Wattles (the banker) show orders for an enormous number and variety of plant materials as well as stones and bamboo stakes. He also imported statuary and

other materials. Organized around the waterfall, a stream, and many small, interconnected ponds, the garden was a lush, aquatic oasis set between the dry hillsides of the canyon. The contrast must have been quite striking to visitors. Soon after completion, various views of the Japanese Garden were reproduced on color postcards. Wattles's Japanese Garden quickly became a famous place to visit.

When Wattles constructed it in 1911, the garden was one of the first of its kind in Southern California, developed during the same period as Henry Huntington's and the Bernheimer brothers' Japanese Gardens (1912 and 1913, respectively). The style had become popular around the turn of century, in part due to the elaborate landscapes built in conjunction with the Japanese pavilions at the Columbian World Exposition in 1893 in Chicago, the California Midwinter International Exposition in 1894 in San Francisco, and the Louisiana Purchase Exposition in St. Louis in 1904. Wealthy travelers had also toured the country itself. In addition to the expositions, John Luther Long's novel *Madame Butterfly* (published in 1895, turned into a play in 1900, and adapted into an opera in 1903) served to popularize romantic views of Japan in American culture. Manuals, such as *Landscape Gardening in Japan* by Josiah Conder (1893), explained the principles of Japanese garden design to an American audience.

In California, the development of Japanese-style gardens was strongly influenced by George Turner Marsh, an Australian and an oriental antiquities dealer who constructed the Japanese Village at the 1894 Exposition in San Francisco. He also constructed the first Japanese-style landscapes in Southern California: a small tea garden at the Hotel Green in Pasadena in 1896 and a three-acre garden in 1903 (later purchased by Henry Huntington and re-constructed at his estate in 1911). The development of these gardens and others around the state earned Marsh the title "King of the Commercial Tea Garden."

Wattles's decision to build the Japanese Garden seems to have been influenced by his memories of a waterfall near his childhood home, his travels in Japan, and his role as a commissioner at the 1904 St. Louis Exposition. To

build the garden, he hired a Japanese landscape designer named Fugio and purchased materials and services from the Australian G. T. Marsh, the Yokohama Nursery Company, and many others. With its waterfall, ponds, and bridges, Wattles's Japanese Garden had the characteristics of an Edo-period "tsukiyama-sansui," or hill and water garden, an established type at the time and one featured in Conder's *Landscape Gardening in Japan*.



The Japanese Garden

Although the landscape forms and plant materials used at Jualita and elsewhere were often identical to gardens in Japan, Japanese gardens in the United States had a specific cultural connotation, reflecting American attitudes about the country. Kendall Brown, an art history professor who has studied the history of Japanese-style gardens on the West Coast, writes, "In the early twentieth century, when Victorian ideas were ascendant, Japanese gardens often represented quaintness and romance, the picturesque assemblage of materials for maximum decorative effect and moral edification."

Between the Italian and Japanese Gardens, Wattles developed a series of "connecting gardens" (later called the American Garden). These gardens were located in the lower portion of the east canyon, framed by steep hillsides on the east and west, and consisted of a series of long promenades covered by wood arbors with flowering vines. Areas not devoted to paths were landscaped with lawn, flowering bushes, trees, and a parterre garden. Palm trees were also planted along the paths in the

lower central area of the garden. A gazing ball and a bench were placed south of the palm trees. A parterre garden and an azalea garden were also planted.

The American and Japanese Gardens were opened to the public perhaps as early as 1912. At the top of Curson Avenue hung a small sign welcoming visitors. The sign read:

NOTICE

VISITORS will be admitted to these grounds on Tuesdays from 1 p.m. to 5 p.m. NONRESIDENTS may secure admittance other days by procuring special permission from gardener or owner. None admitted in the enclosed gardens except when accompanied by gardener or owner. VISITORS must not pick the flowers nor walk on other than the regular paths.

Visits to the Wattles Gardens were quite common and the site was considered one of the popular Hollywood tourist destinations.

Surrounding the elaborate gardens were the undeveloped mountain hillsides. The east hillside, which reached the farthest south, extended nearly to the east side of the residence and the service drive to the kitchen. Parts of the east hillside were planted with groves of palm trees and yuccas. Paths were developed that led up into the hillsides and towards the American and Japanese Gardens. With the exception of the palms and yuccas, the vegetation in this area appears to have comprised primarily low mountain scrub brush.

To implement his visions for the gardens at Jualita, Gurdon Wattles hired a head gardener who oversaw a crew of laborers that constructed and maintained the grounds. His name was Alexander Urquhart and Wattles felt great affection towards him for his care and upkeep of the gardens. Wattles wrote:

"The development of 'Jualita' could not have been accomplished by any less able superintendent than Alexander Urquhart, who was born and served his apprenticeship in Scotland. After having spent ten years in Southern California, he entered my employ, and

with great care, economy, and integrity, he has supervised nearly all of the work done in developing and beautifying the gardens. His plans have been practical, his selection and care of the plants and shrubs intelligent, and his discipline over the laborers excellent. He has always performed more labor than any of the men under him, and at the same time has directed the work along systematic lines. His wife has taken an equal interest in all the affairs of "Jualita" and in my family. She has supplied the place of her husband occasionally and, when required, has opened and closed the house and attended to every detail of its operation."

Urquhart played a major role in the design, development, and maintenance of the landscape at the estate. It is likely that he collaborated with Elmer Grey, Fugio, and others. Financial records indicate that Urquhart had significant financial responsibility as well, signing purchase orders and making agreements with a wide variety of nurseries and other vendors.

While Wattles was developing his estate, the area around him was also changing. Within three years of the completion of Wattles Mansion, the Wattles were joined by two other houses on the block. In 1910, a residence was constructed due west of the Wattles residence at 1825 Curson Avenue. The property was owned by George F. Bidwell, a successful railroad man. Further south, towards Hollywood Boulevard, another house designed by Elmer Grey was constructed in 1912.

By 1912, Wattles could boast of a stylish residence, a beautiful mountain setting, an orchard and small farm, a temperate climate, and, most impressive of all, a collection of hillside gardens in the Spanish, Italian, American, and Japanese styles. The estate received a great deal of attention in architectural and other journals. Articles, sketches, and/or photographs were published in *Arena* (September 1908), *Inland Architect and News Record* (November 1908), *Southwest Contractor and Manufacturer* (April 1911), and *Scribner's Magazine* (July 1912). Jualita was becoming famous. All the while, the estate remained a part-time residence.

ADAPTATIONS AND IMPROVEMENTS, 1913–1919. Soon after the

initial completion of the gardens, in 1914 Wattles and his family began living at Jualita six months a year, during the summer and winter months. Now age fifty-nine, Gurdon Wattles had discovered that the summer climate in Hollywood, cooled by breezes from the Pacific Ocean, was more comfortable than the summer climate in humid Omaha.

As Wattles began to spend more time at his new California estate, he began another round of improvements. Rather than adding new areas, he focused on improving the four show gardens he had created. The American Garden, in particular, saw a number of enhancements in or around 1915 and 1916, including the construction of a long, formal arbor with stucco-covered concrete posts designed by Elmer Grey. The new arbor, which Wattles referred to as a pergola, replaced the original wood post arbor along the path closest to the east hillside and stretched from the north end of the Italian Garden to the entrance to the Japanese Garden. A retaining wall was constructed along the east hillside. Recessed into the wall were several niches with built-in benches facing the path as it ascended to the Japanese Garden and the mountains. Flowering shrubs, vines, and ferns were planted next to the retaining wall.

It was also during this period that a large neo-classical pavilion was installed in the American garden. Circular in plan, it featured classical stone columns and a round dome. The pavilion was installed in an area of grassy lawn in the lower part of the American Garden. It was soon covered in flowering vines.

An arbor was added to the Italian Garden in 1916. Constructed of metal pipe and covered with flowering vines, the arbor covered the garden's central north-south path and framed a view of a large urn at the north end.

During these years, Wattles continued to work in Omaha six or more months out of the year and retreat to California in the winter and summer. Margaret and Mary Wattles were teenagers by this time, spending part of each year in each place. In 1916, Mrs. Jennie Leete Wattles, who had been sick for many years, traveled to Chicago for an operation. She died at Presbyterian Hospital in Chicago on May

25, 1916. After Jennie's death, Gurdon Wattles sent his daughters to boarding school at Dana Hall in Wellesley, Massachusetts. Lonely, he immersed himself in his business and, after a period of months, resolved to find a new companion. Writing about that period in his life, Wattles stated:

"One spring my niece, Carolyn, and her family joined me for three weeks at my California home; and then I spent a day and a night there alone. I wandered through the gardens and among the flowers, but I could not appreciate their beauty. The following day I started for Omaha..."

A few years later, Wattles was appointed Federal Food Administrator for Nebraska and, during his service, met the director of home economics, Julia Vance, at the University of Nebraska. In 1918, they were married. Julia was thirty-five; Gurdon was sixty-three.

PERMANENT RESIDENCE, 1920–1932. In 1920, Julia gave birth to a son, Gurdon Wattles Jr., at Jualita. Wattles, his bride, and their infant son moved to Hollywood permanently the same year. Wattles established an office in downtown Los Angeles.

Wattles again began to take pleasure in the gardens and several small



Gurdon Wattles with his son, Gurdon Wattles, Jr.

changes were made. The Spanish Garden, which was originally planted with yuccas, palms, and lawn, took on a new character. Some of the original plantings thrived, growing larger and changing dimension. These plantings were trimmed and pruned into rounded shapes. Other plantings were replaced over time, either due to a failure to grow or changing tastes. The result of natural plant growth, trimming and pruning, and new plantings was a manicured, formal appearance. Tall Italian Cypress trees came to dominate the western

edge and north end of the garden.

Adaptations were made to the residence as well. An entry and porte-cochere were added at the driveway entrance, making the entrance more formal.

THE SURROUNDING AREA.

By the 1920s, Hollywood had changed dramatically. An article in *Hollywood Daily Citizen* documented the change in 1922, displaying two photographs taken from the north side of the Wattles property showing the Mansion in the foreground. The first, taken in 1909, shows Hollywood as an agricultural area with a few farmhouses. The second, taken in 1922, shows the same area transformed into a suburban neighborhood with hundreds of single-family residences lining a grid pattern of streets. Hollywood had become famous as the movie capital of the world. A few miles to the east of the Wattles property, Hollywood Boulevard was developing into a major urban area, a secondary downtown. Theatrical entrepreneur Sid Grauman constructed a lavish new movie theater, the Egyptian, on Hollywood Boulevard in 1922. Three skyscrapers were constructed at the corner of Hollywood and Vine in 1923, 1927, and 1929 respectively. Several new subdivisions, one called Hollywoodland, opened in 1923.

The hills and canyons would soon be developed as well. Curson Avenue was subdivided into more than 30 different lots. In 1924 Wattles constructed a home and garage at 1859 Curson Avenue for Alexander Urquhart, his head gardener. During the 1920s, houses were built across Curson Avenue from the Wattles's home at 1737 Curson (1921), 1743 Curson (1921), and 1753 Curson (designed by noted architects Morgan, Walls, and Morgan, 1923). Wattles may have been involved in one or more of these transactions in the 1920s as he is listed as the owner of the Bidwell property at 1825 Curson Avenue in 1926.

In the mid-1920s, Wattles became personally and financially involved in the development of the Hollywood Hills when he began the process of subdividing and selling the northwest 40 acres of his property. The land was cleared, Curson Avenue extended, streets platted, and lots established. On February 22, 1925, an article in the "Community

Development" section of the *Los Angeles Times* described the new subdivision at the top of Curson Avenue:

"A hillside area that provides an exclusive feature by the handiwork of Nature is Wattles Park, a residential development one block north of Hollywood Boulevard and fronting on an extension of Curson Avenue. By an advantageous sloping of the hills, the tract is so situated that it forms a little community all of its own. Although commanding a view of the entire Hollywood and Los Angeles district, the development is protected from objectionable encroachments of business and industry by a hillside of verdure."

The article goes on to describe the changes to Curson Avenue and the proximity to Wattles Gardens:

"From Hollywood [Boulevard] to the property there has been extensive development, especially along Curson Avenue. All approaches to the tract are through boulevards and streets lined with attractive residences and beautiful lawns, shrubbery, and gardens. Adjoining the property is Wattles Gardens, a showplace of international reputation. Here Mr. Wattles has created around his home an example of foothill landscaping that is seldom seen in Southern California. With terraces, rolling slopes and Japanese water gardens, he has gained a considerable fame as a beautifier."

Wattles Estate was soon surrounded by residential development. Wattles personally benefited from the subdivision process, selling his land at a profit. But he was not so fortunate when the Stock Market crashed in 1929. Wattles had purchased municipal bonds for the development of the new city of San Clemente in Orange County and, when the city went bankrupt, he lost a considerable amount.

Over the years, the garden was used for numerous special events. Notable among them was the wedding ceremony of Mary Wattles and Wilson Bryans of Omaha in June 1930. Gurdon lived at Jualita and remained active in its affairs and the care of the gardens until his death in January 1932. He was 76 years old when he died, survived by his wife Julia, age forty-nine, daughters Mary and Margaret, both in their twenties, and son, Gurdon Jr., age eleven.

WATTLES ESTATE, 1932-1968.

After Gurdon Wattles's death in 1932,



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Julia and Gurdon Jr. continued to live at Jualita. During World War II, Gurdon Jr. served as a Japanese language officer. After leaving the Navy in 1946, he attended Harvard Law School, graduating in 1949. He taught at Harvard for two years and then took a position with the United Nations Secretariat in the fall of 1950, working as an international lawyer, his career for more than twenty-five years.

Julia continued to live at Jualita after Gurdon Jr. left to pursue his education and a career. It is not known if Alexander Urquhart stayed on to manage and care for the gardens. Later, Ralph Brown, husband of Julia Vance Wattles's sister Mildred, took care of the estate. By 1965, Julia Wattles was eighty-two years old and the fate of Jualita was unclear. Maintaining the residence and gardens had become quite a burden. Gurdon Wattles Jr. began to negotiate a sale or transfer to the City of Los Angeles, which was interested in developing a park in the Hollywood Hills.

On March 4, 1965, the City of Los Angeles Board of Recreation and Parks Commission adopted Resolution 5135 designating the Wattles estate as an acquisition area. Funds in the amount of \$1,440,000 were requested from the State Beach, Parks, Recreation, and Historical Facilities Bond Act of 1964. A little more than one year later, in May 1966, the City of Los Angeles and the State of California entered a contract to purchase the property. That agreement stipulated that the property be developed for "multiple recreation uses," that specific measures be taken if the property were condemned, and that the funds be used by June 30, 1968, or returned to the state.

In December 1967, the City requested an additional \$600,000 from the United States Department of Housing and Urban Development (HUD). An independent appraisal had valued the land at \$1,971,000 and more funds were required. The City's request was approved in May 1968. Upon receiving the funds, Mayor Sam Yorty declared, "This is the last area available in the scenic Hollywood Hills that could be used as a recreation and park site. We are happy now that we can move ahead with purchase of the estate and preliminary plans to develop it into an

outstanding attraction for our citizens to enjoy." Having reached an agreement with Gurdon Wattles Jr. that the appraised value was acceptable, the City of Los Angeles purchased the property on June 7, 1968.

Regarding this period, Gurdon Wattles Jr. stated, "As for Jualita, the costs of maintenance and the taxes rose far beyond what my mother and I could afford, so we sold the place to the City in 1968, as a public park, but the City allowed my mother to stay on in the house for the rest of her life. My mother kept pretty well until she was eighty-eight, continuing to drive her own car, doing gardening work, etc., but in January 1972 she had the first of a series of strokes... she died in November 1977, at the age ninety-four. We then gave up the house at Jualita."

City records show that the escrow



The Wattles Mansion as it appeared in 1957

agreement stipulated that the name "Wattles Gardens" would be kept by the City of Los Angeles as the "official name of the facility." No other stipulations about the future use of the property were made.

CITY OF LOS ANGELES OWNERSHIP, 1968–1979. Prior to purchase, the City had developed preliminary plans for Wattles Gardens. The first plans, dated March 3, 1965, show the Orchard as "park area" with "trees, lawn, seating, congregation, amphitheater." The Mansion is labeled "park center, museum." Behind the Mansion, a new road is shown leading from the driveway to the northeast where it connects with several other paved roads leading up into the mountains. None of the gardens are shown in the drawing; presumably, they were to be demolished. Massive sections of the hillside were to be graded and filled to create large flat recreation spaces and paved roads.

By the time of the City's purchase

in 1968, however, the plans had been revised. The massive re-grading and road creation project was eliminated in favor of a plan that would create a "lower park" and an "upper park." The "lower park" would be developed in the Orchard and include new paths leading up towards the Mansion and a parking lot near Sierra Bonita and Franklin. The "upper park" would be developed with hiking trails and observation areas with another parking lot at the top of the mountain, probably accessed via Mulholland Drive. The Japanese Garden was not included in the plan.

Based on these plans, the City made significant alterations to the American Garden, eliminating the parterre garden, re-grading the slope, and planting grass to create a large area of lawn. The wood beams were removed from the concrete posts of the arbor due to deterioration. In the lower portion of the American Garden, near the public entrance, a new Japanese tea garden was constructed around a teahouse donated by Mayor Suito of Nagoya, Japan, to the City of Los Angeles. The lower portion of the American Garden, near the north end of the Italian Garden, was re-designed in a Japanese style. A ranger station was planned for the area just north of the new plantings and sidewalks, but was never constructed.

Concrete flood control structures were installed in the American Garden. At the north end, a channel with steel grating was built. At the south end, a concrete, underground storm drainage system was constructed.

The City also rebuilt the original Japanese Garden in 1970-71 based on plans developed by Koichi Kawana, design consultant, and Yoshiro Befu, landscape architect, for the firm of Peterson and Befu. Using these plans, the City reconstructed the wood bridge, removed the shade pavilion with the thatched roof, cleared brush, left existing trees in place, repaired stone walls, raked paths, and removed dirt and debris from waterways and stonework. The plan also called for the removal of the teahouse, but the teahouse may have burned before this occurred.

The entrance to the historic Japanese Garden was re-designed. The last arbor pillar at the top of the American Garden was removed and several new

retaining walls were constructed. The old water pump was replaced and areas around the pump were re-graded. A new decorative Japanese-style fence and gate were constructed.

Vandalism at the park and in the Japanese Garden soon became a major problem. By the mid-1970s, park employees, visitors, and neighbors became concerned that the Japanese Garden would be destroyed altogether. Among others, French actress Corinne Calvet made a special appeal to save the Japanese Garden. Her photo appeared in the *Los Angeles Herald Examiner* in 1975 next to the vandalized shrine in the Japanese garden.

The gardens continued to deteriorate. One major cause was the lack of funds available to the Department of Recreation and Parks to maintain the property. Secondary causes were the high level of use the property was receiving and an economic decline in Los Angeles that particularly impacted Hollywood.

By the 1970s, most of the major studios had left Hollywood for Burbank, Culver City, or elsewhere. Movie premieres were more likely to be held in Westwood than Hollywood. Upper and middle-class homeowners were moving out of the area. Grocery stores, department stores, and other neighborhood businesses and services were leaving, too. The area suffered from neglect and disinvestment. Hollywood began to experience the social problems common to many central cities: widespread poverty, unemployment, homelessness, prostitution, vandalism, and street crime.

Wattles Park could not escape the decline of Hollywood. Homeless people and runaways began living in the area of the Japanese Garden and the hills. At the same time, prostitution, drug dealing, and violence began to haunt the grounds.

Between 1974 and 1976 the City developed a new master plan for Wattles Gardens and hired the firm of Richard Bigler and Associates. The plan, published in September 1976, called for redevelopment of the site including re-grading of the orchard, erection of "an iron bandstand reminiscent of late 1800 Spanish architecture," restoration of the formal gardens, addition of a parking lot, planting of additional palms in the American Garden, and construction of

an observation point in the upper hillside. The plan was never implemented.

During this period, the City of Los Angeles, like many other California cities, experienced a significant decrease in funds available for park development, maintenance, or rehabilitation. A declining economy combined with the anti-property tax ballot measure Proposition 13, passed in 1978, resulted in disinvestment in city parks across California.

Wattles Gardens were in a serious state of deterioration by the late 1970s and early 1980s. In 1979, granite stones marking the paths of the American Garden leading to the Japanese Garden were removed, a new catch basin was constructed, and electrical panels were relocated in the American Garden. In the winter of 1979-80, the rehabilitated Japanese Garden was destroyed by storms that caused a mudslide burying the ponds in more than four feet of sediment. By 1980, the teahouse donated by the City of Nagoya and the garden around it in the lower part of the park had been so vandalized that the City constructed a tall fence around the area to protect it.

The continuing deterioration of the Mansion and Gardens elicited concern from local residents and park visitors. In 1979, students at Cal Poly Pomona drafted a plan to restore the gardens and submitted a proposal to the Los Angeles Bicentennial Committee. One graduate student, Ronald Ganzfried, conducted extensive research and wrote his Master's Thesis in Landscape Architecture on Wattles Gardens. His work was shared with a growing group of neighborhood advocates interested in the history of Hollywood and landscape architecture. Students from the University of California Los Angeles were also involved in plans.

NEW PARTNER: HOLLYWOOD HERITAGE INC., 1979-PRESENT. In 1981-82, the City of Los Angeles re-planted the Spanish Garden and installed a sprinkler system. It also distributed a Request for Proposals to organizations interested in leasing Wattles Mansion and the formal gardens. In February of 1983, LADRP staff recommended that Hollywood Heritage, Inc. be awarded the lease.

Hollywood Heritage was founded in 1980 with the goal of preserving Hol-

lywood's historic built environment. Its proposal for Wattles Mansion and the formal gardens stated that Hollywood Heritage would pursue three goals: (1) to halt deterioration to the house and gardens; (2) to create a research and archival center for local history; and (3) to provide a high quality hospitality house and meeting center for Hollywood.

From as early as 1977 until October 1983, a City of Los Angeles Recreation and Parks Department ranger had lived in the mansion. Hollywood Heritage soon arranged for a live-in caretaker to move onto the site. Urgent maintenance problems, such as holes in the roof, were addressed first and, over time, other improvements were made. A small library was established and several upstairs rooms were converted to offices.

The volunteers of Hollywood Heritage halted the deterioration of the site, raised funds, and rehabilitated the mansion and formal gardens. In 1985-86, the exterior of the mansion was re-painted and in 1986-87 restoration work began on the interior of the Mansion. Funds to continue this restoration work were awarded in a grant from the State of California in 1989. Using these funds, an historic survey was commissioned, the roof of the mansion was repaired, disabled access to the gardens and mansion was improved, an ADA accessible bathroom was installed, and electrical and plumbing systems were upgraded. In 1990, volunteer work on the Italian Garden produced a rehabilitated and inviting space.

The City of Los Angeles invested funds in the development of the site during this period, as well, working together with Hollywood Heritage Inc. and Wattles Farms. In 1984, the City re-graded the area between the front lawn and the kitchen service drive and installed a decomposed granite parking lot. In 2000, the northern portion of the west wall along Curson Avenue from the service drive to the park entrance was reconstructed and minor drainage improvements were made.

As the century ended, continued rehabilitation and maintenance remained a concern of all stakeholders. Our next issue will highlight some of the preservation work at Wattles Mansion and Gardens past and on-going. ###



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Mark Your Calendar

Wed., Jan. 22: Bruce Torrence, author of *Hollywood: The First 100 Years*, will present a slide show from his extensive collection. 7:30 at the Barn

Wed. Feb. 12: Ray Zone, Book Reviewer for *American Cinematographer* and collector of 3-D slides will share his amazing collection with us. 7:30 at the Barn

Wed. March 12: Paul Zollo, author of *Hollywood Remembered*, will talk about his book and sign copies afterwards 7:30 at the Barn

Wed., May 21st: Reading of four short one-act plays, *Encounter With Orson*, *The Trouble With Harry Cohn*, *Mary Pickford and Me* and *Ida Lupino's Mother*, written by Malvin Wald, directed by John McDonald, with a cast from First Stage. 7:30 at the Barn

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