

DOLORES DEL RIO RESIDENCE
1903 N. Outpost Drive; 1900 N. El Cerrito Place
CHC-2021-363-HCM
ENV-2021-364-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Remote Site Inspection Photos—March 23, 2021](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2021-363-HCM
ENV-2021-364-CE**

HEARING DATE: May 6, 2021
TIME: 10:00 AM
PLACE: Teleconference (see
agenda for login
information)

Location: 1903 N. Outpost Drive;
1900 N. El Cerrito Place
Council District: 4 – Raman
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood Hills West
Legal Description: Tract 4820, Lot 13

EXPIRATION DATE: The original expiration date of April 20, 2021 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders.*

PROJECT: Historic-Cultural Monument Application for the
DOLORES DEL RIO RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS/APPLICANTS: Andrea Landi
1903 Outpost Drive
Los Angeles, CA 90068

Reggio Properties LLC
23535 Telo Avenue
Torrance, CA 90505

PREPARERS: Christine Lazzaretto, John LoCascio, and Heather Goers
Historic Resources Group
12 South Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

FINDINGS

- The Dolores Del Rio Residence “is associated with the lives of historic personages important to national, state, city, or local history” as the first permanent residence of Mexican actress Dolores Del Rio in the United States.
- The Dolores Del Rio Residence “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent and highly intact example of Spanish Colonial Revival residential architecture.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

SUMMARY

The Dolores Del Rio Residence is a two-story single-family residence with an attached garage located on the northwest corner of N. Outpost Drive and W. Hillside Avenue in the Hollywood Hills area of Los Angeles. Constructed in 1927, the residence was designed by architects Jesse Ross Castendyck (1900-1962) and Milton James Black (1905-1970) in the Spanish Colonial Revival architectural style. The property was built for Mexican actress Dolores Del Rio (1904-1983) as her first permanent residence in the United States, where she lived until 1932. The property continues to function as a private residence.

The subject property is located on an irregularly-shaped, terraced through lot, and is fronted by a walled, terraced garden with a swimming pool. Irregular in plan, the residence is of wood-frame construction with smooth stucco cladding and has intersecting hipped roofs with clay tiles and a stepped plaster eave cornice. With complex massing and an asymmetrical composition, the primary, south-facing elevation features an L-shaped arcade and a large one-story, projecting wing that contains the living room. There is an exterior chimney on the west-facing elevation of the living room wing, and a loggia at the southwest corner of the second floor. The primary entrance is located at the west end of the arcade and consists of a paneled wood door with a decorative tile surround. Fenestration consists of multi-lite wood French doors and multi-lite wood casement windows in a variety of sizes and configurations, deeply recessed into the walls. The second-floor window of the master bedroom is framed with plaster pilasters and has a balconette with a wrought iron balustrade. Interior features include a double-height foyer, terra cotta tile flooring, wood beamed ceilings, a hooded fireplace, and wrought iron and tile detailing. The

original garage is attached; a new garage was added in 1986 under the terraced front yard area accessed from Hillside Avenue.

Dolores Del Rio was born Maria de los Dolores Asunsolo y Lopez Negrete on August 3, 1904 in Durango, Mexico. She was raised in Durango and in Mexico City, where she developed an interest in ballet performance. After meeting film producer Edwin Carewe in 1925, Del Rio was persuaded to visit Hollywood and try her hand at acting. Within days of arriving in Los Angeles, Del Rio began filming her first picture, *Joanna* (1925), and went on to film four more films the following year: *High Steppers* (1926), *The Whole Town's Talking* (1926), *Pals First* (1926, lost), and *What Price Glory* (1926). These pictures reflected increasingly larger roles for the actress, as well as growing commercial success. Del Rio worked for several studios throughout the latter half of the 1930s, including short contracts at Warner Brothers, Universal, and 20th Century Fox. In the 1940s and 50s, Del Rio continued to work between Mexico and the United States. Throughout her life, Del Rio was a philanthropist and supporter of the arts. In 1957, she was selected as the first woman to sit on the Cannes Film Festival jury. Del Rio was married three times, to Jaime Del Rio from 1921 to 1928; to art director and production designer Cedric Gibbons from 1930 to 1940; and to Lewis A. Riley from 1959 until her death on April 11, 1983 in Newport Beach, California. Her home during her second marriage, the Gibbons-Del Rio Residence at 743-759 North Kingman Avenue, was designated as Los Angeles Historic-Cultural Monument #1038 in 2013.

Jesse Ross Castendyck was born on September 24, 1900 in La Salle, Illinois and moved to Los Angeles with his mother around 1923. Little is known about Castendyck's education or whether he received any formal training as an architect or builder, although it appears likely that he was not a licensed architect. City directory records indicate he started working in real estate development upon his arrival in Los Angeles, but by 1926 was also working as a building contractor. His early efforts at real estate development seem to have been concentrated in Los Feliz, and throughout the next several years his construction projects continued to focus on speculative development in upscale residential areas such as Holmby Hills, Hollywoodland, and Hancock Park. In 1927, Castendyck hired architect Milton J. Black, and the two are credited together on the design for the subject property. In 1931, Castendyck established his own construction company, which operated for a short period before Castendyck began to concentrate on other career endeavors such as mining and manufacturing. J. Ross Castendyck died on April 5, 1962 in Dade County, Florida.

Milton J. Black was born on April 23, 1905, in Escondido, California and graduated from a Los Angeles high school. Black began working as a draftsman for architect Aloysius F. Mantz in 1927, before partnering with Castendyck. Black received his certificate to practice architecture in 1930, and around that same time, left Castendyck's office to establish his own architectural practice. Throughout his career, Black designed properties in styles including Spanish Colonial Revival, French Revival, Chateausque, Mediterranean Revival, and Tudor Revival; however, he is best known for his Streamline Moderne residential designs. Black's works include the 654 Burnside Apartments (1933, HCM #426), the Mauretania Apartments on Rossmore Avenue (1934), the El Cadiz Apartments (1937, HCM #775), and the Richardson Apartments (1940, HCM #847). Black passed away in 1970 in San Diego, California at the age of 65.

The subject property has experienced several alterations that include plastering, reroofing, the replacement of French doors and kitchen cabinets, the addition of a stairway in the garage, the installation of a fireplace, the construction of a pool and spa, and the addition of a room in 1985; the construction of a solarium, revision to the addition, and the construction of a new garage and retaining wall in 1986; the relocation of an interior stairway, the replacement of an exterior door and window, and the addition of two windows in 1998; and an interior remodel and installation of new windows in 2008.

SurveyLA, the citywide historic resources survey, identified the subject property as eligible for listing under the national, state, and local designation programs as a Contributor to the potential Lower Outpost Estates Residential Historic District, which is significant as one of Hollywood's original planned residential developments by prominent Hollywood real estate developer Charles E. Toberman, and as a highly intact and cohesive collection of Period Revival-style residential architecture in the Hollywood Hills.

DISCUSSION

The Dolores Del Rio Residence meets two of the Historic-Cultural Monument criteria.

The subject property “is associated with the lives of historic personages important to national, state, city, or local history” as the first permanent residence of Mexican actress Dolores Del Rio in the United States. Dolores Del Rio is widely regarded as the first Latin American woman to achieve crossover stardom in Hollywood. Del Rio commissioned the subject property in 1927 and lived there until 1932, a period which encompassed her rise to film stardom in the United States and her successful transition to talking pictures. Del Rio was personally involved in the development process for the residence; the home was designed to her taste and specifications and included decorative elements she commissioned that referenced her homeland of Mexico. Though Del Rio resided at other properties in the Los Angeles area, this property was her residence during the most significant portion of her career and represents the only home in which she had personal input into the design process.

In addition, the subject property “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent and highly intact example of Spanish Colonial Revival residential architecture. The subject property represents a distinctive example of a high-style Spanish Colonial Revival residence of the 1920s. The building's irregular plan, asymmetrical composition, complex massing, and low-pitched clay tile roof are all reflective of the style. Other distinguishing features include the arcade, loggia, arched openings, multi-lite wood French doors and casement windows, and wrought iron and tile detailing.

Despite some alterations, the subject property retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Dolores Del Rio Residence as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in

accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2021-364-CE was prepared on March 24, 2021.

BACKGROUND

On January 12, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On February 4, 2021, the Cultural Heritage Commission voted to take the property under consideration. On March 23, 2021, a subcommittee of the Commission consisting of Commissioners Buelna and Kennard conducted a remote site inspection of the property, accompanied by staff from the Office of Historic Resources. The original expiration date of April 20, 2021 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.























































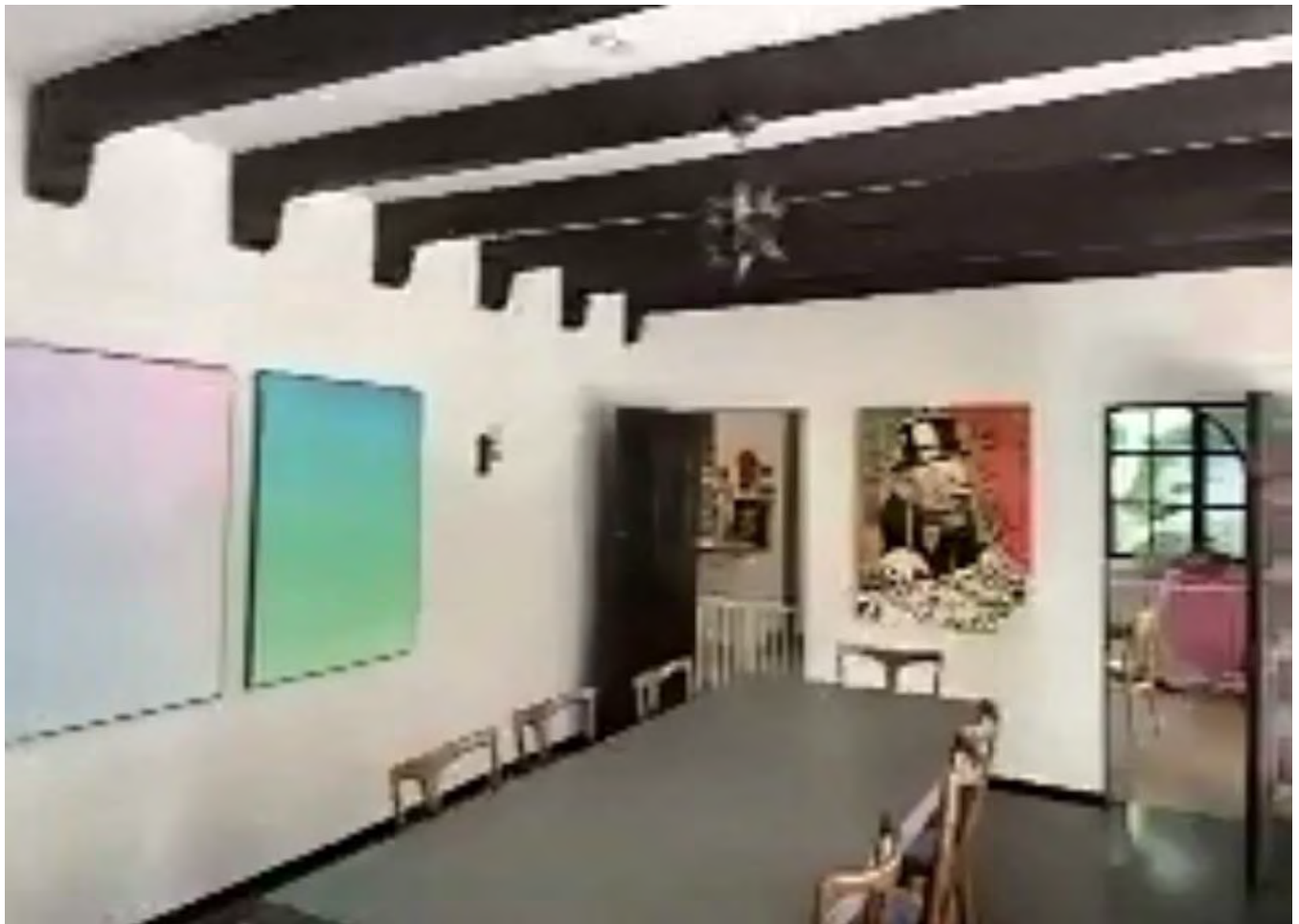










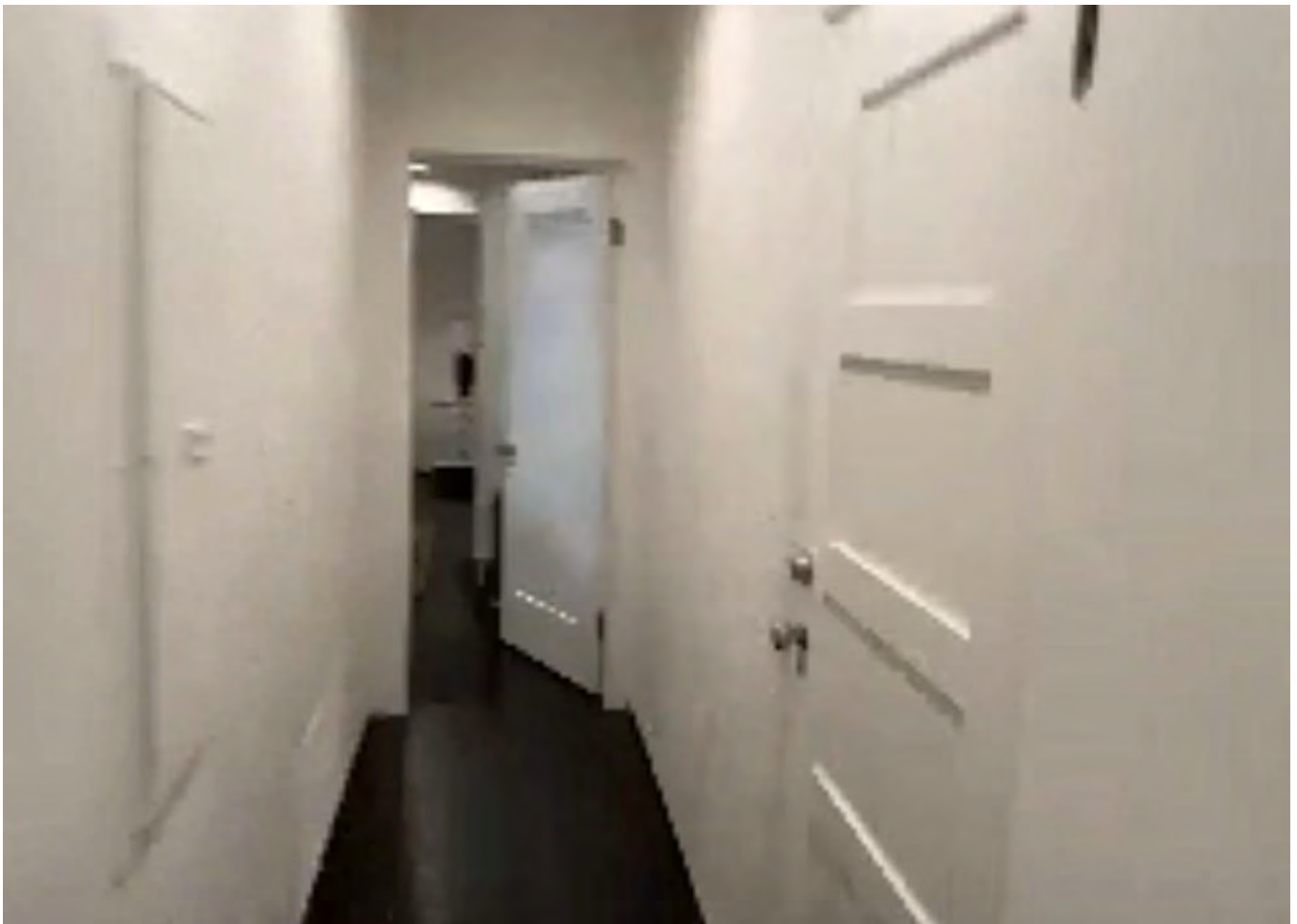
















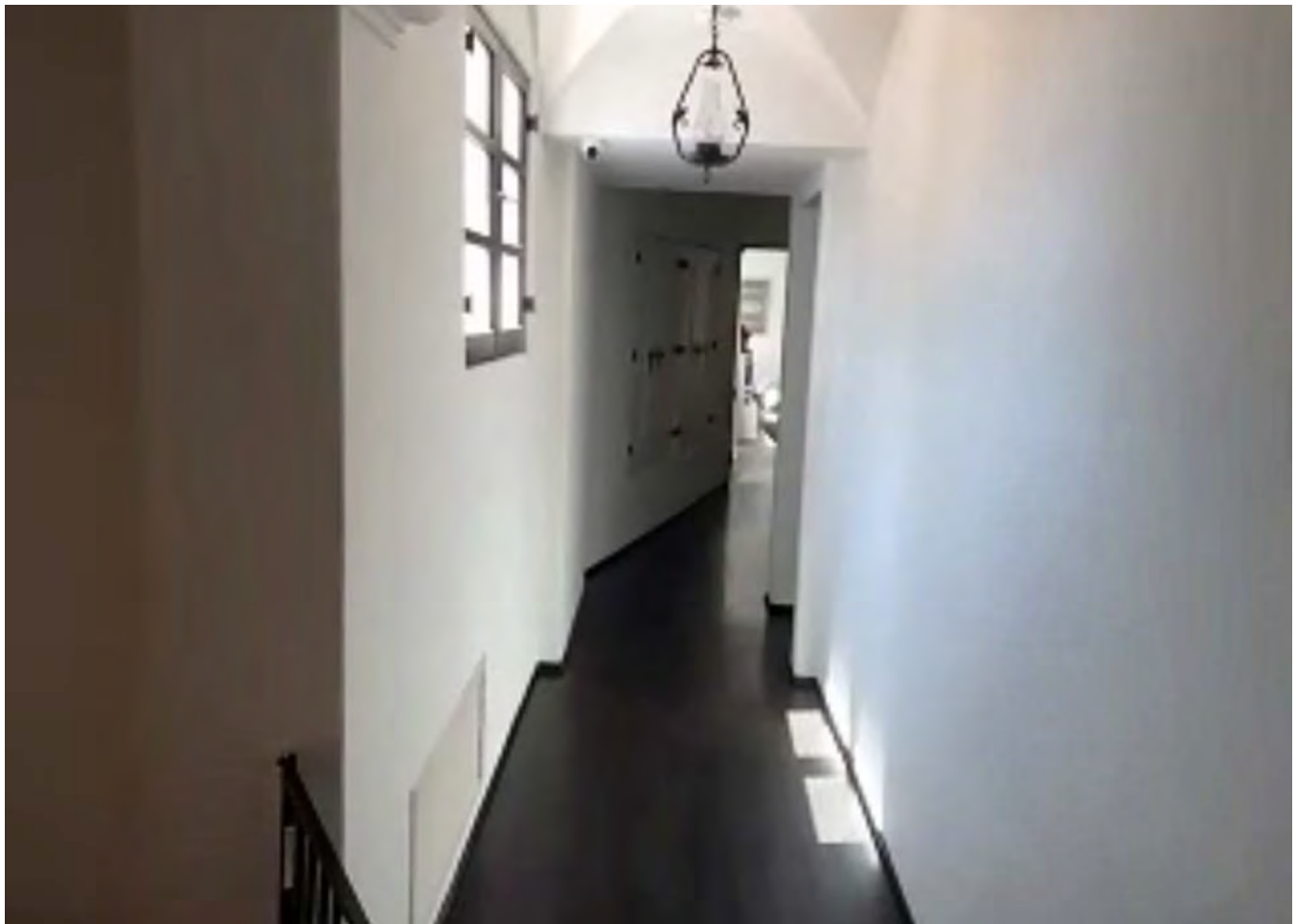














COUNTY CLERK'S USE

CITY OF LOS ANGELES
OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT
NOTICE OF EXEMPTION
(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS
CHC-2021-363-HCM

LEAD CITY AGENCY
City of Los Angeles (Department of City Planning)

CASE NUMBER
ENV-2021-364-CE

PROJECT TITLE
Dolores del Rio Residence

COUNCIL DISTRICT
4

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)
1903 N. Outpost Drive; 1900 N. El Cerrito Place, Los Angeles, CA 90068

Map attached.

PROJECT DESCRIPTION:
Designation of the Dolores del Rio Residence as an Historic-Cultural Monument.

Additional page(s) attached.

NAME OF APPLICANT / OWNER:
N/A

CONTACT PERSON (If different from Applicant/Owner above)
Melissa Jones

(AREA CODE) TELEPHONE NUMBER | EXT.
213-847-3679

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)
STATE CEQA STATUTE & GUIDELINES

STATUTORY EXEMPTION(S)
Public Resources Code Section(s) _____

CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)
CEQA Guideline Section(s) / Class(es) 8 and 31

OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

JUSTIFICATION FOR PROJECT EXEMPTION: Additional page(s) attached
Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Dolores del Rio Residence** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.
 The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.
If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE
Melissa Jones [SIGNED COPY IN FILE]

STAFF TITLE
City Planning Associate

ENTITLEMENTS APPROVED
N/A

FEE:
N/A

RECEIPT NO.
N/A

REC'D. BY (DCP DSC STAFF NAME)
N/A

DISTRIBUTION: County Clerk, Agency Record

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2021-363-HCM
ENV-2021-364-CE

HEARING DATE: February 4, 2021
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 1903 N. Outpost Drive;
1900 N. El Cerrito Place
Council District: 4 – Raman
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood Hills West
Legal Description: Tract 4820, Lot 13

EXPIRATION DATE: The original 30-day expiration date of February 11, 2021 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders.*

PROJECT: Historic-Cultural Monument Application for the DOLORES DEL RIO RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS/APPLICANTS: Andrea Landi
1903 Outpost Drive
Los Angeles, CA 90068

Reggio Properties LLC
23535 Telo Avenue
Torrance, CA 90505

PREPARERS: Christine Lazzaretto, John LoCascio, and Heather Goers
Historic Resources Group
12 South Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

RECOMMENDATION That the Cultural Heritage Commission:

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Dolores Del Rio Residence is a two-story single-family residence with an attached garage located on the northwest corner of N. Outpost Drive and W. Hillside Avenue in the Hollywood Hills area of Los Angeles. Constructed in 1927 by architects Jesse Ross Castendyck (1900-1962) and Milton James Black (1905-1970), the residence was designed in the Spanish Colonial Revival architectural style. The property was built for Mexican actress Dolores Del Rio (1904-1983) as her first permanent residence in the United States, where she lived until 1932. The property continues to function as a private residence.

The subject property is located on an irregularly-shaped, terraced through lot, and is fronted by a walled, terraced garden with a swimming pool. Irregular in plan, the residence is of wood-frame construction with smooth stucco cladding and has intersecting hipped roofs with clay tiles and a stepped plaster eave cornice. With complex massing and an asymmetrical composition, the primary, south-facing elevation features an L-shaped arcade and a large one-story, projecting wing that contains the living room. There is an exterior chimney on the west-facing elevation of the living room wing, and a loggia at the southwest corner of the second floor. The primary entrance is located at the west end of the arcade and consists of a paneled wood door with a decorative tile surround. Fenestration consists of multi-lite wood French doors and multi-lite wood casement windows in a variety of sizes and configurations, deeply recessed into the walls. The second-floor window of the master bedroom is framed with plaster pilasters and has a balconet with a wrought iron balustrade. Interior features include a double-height foyer, terra cotta tile flooring, wood beamed ceilings, a hooded fireplace, and wrought iron and tile detailing. The original garage is attached; a new garage was added under the front terraced area accessed from Hillside Avenue in 1986.

Dolores Del Rio was born Maria de los Dolores Asunsolo y Lopez Negrete on August 3, 1904 in Durango, Mexico. She was raised in Durango and in Mexico City, where she developed an interest in ballet performance. After meeting film producer Edwin Carewe in 1925, Del Rio was persuaded to visit Hollywood and try her hand at acting. Within days of arriving in Los Angeles, Del Rio began filming her first picture, *Joanna* (1925), and went on to film four more films the following year: *High Steppers* (1926), *The Whole Town's Talking* (1926), *Pals First* (1926, lost), and *What Price Glory* (1926). These pictures reflected increasingly larger roles for the actress, as well as growing commercial success. Del Rio worked for several studios throughout the latter half of the 1930s, including short contracts at Warner Brothers, Universal, and 20th Century Fox. In the 1940s and 50s, Del Rio continued to work between Mexico and the United States. Throughout her life, Del Rio was a philanthropist and supporter of the arts. In 1957, she was selected as the first woman to sit on the Cannes Film Festival jury. Del Rio was married three times, to Jaime Del Rio from 1921 to 1928; to art director and production designer Cedric Gibbons from 1930 to 1940; and to Lewis A. Riley from 1959 until her death on April 11, 1983 in Newport Beach, California. Her home during her second marriage, the Gibbons-Del Rio Residence at 743-759 North Kingman Avenue, was designated as Los Angeles Historic-Cultural Monument #1038 in 2013.

Jesse Ross Castendyck was born on September 24, 1900 in La Salle, Illinois and moved to Los Angeles with his mother around 1923. Little is known about Castendyck's education or whether he received any formal training as an architect or builder, although it appears likely that he was not a licensed architect. City directory records indicate he started working in real estate development upon his arrival in Los Angeles, but by 1926 was also working as a building contractor. His early efforts at real estate development seem to have been concentrated in Los Feliz, and throughout the next several years his construction projects continued to focus on speculative development in upscale residential areas such as Holmby Hills, Hollywoodland, and Hancock Park. In 1927, Castendyck hired architect Milton J. Black, and the two are credited

together on the design for the subject property. In 1931, Castendyck established his own construction company, which operated for a short period before Castendyck began to concentrate on other career endeavors such as mining and manufacturing. J. Ross Castendyck died on April 5, 1962 in Dade County, Florida.

Milton J. Black was born on April 23, 1905, in Escondido, California and graduated from a Los Angeles high school. Black began working as a draftsman for architect Aloysius F. Mantz in 1927, and later, he partnered with architect J. Ross Castendyck. Black received his certificate to practice architecture in 1930, and around that same time, Black left Castendyck's office to establish his own architectural practice. Throughout his career, Black designed properties in styles including Spanish Colonial Revival, French Revival, Chateausque, Mediterranean Revival, and Tudor Revival; however, he is best known for his Streamline Moderne residential designs. Black's works include the 654 Burnside Apartments (1933, HCM #426), the Mauretania Apartments on Rossmore Avenue (1934), the El Cadiz Apartments (1937, HCM #775), and the Richardson Apartments (1940, HCM #847). Black passed away in 1970 in San Diego, California at the age of 65.

The subject property has experienced several alterations that include plastering, reroofing, the replacement of French doors and kitchen cabinets, the addition of a stairway in the garage, the installation of a fireplace, the construction of a pool and spa, and the addition of a room in 1985; the construction of a solarium, revision to the addition, and the construction of a new garage and retaining wall in 1986; the relocation of an interior stairway, the replacement of an exterior door and window, and the addition of two windows in 1998; and an interior remodel and installation of new windows in 2008.

SurveyLA, the citywide historic resources survey, identified the subject property as eligible for listing under the national, state, and local designation programs as a Contributor to the potential Lower Outpost Estates Residential Historic District, which is significant as one of Hollywood's original planned residential developments by prominent Hollywood real estate developer Charles E. Toberman, and as a highly intact and cohesive collection of Period Revival-style residential architecture in the Hollywood Hills.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

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

BACKGROUND

On January 12, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. The original 30-day expiration date of February 11, 2021 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
2. Is associated with the lives of historic personages important to national, state, city, or local history.
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|--|--|
| 1. Nomination Form | 5. Copies of Primary/Secondary Documentation |
| 2. Written Statements A and B | 6. Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. Bibliography | 7. Additional, Contemporary Photos |
| 4. Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. Historical Photos |
| | 9. Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Christine Lazzaretto

September 24, 2020

Christine Lazzaretto

Name:

Date:

Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org

4. ALTERATION HISTORY

Initial construction at 1903 Outpost Drive commenced in 1927 and was completed that same year; today, the property continues to function as a private residence. A list of building permits is included below and notes those alterations and additions which appear to have involved work to the exterior and/or interior spaces of the property. Owners' and architects' names and descriptions of work performed are included exactly as they appear in building permit records.

YEAR	PERMIT NUMBER	WORK PERFORMED	ARCHITECT	OWNER
1927	1927LA13952	New Residence & Garage.	J. Ross Castendyck	J. M. Del Rio
1985	1985LA15048	Plastering, reroof w. tile, remove, replace kitchen cabinets. Replace French doors, stucco.	None listed	Kenneth Kercheval
1985	1985LA15924	Underpin foundation in subsiding section. Restore flr to original level.	Carroll Logsdon [engineer]	Ken Kercheval
1985	1985LA17856	Add stairway in garage. Install fireplace in 2 nd floor bedroom [pre fab].	Carroll Logsdon [engineer]	Kenneth Kercheval
1985	1985LA20256	New 15x30 pool and 6x6 spa.	None listed	Kenneth Kercheval
1985	1985LA20284	Restore fireplace on existing foundation. LA15924/85.	Carol Lockson [engineer]	Kenneth Kercheval
1985	1985LA25628	Room addition, stucco-plaster walls.	Carroll Logsdon [engineer]	Ken Kercheval
1986	1986LA33147	Installation of solarium (glass) roof. & Revise addition. [8'6"x22'6"]	Carroll Logsdon [engineer]	Ken Kercheval
1986	1986LA52662	New Garage & Retaining Wall.	Carroll Logsdon [engineer]	Ken Kercheval
1987	1987LA59030	Modify LA:52662/86, use friction [illegible] @ garage.	Carroll Logsdon [engineer]	Ken Kercheval
1998	98016-50000-23021	Interior – relocate stairway – replace exterior door and window, add two new windows, add stair rail.	None listed	Richard J. Tyler and Lisa Trafficante
2000	00016-20000-00427	Remove existing tile – install new underlayment – reinstall tile – 50 sqs.	None listed	David Tunkl and Claire Hester Tunkl
2008	07016-30000-24599	Interior remodel of kitchen, 2 baths, master bath, and den to (E) 2-story S.F.D. Install new windows. Structural upgrade per engineering details.	Kamal Rajendra Shah [engineer]	David Tunkl and Claire Hester Tunkl

7. WRITTEN STATEMENTS

A. Proposed Monument Description

Physical Description

Site

The Dolores Del Rio Residence at 1903 Outpost Drive is located on the northwest corner of the intersection of Outpost Drive and Hillside Avenue in the Outpost Estates development in the Hollywood Community Plan Area of the City of Los Angeles. The house occupies an irregularly-shaped, terraced parcel flanked to the east by Outpost Drive, to the south by Hillside Avenue, to the west by El Cerrito Place, and to the north by another single-family residential property. The house is set close to the north edge of the parcel and is fronted by a walled, terraced garden. A garage tucked under the front terrace is accessed from Hillside Avenue by a short concrete driveway. The original driveway, still extant, is accessed from El Cerrito Place.

The front garden is enclosed by a retaining wall of concrete block rendered in smooth plaster that wraps the three street frontages. A wrought iron guardrail sits atop the wall. The wall and guardrail are covered in creeping fig, trumpet vine, and bougainvillea. The house and garden are accessed by a wood plank gate in the wall on Outpost Drive. The gate has a terra cotta tile threshold, large wrought iron strap hinges with scrolls and fleurs-de-lys, a wrought iron pull, and a grille of turned wood spindles with a stained glass speakeasy depicting St. Francis of Assisi. The wall above the gate has a scalloped lintel, a brass and tile address plaque, and a small niche with a decorative iron light fixture. A secondary entrance to the property is located to the north of the primary entrance gate, near the property's northern property line, and consists of an arched wood plank gate with wrought iron strap hinges and metal hardware.

The primary entrance gate opens to the front garden via an arcaded, L-shaped *corredor* that runs along part of the house's south façade. The central portion of the garden is occupied by a rectangular swimming pool with cast stone coping and a deck of Saltillo tiles. South of the swimming pool is an elevated terrace atop the garage, surrounded by raised planters. Steps west of the pool lead down to a small lower garden with palm trees surrounding an octagonal fountain with decorative Mexican tiles. Beyond is a Saltillo-paved patio that wraps around the projecting living room wing to the original garage.

Exterior character-defining features of the site include:

- Original driveway accessed from El Cerrito Place
- Entrance gateway with smooth plaster walls, a scalloped lintel, brass and tile address plaque, and niche with decorative light fixture
- Wood plank entrance gate with a terra cotta tile threshold, large wrought iron strap hinges with scrolls and fleurs-de-lys, a wrought iron pull, and a grille of turned wood spindles with a stained glass speakeasy depicting St. Francis of Assisi
- Secondary entrance with arched wood plank gate with wrought iron strap hinges and metal hardware
- Octagonal fountain with decorative Mexican tiles

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Dolores Del Rio Residence, 1903 Outpost Drive

HISTORIC RESOURCES GROUP

Exterior

The two-story Spanish Colonial Revival-style house has an irregular plan, complex massing, and asymmetrical composition. A tall one-story wing containing the living room projects diagonally from the southwest corner. The roof is composed of intersecting hips at various heights, with clay barrel tile roofing and a stepped plaster eave cornice. There is an exterior chimney on the west façade of the living room wing, and a loggia at the southwest corner of the second floor. The exterior walls are veneered in smooth, undulating plaster. At the northwest corner of the house is the original attached garage with the overhanging second story above supported on an arched corbel table.

The *corredor* recessed into the south (primary) façade has Saltillo pavers, wide arches on square piers, a barrel-vaulted plaster ceiling with decorative pendant light fixtures, and built-in tiled benches anchoring each end. The walls are decorated with decorative Mexican tile murals and a large tiled niche. There are two large murals, one depicting a *caballero* and the other, the Virgin of Guadalupe; the smaller murals depict stylized floral patterns.

Fenestration consists primarily of divided-light, wood sash casement windows in a variety of sizes and configurations, deeply recessed into the plaster walls. The second-floor window of the master bedroom is framed with plaster pilasters and has a balconet with a wrought iron balustrade. The living room windows have transom lights. There are bull's-eye windows in the upper portion of the foyer. The primary entrance is located at the west end of the *corredor* and consists of a paneled wood door with a stained glass speakeasy and metal pull, set within a deep embrasure clad in decorative Mexican tiles.

Exterior character-defining features of the residence include:

- Irregular plan with projecting diagonal wing
- Complex massing
- Asymmetrical composition
- Exterior walls finished in smooth, undulating plaster
- Intersecting hip roof with clay barrel tile, stepped plaster eave cornice, and exterior chimney
- Second-floor loggia
- Attached former garage with overhanging second story supported on an arched corbel table
- *Corredor* with Saltillo pavers, wide arches on square piers, and barrel-vaulted plaster ceiling with decorative pendant light fixtures
- Built-in tiled benches
- Decorative Mexican tile murals and tiled niche
- Recessed wood sash casement windows with divided lights, some with transoms
- Second-floor bedroom window framed by plaster pilasters and accented by a balconet with a wrought iron balustrade
- Bull's-eye windows in foyer
- Primary entrance set within a deep embrasure clad in decorative Mexican tile
- Wood plank primary entrance door with stained glass speakeasy and metal pull

Interior

The foyer is two stories high, with terra cotta tile flooring, plaster walls, and a sloping wood beamed ceiling. An L-shaped staircase runs along the north wall, with a wrought iron balustrade, terra cotta tile treads and landings, and decorative Mexican tile risers and dado. The staircase leads to a second-story loggia with a groin-vaulted plaster ceiling. An arched corbel table supports the overhanging second story on the east wall. The foyer opens directly to the living room on the west, the dining room on the east, and a library, powder room, and telephone alcove on the south via wide doorways with Mexican tile surrounds. The telephone alcove is recessed with a surround of Mexican tile and has a built-in cabinet. Doors to the library and powder room are paneled wood with metal hardware.

Four tiled steps lead down from the foyer to the large living room with wood flooring, a massive hooded fireplace with inset Mexican tiles, and wood ceiling beams supported on scrolled consoles with carved acanthus leaves. On the opposite side of the foyer, two tiled steps lead up to the dining room with hardwood floors and wood ceiling beams and corbels. French doors in the living room and dining room have decorative metal hardware. Paneled wood doors in the dining room lead to the kitchen and breakfast room, which have been remodeled. The north side of the house is occupied by former servants' quarters, which are utilitarian in design and simply finished. At the west end of the service corridor a flight of steps leads down to the original garage, previously converted into an office.

Interior character-defining features of the residence include:

- Two-story foyer with terra cotta tile flooring, plaster walls, and sloping beamed wood ceiling
- Arched corbel table supporting the overhanging second story on the east wall
- L-shaped staircase with wrought iron balustrade, terra cotta tile treads and landings, and decorative Mexican tile risers and dado
- Second-story loggia with groin-vaulted plaster ceilings
- Recessed telephone alcove with built-in cabinet and Mexican tile surround
- Doorways with Mexican tile surrounds
- Paneled wood doors with metal hardware
- Sunken living room with wood flooring and wood ceiling beams supported on scrolled consoles with carved acanthus leaves
- Hooded living room fireplace
- Raised dining room with hardwood floors and wood ceiling beams and corbels
- Decorative metal hardware on French doors

Alterations

While the residence at 1903 Outpost Drive has undergone some alterations since initial construction was completed in 1927, on the whole the property remains highly intact.

The first permitted alterations to the property following its initial construction were not undertaken until 1985-1986, when owner Ken Kercheval began a series of repairs and improvements to the property. The front yard was wrapped with a new retaining wall to support a terrace and swimming pool, with a new garage tucked under the terrace; the Mexican tile fountain that originally sat on the front lawn was relocated and repurposed as a spa. A solarium was added on the east (secondary)

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façade. The home's foundation was repaired, and the floor was leveled; the roof was replaced with new compatible clay tile; one existing fireplace was restored, and a new fireplace was added to a second-story bedroom. Other work included the replacement of existing French doors and kitchen cabinets, the addition of a stairway in the garage, and plaster and stucco work.

In 1998, owners Richard Tyler and Lisa Trafficante made additional minor alterations, which included the replacement of existing exterior doors and windows, the addition of two new windows and a new stair rail, and the relocation of an existing stairway.

In 2000, the existing tile was removed to install a new underlayment; the tile was subsequently reinstalled. In 2008, a structural upgrade was completed, and new compatible windows were installed. Additional interior alterations completed at the time include the remodeling of the existing kitchen, two bathrooms, master bathroom, and den.

Additional alterations noted through visual observation include the conversion of the original garage into additional living space; and the reconfiguration of second-floor bedrooms and bathrooms. Decorative wrought iron accents have also been removed from the second-floor balconet, and a wrought iron window grille has been removed from a first-floor window.

Integrity

Historic integrity is the ability of a property to convey its significance and is defined as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”¹ The National Park Service defines seven aspects of integrity for historic resources. These are *location, design, setting, materials, workmanship, feeling, and association*. The integrity of the subject property is evaluated below based on these seven aspects.

The residence at 1903 Outpost Drive has undergone some alterations since its initial construction in 1927. However, despite these changes, the property retains a majority of its character-defining features and the residence continues to reflect its original design.

- **Location:** The property remains in its original location at 1903 Outpost Drive in Hollywood. Therefore, the property retains integrity of *location*.
- **Design:** The property retains a majority of the character-defining features of its original construction. These include exterior elements such as the entrance gateway; the home’s irregular plan with projecting diagonal wing; complex massing; attached garage with overhanging second story supported on an arched corbel table; L-shaped *corredor* with wide arches on square piers and barrel-vaulted ceiling; asymmetrical composition; intersecting hip

¹ U. S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Nomination Form* (Washington, DC: 1997), 4.

roof with stepped plaster eave cornice and exterior chimney; second-floor loggia with groin-vaulted ceilings; second-floor balconet; and deeply recessed doors and windows. Although the windows were replaced in 2008, the new windows are compatible wood sash casement windows with divided lights that match the size, shape, design, configuration, and material of the originals. Interior design elements include the two-story foyer with L-shaped staircase and arched corbel table supporting the overhanging second story; sunken living room with hooded fireplace; and raised dining room. Numerous built-in benches, alcoves, and niches are also found throughout the property. Despite some alterations, a majority of the essential physical features reflecting the original design remain intact. Therefore, the property retains integrity of *design*.

- **Setting:** While several residences in the surrounding area reflect more recent construction, on the whole the Lower Outpost Estates neighborhood has remained largely intact and continues to reflect the character and identity of a single-family residential neighborhood developed in the late 1920s. And, although the original front lawn was replaced with a terrace and swimming pool, the area remains open space fronting the house. Thus, the property retains integrity of *setting*.
- **Materials:** Although there has been some replacement of materials over time, the property is largely intact and retains a majority of its original construction materials. These include exterior materials such as walls finished in smooth plaster; clay barrel roof tile; wood plank entrance gates and entrance door, all with decorative metal hardware; decorative wrought iron light fixtures; and Mexican tile murals. Other materials found throughout both the interior and the exterior include floors of Saltillo tile or wood; ceilings of plaster or wood with wood beams and corbels; wrought iron balustrades; paneled doors with decorative metal hardware; and extensive Mexican tile accents. Although the windows were replaced in 2008, the new windows are compatible wood sash casement windows with divided lights that match the size, shape, design, configuration, and material of the originals. Therefore, the property retains integrity of *materials*.
- **Workmanship:** The property retains the construction techniques, finishes and design elements, characteristic of its original construction and Spanish Colonial Revival architectural style, including undulating plaster walls, wood plank gates and doors with decorative metal hardware, and extensive use of decorative Mexican tile. Therefore, the property retains integrity of *workmanship*.
- **Feeling:** The property retains integrity of *location, design, setting, materials, and workmanship*, and therefore retains the essential physical features that convey the aesthetic and historic sense of a 1920s Spanish Colonial Revival-style residence as designed for film actress Dolores Del Rio. Thus, the property retains integrity of *feeling*.
- **Association:** The property retains integrity of *location, design, setting, materials, workmanship, and feeling*; it thus retains the physical features that convey its historic character as the first permanent residence in the United States of noted Mexican-born film actress Dolores Del Rio during her initial rise to stardom, and continues to reflect her time at the residence and her influence on its design and execution. Therefore, the property retains its integrity of *association*.

The residence at 1903 Outpost Drive is a distinctive and highly intact example of Spanish Colonial Revival-style architecture designed by J. Ross Castendyck and Milton J. Black for Dolores Del Rio. The property as a whole retains integrity of *location, design, setting, materials, workmanship, feeling, and association*, and as a result continues to convey its significance as an excellent example of Spanish Colonial Revival residential architecture designed for Dolores Del Rio.

B. Statement of Significance

The property at 1903 Outpost Drive was identified in SurveyLA as a contributor to the Lower Outpost Estates Residential Historic District.² The District was identified as eligible for the National Register of Historic Places, the California Register of Historical Resources, and as a City of Los Angeles Historic Preservation Overlay Zone under Criterion A/1/1 as one of Hollywood’s original planned residential developments by prominent Hollywood real estate developer Charles E. Toberman, and under Criterion C/3/3 as a highly intact and cohesive collection of Period Revival-style residential architecture in the Hollywood Hills.³

The Dolores Del Rio Residence at 1903 Outpost Drive meets the following criteria for individual designation as a Los Angeles Historic-Cultural Monument:

- *Criterion 2: Is associated with the lives of historic personages important to national, state, city, or local history*

The property is significant under this criterion as the first permanent residence in the United States of Mexican actress Dolores Del Rio, widely regarded as the first Latin American woman to achieve crossover stardom in Hollywood. Del Rio arrived in Hollywood in 1925 and lived in a series of rented homes before commissioning the construction of the residence at 1903 Outpost Drive, which was completed in 1927. She lived there until 1932, a period which encompassed her rise to film stardom in the United States and her successful transition to talking pictures. Del Rio was personally involved in the development process for the residence; the home was designed to her taste and specifications and included decorative elements she commissioned that referenced her homeland of Mexico. Though Del Rio would go on to reside in other houses in the Los Angeles area, this property represents the only home in

² “1903 N Outpost Dr,” HistoricPlacesLA, <http://www.historicplacesla.org/reports/522a3809-4f45-40bc-9602-de90432bca12> (accessed August 2020).

³ “Lower Outpost Estates Residential Historic District,” HistoricPlacesLA, <http://www.historicplacesla.org/reports/b00b209b-ea7d-410b-85ee-4b911dfd9117> (accessed August 2020). Due to architectural restrictions which were modified in the 1930s and 1940s, a strong sense of architectural cohesion is only present in the lower portion of the original development. As a result, only the lower portion of Outpost Estates was identified as a potential residential historic district by SurveyLA. The District was also identified as potentially significant under Criterion A/1/1 for its association with the entertainment industry in Hollywood; however, surveyors noted that additional research was needed for this association to be definitively established.

which she had personal input into the design process. The period of significance under this criterion extends from 1927, when initial construction was completed, to 1932, when Del Rio and her then-husband Cedric Gibbons relocated to a new residence.

- *Criterion 3: It embodies the distinctive characteristics of a style, type, period, or method of construction; and represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age*

The property is significant under this criterion as an excellent, distinctive, and highly intact example of Spanish Colonial Revival residential architecture designed by noted practitioners J. Ross Castendyck and Milton J. Black. The house exhibits many of the key character-defining features of the style, including complex massing, undulating plaster walls, an arcaded *corredor*, and finely crafted decorative details of tile, wood, and iron, all composed and executed in an exceptional and exemplary manner. It is also significant for the unique design elements, finishes, and fixtures personally selected by Dolores Del Rio during the home's construction. The period of significance under this criterion is 1927, when initial construction was completed.

Criterion 2: Association with Dolores Del Rio

The property at 1903 Outpost Drive is significant for its association with Dolores Del Rio, a Mexican actress who is widely regarded as the first Latin American woman to achieve crossover stardom in Hollywood.⁴ Del Rio arrived in Hollywood in 1925. She commissioned the construction of her new residence in Outpost Estates in 1927, which would be her first permanent home in the United States. She continued to reside there through 1932, a period which encompassed her rise to stardom on the silver screen, her successful transition to talking pictures, and her subsequent tumultuous professional split from Edwin Carewe, the producer responsible for bringing her to Hollywood. Although Dolores Del Rio is likely best known for the films produced later in her career, it was during this early period that she was the most active, releasing six films in 1928 alone,⁵ and this residence was her home during that initial productive period of her career and her rise to fame in the United States. She also experienced a number of changes in her personal life during this period, including the divorce from and subsequent death of her first husband, screenwriter Jaime Martinez del Rio, as well as her marriage to her second husband, MGM art director and production designer Cedric Gibbons.

The property possesses a singular and distinctive significance as the only residence designed specifically for the actress, and the only residence in which she had extensive input into the design and

⁴ Linda B. Hall, *Dolores Del Rio: Beauty in Light and Shade* (Stanford, CA: Stanford University Press, 2013), 3.

⁵ "Dolores Del Rio," Internet Movie Database (IMDb), https://www.imdb.com/name/nm0003123/?ref_=fn_al_nm_1 (accessed August 2020).

construction. While Del Rio would later go on to reside in several homes in the Los Angeles area, including a beach house in Malibu and a home in the Pacific Palisades designed by her second husband, Cedric Gibbons, these residences were designed by Gibbons as homes for the couple to live together, and did not necessarily reflect Del Rio's individual tastes.⁶ In contrast, Del Rio's home on Outpost Drive was designed from plans conceived by the actress herself – which included decorative features she commissioned from artists in Mexico – and was widely recognized for its unique and distinctive design qualities that referenced Del Rio's Mexican heritage. As one publication would later observe, "Few film-star homes have so much of the personal selection and taste of the star represented, and so little of the professional interior decorator and architect."⁷ As a result, the home's initial construction and subsequent development reflects the character and identity of Dolores Del Rio during one of the most significant periods of her personal and professional life.

Additionally, the significance of this particular property for its association with Dolores Del Rio is underscored by the publicity garnered by the neighborhood and the property as a result of this association. Del Rio was one of the first celebrities to purchase a property in Outpost Estates. Within a few years, Outpost Estates would become home to a number of celebrities and well-to-do Angelenos; however, in the early days of 1927, it didn't yet have cachet as a wealthy residential enclave. Del Rio's choice of homesite proved to be a vote of confidence for Outpost Estates, and her association with the neighborhood was enthusiastically promoted. Only two weeks after permits were filed for the construction of her home, classified ads for lots in Outpost Estates began to appear, inviting people to "live near [the] new home of Dolores Del Rio."⁸ Photographs of her home also appeared consistently in *Los Angeles Times* pictorials detailing the development of the neighborhood over the course of the next several years, as well as in brochures distributed by the Toberman Company to advertise Outpost Estates.⁹ Del Rio herself may have been in on the fix to some degree; when C. E. Toberman announced the publication of a brochure entitled *Hillside Homes of Happiness*, which extolled the virtues of life in Outpost Estates and featured photographs of her home, the advertisement noted that a limited number of the booklets had been personally autographed by the actress herself.¹⁰

The New Movie Magazine later reported that Del Rio selected the site for her new home herself; having found "a general location she liked north of Hollywood, at the foot of the hills," the actress then chose the "corner lot large enough for her purpose."¹¹ She engaged a prominent builder, J. Ross Castendyck, and his associate, architect Milton J. Black. The aesthetic, however, was entirely Del Rio's,

⁶ The Gibbons-Del Rio Residence at 743-759 North Kingman Avenue was designated as Los Angeles Historic-Cultural Monument No. 1038 in 2013.

⁷ "Dolores Del Rio At Home," *The New Movie Magazine*, January 1932: 38-38-40, 38-39.

⁸ "Live Near New Home of Dolores Del Rio," classified advertisement, *Los Angeles Times*, June 1, 1927.

⁹ See "Expenditures Transform Outpost Site Into Modern Residential Tract," *Los Angeles Times*, March 4, 1928; "Archway Is Attractive," *Los Angeles Times*, December 21, 1929; and "The Outpost Project Overlooks Heart of Hollywood," *Los Angeles Times*, December 22, 1929.

¹⁰ "...here is...HAPPINESS photographed," display advertisement, *Los Angeles Times*, May 27, 1928.

¹¹ "Dolores Del Rio At Home," *The New Movie Magazine*, January 1932: 38-38-40, 38.

and the house was designed under her direction. “I am so happy over it all,” she told the *Los Angeles Times* in September 1927, “the house is going to be entirely Mexican.”¹²

Construction was completed in late 1927, and Del Rio celebrated with a Christmas party.¹³ Her home’s qualities were noted by partygoers, including *Los Angeles Times* columnist Grace Kingsley, who observed, “The living room is a great, restful place, luxuriously furnished in Mexican style...And there is the hugest fireplace I have ever seen.”¹⁴ Del Rio’s husband, Jaime del Rio, was noticeably absent; the couple had separated while their home was under construction, and never reunited before their divorce in June 1928.¹⁵ As a result, although Jaime Del Rio’s name appeared on the mortgage for the property and on the building permits as the owner, the house belonged solely to Dolores Del Rio. She continued to reside there, with biographer Linda B. Hall noting that the home seemed “to have been a comfort to her.”¹⁶ Her mother, with whom she was very close, soon moved in with her.

Although Del Rio often spent long stretches of time away from home while filming on location over the next several years, she always returned to Outpost Estates. Her departures and homecomings were frequently an occasion for entertaining, and she hosted parties for many of her friends and fellow entertainers, including Buddy Rogers, Charlie Chaplin, Samuel Goldwyn, King Vidor, Greta Garbo, Sid Grauman, Irving Thalberg, Norma Shearer, and D. W. Griffith.¹⁷ The parties were often Mexican in theme; with Mexican dishes and music, and Del Rio would frequently give either dance or vocal performances.

In July 1930, Dolores Del Rio met and, after a whirlwind courtship, married MGM art director and production designer Cedric Gibbons. Although the couple planned to make their home in Gibbons’ house on Kingman Avenue in the Pacific Palisades, Del Rio became seriously ill on their honeymoon and instead the couple moved into her home on Outpost Drive for the duration of her extended recovery.¹⁸ Newspaper accounts and city directory records indicate that Del Rio and her husband finally moved into Gibbons’ Kingman Avenue home in 1932.¹⁹

¹² “Lowell Sherman With M. G. M.,” *Los Angeles Times*, September 22, 1927.

¹³ “Christmas Tree by Tree,” *Los Angeles Times*, January 15, 1928; and Hall, 94-95.

¹⁴ “Christmas Tree by Tree,” *Los Angeles Times*, January 15, 1928.

¹⁵ Hall, 111-112.

¹⁶ Hall, 95.

¹⁷ “Society of Cinemaland,” *Los Angeles Times*, April 8, 1928; and “Society of Cinemaland,” *Los Angeles Times*, July 22, 1928.

¹⁸ Hall, 155-156.

¹⁹ See “Landscape Program Under Way,” *Los Angeles Times*, May 17, 1931; and “Economy Wave Hits Film Stars,” *Los Angeles Times*, July 8, 1931; in addition, Dolores Del Rio is listed in city directories at 1903 Outpost Drive through 1932, after which her address is given as RKO Studios beginning in 1933.

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Dolores Del Rio Residence, 1903 Outpost Drive

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Biography of Dolores Del Rio

Dolores Del Rio was born as Maria de los Dolores Asunsolo y Lopez Negrete on August 3, 1904 in Durango, Mexico.²⁰ She was the only child of Jesús Leonardo Asunsolo and Antonia Lopez Negrete y Lopez, who were both members of the Mexican aristocracy; her father came from a family of prominent cattle ranchers and businessmen, and her mother was descended from the viceroyalty of the Kingdom of New Spain, the Spanish Empire territory which included Mexico. Del Rio's familial connections spanned both political and cultural realms – her cousins included actor Ramon Navarro, actress Andrea Palma, and filmmaker Julio Bracho, as well as revolutionary Francisco Madero, who eventually became president of Mexico.

During the revolution that brought Madero to power, Pancho Villa led an attack on Durango that threatened the aristocratic families of the region. Because of their connection to Franco Madero, the Asunsolo family was considered to be particularly at risk. Dolores's mother concealed her daughter in a large basket and the two fled for Mexico City, leaving all their possessions behind and "dressing humbly to avoid attracting attention."²¹ Dolores' father escaped to the United States, and was not reunited with his family for another two years. Although the revolution and resulting economic chaos caused "significant financial reversals" for the family, they continued to live well in Mexico City under Madero's protection.²² Dolores was privately educated at a boarding school operated by French nuns. She also developed a love for dance at an early age and began the formal study of Spanish-style dances at the age of eight.²³ Later, her experiences seeing ballerinas Anna Pavlova and Antonia Mercé perform inspired the teenage Dolores to pursue a career in ballet. In 1920, Dolores was invited to dance in an important charity benefit in Mexico City; it was a significant milestone in that it was her first public dance performance, but it was also there that she first met Jaime Martínez Del Rio y Vinent, one of the artistic directors of the program.²⁴

Dolores Asunsolo and Jaime Del Rio wed in Mexico City on April 11, 1921. The couple embarked upon a two-year honeymoon in Europe before returning to live in Dolores's childhood home near Durango. However, a new revolutionary movement spurred the couple to relocate to Mexico City in 1924.²⁵ The couple found themselves in reduced financial circumstances, and Jaime struggled to manage his family's remaining landholdings. Meanwhile, Dolores continued to dance in amateur

²⁰ According to biographer Linda B. Hall, when Dolores Del Rio moved to Hollywood, she changed the spelling of her name on the advice of Edwin Carewe and publicist Harry D. Wilson, substituting the lowercase "d" in "del" for an uppercase letter and removing the accent over the letter "i" in "Rio." When Dolores returned to Mexico later in life, she reinstated the original Mexican spelling of her name. As this narrative primarily concerns the actress's time in the United States, the more commonly-used English version of the spelling is employed here. See Hall, 45.

²¹ Hall, 24.

²² Hall, 25.

²³ Hall, 26.

²⁴ Hall, 28.

²⁵ Hall, 35.

performances – though not professionally, as her husband’s family apparently forbade it – and model for the photographers and artists that mingled with Mexico City’s aristocratic social set.²⁶ Her activities, as well as her associations with unconventional artists such as Edward Weston and Diego Rivera, were beginning to veer away from those commonly accepted for young high-society matrons, even for those who professed an interest in the arts. Dolores’s family was scandalized when a mural by Rivera for which Dolores had modeled was unveiled at the National Preparatory School in 1923, and refused to attend because, as she later explained, “they were ashamed that I had been part of such nonsense.”²⁷

In 1925, Jaime and Dolores met American film producer Edwin Carewe through their mutual friend, artist and filmmaker Adolfo Best Maugard, and Maugard arranged for Dolores to perform a dance for Carewe. Carewe was immediately taken with Dolores, calling her “the female Rudolph Valentino,”²⁸ and strongly encouraged her to come to Hollywood and try her hand at acting, under his direction. Although Jaime’s family was vehemently opposed to the idea, Jaime himself felt that given the present circumstances in Mexico and the opportunities presented by Hollywood for him to fulfill his own artistic ambitions, the couple should relocate. After much correspondence with Edwin Carewe, Dolores and Jaime Del Rio left Mexico and arrived in Hollywood in August 1925.²⁹

Within days, Dolores Del Rio began filming her first picture under contract for Edwin Carewe, *Joanna* (1925), and quickly submitted to the machinations of the publicity machine crafted by Carewe and veteran publicist Harry D. Wilson. Thanks to their efforts, Dolores received extensive coverage in newspapers and gossip columns before *Joanna* was even released. As biographer Linda B. Hall observed, “She was already becoming a celebrity...through publicity alone.”³⁰ The actress went on to film four more films the following year: *High Steppers* (1926), *The Whole Town’s Talking* (1926), *Pals First* (1926, lost), and *What Price Glory* (1926).³¹ These pictures reflected increasingly larger roles for the actress, as well as growing commercial success. Her progress was emphasized when she was selected as one of the WAMPAS “Baby Stars” of 1926, an annual promotional campaign sponsored by the Western Association of Motion Picture Advertisers to highlight thirteen promising young actresses believed to be on the threshold of stardom. Other 1926 recipients of the recognition included Mary Astor, Dolores Costello, Joan Crawford, Janet Gaynor, and Fay Wray, among others.³² Interestingly,

²⁶ Hall, 35, 38.

²⁷ Hall, 38.

²⁸ Hall, 36.

²⁹ “Forsakes Mexico’s Elite For Films,” *Los Angeles Times*, September 2, 1925.

³⁰ Hall, 47.

³¹ As years of release for films vary across sources, for consistency all release dates noted here have been derived from the Internet Movie Database (IMDb).

³² “WAMPAS Baby Stars,” https://en.wikipedia.org/wiki/WAMPAS_Baby_Stars (accessed August 2020).

Martin Mulcahey notes that Del Rio achieved these early successes despite not having a mastery of the English language, moving her lips phonetically for silent film audiences.³³

In 1927, after *What Price Glory* found commercial and critical success, other studios began expressing interest in working with Del Rio. However, she chose to sign a new contract with Edwin Carewe, which dramatically increased her salary – from \$250 a week to \$1600 a week – but in exchange put the actress almost entirely under Carewe’s control.³⁴ Even her wardrobe was subject to his review. This level of discretion would become increasingly problematic over the next several years as Del Rio’s career flourished. Carewe’s involvement in both her professional and personal life also caused friction with Dolores’s husband Jaime, who chafed at the producer’s interference, his perceived exclusion from his wife’s career, and his own lack of success. By the time construction was completed on the Outpost Estates residence in 1927, Dolores and Jaime had separated, and Jaime left for New York. Dolores filed for divorce the following year.³⁵ The late 1920s continued to be a productive period in her career, with three films in 1927 and six in 1928, including *Ramona* (1928), for which she recorded the titular song. In 1928, Del Rio received another accolade from WAMPAS, who declared that out of all the WAMPAS Baby Stars – which then numbered ninety-one – Dolores had been the one who had made “the most progress in motion picture work.”³⁶

Jaime Del Rio fell suddenly ill and died in a hospital in Berlin on December 7, 1928. The shock of his death devastated Dolores, but it also marked a turning point in her relationship with Edwin Carewe, whom she now believed had interfered in her former marriage.³⁷ She made only one more film with Carewe – *Evangeline* (1929), which marked her entrance into talking pictures – before signing a new contract with Feature Productions, a subsidiary of United Artists. Furious, Edwin Carewe demanded damages from Del Rio, and she eventually settled with him out of court for the not-insignificant sum of \$100,000, while United Artists bought out the remainder of Carewe’s contract with the actress.³⁸

The dawn of the 1930s marked a new beginning for Dolores Del Rio; she was now free to make her own decisions concerning her career and her personal life. Although *Evangeline* had received positive reviews, it had been only a partial talking picture, produced with a selection of dialogue and music released on a Vitaphone disc. Del Rio remained concerned that she would not be able to successfully transition to talking pictures. However, in June 1930, Del Rio’s first full talking picture, *The Bad One*

³³ Martin Mulcahey, “The First Latina to Conquer Hollywood,” *Film International*, December 29, 2011, archived from the original at <https://web.archive.org/web/20140625190902/http://filmint.nu/?p=3797> (accessed August 2020).

³⁴ Hall, 60.

³⁵ Hall, 108, 112.

³⁶ Hall, 98.

³⁷ Hall, 119, 123.

³⁸ Hall, 129.

(1930), was released, marking her transition not only from silent films to sound, but from more innocent to more mature roles.³⁹

In July 1930, she married MGM art director and production designer Cedric Gibbons. Unfortunately, Del Rio fell seriously ill on the couple's honeymoon, and was forbidden from working for a year at the order of her doctors. During her extended recovery, the couple lived at Del Rio's Outpost Estates home while Gibbons continued with his plans to transform his residence on Kingman Avenue into their marital home. The Gibbons-Del Rio Residence at 743-759 North Kingman Avenue was designated as Los Angeles Historic-Cultural Monument No. 1038 in 2013. It is Streamline Moderne in style and does not appear to reflect any of Del Rio's aesthetic preferences as seen in the design of her own residence in Outpost Estates.

Upon Del Rio's return to the film industry after her recovery, she signed a new contract with RKO Pictures, which promised her \$8,500 a week for two films and the option to renew.⁴⁰ Some of Del Rio's best-known films were made at RKO during this period, including *Girl of the Rio* (1932), which drew a formal protest from the Mexican government for its portrayal of the Mexican justice system,⁴¹ *Bird of Paradise* (1932), and *Flying Down to Rio* (1933), a wildly successful musical that also introduced the dance partnership of Fred Astaire and Ginger Rogers. However, despite her successes Del Rio's contract at RKO was not renewed, as the studio had decided to save money during the Depression by not keeping stars on exclusive contract.⁴²

Del Rio worked for several studios throughout the latter half of the 1930s, including short contracts at Warner Brothers, Universal, and 20th Century Fox. However, her stardom during this period did not equal what she had achieved in the late 1920s.⁴³ This was due in part to changing attitudes towards race and foreigners as the United States drew closer to World War II, which impacted the subject matter of films and resulted in a shift in the kind of roles that Del Rio was offered. Changing social and cultural norms and the establishment of the Motion Picture Production Code in 1934 also affected the roles available to Del Rio.

As Del Rio's career declined, so did her marriage to Gibbons. They divorced in 1941 following Del Rio beginning a relationship with Orson Welles.⁴⁴ Following the success of *Citizen Kane* (1941), Welles directed a picture starring Del Rio, *Journey Into Fear* (1943), which bombed at the box office. As a result of her failed marriage, cinematic failure with Welles, her increasing discomfort with being

³⁹ Hall, 134.

⁴⁰ Hall, 159.

⁴¹ "Milestones for Dolores Del Rio," Turner Classic Movies, <https://www.tcm.com/tcmdb/person/47807|39240/Dolores-Del-Rio/milestones.html> (accessed August 2020).

⁴² Hall, 170.

⁴³ Hall, 177.

⁴⁴ "Dolores Del Rio Ends Marriage With Cedric Gibbons," *Los Angeles Times*, March 16, 1940.

typecast any time a “foreign” or “exotic” part was offered, and the recent death of her father, Del Rio decided to return to Mexico. Del Rio arrived in Mexico City in 1942 and quickly re-established herself within the city’s artistic and intellectual community. She starred in a number of Mexican films during the 1940s, returning to Hollywood to film only one picture, at John Ford’s request: *The Fugitive* (1947), which starred Henry Fonda.⁴⁵ Her work in Mexico resulted in several collaborations with noted director Emilio “El Indio” Fernandez, which contributed to the rise of Mexico’s Golden Age of Cinema and netted her the first of four Silver Ariel Awards, Mexico’s equivalent of the Academy Awards.⁴⁶

In the 1950s, Del Rio attempted to return to the United States to begin filming again, but her efforts were thwarted by the United States government, which denied her permission to work in America on the basis of her suspected sympathies with the Communist movement. After her political situation was resolved in 1956, she returned to appear on the legitimate stage, and subsequently made her American television debut in 1957. She formed a production company with her third husband, Lewis Riley, whom she married in 1959, and continued to appear in Mexican films and theatrical productions throughout the late 1950s and 1960s.⁴⁷ Her only American film appearance during this time was in the Elvis Presley vehicle *Flaming Star* (1960), although she did make a number of American television appearances. In 1960, Del Rio was awarded a star on the Hollywood Walk of Fame.

Throughout her life, Del Rio was a philanthropist and supporter of the arts. In 1957, she was selected as the first woman to sit on the Cannes Film Festival jury. In the 1960s, she co-founded the Society for the Protection of the Artistic Treasures of Mexico, an organization dedicated to preserving historical buildings and artwork in the country. In the 1970s, she helped open a center to provide childcare for members of the Mexican Actors Guild.⁴⁸

Del Rio made her last film appearance in an American picture, *The Children of Sanchez* (1978), which starred Anthony Quinn. In her later years, she had experienced a renewed popularity after her earlier films were licensed to be shown on television. She was a trailblazer who opened doors in Hollywood for other actors from Mexico. Dolores Del Rio died on April 11, 1983 in Newport Beach, California. Upon her passing, she was hailed by the *New York Times* as “one of Hollywood’s important actresses and one of its first Latin stars.”⁴⁹

⁴⁵ “Milestones for Dolores Del Rio,” Turner Classic Movies, <https://www.tcm.com/tcmdb/person/47807|39240/Dolores-Del-Rio/milestones.html> (accessed August 2020).

⁴⁶ Mulcahey, “The First Latina to Conquer Hollywood.”

⁴⁷ “Dolores Del Rio to Wed Film Producer,” *Los Angeles Times*, November 25, 1925.

⁴⁸ Sandy Levins, “Dolores Del Rio: Trailblazer for U.S. Latino Actors,” <https://wednesdaywomen.com/dolores-del-rio-trailblazer-for-u-s-latino-actors/> (accessed September 24, 2020).

⁴⁹ “Dolores Del Rio, 77, Is Dead; Film Star in U. S. and Mexico,” *New York Times*, April 13, 1983.

Eligibility Standards

National Park Service guidance states that properties may be eligible for their association with “the lives of individuals significant in our past.”⁵⁰ However, in order to determine the eligibility of such a property, it is necessary to assess both the significance of the individual, as well as the significance of the property’s association with that individual. The persons associated with the property must be *individually* significant within a historic context, and the property must be associated with the person’s *productive* life, reflecting the time period when he or she achieved significance.⁵¹ Eligibility standards developed for SurveyLA to evaluate properties associated with significant people in the entertainment industry follow the guidance from the National Park Service; the SurveyLA eligibility standards are summarized below:⁵²

General Guidance on Evaluations: There are many hundreds of residential properties in Los Angeles associated with persons in the entertainment industry and, in some cases, there are multiple residences associated with a single individual. Not all of these resources are significant under this theme. As indicated in the eligibility standards below, the property must be directly associated with the productive life of the person within the entertainment industry AND the individual must be proven to have made an important contribution to the entertainment industry.

Summary Statement of Significance: Los Angeles’ identity is inextricably tied to its role in the entertainment industry. The well-known advertising slogan “The Entertainment Capital of the World” reflects the city’s central place in the motion picture, radio, television, and recording/music industries. Residential properties evaluated under this theme are significant in the areas of Entertainment and/or Ethnic History and are directly associated with individuals who made significant contributions to the entertainment industry. This may include actors, directors, writers, producers, musicians, technicians, recording artists, and others. Residential properties were often designed and built for a significant person and/or were the long-term home of a significant person.

⁵⁰ U. S. Department of the Interior, National Park Service, *National Register Bulletin 32: Guidelines for Evaluating and Documenting Properties Associated with Significant Persons*, by Beth Grosvenor Boland, Historian, National Register of Historic Places (Washington, DC: n.d.), 4.

⁵¹ U.S. Department of the Interior, National Park Service. National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, by the staff of the National Register of Historic Places, finalized by Patrick W. Andrus, and edited by Rebecca H. Shrimpton (Washington, DC: 1990; revised for Internet, 2002), 15.

⁵² City of Los Angeles Department of City Planning, “Context: Los Angeles Citywide Historic Context Statement: Entertainment Industry, Theme: Residential Properties Associated with the Entertainment Industry,” *SurveyLA: Los Angeles Historic Resources Survey Citywide Historic Context Statement*, October 2017, https://planning.lacity.org/odocument/e68277d1-b3b8-4a25-9f4a-75638c4a728a/7.1_Entertainment_Industry_Residential_Theme_1908-1980.pdf (accessed September 2020).

Eligibility Standards:

- A residence, estate, or multi-family property designed specifically for a significant person in the entertainment industry and/or
- The long-term residence, estate, or multi-family property of a significant person in the entertainment industry
- Is directly associated with the productive life of the person within the entertainment industry (film, radio, television, and recording industries)
- Individual must be proven to have made an important contribution to the entertainment industry

Character Defining/Associative Features:

- Retains most of the essential character defining features from the period of significance when the property was associated with the significant person
- The individual must have resided in the property during the period in which he or she achieved significance
- For multi-family properties, the apartment or room occupied by the person must be readable from the period of significance
- If the property is the only remaining resource associated with a person significant in the entertainment industry, it may be eligible even if all or most of the person's significant work occurred before living in the property

Integrity Considerations:

- Should retain integrity of Location, Design, Feeling, and Association from the period of significance
- Integrity is based on the period during which the significant person occupied the residence
- Properties may be difficult to observe from the public right-of-way due to privacy walls and landscaping
- Adjacent setting may have changed
- Some original materials may be altered or removed

Summary of Significance Under Criterion 2

The Dolores Del Rio Residence at 1903 Outpost Estates meets the eligibility standards for designation for its association with Del Rio. It was designed specifically for Del Rio; it is directly associated with her productive life; and it has been proven and widely acknowledged that Del Rio made an important contribution to the entertainment industry. The residence retains most of the essential character defining features from the period of significance, and it retains all seven aspects of historic integrity.

As an actress, Dolores Del Rio broke ground as the first Mexican woman to play leading roles in Hollywood motion pictures and is widely credited as the first Latina crossover star. She became one of the industry's biggest stars in the late 1920s, making fifteen silent films in four years, and then managed a successful transition to sound pictures when many other actresses could not. She played leading roles in pictures that helped define the Golden Age of Cinema for two different countries, the

United States and Mexico, and her career went on to span over fifty years and encompassed significant appearances across multiple mediums including both film and television.

Del Rio commissioned the construction of the property at 1903 Outpost Drive, was actively involved in its design, and resided there during the years in which she first rose to prominence as an actress. She continued to reside there for five years, a period which included the filming of nearly half of all of her American motion pictures. The home represents her primary residence during the initial productive phase of her career, but also reflects – in a more metaphorical sense – her rise to stardom at a time when stars’ homes functioned as a physical manifestation of their success. That Dolores Del Rio, a Mexican woman who arrived in the United States unable to speak English, could achieve the degree of financial success necessary to construct an expansive home in a well-to-do community is indicative of her transformative success in the motion picture industry during this period. Although she went on to reside in several other homes in the Los Angeles area, the Outpost Estates residence is strongly associated with Dolores Del Rio’s life and work and is significant for its association with her as an individual.

Criterion 3: Embodies the Distinctive Characteristics of Spanish Colonial Revival Residential Architecture

The Dolores Del Rio Residence at 1903 Outpost Drive is significant as an excellent and highly intact example of Spanish Colonial Revival-style architecture designed by J. Ross Castendyck and Milton Black. The following context for Spanish Colonial Revival architecture is excerpted from the SurveyLA Citywide Historic Context Statement:⁵³

The popularity of the various Mediterranean Revival styles came from the similarity of Southern California’s climate to that of Spain and Italy, and from the Spanish and Mexican heritage remaining from the time before the American conquest in 1848. The fundamental elements of this heritage first appeared in the California missions, with their white-plastered walls, tiled roofs, and extended arcades.

The chain of twenty-one missions extended from San Diego to Sonoma. Permanent buildings appeared as early as the mid-1770s; the last dated from the early 1820s. The California missions were second-generation descendants of Spanish prototypes. They were simplified versions of the missions of northern Mexico, which were themselves

⁵³ City of Los Angeles Department of City Planning, “Context: Architecture and Engineering, 1850-1980, Theme: Mediterranean & Indigenous Revival Architecture, 1893-1948,” in *SurveyLA: Los Angeles Historic Resources Survey Citywide Historic Context Statement*, November 2018, https://planning.lacity.org/odocument/097f6db5-fee4-43f5-a448-fd140763de90/MediterraneanandIndigenousRevivalArchitecture_1893-1948.pdf (accessed September 2020).

simplified versions of Spanish churches and monasteries, each simplification made necessary by limitations in materials and skilled craftsmen.

The missions had been secularized by the newly independent Mexican Republic in the mid-1830s and many were then abandoned. By the final decades of the 1800s most were in ruins. But enough remained to provide an architectural imagery that could be employed by novelists looking for a romantic setting and by publicists marketing a vision to tourists and potential settlers. Among writers, one of the earliest to make note of the missions was the novelist Robert Louis Stevenson in 1879. But two writers were particularly successful in spreading a somewhat idealized view of early California and its architectural forms. The first was Helen Hunt Jackson in her 1884 novel *Ramona*. The second was Charles Fletcher Lummis, originally a reporter for the *Los Angeles Times*, in his *Home of Ramona* and *The Old Missions*. In 1894 Lummis began editing a journal entitled *Land of Sunshine* that became a means of propagating the Mediterranean image of Southern California.

Along with these literary efforts came collections of photographs. The first major series of mission photos appeared around 1876, produced by Carleton Watkins who worked through the early 1880s. He was followed by William Henry Jackson between 1885 and 1890, by Adam Clark Vroman in the 1890s, and finally by C. C. Pierce, beginning in the 1880s and continuing for more than half a century.

By the late 1880s attention shifted from vague mission imagery to a more precise study of the buildings themselves. Efforts were undertaken to preserve and, in some cases, restore the ruins. The Historical Society of Southern California was founded in 1883, with preservation of the mission remnants as one of its stated purposes. This was followed by the Association for the Preservation of the Missions, which was incorporated into the Landmarks Club of Southern California in 1895, organized by Charles Lummis.

It was this growing interest in preserving the ruins, together with the romanticized view of early California life that gave rise to the first of the styles, the Mission Revival. By the early 1920s the Mission Revival had given way to the Spanish Colonial Revival. Influential in its spread were the Spanish-style buildings at the 1915 Panama California Exposition in San Diego, designed by Bertram Goodhue and Carleton Winslow, Sr.

Advancing the Spanish Colonial Revival were publications by architects who had studied the historic structures of Mexico and the Mediterranean, in particular that of Andalusia. Typical was *Architectural Details: Spain and the Mediterranean*, published in 1926 by Richard Requa. It stressed the appropriateness of Mediterranean form for a climate such as Southern California and called out the elements of the style. In addition to expanses of unbroken white or pastel-colored walls and low-sloped red tile roofs, Requa noted the importance of enclosed outdoor spaces and the need for details such as wrought iron for balconies and for *rejās*, or window grilles.

Because of the stress on picturesquely assembled masses, the Spanish Colonial Revival was extremely flexible. It could vary in scale and use. Its only limitation was that it worked best in stand-alone buildings, where its three-dimensional nature could be shown. It was less successful as part of a dense streetscape, tight against neighboring buildings.

The Spanish Colonial became ubiquitous in 1920s Los Angeles. Most every building type made use of it, employing all forms of construction –wood frame, brick masonry, reinforced concrete, even adobe. The Spanish Colonial Revival was particularly popular in automobile-oriented residential districts developed during the 1920s. Single family homes ranged from small one-story cottages built on speculation by contractors to large multi-story villas designed by noted architects. All were characterized by stucco walls, red-tile roofs, simplified detailing, and picturesque massing.

Character-defining features of the Spanish Colonial Revival style include:

- Typically asymmetrical horizontal assemblage of building masses
- Stucco or plastered exterior walls
- Distinctively shaped and capped chimneys
- Low sloped clay tile roofs or roof trim
- Arched openings, individually serving doors and windows or arranged in arcades
- Towers used as vertical accents to horizontal assemblages
- Patios, courtyards, and loggias or covered porches and/or balconies
- Spare detailing making use of wrought iron, wood, cast stone, terra cotta, polychromatic tile
- Grilles, or *rejas*, of cast iron or wood over windows and other wall openings
- Attic vents of clay tiles or pipe

The Dolores Del Rio Residence is an excellent and distinctive example of a high-style Spanish Colonial Revival residence of the 1920s. The house exhibits key character-defining features of the style, including its irregular plan, complex massing, asymmetrical composition, undulating plaster walls, low-pitched clay tile roof, arcaded *corredor*, second-story loggia, deeply recessed windows and doors, and finely crafted decorative details in wood, iron, and tile. These elements are composed and executed with an exceptional level of skill and attention to detail, making the Del Rio house an exemplary representative of Spanish Colonial style and craftsmanship in 1920s Los Angeles.

Although J. Ross Castendyck and Milton J. Black are credited with the design and construction of the home at 1903 Outpost Drive, multiple historical accounts suggest that Dolores Del Rio played an

important role in its initial development. While some anecdotes have claimed that Del Rio's home was an exact copy of her home in Mexico – or, in others, a replica of a Mexican villa she admired, biographer Linda B. Hall observed that the Outpost Estates residence was to be “considerably more luxurious” than the one that Del Rio and her husband had previously occupied in Mexico City.⁵⁴ This was surely due, at least in part, to Del Rio's transformative financial success in the first few years of her film career. However, she nevertheless had a great deal of input into its design. Del Rio herself told *The New Movie Magazine* in 1932 that the house had been designed from her own plans,⁵⁵ and she reportedly brought workmen from Mexico to create special features such as the mosaic of the Virgin of Guadalupe created out of Talavera tile in the entryway.⁵⁶ She also decorated the house herself over a period of several years – a break with tradition noted by *The New Movie Magazine*, which observed that “Hollywood customarily turns to the ‘interior decorator’ when it accomplishes the ‘new house.’”⁵⁷ Instead, Del Rio selected the furniture herself, including some pieces which were duplicates of furniture in her former Mexican residence.⁵⁸ Reporter Grace Kingsley also noted that Del Rio decorated her home with “heirlooms from Mexico,” including rare antique altar cloths and priest's robes.⁵⁹

Biography of J. Ross Castendyck

Jesse Ross Castendyck was born on September 24, 1900 in La Salle, Illinois to Otto and Clara May (Hamel) Castendyck. Castendyck's father died when he was a teenager, and he relocated to Los Angeles with his mother around 1923. Little is known about Castendyck's education or whether he received any formal training as an architect or builder, although it appears likely that he was not a licensed architect. City directory records indicate he started working in real estate development upon his arrival in Los Angeles, but by 1926 was also working as a building contractor. That same year he had opened his own office at 115 North Western. The first published record of his work occurs in 1927, when a classified advertisement appears in the *Los Angeles Times* for a home built by Castendyck for sale in Los Feliz.⁶⁰ His early efforts at real estate development seem to have been concentrated in Los Feliz, and throughout the next several years his construction projects continued to focus on speculative development in upscale residential areas such as Holmby Hills, Hollywoodland, and Hancock Park.

In 1927, Castendyck hired architect Milton J. Black, and the two are credited together on what was undoubtedly their most significant project of the year – the design for Dolores Del Rio's residence in

⁵⁴ Hall, 70.

⁵⁵ “Dolores Del Rio At Home,” *The New Movie Magazine*, January 1932: 38-38-40, 38.

⁵⁶ Hall, 70-71.

⁵⁷ “Dolores Del Rio At Home,” *The New Movie Magazine*, January 1932: 38-38-40, 40.

⁵⁸ “Christmas Tree by Tree,” *Los Angeles Times*, January 15, 1928.

⁵⁹ “Christmas Tree by Tree,” *Los Angeles Times*, January 15, 1928.

⁶⁰ “Los Feliz, \$15,500,” classified advertisement, *Los Angeles Times*, February 20, 1927.

Outpost Estates. Her home was widely advertised in promotional materials for the new community, which led to further commissions in the area. In 1928, Castendyck was named as one of the designers whose work would be included in a series of model home plans developed by the Toberman Company for Outpost Estates. C. E. Toberman announced that the company would expand their “free-service” plan to include a “complete series of model home plans” compiled under the supervision of the Outpost Estates architectural jury.⁶¹ Castendyck was selected alongside other notable practitioners such as Arthur Kelly and Marshall P. Wilkinson, a move indicative of his prominence within the building community.

In 1931, Milton Black left Castendyck’s employ, and Castendyck established his own eponymous construction company. The Castendyck Construction Company operated for only a short time in 1931 and 1932; during that period, Castendyck appears to have shifted his focus to include commercial development and was responsible for the construction of several supermarket buildings.⁶² By 1933, however, the company appears to have ceased operations and Castendyck began to concentrate his efforts on other endeavors, which included mining and manufacturing.⁶³ He briefly revived his building career in 1939 and formed a short-lived partnership with Carnie A. Generaux to establish a general contracting office under the name of Generaux & Castendyck, which continued through 1941. Castendyck relocated to Downey in the late 1940s following his marriage to his second wife, and the couple eventually settled in Orange County. He continued to manage his manufacturing concern, Challenge Manufacturing Company, throughout the 1950s.

J. Ross Castendyck died on April 5, 1962 in Dade County, Florida.

Biography of Milton J. Black

Milton James Black was born on April 23, 1905, in Escondido, California to James McMorris Black and Bessie Alice (Chapin) Black. Milton Black passed his early childhood in San Diego, where his father worked as a builder. His parents later divorced and, upon his mother’s remarriage to Roy Harrington, Black and his younger sister relocated with their mother and stepfather first to Fresno and then, eventually, to Los Angeles.

Little is known about Black’s education and whether he received any formal architectural training, but city directory records indicate that he did begin working as a draftsman for architect Aloysius “Al” F. Mantz in 1927. That same year, both Mantz and Black were included in the annual exhibition of the Hollywood Architects League.⁶⁴ Al Mantz worked with contractor J. Ross Castendyck during this

⁶¹ “Model Home Service Will be Extended,” *Los Angeles Times*, June 3, 1928.

⁶² “Market Building Being Constructed,” *Los Angeles Times*, July 19, 1931; and “Large Market in Hollywood First of Chain,” *Los Angeles Times*, November 15, 1931.

⁶³ “Old Money Metals to Be Revived,” *Los Angeles Times*, June 26, 1933.

⁶⁴ “Fifty Local Architects to Exhibit,” *Los Angeles Times*, March 13, 1927.

period, and Black subsequently left Mantz's office to work as an architect for Castendyck. Black worked under Castendyck for the next two years, and is credited alongside him in *Architectural Digest* for the design of Dolores Del Rio's residence in Outpost Estates.

The dawn of the 1930s brought advancements to Milton Black's career. He received his certificate to practice architecture in 1930;⁶⁵ around that same time, Black left Castendyck's office to establish his own architectural practice. As the 1930s progressed, Milton Black became increasingly interested in the design of smaller homes, and he exhibited several designs at the California House and Garden Exhibition of 1937-1938 which demonstrated the application of modern design principles to the problems of small-space living.⁶⁶ Although this interest continued into the postwar era – as is demonstrated by the design of Black's own residence⁶⁷ – little is known about the scope of his work during this period. Newspaper accounts indicate that Black continued to work throughout at least the 1950s,⁶⁸ but his most well-known commission from the years following the war was for the iconic Tail 'o the Pup (1946), a food stand shaped like a hot dog that reflected the postwar trend of eye-catching Programmatic commercial architecture.

Milton Black died on June 30, 1970 in San Diego, California.

Summary of Significance Under Criterion 3

The Dolores Del Rio Residence at 1903 Outpost Drive represents an excellent and highly intact example of Spanish Colonial Revival residential architecture designed by noted architect Milton J. Black and constructed by J. Ross Castendyck, with significant decorative elements and features contributed by its original owner, Dolores Del Rio.

Historical accounts suggest that the property was considered to be a notable example of the style even at the time of construction, as the residence was featured in a seven-page spread in *Architectural Digest*.⁶⁹ The home was also included in numerous advertisements and publications issued by the developers of Outpost Estates, including the popular *Hillside Homes of Happiness* brochure.⁷⁰ As construction in Outpost Estates was strictly controlled at the time and limited to homes with a specific architectural character, its recognition as an exemplar of the development is indicative of the contemporary regard for its quality of design. J. Ross Castendyck and Milton J. Black were also both

⁶⁵ Black received his provisional certificate in January 1930 (*Southwest Builder & Contractor*, January 31, 1930, 37) and was subsequently issued his certificate in April 1930 (*Southwest Builder & Contractor*, April 18, 1930, 33); both citations are derived from the California Index.

⁶⁶ See "Home Plan Fits Climate," *Los Angeles Times*, August 22, 1937; "Convenience Emphasized," *Los Angeles Times*, September 12, 1937;; and "House With Center Patio," *Los Angeles Times*, January 16, 1938.

⁶⁷ "Sun and Seclusion on a Fifty-Foot Lot," *Los Angeles Times*, May 30, 1948.

⁶⁸ "It Need Not Be Large to Be Livable," *Los Angeles Times*, December 6, 1959.

⁶⁹ "Residence of Miss Dolores del Rio, Hollywood," *Architectural Digest* 7 no. 1 [n.d.]: 70-76, 70.

⁷⁰ *Hillside Homes of Happiness* (Hollywood, CA: C. E. Toberman Company, [1928]), <http://www.outpoststates.com/wp-content/gallery/hillside-homes-of-happiness/> (accessed August 2020).

well-known at the time for their development of Spanish and Mediterranean Revival-style homes, and Castendyck was one of the few builders “who have received wide recognition for their Spanish-home designs” and whose work was thus included in Outpost Estates’ publication of model home plans.⁷¹

Although the Spanish Colonial Revival style was ubiquitous in residential architecture throughout the 1920s, the Dolores Del Rio Residence stands out both for its high quality of design and craftsmanship, as well as the unique contributions of the original owner. The home exhibits many of the general character-defining features of the style, including representative finishes and materials such as stucco, clay tile, and decorative wrought iron, but the degree of architectural detail is elevated and reflects a distinctive organization and application that is unique to the property. The home’s plan and orientation are tailored to the irregular footprint of the site. Façade composition is asymmetrical and architectural detail is spare, as is typical of the style, but features such as the arcaded first-floor *corredor* and second-floor loggia are skillfully integrated into the overall composition, rather than merely applied to the façade. The finishes display an extremely fine level of craftsmanship, most notably in the decorative Mexican tile murals, benches, fountain, and staircase; wrought iron light fixtures, balustrades, balconets, and grilles; and wood doors and gates. Del Rio’s personal aesthetic also distinguishes the property from other examples of the style; references to her Mexican heritage are manifested in extensive Mexican tile work and numerous religious and cultural motifs evident in design details found throughout the property. For these reasons, the subject property stands today as a distinctive and unusually fine example of Spanish Colonial Revival style applied to a custom-designed single-family residence.

SUPPLEMENTAL INFORMATION

Overview of Site Development and Ownership History

The property at 1903 Outpost Drive was first recorded as Lot 13 of Tract No. 4820 (MB103-057), which was recorded in September 1924. Dolores Del Rio and her first husband, screenwriter Jaime Del Rio, purchased Lot 13 on May 12, 1927.⁷² On May 16, 1927, a building permit was filed for the construction of a thirteen-room residence and garage, to be designed by J. Ross Castendyck.⁷³ Although the permit lists Castendyck as both the architect and the contractor, a subsequent *Architectural Digest* article credits Castendyck with the construction and his associate, architect Milton J. Black, with the design.⁷⁴ Construction was completed in late 1927, and Dolores Del Rio – who by that point had separated from her husband – resided in the home for the next several years. She eventually relocated to a new residence in 1932 following her marriage to her second husband, art director and production designer Cedric Gibbons.

⁷¹ “Model Homes Service Will be Extended,” *Los Angeles Times*, June 3, 1928.

⁷² Hall, 70, 309.

⁷³ See #1927LA13952, April 16, 1927.

⁷⁴ “Residence of Miss Dolores del Rio, Hollywood,” *Architectural Digest* 7 no. 1 [n.d.]: 70-76, 70.

Dolores Del Rio’s house on Outpost Drive was subsequently rented to a variety of tenants for the next several years, including sportsman Walter Dupee and actor Max Reinhardt.⁷⁵ In 1939, the house was placed on the market for the first time.⁷⁶ It was purchased the following year by O.H. (Orrin Harold) Griggs, a former Minnesota legislator who had moved to Hollywood in 1924.⁷⁷ Griggs continued to reside in the house until his death in 1958, and afterwards his widow remained until her death. The house was again put up for sale in 1984,⁷⁸ and was subsequently purchased by actor Ken Kercheval, who is best known for his role at the time as Cliff Barnes on the television show *Dallas*. The house was then sold to fashion designer Richard Tyler and his wife, Lisa Trafficante, who eventually sold the property in 1998.⁷⁹ The property then passed through several subsequent owners and was most recently sold in 2015. Today, it remains a private residence.

Development of Outpost Estates

Lower Outpost Estates was identified in SurveyLA as a potential Residential Historic District for its significance as one of Hollywood’s original planned residential developments by prominent Hollywood real estate developer C. E. Toberman, and as a highly intact and cohesive collection of Period Revival-style residential architecture in the Hollywood Hills. 1903 Outpost Drive was identified as a contributor to the potential District.⁸⁰

As described in the survey finding, the Lower Outpost Estates Residential Historic District represents the majority of the land comprising Tract No. 4820 (MB103-057), which was recorded in September 1924. Situated north of Franklin Avenue, just east of La Brea Avenue, Tract No. 4820 was composed of twelve acres of land formerly owned by *Los Angeles Times* publisher Harrison Gray Otis, who purchased the rustic property in 1903⁸¹ as a retreat and gave it its nickname, “The Outpost.” At the time, the property was known for the modest three-room adobe that had been constructed in the 1850s by Don Tomas Urdiquez – and also for the tales Otis enjoyed telling about its history. He was known to recount detailed stories of how General John C. Fremont and Mexican governor Andres

⁷⁵ “Dupee Widow Gets Estate,” *Los Angeles Times*, May 5, 1933; and “Little Colonel Movies to Star Shirley Temple,” *Los Angeles Times*, November 6, 1934.

⁷⁶ “1903 Outpost Drive: Motion Picture Star’s Home,” classified advertisement, *Los Angeles Times*, September 5, 1939.

⁷⁷ “Griggs, Orrin Harold ‘O. H.’,” Minnesota Legislative Reference Library, <https://www.leg.state.mn.us/legdb/fulldetail?id=13103> (accessed August 2020).

⁷⁸ “Merrill Lynch Realty,” display advertisement, *Los Angeles Times*, October 7, 1984.

⁷⁹ Ruth Ryon, “Moving Their Goal Line,” *Los Angeles Times*, April 15, 2001.

⁸⁰ “Lower Outpost Estates Residential Historic District,” HistoricPlacesLA, <http://www.historicplacesla.org/reports/b00b209b-ea7d-410b-85ee-4b911dfd9117> (accessed August 2020). Due to architectural restrictions which were modified in the 1930s and 1940s, a strong sense of architectural cohesion is only present in the lower portion of the original development. As a result, only the lower portion of Outpost Estates was identified as a potential residential historic district by SurveyLA. The District was also identified as potentially significant under Criterion A/1/1 for its association with the entertainment industry in Hollywood; however, surveyors noted that additional research was needed for this association to be definitively established.

⁸¹ “Rare Plants and Planting at The Outpost,” *Los Angeles Times*, February 1, 1903; see also “Lasky Buys Gen. Otis Home,” *Los Angeles Times*, October 13, 1922.

Pico signed the historic Treaty of Cahuenga on the site, a tale the *Los Angeles Times* was later compelled to admit was not “strictly accurate.”⁸²

After Harrison Gray Otis died in 1917, his estate subsequently sold the property to Louise Knappen Woollett, F. E. Keeler, and L. B. Menefee in 1920.⁸³ Woollett, then the head of the Hollywood School for Girls, hoped to develop a school and artists’ colony on the property, but her plans fell through and the land was subsequently purchased by film producer Jesse Lasky in 1922 in a deal brokered by Charles Toberman.⁸⁴ Lasky consolidated the property as a single lot, which was recorded as Tract No. 5769 (MB62-035) that same year. Lasky may have been content with his purchase, but Charles Toberman had a problem. He had begun to contemplate developing a residential neighborhood to the north of The Outpost, in the Hollywood Hills, but Lasky’s property now blocked access to the area from Sunset Boulevard and Hollywood Boulevard (via Franklin Avenue). In order to complete his development plans, he was compelled to buy the property back from Lasky for an eye-watering \$275,000. The land was then subdivided as Tract No. 4820, which opened as the first phase of Toberman’s Outpost Estates development in March 1927.⁸⁵

From the start, Toberman envisioned Outpost Estates as a “jewel in the hills,” that would represent the pinnacle of his achievements in residential planning.⁸⁶ To that end, development was strictly controlled and subject to the review of an architectural committee; homes were limited to designs in the Spanish, Mediterranean, or “California Modern” styles, and were required to have hiped – not flat – roofs of genuine kiln tile.⁸⁷ Toberman supplemented these homes with newly-paved roads, underground utilities, ornamental streetlights, and lavish landscaping developed from the Estates’ onsite nursery. Construction flourished at Outpost Estates throughout the late 1920s, but development activity was limited in the 1930s. This was due not only to the widespread economic impacts of the Great Depression, but the severe financial losses Toberman suffered personally, which left him without any collateral which with to relieve his indebtedness or advance any future construction efforts. In addition, after the Long Beach earthquake in 1933, banks began to limit the financing of residential construction.⁸⁸ However, Toberman was able to salvage sufficient resources to open four additional tracts in Outpost Estates before World War II halted residential development.⁸⁹

⁸² “Correction of an error relative to a place of signing,” *Los Angeles Times*, June 13, 1917; as cited in Hadley Meares, “Sign of the Times II: Outpost Estates and the Importance of Mythmaking,” KCET, January 25, 2013, <https://www.kcet.org/history-society/sign-of-the-times-ii-outpost-estates-and-the-importance-of-mythmaking> (accessed August 2020).

⁸³ “Make Outpost Artists’ Bower,” *Los Angeles Times*, April 17, 1921; and “Lasky Buys Gen. Otis Home,” *Los Angeles Times*, October 13, 1922.

⁸⁴ “Lasky Buys Gen. Otis Home,” *Los Angeles Times*, October 13, 1922.

⁸⁵ “Hollywood Tract Opened,” *Los Angeles Times*, March 27, 1927.

⁸⁶ John Purdy, “Our History Is Our Story,” Outpost Estates, <https://www.outpoststates.com/history/our-history-is-our-story/> (accessed August 2020).

⁸⁷ Meares, “Sign of the Times II;” and Purdy, “Our History Is Our Story.”

⁸⁸ Purdy, “Our History Is Our Story.”

⁸⁹ Purdy, “Our History Is Our Story.”

After a seven-year pause, the subdivision of Outpost Estates was completed in the early 1950s with the opening of three additional tracts.⁹⁰ By this time, the neighborhood extended north to Mulholland Drive. Even Outpost Estates was not immune to the effects of the postwar population boom during this period; during the 1950s and 1960s, Toberman's original architectural restrictions were set aside to accommodate the unprecedented demand for development, and many homes that current residents considered "architecturally uninspired" were "squeezed into the neighborhood due to the high demand for desirable addresses and diminished aesthetic oversight."⁹¹ In an effort to regain control, The Outpost Estates Homeowners' Association was established in 1967 to ensure the protection of property in the Outpost Estates neighborhood. The Association became an active overseer of not only development in Outpost Estates, but in the larger Hollywood community as well, and later played an important role in the preservation of Runyon Canyon.

Charles Toberman, the original developer of Outpost Estates, remained a resident of the neighborhood until his death in 1981 at the age of 101. His son, Homer Toberman – also a builder and real estate developer who constructed a number of homes in Outpost Estates in the years following World War II – assumed control of his father's company upon his death.

⁹⁰ Purdy, "Our History Is Our Story."

⁹¹ Meares, "Sign of the Times II."

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5. COPIES OF PRIMARY/SECONDARY DOCUMENTATION

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7. ADDITIONAL CONTEMPORARY PHOTOS

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East façade, view looking northwest. The primary entrance gate is visible to the left; the secondary entrance gate is visible to the right.



Primary entrance gate, primary (east) façade.

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Primary entrance gate detail.



View looking north across Hillside Avenue.

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View looking east across Hillside Avenue.



West façade, view looking east.

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Primary (south) façade, view looking north.



Primary (south) façade, view looking northeast.

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View looking east toward Outpost Drive.



View looking southwest.

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Corredor, view looking northeast.

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Primary entrance, view looking northwest.

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Primary entrance door, view looking north.

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Primary entrance detail, view looking west.

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Lighting detail, primary entrance, view looking west.

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Corredor, view looking east.



View looking east. The primary entrance gate is visible to the left.

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View looking northeast.



Tiled alcove, view looking north.

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Tile mural, view looking east.



View looking southwest.

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Tiled bench, view looking south.



Corredor detail, view looking west.

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Tiled fountain, view looking northeast.



Fountain detail, view looking south.

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View looking northeast.



West patio, view looking northwest.

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Foyer, view looking northwest from entrance.



Primary entrance door.

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Foyer, view looking north.



Foyer, view looking northeast toward dining room.

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Foyer staircase detail.

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Tiled doorway surround detail and telephone alcove.

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View looking east from sunken living room toward foyer.



Living room, view looking southwest.

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Living room, view looking north.

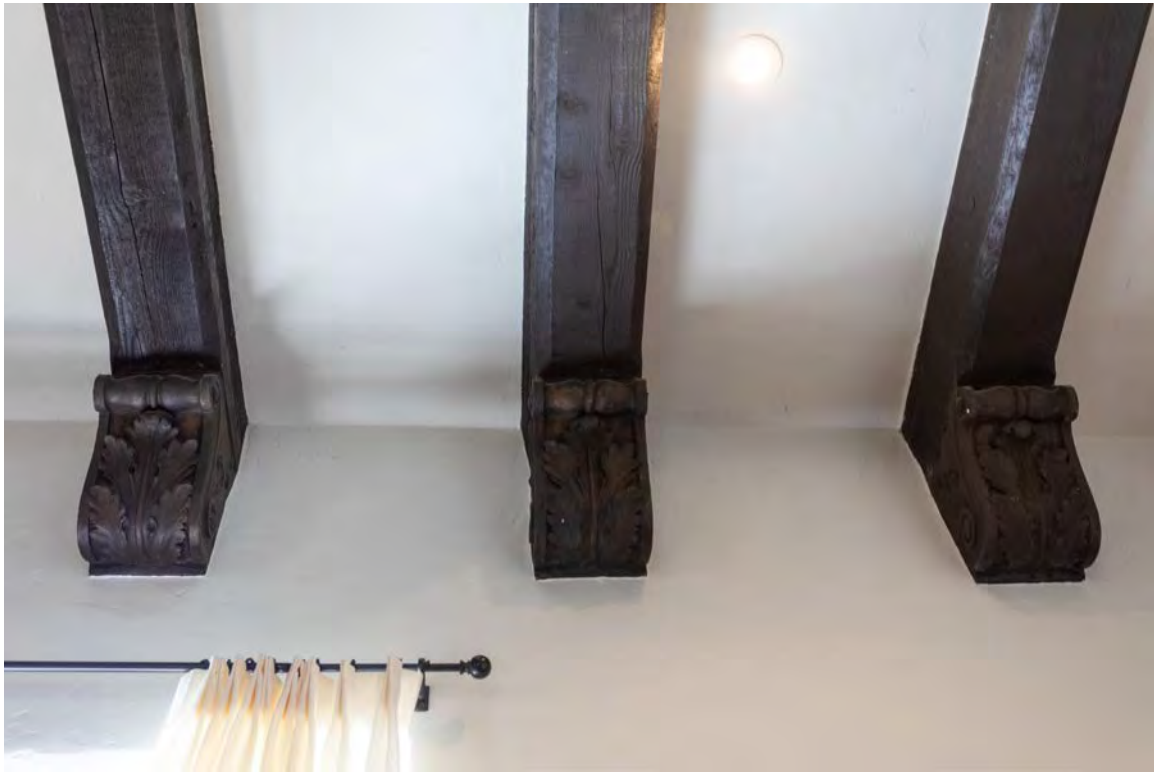


Hooded fireplace, living room, view looking east.

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Ceiling beam detail, living room.



Dining room, view looking southeast. The doors to the breakfast room and kitchen are visible in the background.

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Dining room, view looking southwest.

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Interior door detail, library.

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8. HISTORICAL PHOTOS

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1903 Outpost Drive, view looking northwest across Outpost Drive, circa 1928. HollywoodPhotographs.com.

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1903 Outpost Drive, view looking northwest across Outpost Drive, circa 1928. HollywoodPhotographs.com.

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View looking northeast, circa 1928. Courtesy of the owner.

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View looking west, circa 1928. Courtesy of the owner.

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View looking west, circa 1928. Courtesy of the owner.

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View looking southwest, circa 1928. Courtesy of the owner.

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View looking northwest across Outpost Drive, circa 1929. Los Angeles Public Library.

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Pictorial postcard featuring Dolores Del Rio in front of her home, circa 1929. California State Library



View looking north. From *New Movie Magazine*, January 1932.

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Dolores Del Rio sits on the steps in front of her home, circa 1930. Alamy.

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Dolores Del Rio and her mother pose in front of the fountain, date unknown. From *Dolores Del Rio: Beauty in Light and Shade*.

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Dolores Del Rio and her mother pose in front of her home, date unknown. Pinterest.

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Dolores Del Rio in front of her home, c. 1928. Courtesy of the owner.

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Dolores Del Rio poses near the entrance of her home, date unknown. Courtesy of the owner.

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Dolores Del Rio poses at home, date unknown. Courtesy of the owner.

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Dolores Del Rio, circa 1928. From *Hillside Homes of Happiness*.

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The foyer, view looking east, circa 1928. From *Hillside Homes of Happiness*.

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The foyer, view looking west. From *New Movie Magazine*, January 1932.



The dining room, view looking northwest. From *New Movie Magazine*, January 1932.

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The living room, view looking southwest, circa 1928. From *Hillside Homes of Happiness*.

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The living room, view looking south. From *New Movie Magazine*, January 1932.

CITY OF LOS ANGELES HISTORIC-CULTURAL MONUMENT NOMINATION

Dolores Del Rio Residence, 1903 Outpost Drive

HISTORIC RESOURCES GROUP



Dolores Del Rio in front of the living room fireplace, circa 1930. Courtesy of the owner.

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Dolores Del Rio Residence, 1903 Outpost Drive

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FORSAKES MEXICO'S ELITE FOR FILMS

Forsaking society life in Mexico City, Senora Dolores del Rio, wife of one of the richest landholders in the southern republic, has arrived in Hollywood and will enter motion pictures. She will appear in the next picture of Edwin Carewe, film director, who will be her personal manager.

The senora, who is also considered one of Mexico's most beautiful women, and has had gowns named after her by Paris designers, revealed yesterday that she is realizing her ambition to become a screen actress only after an ardent campaign to win over her husband and both their families to the idea.

IMPRESSED BY DANCE

"I have acted in benefits for hospitals and other charities in Mexico, but never have done any screen work," the senora said yesterday.

The chance to come to Hollywood was the result of the recent visit of Edwin Carewe, First National director, to Mexico. Carewe was a guest at the home of Jalmo Martinez del Rio, husband of the senora, and was so impressed with a dance which the senora performed that he immediately urged her to come to Hollywood.

The full name of the senora is Dolores Asunsolo de Martinez del Rio and she moves in the most exclusive circles in Mexican society.

Her husband is a graduate of the University of Madrid and an attorney.

The couple were married four years ago in Mexico City when the senora was 16 years of age.

CALLED FINE TYPE

Carewe said yesterday: "Senora Dolores is a fine type for the screen. She is 5 feet 5 inches high and weighs 115 pounds. She has personality and has studied dancing under some of the best masters in Europe. She has been educated both in Mexico and abroad."

Senora del Rio and her husband are now at the Afton Arms Apart-



Site Picked as Outpost by General



Building Road in Subdivision

Opening of Outpost Estates, three blocks north of Hollywood Boulevard near the Hollywood Bowl, reveals the fact that the subdivision includes the site chosen by Gen. John C. Fremont as a rendezvous in 1847 for the survivors of the expedition against the Indians. Improvements such as pictured above are being rushed to completion as sales are opened.

HOLLYWOOD TRACT OPENED

Toberman's Outpost Estates Placed on Market Three Blocks from Boulevard

Announcement is made by the C. E. Toberman Company that the business property known as the Outpost Estates, lying three blocks north of Hollywood Boulevard adjoining the Hollywood Bowl, which has been in process of development for many months, has just been placed on the market.

It was in 1847 that Gen. John C. Fremont selected this spot as his rendezvous, from which to advance the conquests of the Mexican army which was transferring against the Americans, it being the highest and best in the hills.

It has been divided into large generous sites. A large number of prominent people are said to be interested in ownership of land in the tract.

Improvements are being rushed in the first unit of the Outpost, Palace Theater, when manager takes. The Hill P. Park Company is laying concrete paving daily, with curbs, having already been treated. All drives are of white concrete, six inches thick, with curbs eight inches high. King sidewalk driveways of just feet are being installed. With reference to location, it is cited that the Hollywood Road, the El Capitan Theater and the new Elburne Theater are all within easy walking distance of the property. Reference to the map shows it to be three blocks from Hollywood Boulevard.

Capital expenditures covering both architectural character of the houses built in the property, and the type of houses, will be uniform. Supplementing the expanded development work of subdivision, the Toberman Company has made extensive plans to plant trees and shrubs in Outpost Estates. A nursery has been established in charge of an expert horticulturist who is devoting his attention to producing trees of the right type to add beauty to the property.

FACT AND COMMENT

(Continued from First Page)
The fact of vast sums of money in the declaration of a real estate sale week. Although his chief aim was to visit on the situation whereby as it was required to increase daily activities and has wide to glance at reports of such sales as by comparison of the results for the same time.

A total of seventy-five lots of the 114 in the new Outpost Estates, which sold in one day. Some of the lots had been reserved previously on the adjacent site, but that fact does not minimize the rapid-fire transactions at that tract. At the same time we learn that Los Angeles is gradually pushing itself into farm land territory where prices are soaring around the \$8000-per-acre mark. Farmers are buying new tractors, and their money is being poured into the expansion of the Los Angeles.

The price is expected to be in the position of having to move money to meet it, even when what we do with it with both elasticity of December, 1924, showing a one high peak of \$250,000,000 here, low and sale investments are being sought. No wonder enterprise waits for financial backing. Really, an continuation of real estate is maintaining a parallel climb, land projects that are mentioned never lacking money.

Framework for Better Homes
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NORTH OF LOS FELIZ BLVD.

Dolores Del Rio Writes

A little lamb will adorn Dolores Del Rio's home unless somebody takes a firm hand and does something to stop it. Someone has bestowed one of the innocent creatures on Dolores, during her stay on location at Cedar City, Utah. Miss Del Rio tells us all about it in a letter I have just received from her. But there are other important matters, too, about which you may read for yourself.



JOAN CRAWFORD

"Here we are, sitting on a big rock about a mile above the hotel at Cedar City," writes Miss Del Rio. "It is simply divine here. At night I feel I can reach up and pick out any star from the skies that I choose, because they seem so near. The air is so crisp and the nights are cold. It is simply wonderful. I think I will become a Mormon and stay here.

"This is the first day we have worked. It snowed very hard and we had to wait until the snow melted. Mr. Carewe says he cannot make scenes for 'Ramona' with snow, but I think it is very pretty.

"We are looking forward to having a wonderful party when I come home. Jaime telephoned me long distance yesterday, and the new house at Outposts Estates that we have bought will be ready soon. I am so happy over it all. The house is going to be entirely Mexican.

"There are 10,000 sheep working with us. I have accepted a little lamb from the sheep owner and am going to bring it home with me. I don't know what my little dog will say about it.

"This is the first time I have really been on location and I like it. At night we all get together and put on theatricals. It is a scream. Eddie Carewe is the stage manager and Warner Baxter and Vera Lewis and my cousin Carlos, we all do our stuff, as they say. Our stage is removable. Sometimes it is in the dining-room, but as a rule it is one of the rooms upstairs.

"Last night I went to dinner in a little evening gown and someone in the dining-room asked me what I was made up for! The gown is put back in the trunk, believe me, Grace."

KIDDIE COLUMN

Jane La Verne

One of the daintiest little contract players on the Universal lot is tiny Jane La Verne. Jane has a delightful bit in Reginald Denny's latest—"That's My Daddy."

Kit Wain

The Screen Kiddies seem to be a fertile field for phil-



anthropic organizations who are in search of children with exceptional talent.

Believing that little Kit Wain has musical as well as cinema talent, President Rawlinson of the Los Angeles Conservatory of Music has presented him with a scholarship and a violin.

Kit boasts, and rightfully, of very good bits in DeMille's "King of Kings"; Charles Chaplin's "The Circus"; "The Claw," starring Claire Windsor; "The Silver Slave," starring Irene Rich; and the recent vehicle of Jacqueline Logan, "The Leopard Lady," directed by Rupert Julian at DeMille's.

Johnny Downs

Johnny Downs has just finished playing Milton Sills as a boy in Valley of the Giants at First National under the direction of Charles Brabin. Other recent parts of Johnny in "The Outlaw of Red River," "The Crowd," "Jesse James," and "The Trail of '98." When not in pictures he delights theater audiences in person with his clever vaudeville act.

Junior Coghlan

Junior Coghlan has one of his greatest screen opportunities in "Gallagher," directed by Elmer Clifton at the De Mille Studio.

Junior may be seen in local theaters in "The Country Doctor," starring Joseph Schildkraut.

Julius Molnar, Jr.

Julius Molnar, Jr., was cast for one of the most coveted juvenile roles in this year's productions—that of little "Gwynplaine" in Victor Hugo's "The Man Who Laughs," which Paul Leni is now directing at Universal.

Julius, Jr., also played an important role with Irene Rich in "Silken Shackles."

Austin Jewel

There's one youngster in Hollywood who "doesn't want to be a policeman." This is Austin Jewel, playing the part of "Charles Gare," one of Belle Bennett's children in "Wild Geese," now being produced by Tiffany-Stahl.

Austin is a great little actor and does a great deal for the picture, "Wild Geese." He had an outstanding bit in Von Stroheim's "Greed."

Jackie McHugh

Jackie McHugh has just finished working in "Legionnaires in France," directed by Arvid Gilstrom at F. B. O. Studios.

"Big Boy"

"Many happy returns of the day" to "Big Boy," Educational's star with the heart-warming grin, for on November 4 "Big Boy" will be four years old.

He has been working before the camera since he was three weeks old.

"Big Boy's" latest triumph is "Angel Eyes," directed by Charles Lamont. Sharing cinema honors are his leading lady, little Lorraine Rivero, and the red-headed, beloved "Menace," Jack Levine.

Mickey Bennett

Mickey Bennett is under contract for "Tillie's Punctured Romance" at Christies.

Dolores Del Rio Buys Home

Dolores Del Rio is the latest motion picture star to acquire a beautiful Hollywood home. It is located in the northwest section of the city in the Outpost Estates, and follows the Spanish type of architecture; being low and broad, with walls of white stucco and a red tiled roof. There are 14

rooms and six baths. Perhaps the most distinctive room in the house is the big comfortable library, the main feature of which is a huge fireplace. Miss Del Rio's boudoir is done in Louis XVI style. The bathrooms are the last word in luxury and modern equipment.

Ross Castendyck, architect and builder of 6644 Santa Monica boulevard, who is responsible for designing and constructing Miss Del Rio's home, has made an enviable name for himself, during his stay in Hollywood. Just before starting work on the Del Rio house he designed and built a residence for Edwin Carewe, noted picture producer. The Carewe house is regarded as one of the most artistic places owned by any member of the picture colony. It is located upon a hillside near Franklin avenue and Bronson. The residence has 16 rooms and nine baths and is surrounded by spacious grounds.

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CHRISTMAS TREE BY TREE

And, like Santa in his little sled, Stella the Star-gazer flits from one party to another.



The cordiality of Dolores del Rio has established her as one of Hollywood's most gracious hostesses. The spirit of true Spanish hospitality imbues her home. —Photo by Cannons.

By GRACE KINGSLEY

PROGRESSIVE Christmas-tree partying is always done among the gay film folk of Hollywood, and this year Stella and I were thrilled by being invited to some of the very nicest of these charming festivities.

The idea is that the givers of Christmas tree parties hold open house, sometimes all afternoon and evening, sometimes only for a given hour or two, with every invited guest receiving a present which has been either attached to the tree for him or which is lying in the huge bundle of presents underneath. Of course, there are good cheer, food, dancing, and music everywhere, so that it is terribly hard to tear one's self away from any of these affairs.

"Here is wonderful, open-hearted hospitality, indeed!" exclaimed Stella.

Sometimes the givers of the Christmas parties have time to dash out for a few moments to some other Christmas party and receive their gifts, but often the hosts stay close at home, with crowds coming and going all the time.

IT WAS pouring rain when we sped over to Dolores del Rio's, but the weeping clouds were forgotten when Dolores and her lovely mother and father, Senor and Senora J. L. Asunsolo, came forth to greet us in that cordial, wonderful way of theirs.

Subsequently, such is the spirit of Spanish hospitality, all three devoted themselves to the comfort and happiness of their guests.

Dolores looked gorgeous in a hatlike chiffon velvet gown, which became a gown, she explained, only after she had draped it gracefully on her figure, the hatlike being in one large piece. Jean du Boullier, who makes the clothes of Pavlova and other notables, had designed and hatlike the velvet for Dolores, and there is only one other in town made by de Boullier. That belongs to Peggy Hamilton. The radiant Peggy was present but was not wearing hers that day.

"No hostess in the world is more warmly cordial than Dolores, yet her beauty always retains its sort of spiritual, aloof character," declared Stella, "as though somebody had taken the portrait of the body of a social fashion plate and had fastened it to the head of the Madonna!"

DOLORES has just moved into her new Spanish house in Hollywood. Jaime del Rio is in New York, and we missed his warm cordiality, and Dolores misses him, too, as it is the first Christmas since they were married that they have been apart. So Dolores is doubly happy to have her father and mother with her.

"We just couldn't do without her, our only child, another Christmas," declared Dolores' mother.

The living room is a great, restful place, luxuriously furnished in Mexican style, with many of the pieces of furniture, particularly a huge davenport upholstered in red and some chairs, copied from things in Dolores' Mexican home. She has brought with her, too, some rare old altar cloths and priest's robes, heirlooms, from Mexico. And there is the hugest fireplace I have ever seen.

A Hawaiian orchestra played and sang softly and most effectively.

THERE were at least three devoted couples present.

Greta Nissen and Roland Drew are a handsome couple, she very blonde and he very stalwart and dark, and though they deny they are engaged, if little glances and half-articulate words, and that magnetic something one feels in the air in the presence of lovers, mean anything, they like each other very much. Greta has child-like violet eyes and lovely legs and an entirely disarmingly artless way about her. She told us in her funny broken English how her mother, recently



Of course, Warner Baxter and Roland Drew did NOT go to Dolores del Rio's party like this, but had it been a "Ramona" festival they no doubt would have arrived clad as pictured here. —Photo by Smith.

come from Norway, is gradually being educated to the speed of American automobiles.

"Mother sits in the backside of the car," she related, "and the chauffeur he go very fast a little. Mother say, 'Oh, don't!' and he slow up, but pretty soon he go who-o-o, so fast again!"

Of course, Roland wasn't able to keep all the other men away from Greta all the time, and among the admirers who buzzed about her were Carlos Amor, Dolores' cousin, recently come to pictures, Harris Woods and others, on whom Greta bestowed her pretty smiles impartially.

Carlos Amor, by the way, is a wonderful dancer, and has a sort of way with him, when he dances with a girl, of talking to her and looking at her as if she were just the only girl in the world he ever thought of.

Rita Carewe was there looking charming, and little Betty Morrissey and Lloyd Pantages, of course, were the life of the party, Betty doing her Charleston with Black Bottom trimmings, as amusingly as ever.

Rita helped Dolores to give out the Christmas presents.

BUT speaking of the devoted couples, there were Claire Windsor and Charles Rogers, and Johnny Considine and Carmen Pantages, into whom the sweet spirit of Christmas seemed to have entered with unusually blissful results.

Warner Baxter and his beautiful wife, Winifred Bryson, came rather late, just as everybody was partaking of the nice buffet supper, and there were Eddie Carewe, Gunther Lessing and his wife, Finis and Loris Fox, the blonde, beautiful Jane Peters, Sennett star, Ona Brown, Gerald Grove and his wife, and others.

AN EXCITING accident occurred just as a lot of us started to dance.

"Good gracious, the Christmas tree is on fire!" cried somebody.

Sure enough, Carlos Amor had somehow accidentally dropped some cigarette ashes among the Christmas decorations, and there was a nice little blaze starting before anybody noticed it. Harry Wilson, Buddy Rogers and Warner Baxter, and of course, the contrite Carlos, worked like beavers, and managed to haul the tree out-of-doors without doing any damage to Dolores' beautiful carpet or draperies.

But so bright shone the Christmas spirit that nothing could dampen it, and soon everybody was chattering and dancing with as much zest as ever.

BILLIE DOVE'S Christmas tree loomed, twinkling and radiant, at the end of the big living room, obliquely across from the great, glowing fireplace with its huge logs, when we went over to see Billie and Irvin Willat, who came forth to give us that heart-warming welcome which they know so well how to bestow.

The first person we met was Charlie Paddock, who has just had a story printed by Liberty Magazine, and who was carrying the magazine right around with him—prouder by far of having a story published than of all his famous athletic record.

Irvin Willat led us all back into his den, where he showed us the newest movie projection machine—a trick affair looking like a phonograph disk and handle, but with a circular movie made of cardboard, instead of a record, which was run off by hand when the operator turned the handle as if he were winding up a phonograph. The pictures were funny little animal pictures—drawings, and as Charles Kenyon stood near, Irvin declared that the scenario was by Kenyon with direction by himself.

BILLIE DOVE came dashing radiantly in to demand that we come into the living room and meet everybody. We noted that she is letting her hair grow and Charlie Paddock demanded how she had managed to get her hair past "the awkward age!"

Pauline Garon was there, wearing what she declared was the finest watch in the world. It is set in a diamond bracelet and its crystal is a quarter of an inch in diameter. It was given her by Lowell Sherman, her ex-husband.

"Bigger and better watches wouldn't naturally be a slogan in these days of dainty jewelry," remarked Charlie.

In the living room were Jane Winton and Kathleen Key, Johnny Hines, Finis and Loris Fox, Eddie Carewe, Hugh Allan, Douglas Maclean and his wife, Connie Keefe, Anita Stewart and Dr. Monaco, Lloyd Whitlock, Montagu Love, Joan Crawford, Shirley Dorman, Mary Ashcroft, C. A. Willat, Nita Martin, Mr. and Mrs. John Thomas, Helen Cox, Dr. Cecil Reynolds, Gloria Gray, and Arthur Lake, not to forget Billie's sweet mother and her nice brother, Charles.

FINIS FOX and Loris had to hurry home for their own little Christmas party, with the cook already placing on the table a sumptuous Christmas dinner. But it was merely for those male friends of theirs who had no families with whom to celebrate. There were Roland Drew, Harvey Barnes, Robert Kurrie, Harry Wilson, and one or two others.

"Oh, here come Molly O'Day and Sally O'Neill!" cried Stella, glancing out of the window.

The girls, you see, were to wait on the men and eat at the "second table," and so Stella and I found ourselves dashing around with the rest, making masculinity more comfortable.

Don Alvarado was there, too, which we said was no fair, but as Ann, his wife, promised to see that he didn't get an undue amount of attention, we decided he belonged. And then we feminine beings ate at the second table!

Then everybody went in and was handed his or her Christmas gift by Santa Finis.

"JANE WINTON is the most wonderful person I ever saw!" exclaimed Stella, as we entered the portals of her big, comfortable, homey house. "Here she is holding open house even though she has to dash away to a dozen places herself!"

There we found another Christmas tree and dozens of Jane's and Charlie Kenyon's friends.

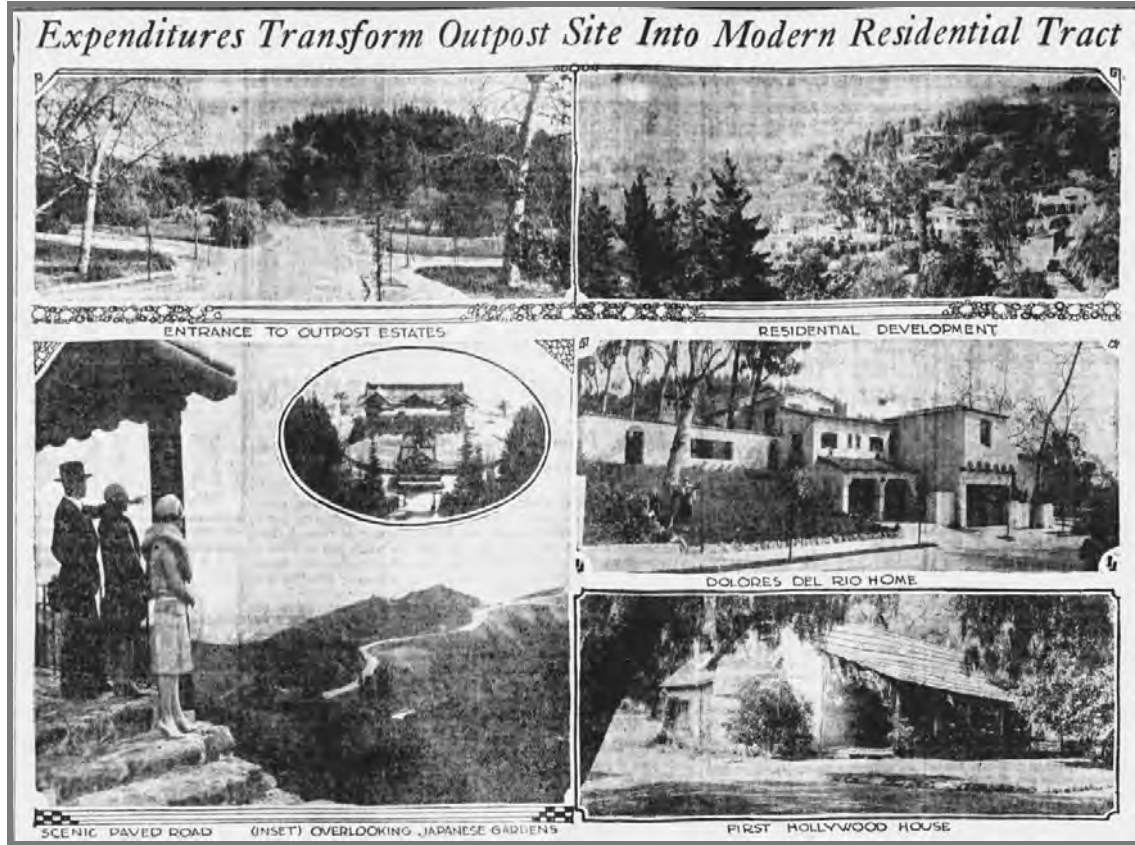
Jane looked glowingly lovely as usual, and it was awfully hard to tear ourselves away.



Jane Winton, in Stella's opinion, is a very wonderful person. She holds open house and visits other places at the same time. —Photo by Freulich.

Billie Dove is letting her hair grow again, and, as Charley Paddock expressed it, has managed to get her hair past "the awkward age."







Society of Cinemalana

by Myra Nye



Patterned after her town house in Mexico City, the spacious Mexican adobe in Outpost Estates, new home of Dolores Del Rio was opened for an Easter housewarming last night when throngs of her friends came to enjoy her hospitality.

Dolores called the affair a "Ramonas" party and she had served Mexican dishes—tamales, tortillas, chile and the many little odd Mexican delicacies that are famous in the cuisine of Mexico, her native land. Mexican music was a feature and Miss Del Rio sang the popular song hit, "Ramuona."

Miss Del Rio wore a lovely shimmering Mexican creation which had recently arrived from her home in Mexico City. She and her mother, Mrs. J. L. Asunsolo, assisted by Rita Carewe, Carmen Pantages and others of the younger members of the cinemalite, served as hostesses for one of the most delightful parties of the entire cinemalana season.

Among those bidden were Count Andres Seguroa, Mr. and Mrs. Tito Schipa, Mr. and Mrs. Antonio Moreno, Leatrice and Billy Joy, Bessie Love, Johnnie Hines, Virginia Valli, Charles Farrell, Ona Brown, Claire Windsor, Mr. and Mrs. Warner Baxter, Mr. and Mrs. Finis Fox, Gerald Grove, Miss Grove, Buddy Rogers, Roland Drew, Gretta Nissen, Charles Chaplin, Harry Crocker, Mr. and Mrs. M. C. Levee, Mr. and Mrs. Samuel Goldwyn, Mr. and Mrs. Victor Varconi, Mr. and Mrs. Joseph Schildkraut, Mr. and Mrs. Irvin Willat (Billie Dove), Ralph Forbes, Julianne Johnston, Mr. and Mrs.

Edwin Schallert, John Considine, Peggy Hamilton, Lloyd Pantages, Carmen Pantages, Mr. and Mrs. Frank Seaver, Jose Crwspo, Rita Carewe, Edwin Carewe, Carlos Amor, Harry D. Wilson, Grace Kingsley, Ivy Crane, Mr. and Mrs. King Vidor (Eleanor Boardman) and Mr. and Mrs. Herbert Jruikshank, and Mrs. John McCormick (Colleen Moore), Mr. and Mrs. Walter Morusco (Corlune Griffith), Vivian Duncan, Ralph and Vera Lewis, Mr. and Mrs. Edmund Lowe (Lilyan Tashman), Mr. and Mrs. Frank Lloyd and Bebe Daniels.

Skating Party

Lina Basquette, president of this year's Wampas baby stars, was hostess Thursday night at a gay and lovely party at the Ambassador skating pavilion.

Following the vogue in London and on the continent for skating parties among the smart set, Miss Basquette was in the vanguard here, where skating is again being revived as a popular pastime. Among Miss Basquette's guests were Laura La Plante, Mary Brian, Mary and Rita Carewe, Polly Moran, Dorothy Dwan, Julia Faye, W. C. Fields, Ned Sparks, Don Alvarado, Rod La Roque, Richard Arlen and James Hall.

Another party of Friday evening



Dolores Del Rio

was that at which Charlie Murray was host and entertained a dozen of his friends of cinemalana. He plans another party with Eddie Cline as cohost in the near future, when the entire cast of "Boss of Little Arcady" will be roller-skating guests at the affair.

Arrangements are being made by

many of the cinemalite for afternoon tea parties and after-dinner skating parties at the pavilion. Everyone wants to be in the skate as well as in the swim.

Sunday Evening Affair

Mr. and Mrs. LeRoy Newbert of Beverly Hills entertained in their home recently in honor of Mr. and Mrs. E. G. Johnson of New York City, who are making a tour of the world in their yacht, having recently arrived here from Florida, where they passed the winter. Included among the guests were Mr. and Mrs. Douglas MacLean, Mr. and Mrs. William Kelly and Walter Hagen, the golf champion, who escorted Sharon Lynn.

Convalescing

May McAvoy, who has been recuperating at Palm Springs from a minor operation, has almost regained her former strength and will return shortly to her Hollywood home.

Farewell Party

Notably attended by cinemalana, a farewell party was given Thursday at the De Mille studio for Robert Edeson, the occasion being the conclusion of the popular actor's three-year contract with Cecil B. De Mille. Mr. Edeson, who has appeared in a number of features released during his association with the studio, will rejoin the ranks of the free-lancers.

The party also celebrated the completion of the last scenes of his two hundredth picture since his entry into motion pictures fifteen years ago. Those attending the farewell gathering were Cecil De Mille, William De Mille and representatives from all departments of the Culver City studio, as well as other lots. Mr. Edeson will enjoy a brief vacation on his estate at Rancho Santa Fe before resuming his career.

At Arrowhead

Marie Prevost, Jack Baxter and Gene Towne were guests of last week-end at Arrowhead Springs, while Victor McLaglen motored Monday to the resort for a brief rest.

Delightful Affairs

Rilcca Allen, a recent arrival in Hollywood, entertained during the week with a housewarming in her recently purchased home, the occasion serving to renew many old friendships. A lovely feature of the evening was a group of songs and stories given by Corrine Burton, who came to Hollywood with Miss Allen, and a buffet supper, served to thirty guests, followed.

Jane Keckly was hostess Wednesday evening in her Hollywood home, an evening of bridge and music being enjoyed by her friends of both stage and screen. The guest of honor was Miss Ellen Keltman, a visitor from the East, who will accompany Miss Keckley on a trip to San



Pauline Frederick

Pauline Frederick wears today an Easter frock by Winona. It is of white tulle with Easter lilies hand-painted upon it and Easter lilies the motif throughout the costume. With the dainty costume made vivacious by the striking personality of Miss Frederick, she wears a shady hat very large and picturesque as all hats for dress wear promise to be this summer.

Francisco soon.

Several friends from the East were entertained Friday evening at dinner in the Coconut Grove by Elsie Bishop. Places were laid for ten and the party was joined later by several others who aided in making the evening outstanding for its enjoyment. Miss Bishop is also taking her friends on several sight-seeing tours, as this is their first trip to California.

Alice Williams, who is an authoress of note, was a hostess of Tuesday evening, entertaining in her North Hollywood home for sixteen guests. Bridge was the diversion of the evenings and decorations were carried out in the Easter motif.

At the Montmartre

One of the smartest costumes seen during the matinee dansant at the Montmartre Saturday of last week was the close-fitting sports ensemble of Robin Hood green worn by Marie Prevost. She entertained Minna Wallis and several other friends.

Maudie Wayne's blonde beauty appeared to splendid advantage in a semisports costume of black and white when she was hostess that afternoon to Adrienne Rougelot, the charming house guest of Leatrice Joy.

Shirley Dorman, radiant in a brown velvet frock, and Lorraine

Eddy, lovely in a blue-and-white afternoon gown, were the guests of Charles Chaplin, who was host also to Harry Crocker and Dudley Murphy.

Mrs. Shuler Kent was the honoree at a luncheon given by Dorothy Manners and Dorothy Donnell, their guests including Dorothy Dwan, Louise Fazenda, Regina Crewe, Grace Kingsley, Mrs. W. K. Howard, Mrs. Tom Mix, Mrs. Jack Ford, Billie Dove, Nina Quartaro, Jobyna Raiston, Lilyan Tashman, Marion Nixon, Alys Mills, Sue Carol, Gladys Hall, Lina Basquette, Olive Borden, Helen Carlisle, Pauline Garon and Charlotte Merriam.

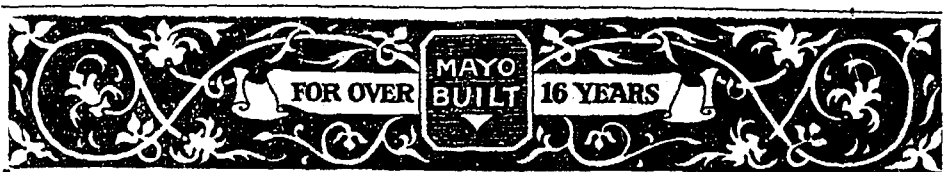
Julanne Johnston and Ralph Forbes, in riding clothes, lunched together, and Dorothy Herzog had as her guests Louella Parsons and James De Tarr. Others entertaining with small parties were Marjorie Daw, Frances Lee, Dorothy Gulliver, Adamae Vaughan, Lu Bell

Boyd and Amber Norman.

At the bachelors' table were W.K. Howard, Carey Wilson, Harry D'Arrest, Col. Fred Levey, Sol Lesser, Johnnie Walker, Mal St. Claire, Robert Fraser, Mat Moore, Billy Joy, Reed Howse, Gil Boag, Charles Maigne, Noah Beery and Jerry Hoffman.

Easter Party

After many months spent in Europe, Miss Lillian Worth was feted most graciously upon her return here. Several affairs have been given in her honor and last Friday evening Miss Worth returned the many compliments by giving a formal dinner-dance at her home in Beverly Hills. The nearness of Easter suggested lilies and Miss Worth's home was a fairyland of green and white. Forty guests were assembled and the evening program included a classical dance given by Miss Peggy Eleanor.



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"Hillside Homes of Happiness," a beautiful pictorial booklet printed in *rotogravure*; has just been compiled by the C. E. Toberman Company and is ready for *free distribution* today. This booklet contains *actual plans* of model homes and has been published in the sincere hope that it will provide *helpful ideas* to prospective home builders. It portrays, in picture form, the limitless possibilities for *individuality* in home construction to which Spanish architecture, and Outpost hills, so gracefully lend themselves. Each member of *your family* will be interested in this booklet for it shows how their *individual requirements* may be fulfilled in an OUTPOST home. Send

the coupon below to the C. E. TOBERMAN COMPANY and you will receive gratis one of these beautiful and helpful booklets, or better yet, *visit* OUTPOST ESTATES today and be presented with a booklet at our branch office at 7065 Franklin Avenue. OUTPOST ESTATES is entered at Franklin Avenue, two blocks west of Highland Avenue. Among the homes pictured in this booklet is that of Dolores Del Rio, whose magnificent hacienda in OUTPOST ESTATES is one of the show places of Hollywood. Miss Del Rio has *personally* autographed a limited number of these booklets which are to be presented to early arrivals at OUTPOST ESTATES today.

OUTPOST

E S T A T E S

Hollywood

C. E. TOBERMAN COMPANY
 6763 Hollywood Boulevard .. Hempstead 4141

C. E. Toberman Company
 6763 Hollywood Blvd., Hollywood, California

Please mail me your free Rotogravure booklet "Hillside Homes of Happiness" (with of course no obligation to myself.) T-5-27

Name _____
 Address _____

Model Homes Service Will be Extended

As a result of requests from Southern California which are pouring into the offices of the C. E. Toberman Company for copies of their new booklet, "Hillside Homes of Happiness," which contains actual plans of typical Spanish homes especially designed for hillside settings, it has been decided to extend the free-service plan of the architectural department of the Toberman company to include a complete series of model home plans in addition to those reproduced in the booklet. In making the announcement today C. E. Toberman, president of that organization, declared that modest residence, as well as pretentious estate, would be included in the series which are being compiled under the supervision of the architectural jury for Outpost Estates.

This series, according to Toberman, is being chosen from the standpoint of individuality, economy and beauty. Marshall P. Wilkinson, Arthur Kelly, J. Ross Castendyck, Lester L. Pedersen and other Southern California architects who have received wide recognition for their Spanish-home designs are among the list whose plans will appear in this series.



Society of Cinemaland

by Myra Nye



The Cinemalite have not yet forgotten the premiere of "Lilac Time." Nor will they for many a moon and lilac time to come. From a society viewpoint it surpassed all premieres. More celebrities were present inside the theater and more fans outside than at any other one in Cinemaland. Colleen Moore, the star of the picture, was also the star of the social event.

Miss Moore Entertains
At a buffet dinner preceding the premiere, Mr. and Mrs. John McCormack (Colleen Moore) were hosts to thirty-five who afterward were escorted to Carthay Circle

Theater by motorcycle police through a crowd so dense that it overflowed to housetops, telegraph poles and treetops. It was estimated that 21,000 fans were outside the theater an hour before the beginning of the picture.

Among Miss Moore's guests at dinner were: Mayor James J. Walker of New York, Mr. and Mrs. Ber Schulberg, Mr. and Mrs. George Fitzmaurice, Mr. and Mrs. Conrad Nagle, Mr. and Mrs. Tom Geraghty, Mr. and Mrs. Benjamin Glazer, Mr. and Mrs. Harold B. Franklin, Mr. and Mrs. Dick Hyland (Adela Rogers St. Johns), Carmelita Geraghty, Marion Nixon, Lupe Valez, Julianne Johnston, Phyllis Haver, Bebe Daniels, Dorothy Mackall, John Gilbert, Charles Chaplin, Carey Wilson, Al Hall, Charles Hand, Mr. and Mrs. Billy Seeman, Harry Crocker, Walter Howey, William Egan, Eddie Sutherland and Mr. and Mrs. Ned Marin.

Personally noted among those who walked the Kleis Light Way—so light at midnight that under one of the blue-domed arches outside the theater it was actually as light as noonday—were: Douglass Fairbanks, Jr., with Joan Crawford all in white; Gloria Swanson with the Marquis; Gloria, received by the fans with as much acclaim as Colleen herself was gowned in an apricot chiffon gown and coat trimmed with pea-green circles of ostrich feather, the circles catching the long scarfs of her costume like buckles; Corinne Griffith, the rarely seen, like a lily, escorted by her husband, Walter Morosco; Billie Dove, lovely in white silk with trimmings of white ostrich feathers, her long hair arranged high showing her ears entirely, her jewels of exquisite white pearls; Lita Gray Chaplin also all in white except for a long corsage of apricot colored roses, with Roy D'Arcy; Claire Windsor with "Buddy" Rogers; Adela Rogers St. Johns, brown of arm and svelt of figure from much swimming with her athletic husband, Dick Hyland; Lupe Valez in white organdie and lace. And these are only the beginning of a long list. Mary Pickford and Douglass Fairbanks arrived quietly by a side door and left early.

Montmartre Gatherings

Mrs. Charles Kenyon (Jane Winton) recently returned from Europe, has lost little time in picking up her social activities again. On Wednesday last she gave one of the most charming luncheons of the season at the Montmartre, assembling at a long, flower-covered table Mrs. Hal Wallis (Louise Fazenda), Mrs. David Torrence, Mrs. Roscoe Arbuckle, Mrs. Charles Maimie (Ann Cornwall), Mrs. Ricardo Cortez (Alma Rubens), Mrs. William Selter (Laura La Plante), Mrs. Edwin Schallert, Mrs. Maurice De Monde, Mrs. Harry Collins, Kathlyn Williams, Peggy Hamilton, Grace Kingsley, Helen Ferguson, Dorothy Manners, Ruth Collier, Radee Harris, Dorothy Fuller, Myrtle Gebhart and Joy Auburn.

Another attractive luncheon given the same day was that of Louella Parsons in honor of Mayor Walker of New York. Among the guests were Mrs. William Sunday, Jr., Bonnie Shelton, Gladys Hall, Constance Talmadge, Charles Chaplin, Charles Hahn, Marquis De la Falaise de la Coudray, Harry Crocker, William Egan, H. J. Gordon and James De Tarr.

Mrs. Don Alvarado was hostess at a luncheon party honoring Mrs. Finis Fox, who has just returned from Montana. The guests were Mrs. Ona Wilson Brown, Mrs. Efe Asher, Mrs. William Mann (Daphne Marquette) and Mollie O'Day.

Additional luncheon hostesses included Priscilla Dean, who entertained Mrs. Mary Dean, Mrs. Tod Browning, Mrs. Harry Maddux, Claire Du Brey and Dorothy Meyberg, Mrs. George Landy, Mrs. James Cornelius and Ruth Clifford, while at the bachelors' table were Tom Mix, Ned Sparks, Stuart Holmes, Cornelius Keefe, George O'Brien, Harry Collins, Skeets Gallagher, Ben Lyon, Ramon Navarro and Robert Fraser.

Saturday evening at the Montmartre Duane Thompson entertained with a dinner-dance for several friends, including Martha Slepser, Florence Lake, Buddy Wattles, Arthur Lake and Jack Stone.

Farewell Dinner

A farewell dinner party was given Thursday evening, the 12th inst., in their Santa Monica home by Mr. and Mrs. James Gleason (Lucille Webster) those bidden being Mr. and Mrs. Milt Gross, Mr. and Mrs. James Flood, Mr. and Mrs. Robert Armstrong, Mrs. Paul McAllister, Miss Elizabeth Goldbeck, Miss Marguerite Flood, John Larkin, Edward Johnson, Frank Tuttle, Russell Gleason and Oliver Garrett. Old-fashioned games were played during the evening.

The Gleason family departed on Monday for a two months' stay in New York, but will return in September to make Southern California their permanent home. Mrs. Gleason was born and educated in Pasadena and consequently has many friends here.

Among those who also entertained with bon voyage affairs prior to

their departure were Mr. and Mrs. Armstrong, who gave a dinner and theater party Friday evening, the 13th inst., Mrs. Phillip Kamm and Mrs. George McCloud.

At Home

Miss Edith Ryan was at home one day last week when a few friends dropped in for tea, including Mr. and Mrs. Rob Wagner, Mr. and Mrs. Frank H. Spearman, Mr. and Mrs. Hal Wallis (Louise Fazenda), Mr. and Mrs. George Fawcett, Mr. and Mrs. Wade Werner, Mr. and Mrs. Harry Gribbon, Mr. and Mrs. Harold Calhoun (Dorothy Donnell), Mr. and Mrs. George Shaffer, Mrs. C. W. Lee, Mrs. W. S. Zimmerman, Mrs. Wallace Reid, Miss Alice and Miss Ruth Tildesley, Miss Florabel Muir, Miss Dorothy Spenceley, Miss Myrtle Gebhart, Miss Margaret Fawcett, Walter Lang, Robert N. Lee and B. F. Cue.

Walter Lang recently returned from a week's fishing trip with Grant Doldge at San Clemente.

Robert N. Lee has returned from Carmel-by-the-Sea, where he was the guest of his sister.

Honoring Jane Winton

Peggy Hamilton entertained at a lovely luncheon at the Roosevelt Hotel Saturday, a week ago, in honor of the return of Jane Winton from a three-months' sojourn in Europe, and of the return of Priscilla Dean from her recently successful tour of the Orpheum Circuit.

A gorgeous arbor of lilacs and gladioli formed the centerpiece of the table, with beautiful candles and other flowers scattered down the center of the table. Miss Hamilton, who is noted for her unusual parties, among the picture colony in Hollywood, created quite a sensation among her guests with her unique and lovely place cards, each card bearing a different conundrum for her guests to puzzle out, the answer to which was hidden in the card.

Among those present as Miss Hamilton's guests, were Jane Winton, Priscilla Dean, Ann Alvarado, Joy Auburn, Lillian Asher, Claire Windsor, Lilyan Tashman, Pauline Starke, Ruth Clifford, Ruth Collier, Sylvia Breamer, Evelyn Brent, Ona Brown, Mrs. Maurice DeMond, Jackie Saunders, Corliss Palmer, Mary McAllister, Doris Ford, Mary Ford, Dorothy Fuller, Loris Fox, Myrtle Gebhart, Leatrice Joy, Patsy Ruth Miller, Natalie Kingston, Grace Kingsley, Mrs. Tom Miranda and Dorothy Meyberg.

Dolores Del Rio's Farewell Party

Dolores Del Rio said good-by to her Hollywood friends last night when the star played hostess in her beautiful Mexican home at Outpost Estates at one of the most elaborate parties of the summer season.

Miss Del Rio is soon to depart for the East and then to Europe.

Among those invited to wish the star bon voyage were Charles Chaplin, Leatrice Joy, Billy Jor, Count Andres Seguerola, Greta Garbo, Jack Gilbert, King Vidor, Eleanor Boardman, Gunther and Lulu Lessing, Luis Zamacona, Edmund Lowe and Lillian Tashman, Mr. and Mrs. Frank Lloyd, Ralph and Vera Lewis, Corinne Griffith, Walter Morosco, Colleen Moore, John McCormick, Bebe Daniels, Vivian Duncan, Betty Morrissey, Molly O'Day, Isabelle O'Neill, Harry D. Wilson, Carlos Amor, Mr. and Mrs. Frank Seaver,

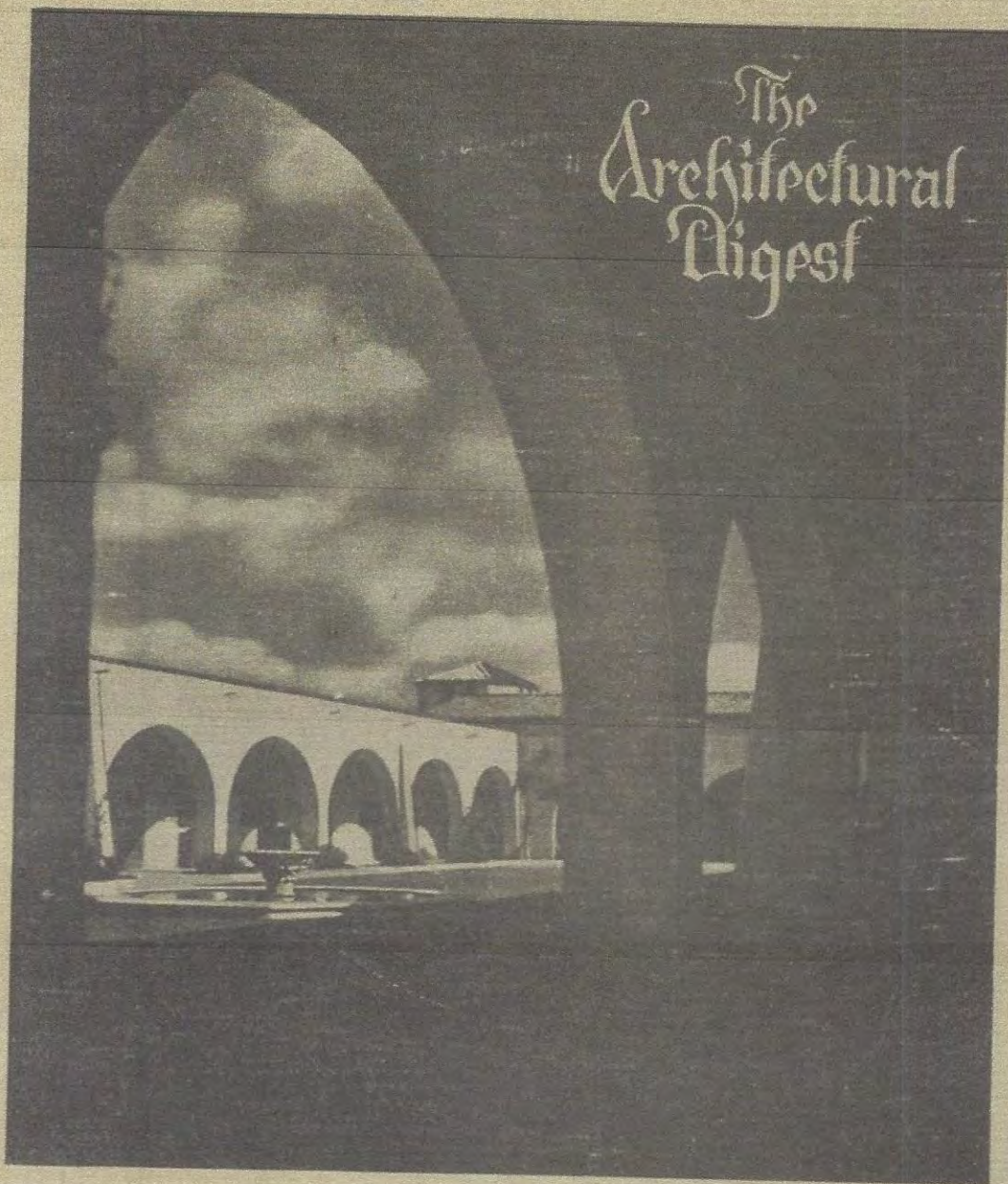
Rita Carewe, Edwin Carewe, Ivy Crane, Leroy Mason, Mr. and Mrs. Don Alvarado, Lloyd Pantages, Carmen Pantages, John W. Considine, Jr., Agnes Ayres, Raiph Forbes, Irvin Willat, Billie Dove, Mr. and Mrs. Victor Varconi, Mr. and Mrs. Samuel Goldwyn, Mr. and Mrs. M. C. Levee, Harry Crocker, Peppy Lederer, Roland Drew, Greta Nissen, Gerald Grove and sister, Mr. and Mrs. Finis Fox, Mr. and Mrs. Joseph Schildkraut, Mr. and Mrs. Warner Baxter, Claire Windsor, Ona Brown, Virginia Valli, Charles Farrell, Bessie Love, Johnnie Hines, Mr. and Mrs. Antonio Moreno, Jose Crespo, Sid Grauman, Sharon Lynn, Peggy Hamilton, Mr. and Mrs. Edwin Schallert, Grace Kingsley, Louella O. Parsons, Mal St. Clair, Bert Lytell, John T. Murray and Vivian Oakland, Herbert Cruikshank and Regina Crewe, Jack Fife, Mr. and

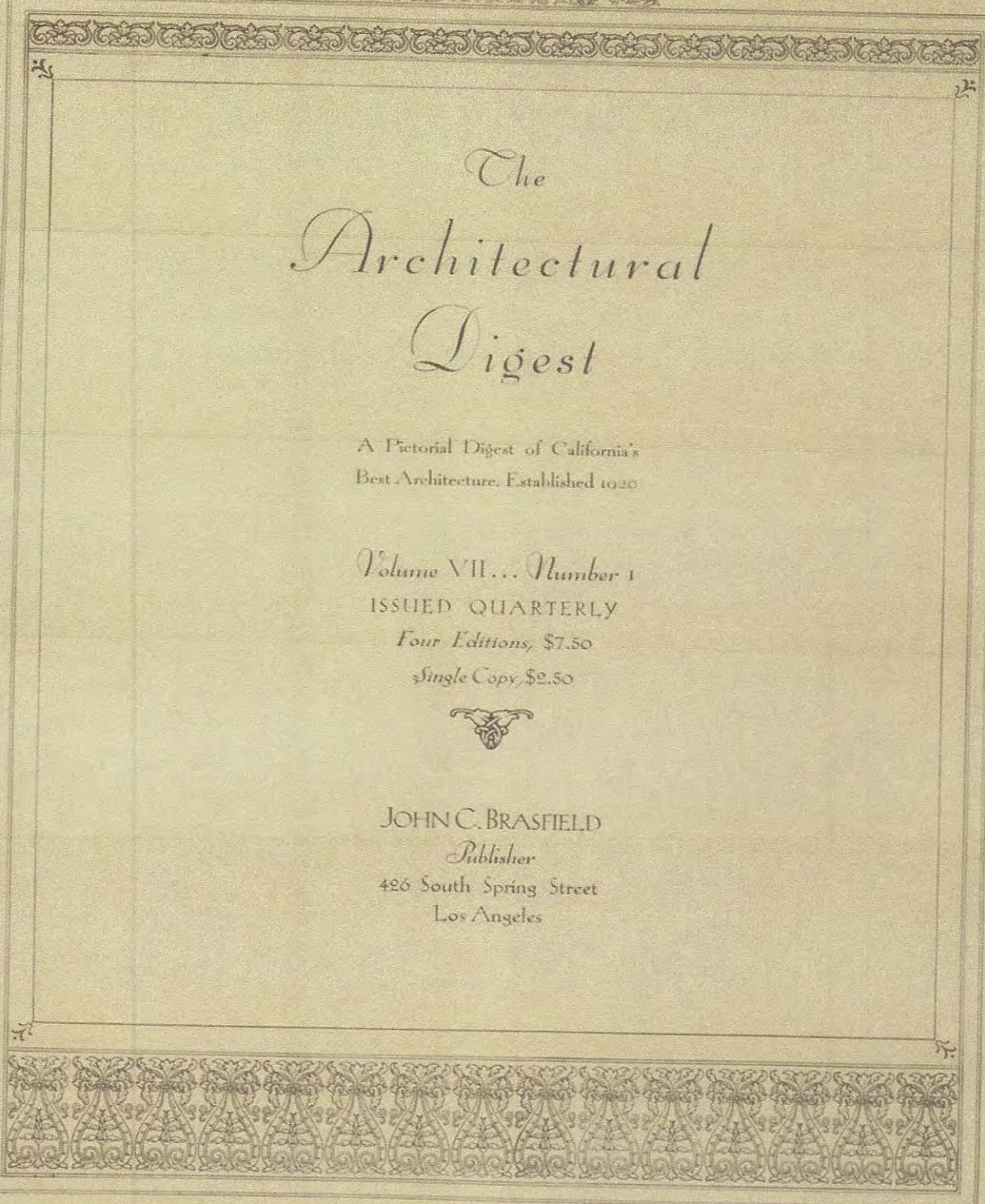

Mrs. Henry King, Walter Camp, Norma Talmadge, Gilbert Roland, Irving Thalberg, Norma Shearer, D. W. Griffith, Vincente Caso Mier and a host of other Hollywood and Beverly Hills notables.

The summer weather permitted the use of Miss Del Rio's beautiful Mexican patio and gardens and stringed music was the feature of the outside activities, while a dance orchestra made merry within.

Miss Del Rio's mother, Mrs. J. L. Asunsolo, who is making her home with her daughter, assisted her in the hostess responsibilities at the party last night. Mrs. Asunsolo will travel with her daughter on the European journey.

The star will spend the balance of the coming week in shopping and preparing for her departure, which is scheduled to take place within ten days' time.





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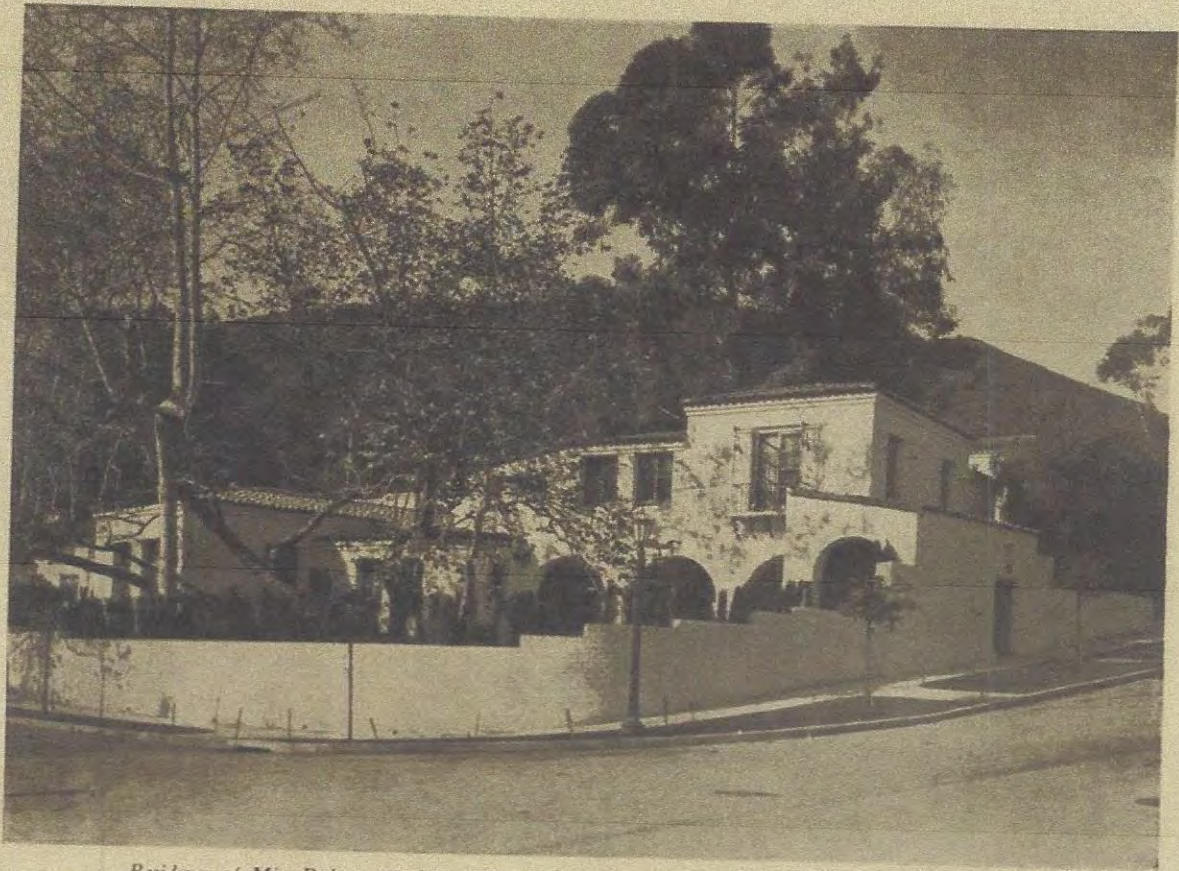
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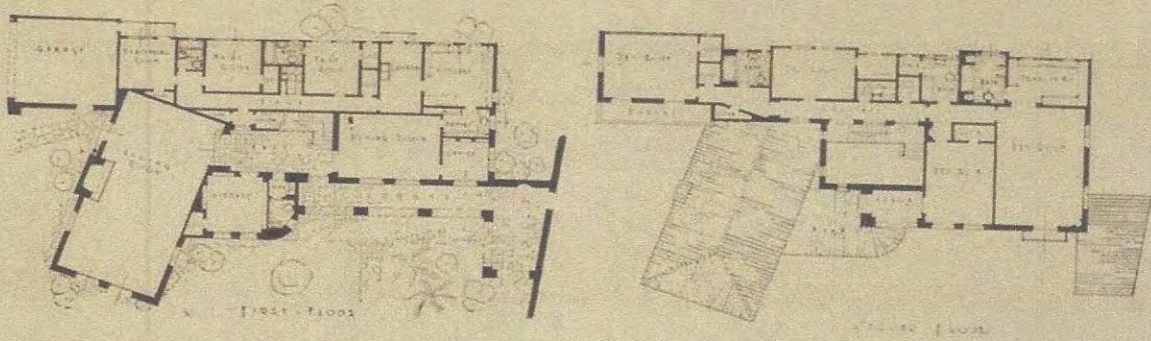
*Residence of Miss Dolores del Rio, Hollywood—J. Ross Castendyck, Architecture and Construction
Milton J. Black, Designer*

*Electrical Contractor: Chas. F. Stetson
Garage Doors: Herbert K. Barber
"In-viz-a" Roller Screens: Disappearing Roller Screen Company
Landscaping: J. K. Ishitani
Lighting Fixtures: Vogue Fixture Company
Mexican Tile: Spanish Polychrome Mosaic Company
Ornamental Iron: West Jefferson Ornamental Iron Works
Padre Tile: Simons Brick Company
Stone-Tile: Fillmore-Wiley Company, Inc.*



Cloister

*Residence of Miss Dolores del Rio, Hollywood—J. Ross Castendyck, Architecture and Construction
Milton J. Black, Designer*





Detail—Cloister

*Residence of Miss Dolores del Rio, Hollywood—J. Ross Costandyck, Architecture and Construction
Milton J. Black, Designer*

Mexican Tile by Spanish Polychrome Mosaic Company



*Gloister
Residence of Miss Dolores del Rio, Hollywood—J. Ross Costandyck, Architecture and Construction
Milton J. Black, Designer*



Entrance Hall

*Residence of Miss Dolores del Rio, Hollywood—J. Ross Gastendyck, Architecture and Construction
Milton J. Black, Designer*



Entrance Hall

*Residence of Miss Dolores del Rio, Hollywood—J. Ross Gastendyck, Architecture and Construction
Milton J. Black, Designer*

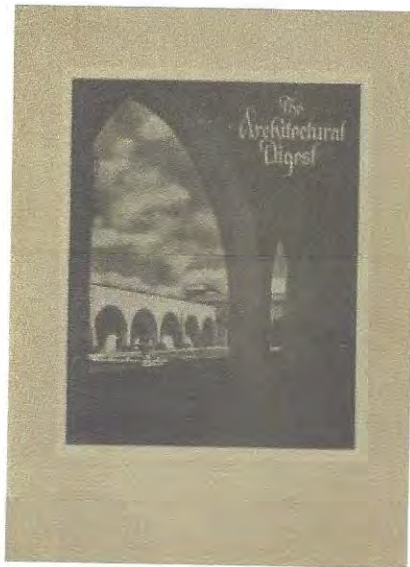


Living Room

*Residence of Miss Dolores del Rio, Hollywood—J. Ross Castendyck, Architecture and Construction
Milton J. Black, Designer*

Architectural Digest

JANUARY 1929



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ARCHWAY IS ATTRACTIVE



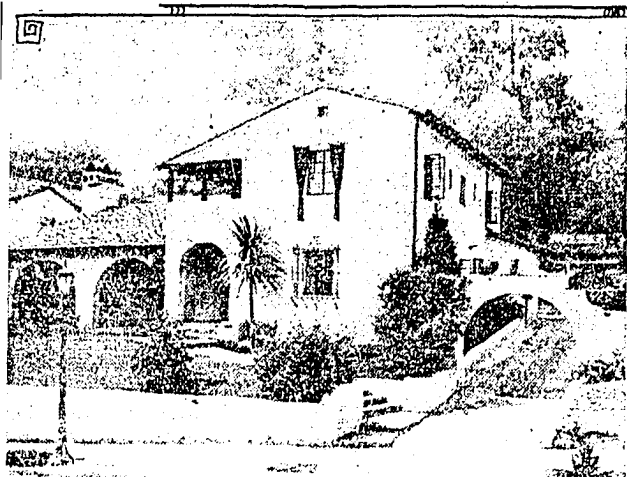
The Outpost, C. E. Toberman Company residential park in Hollywood, contains among the most exquisite examples of Spanish and Mediterranean architecture to be found in the Southland. This entrance to Dolores Del Rio's home illustrates the point.

GLOOM IN RGIT. SALES TRIUMPH

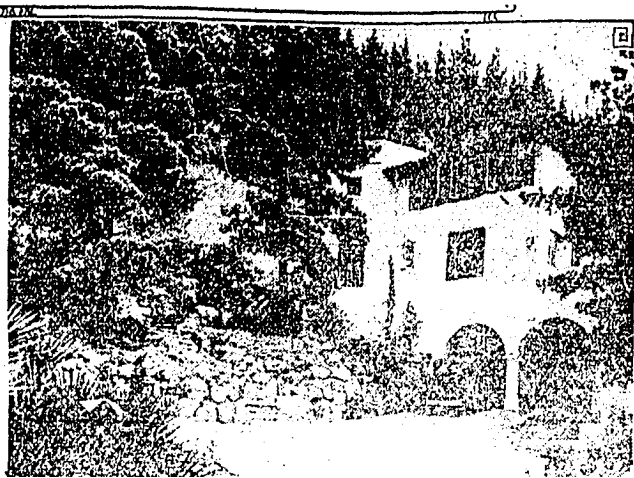
"The Outpost" Project Overlooks Heart of Hollywood

Los Angeles Times (1923-1995); Dec 22, 1929; ProQuest Historical Newspapers: Los Angeles Times
pg. D4

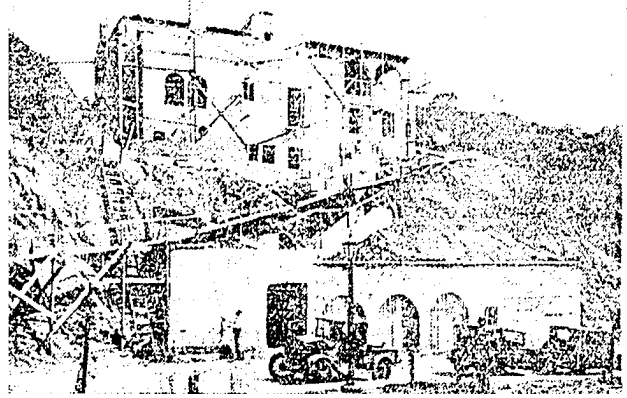
"The Outpost" Project Overlooks Heart of Hollywood



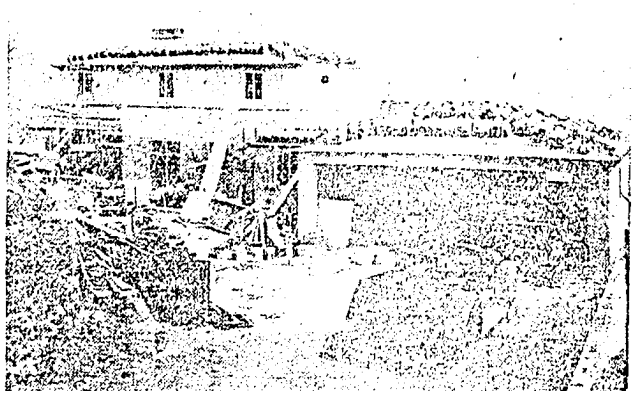
DR. N.P. WEBER HOME



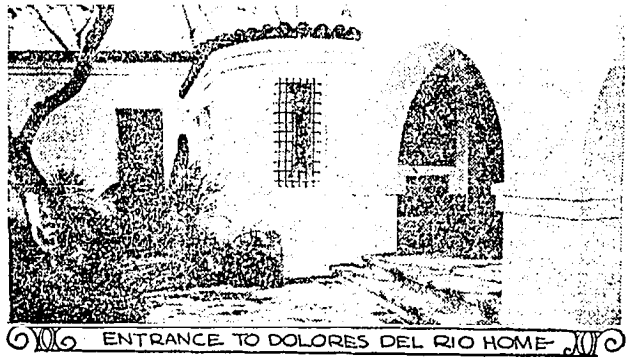
HOME OF MRS. LOTTIE M. WINSLOW



DR. M. RUSSELL WILCOX RESIDENCE



REV. STUART P. MACLENNAN RESIDENCE



ENTRANCE TO DOLORES DEL RIO HOME

Scenes at C. E. Toberman Company Development

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LANDSCAPE PROGRAM UNDER WAY

Beautification of Private Estates and Parkways of Tract in Progress

The most pretentious landscaping program in the history of the Outpost Hollywood residential development, controlled by the C. E. Toberman Company, is now under way with private estates and parkways undergoing an elaborate course of outdoor beauty treatments, according to Parker V. Foster, executive of the organization.

John R. Kennedy has started to improve the additional half-acre adjoining his residence, that he purchased recently. When finished it will be a replica of a garden along the Mediterranean Sea's "Coast of Gold" in Southern France.

Stanislaw Szukalski, sculptor, who recently purchased an additional half-acre adjoining his early California-Spanish home, is building a summer house and laying out a Mediterranean garden on his property. Donald M. Hughes is landscaping a series of terrace gardens, trees and shrubbery on the estate of his newly completed residence.

Charles W. Hamp, radio artist, is transplanting palms and old oaks for the patio of the early California-Spanish home he is erecting in the Outpost, said Foster. Dolores Del Rio, screen star; George Herri-man, cartoonist, and L. J. Darmour are included among other residents who are beautifying their homes and gardens.

The last of 6000 trees have just been set out in the property, consisting of fourteen varieties of imported and domestic species which add to the beauty of the development, declared Foster.

ECONOMY WAVE HITS FILM STARS

*Many Move From Homes to Apartments—Rent "Estates;"
- Oscar Straus Arrives to Write Screen Musicals;
Free-Lance Players Find Going Hard*

BY GRACE KINGSLEY

The economy wave has hit even the high-salaried Hollywood stars, with the result that many of them are adopting restrictive financial methods to care for their money.



DOLORES
DEL RIO

Several of them, including Chester Morris and others, have managers to handle their finances, and whom they consult regarding every expenditure.

Others, including directors, have established trust funds into which they have put all ready cash.

Still others are moving into apartments and renting their own elegant houses.

Dolores Del Rio left her Santa Monica Canyon home, is renting it, and has moved into her Outpost place.

Edmund Lowe and Lilyan Tash-

Mrs. Coogan, Mr. Weber of Weber and Fields, and everybody else who has seen the child, upholds him in his view. He also tells me of her high psychology tests, of her dramatic gifts, of her musical progress.

I am sure that the little girl is clever, though, and I hold no brief for those producers who have, the father says, made numerous promises to put the child into pictures—and thereafter, after the fashion in Hollywood, have totally forgotten.

Oscar Straus Arrives

Signs that the gay musical is coming back are numerous.

Chief among them yesterday was the arrival of a noted composer and also word that one of the major companies is planning to make a certain musical much sooner than had been intended.

Oscar Straus is the composer





How *Love* changed DOLORES DEL RIO

LOVE has changed Dolores Del Rio from a thoughtless, extravagant girl to a thoughtful woman. A woman who feels that the love she has found in her marriage to Cedric Gibbons is something that should be placed on a firm foundation.

She is waking up to the fact that wolves lurk on Hollywood doorsteps!

Cedric Gibbons, well-known art director of the Metro-Goldwyn-Mayer studios, husband of the Mexican star, is well able to club the wolf. He draws a nice, fat salary and is quite the man of the family, bearing every expense connected with the running of the Gibbons home.

Dolores has learned that life has a side that hits the most firmly entrenched families and the plumpest of bank rolls. She has had an ear to the ground during the financial depression. And what is more, she has listened, with the result that there is one more business woman in

the movies, and one reckless spender missing.

The petted, pampered darling of the gods has been hit by domestic tribulation, divorce, the death of Jaime Del Rio, a serious illness, and a cancelled contract—in a few crowded years.

The same week she and Cedric Gibbons were married, a serious ailment struck her down.

These slaps of misfortune provided food for thought. And Dolores did plenty of thinking. The result is that a once extravagant, thoughtless, money-reckless girl has become a serious woman. Losing none of her charm, she has poise and understanding and thinks twice before she leaps into any orgy of spending, even offering a suggestion to help solve hard times.

"Pay your bills just as promptly as you can," said Dolores one afternoon recently as we sat in the patio of her Outpost Estates home. "That's what I'm trying to

Dolores, the Petted, Pampered Picture Queen, is a New Person Now! This Story Tells You of the Transformation of an Extravagant, Luxury-Loving Star into a Very Real Human Being

By
Harry D. Wilson

do. It's such a relief to have it off your mind!"

Dolores spoke with the seriousness of a Babson as she unfolded her well-thought-out plan. "I believe if everyone will try and do that and then spend money in a normal way, not buying extravagantly, nor, at the same time, curtailing their expenditures, it would help greatly toward normalizing everything.

"You see," she continued, "investments in which I was interested were fluctuating. I could never tell what was going to happen. It was a great temptation to become alarmed. Not that I had to think about changing my mode of living, for Cedric gives me everything my heart desires. Our financial affairs are things apart. Cedric takes care of all my expenses and the management of my own salary is quite my own affair. He has nice, conservative ideas and our married life is just the same as any other young couple's.

"I used to be thoughtless in my spending. I admit it. I would buy things that even for the amount of money I was earning were extravagant. That is what less fortunate people resent—sheer extravagance. Naturally I would wonder at the large bills that came fluttering in every month.

"Loving beautiful things, I was a target for the merchants. They knew my weakness for tapestries; old silver services; lovely glassware. Before I knew it, my home was crowded with expensive things that I did not really need. I had no place to put them. My closets were filled with clothes that I sometimes wore but once or twice.

"Now I'm fully awake to that weakness. I'm learning that wisdom in buying is not meanness, and that I can be very well dressed with less than half the clothes that I was in the habit of buying. My tastes too, are simple."

As Dolores talked on, I realized there was a new beauty in her face—the beauty that comes from an appreciation of the real value of life, of thoughtfulness for the

other fellow—as understanding of the community, not only the individual.

I asked her whether or not she had fallen in line with the Hollywood custom of having an investment counselor. She laughed and shook her head. "I should say not. Cedric is quite capable of being my investment manager. Quite a few of my friends have put their affairs in the hands of expert advisors. I think it's a wise move. Just think how many former stars who have had everything in the world are now in want—too old to repeat former success, even dying from starvation. Doesn't that make you think?"

"You cannot imagine how many people try to interest the stars in ridiculous investments. I suppose every actor and actress in Hollywood is on the so-called 'sucker-list.' I know I was, but fortunately for me, I could never become interested in business investments sufficiently to write out checks. I loved pretty clothes and jewels and would buy a fur coat or an antique tap-

Del Rio with her husband the noted art director, in their home. Dolores has found real love in this marriage. She is happy for the first time!



Taming a Tornado! Think It Can't Be Done? Read about Del Rio, who has Lost None of her Appeal in the Transition from Tinsel to Reality

estry rather than talk about oil stocks or wildcat promotion schemes. That's one time my love for the beautiful kept me from loading up with a lot of real estate that might have been tideland, and gold-lettered oil stock certificates that never saw an oil well.

"Now I look twice at everything before I buy. I'm running my house on a strict budget. My secretary, Emilia Levin, is certainly a good watch dog when it comes to checking on household expenses and other bills. Nothing escapes her eagle eye. Every meat bill, grocery purchase and bottle of cream is accounted for by those responsible. I am fortunate in having good servants. They work in my interests. In fact, I'm quite a dull person when the servant problem is discussed. I've never lost a cook nor have I suffered the embarrassment of having to invite my dinner guests to the Embassy at the last moment because my butler deserted me."

Dolores was called to the telephone, and Miss Levin, who had brought her the message, told me how the star had regular "give-away" days. She has a group of Mexican women friends who often come and spend a morning with her.

"She likes to lie late in bed," confided the secretary. "On these occasions, she props herself up against her

yellow pillows with her less fortunate countrywomen sitting about her. Then she asks me to bring out this and that dress, or a certain cloak, or that box of hats and many other things. Then we spread everything out just like a shop. Her friends try the many things on and pose before the long mirrors in the room. During this part of the program, Miss Del Rio often speaks up saying, 'I think that looks adorable on you' or, 'yes, that's just the coat for you.' There is much chatter and laughter and then luncheon is served. They leave happily, each one carrying away lovely things to wear that were not allowed to hang unused in her closets."

Dolores returned at this moment with a suspicious smile. "What has she been telling you?" she asked.

"She says you simply hate getting up in the morning," I said, thinking that would settle the matter.

Here Miss Levin gave a startled look and seeing the expression on Dolores' face, we all laughed.

"Indeed I'm not lazy! I'm getting so business-like that I actually go to market. I walk down the boulevard and do lots of things like other people. I'm becoming quite American and haven't taken a siesta for months. I love to cook things and then ring up Cedric so he can bring some friends home to dinner and boast that his wife cooked the meal—that's life, real life, to visit the markets and look for things I know my husband likes, bring them home in the car, put on an apron and enter the kitchen knowing I can prepare dishes that will make my husband say, 'Isn't she a wonderful cook!' That's sweet praise. It's just the same sort of thrill that I get when I slip into a theatre and hear someone say they loved my picture. I'm like a child that way—I love to be praised."

The bell rang and as the butler opened the patio door, Cedric stood in the shadows of the archway. "Darling!" and Dolores threw her arms about him. "I've been boasting—I've been telling what a good housekeeper I am, now you tell them"—he told us in one happy look.

"Yes, and I told them how I run things on a budget, pay my bills promptly, and don't buy a chinchilla coat



Above, the Dolores you used to know—fiery Mexican mischief flashing through such films as "Revenge." You'll soon be seeing a different Del Rio in "The Dove."

Dolores is getting so business-like that she goes to market and sometimes even cooks dinner for her husband. But her real career is acting—and you can't blame her for letting the regular cook keep her job, can you?



every time I go to town, or tease you for a Rolls-Royce, and that I'm all out of style because I haven't an investment counselor—that you are my only advisor!"

One thing Hollywood has bestowed upon one of its favorites, is an appreciation of the gift of love. It has taught Dolores Del Rio that no matter what happens, she has gained the love that seems to be safe when a star forgets she is a star and becomes a dotting wife who proudly boasts that her husband is her only counselor.

Until the Del Rio-Gibbons romance flashed across the horizon, Joan Crawford and Douglas Fairbanks, Jr., were considered Hollywood's most ardently devoted couple. They were quoted and referred to whenever marital bliss became the topic of conversation. They were pictured in hot love poses and

The haunting profile of one of the screen's loveliest women. There's a new beauty in her face these days—the beauty that comes from an appreciation of the real values of life.

Below, Dolores checking bills with her secretary, Emilia Levin. Mrs. Gibbons is running her home on a strict budget, if you please. No more extravagance!



are now known as the colony's most ardent exponents of modern marriage.

On the other hand, Cedric and Dolores have a flavor of the old-world stability to their conception of true love. They do not flaunt it before the public and their pictures together are conservative. Their love has a depth that augurs well for their future happiness.

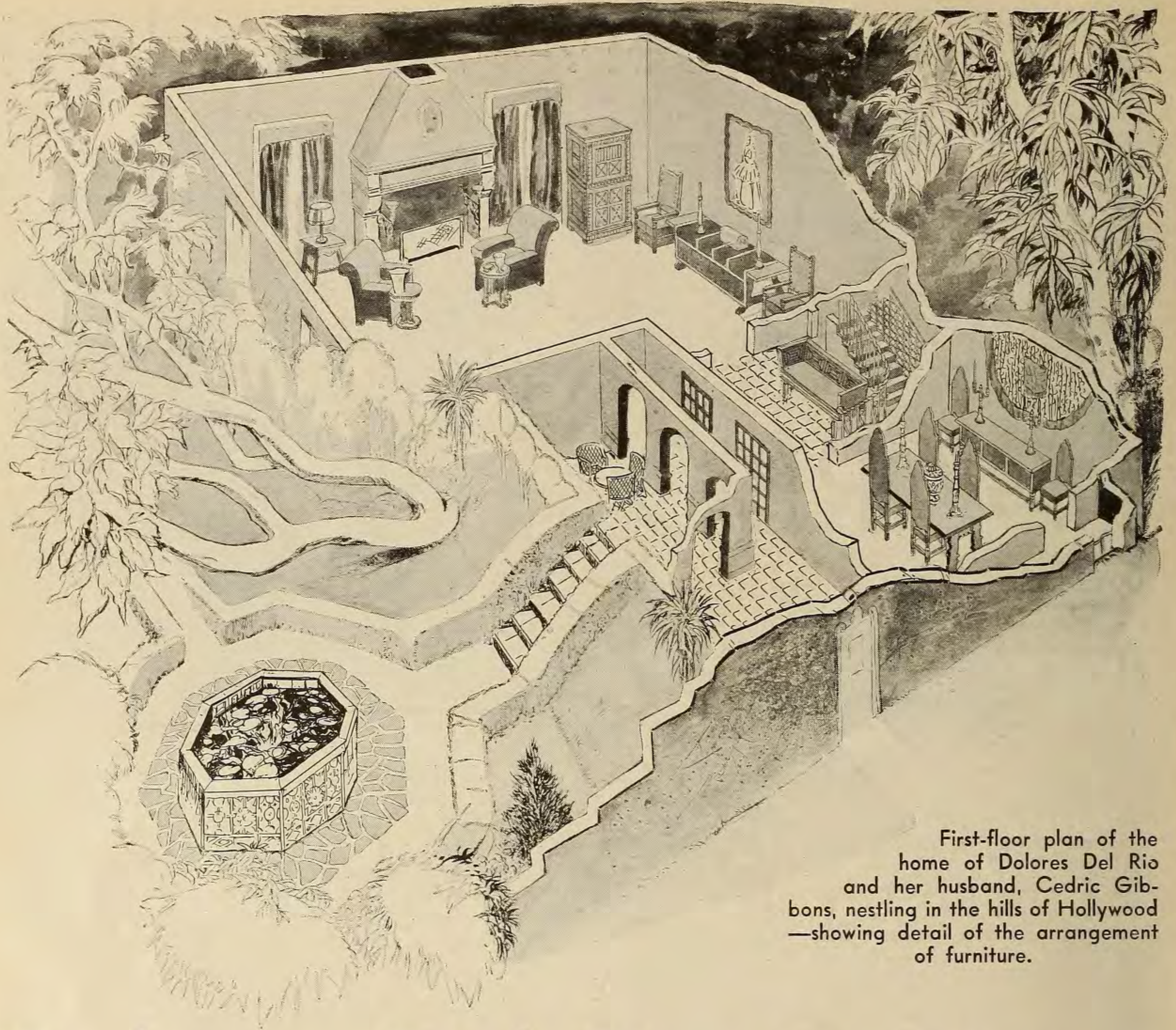
In speaking of the change that seems to have come

over Dolores with her marriage to Cedric Gibbons, one incident stands out vividly in this connection. One evening I had occasion to call on the Latin star. I found her swinging idly in a hammock in the patio. Never did she look so beautiful. Dressed in the simplest of white gowns with a red flower making a splash of color at the waist-line, with her hair drawn back in a simple knot at the nape of her neck and a look of serenity in her eyes, she was the picture of contentment. And she explained she was waiting for Cedric to come home to dinner. It was then long past eight!

"Can you imagine me waiting until this hour for dinner?" she said. Knowing Dolores of old and the imperiousness with which she

demanding punctuality at the dinner hour—apt to become temperamental with any man who dared to keep her waiting—I couldn't quite understand the patience she was showing with the tardy Cedric. I told her so.

"It's perfectly all right! He's busy. I understand—and besides, you must remember, I love him. You know a woman can always wait happily for one she loves."



First-floor plan of the home of Dolores Del Rio and her husband, Cedric Gibbons, nestling in the hills of Hollywood—showing detail of the arrangement of furniture.

Dolores Del Rio At Home

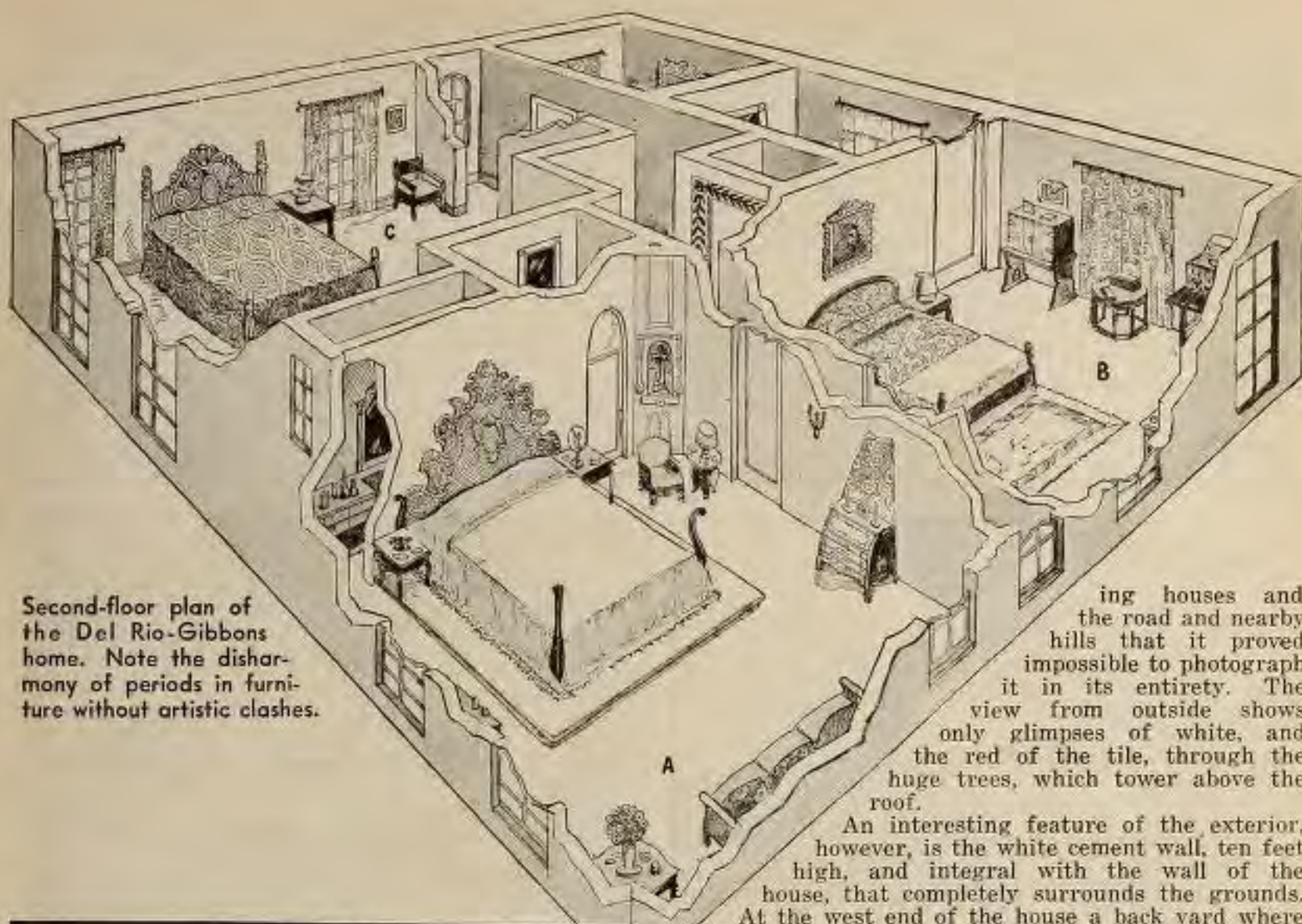


Another Feature in this illuminating series depicting the Hollywood houses of the stars and how they are furnished

THE Hollywood Hills home of Dolores Del Rio in the ultra-fashionable Outpost Estates was designed from her own plans five years ago, and furnished with great care, over a period of at least two years, by Miss Del Rio herself.

The south front of Dolores Del Rio's beautiful Hollywood home.

Few film-star homes have so much of the personal selection and taste of the star represented, and so little of the pro-



Second-floor plan of the Del Rio-Gibbons home. Note the disharmony of periods in furniture without artistic clashes.

ing houses and the road and nearby hills that it proved impossible to photograph it in its entirety. The view from outside shows only glimpses of white, and the red of the tile, through the huge trees, which tower above the roof.

An interesting feature of the exterior, however, is the white cement wall, ten feet high, and integral with the wall of the house, that completely surrounds the grounds. At the west end of the house a back yard where one may take sun baths; this spot is also walled off from the main yard, which contains the trees, patio, fountain and walks, best depicted by the accompanying photographs.

A piazza with Moorish arches and seats of pink Moorish tile, floored with red cement blocks, runs the length of the house on its frontage south. The street entrance is through a Mission-style door opening from the east street frontage to the piazza directly.

THE big Moorish door opening to the reception room of the house discloses the latter as equally Moorish, from its iron-work stairway, red-tile-block floor and elaborate red tiling on the wall to its extension from

Gibbons' Moorish and Spanish style bedroom. The rug is dark brown, the walls tan, the furniture mahogany, as is the woodwork finish. The bed-spread is dark red, with figures of dull gold.



Light and air flood Dolores Del Rio's boudoir, which is decorated in harmonizing tans and gold.

fessional interior decorator and architect. Almost the same thing might be said of the grounds. Miss Del Rio selected a general location she liked north of Hollywood, at the foot of the hills. She found a corner lot large enough for her purpose. It was wooded with some artistically sprawling sycamore trees. With this basis she laid plans for her present white-stucco, Spanish-style, red-tile-roofed house.

The house itself is two-story. Including servants' quarters, it contains fifteen rooms. Yet it is so completely hidden from surround-



the ground floor to the second-story roof, with a beamed ceiling.

Two steps below the reception room level, and at the left as you enter the house—that is, toward the west frontage—is the big living-room, which extends its length from north to south, with sunny windows on the south and west sides. This room is uniformly Moorish in furnishing except for plaques on the walls—a feature of the entire place, the plaques being of Spanish kings—and some modern chairs and overstuffed furniture for greater comfort.

On the west wall is a huge fireplace. The Moorish effect is carried out in tapestry, in the beamed ceiling, the severe drapes and shades, the massive table, and the prevalence of wrought-iron work, including a massive chandelier.

At the opposite end of the reception room or hall, which runs east and west, is the dining room, furnished in the Spanish style which shows such a marked combination of Moorish and Italian influence. The massive table is Moorish, the chairs Spanish-Italian,

Mr. Gibbons' room is severely Moorish, while the guest room is a pleasing mixture of periods, into which fit with color harmony and pleasing effect such things as a huge llama robe on the bed, and a black and tan white fur rug.

In every way, Miss Del Rio's home reveals what may be done by discarding conventions of period and style, and letting taste dictate the arrangement of a room. Individuality and a distinctive type of beauty is the result.

IT is interesting to know that Miss Del Rio scorned the usual custom of Hollywood stars in resorting to the "interior decorator." Hollywood customarily turns to the "interior decorator" when it accomplishes the "new house."

There is the classic story of the little lady of sudden fame whose Cinderella-like jump to prosperity from long, lean years in the extra-girl class brewed within her the longing for "a little place in the hills" which should compare in magnificence and costliness with the



The dining-room is Italian with Moorish influence, seen in the beam ceilings and the inlay on the sideboard. The colorings are tan, red and gold.



The living-room. Looking south toward the French windows that open to the garden. Note the wrought-iron, Moorish light and fireplace fixtures.

the drapes Italian. The color scheme is one of rich reds and browns.

OPENING through a little telephone-room alcove or miniature hall from the reception hall, just to the left of the outer door and between it and the living room, is a den of Georgian and Old English influence, surprising in this house—cabinet-work, paneled walls, shelves supporting bits of Dresden, comfortable chairs and tables for reading, and, of course, shelves of books.

Now go up the stairs to the second-story hallway, which runs the length of the house from east to west. Baths and closets open to the north, also a maid's room. At the east end is the big, beautifully furnished bedroom of the star herself, and at the other end, the guest bedroom. Adjoining Miss Del Rio's room, but south of the hallway, is that of her husband, Cedric Gibbons.

Miss Del Rio's room is so intimately her own that she totally disregarded periods and all but her own taste in combining its Venetian bed, massive and elaborately carved, with a French chandelier, an Oriental commode, French chairs, some modern chairs—even a touch of the Italian and Spanish. She blended the styles so artfully that the room is a thing of beauty.



The two-story reception hall—or entrance hall—of Dolores Del Rio's Hollywood home. It is strictly Moorish in style, with its red cement block floors and its red and white tiles, except for the Spanish plaques on the walls.

homes of the stars who had lorded it over her for so long

With no discredit to her, she had come to Hollywood from the farthest steppes of Chicago. Her previous income taxes had been paid, if any, from her earnings as a saleswoman at Marshal Fields'. She had sold furniture and had dreams of

her own. One of these dreams was of chairs that could be taken apart and folded up.

Like Miss Del Rio, she found a charming plot of ground on a hillside. She found the architect who would design her house. With a hundred-thousand-dollar-a-year contract, she worried not a whit about the cost of things. She designed her own house, and it is one of the most beautifully laid out houses in Hollywood. The girl should have been an architect!

But she could not design folding chairs in period style. She engaged an "interior decorator." Her only instruction was that her home should be "Old English," which meant Heppelwhite and Adams and Sheraton, and that the drawing-room chairs should be put together so they could be taken down.

The result proves that Miss Del Rio could be an "interior decorator" herself if she should tire being the exotic Dolores of the screen.

DUPEE WIDOW GETS ESTATE

Walter H. Dupee, well known sportsman and former steward at the Agua Caliente Jockey Club, who died on Sunday, last, left his entire estate to his widow, Mrs. Helene Dupee, 1903 Outpost avenue, Hollywood, according to records on file yesterday in the probate court. Mrs. Dupee had a suit for separate maintenance pending at the time of his death.

Mr. and Mrs. Dupee were married on August 4, 1932. In his will, dated May 12, 1932, before his marriage, Dupee referred to his wife as Mrs. H. K. Whitehead, her name at that time. The will explains that a son and daughter, Walter H. Dupee, Jr., and Mrs. Evelyn Walter Castera, had been provided for previously.

Little Colonel Movies To Star Shirley Temple

By LOUELLA O. PARSONS

LOS ANGELES, Nov. 6.—In answer to 10,000 pleading children's letters, Winfield Sheehan has purchased the screen rights to Anne Fellows Johnston's Little Colonel series for Shirley Temple. The churches and the women's clubs which have so bitterly attacked the obvious lack of suitable entertainment for children, will be glad to know that at last the little folk will have a picture all their own.

Those of us who have children know how avidly the youngsters read this Little Colonel series. B. G. DeSilva, who has been appointed by Sheehan to produce the picture, has a great responsibility to the children and so has Irving Cummings, the director—but they are planning to keep faith with Shirley's public.

Max Baer, whose manager watches him like a hawk, will soon be leaving wicked Hollywood.

Max won't make his picture, Kids On The Cuff, Adola St. John's story, until February for several reasons, one of which is that Al Kaufman believes a picture released just about the time of the championship fight will have more value.

Then there is Al Hall, who is supposed to direct the picture. Al is all signed up to direct Mae West's next, I'm No Lady. It was Al, you see, who helped Lowell Sherman with the direction of She Done Him Wrong and Mae put in a bid for his services—so he can't be spared to Max.

A line or two—Helen Green Van Campen, well-known writer of Alaskan tales and former newspaper woman, is at Paramount as a special writer.

Max Reinhardt has leased Dolores Del Rio's beautiful home in Outpost Estates.

The Nashes, Florence and Mary, are also sure to be a fixture here; they have bought a house in Brentwood.

she and Townsend are off for Chicago for a six months' stay in the Windy City; the Gene Markeys entertaining the Gardner Sullivans and Lowell Howard, a Yale classmate of Gene's, also Max Baer; Louis B. Mayer in a small party with the Ralph Blums, as well as Winfield Sheehan, Sol Wurtzel, Phil Goldstone and some eight or nine other excullives, all in different parties.

Pat O'Brien entertaining his



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Dolores Del Rio Ends Marriage With Gibbons



SEPARATED—Dolores del Rio, Mexican actress, and her art director-husband, Cedric Gibbons, before breakup.

A "nine-year perfect marriage" ended last night when Dolores Del Rio, Mexican motion-picture actress, parted from her art director-husband, Cedric Gibbons.

The actress declared that she and her husband parted good friends and that there are no other love affairs.

Gibbons and Miss Del Rio both previously had been married. Gibbons to Gwendolyn Waller and Miss Del Rio to Jaime Del Rio, who died abroad. Miss Del Rio and Gibbons were married in Santa Barbara Aug. 6, 1930.

Smiling ruefully when asked about the report at his home in Hollywood, Gibbons remarked:

"Well, I guess I have nothing to say."

Gibbons has been art director at the Metro-Goldwyn-Mayer studio since 1916.

Dolores Del Rio Wed to Producer

Illustrated on Page 3, Part I

NEWARK, N.J., Nov. 24

(AP) — Film actress Dolores Del Rio, 54, was married today to TV producer Lewis A. Riley Jr., 45, of New York. It was her third marriage.

The Mexican entertainer was married in the law office of Magistrate Harry Hazlewood Jr.

The couple applied for a marriage license in Newark on Nov. 18. Miss Del Rio's attorney, Lester E. Levin of New York, was witness.

The actress' first marriage, to Jaime Del Rio, ended in divorce in 1928. She married Cedric Gibbons seven years later. They were divorced in 1942. She was engaged to Orson Welles, but they never married.

DOLORES DEL RIO, 77, IS DEAD

DOLORES DEL RIO, 77, IS DEAD; FILM STAR IN U.S. AND MEXICO

By Dorothy J. Gaiter

April 13, 1983



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Dolores Del Rio, an actress of remarkable beauty who became a film star in Hollywood and in her native Mexico, died Monday at her home in Newport Beach, Calif. She was 77 years old and had been in failing health.

During the days of silent films, Miss Del Rio's face, elegant and expressive, made her one of Hollywood's important actresses and one of its first Latin stars.

Her first big movie was "What Price Glory," the landmark film directed by Raoul Walsh in 1926, in which she portrayed a French peasant. Her first starring role was a portrayal of a Russian girl in "Resurrection" in 1927. Her next starring role came in 1928 in "Ramona," the tragic story of a beauty of Spanish and Indian extraction.

Of "Ramona," Mordaunt Hall wrote in The New York Times: "Miss Del Rio's interpretation of Romona is an achievement. Not once does she overact, and yet she is perceived weeping and almost hysterical. She is most careful in all the moods of the character. Her beauty is another point in her favor." Not a Spanish Actress

In Miss Del Rio's first appearance on film, in "Joanna" in 1925, she was billed as a "Spanish actress," a label that was changed to "Mexican" only at her insistence.

The director Edwin Carewe, who discovered her, said that he wanted to avoid her being typecast. But ultimately, her career in the United States suffered because producers invariably cast her in ethnic and exotic roles. During the late 1920's and early 1930's, there was a spate of such films that included "Girl of the Rio," "Revenge," "Bird of Paradise" and "Loves of Carmen."

Of her role in "Carmen," Mordaunt Hall wrote: "The alluring Miss Del Rio, with her bright eyes, pretty lips and lithe figure, gives a decidedly unrestrained portrait of the faithless creature."

With the advent of talking pictures, Miss Del Rio's Latin accent hemmed her into such roles even more, although she was able to sustain an acceptable level of

popularity in Hollywood through the early 1940's. Returned to Mexico

In 1933, she introduced the two-piece swimsuit in "Flying Down to Rio," in which Fred Astaire and Ginger Rogers teamed up for the first time. In the movie, Miss Del Rio and Mr. Astaire danced, in a memorable scene, to "Orchids In the Moonlight." In 1934, in "Wonder Bar," Al Jolson and Dick Powell competed for her affections. That same year she played the title role in "Madame Du Barry," the fetching mistress of Louis XV.

In 1943, after tiring of her glamour-girl image in Hollywood, Miss Del Rio returned to Mexico, where she enjoyed a much more rewarding career on screen and stage, and helped establish the Mexican film industry.

"Maria Candelaria," the film of which she was said to be proudest, was one of the earliest serious movies made in Mexico. The Spanish-language film won the best picture award at the Cannes Film Festival in 1946. In it, she played an Indian peasant woman who is stoned to death by villagers because they believe she has modeled for a famous nude painting, though actually, she modeled only for the face. The film was directed by Emilio Fernandez.

One of her best-known roles was in the John Ford film "The Fugitive," made in Mexico in 1947. In it, she played an unwed Indian mother who aided a fugitive priest, played by Henry Fonda.

In the 1960's, she returned to Hollywood to star in "Flaming Star," "Cheyenne Autumn" and "The Children of Sanchez," an American-Mexican production.

Daughter of a Banker

Miss Del Rio was born Lolita Dolores Martinez Asunsolo Lopez Negrette, the daughter of a banker. She was educated in a convent school?

In 1925, Mr. Carewe saw her at a dance in Mexico City and suggested that she had a future in movies. She was married three times, the first time at age 15 to Jaime Del Rio. The marriage ended before her career in Hollywood began. Her marriage in 1930 to the director Cedric Gibbons ended in divorce 11 years later,

and she married Lewis Riley, a producer, who was with her when she died.

A version of this article appears in print on April 13, 1983, Section D, Page 23 of the National edition with the headline: DOLORES DEL RIO, 77, IS DEAD; FILM STAR IN U.S. AND MEXICO

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Abstract

SEE CORRECTION APPENDED; Hot Property--Samuel Berch, founder of Arden Farms, and his wife, Rose, owned the Beverly Hills home built by Beverly Hills co-founder M.H. Whittier, not the Rindge family of Adohr Farms, as was reported in Hot Property on April 15.; For the Record; Los Angeles Times Sunday April 29, 2001 Home Edition Real Estate Part K Page 3 Real Estate Desk 1 inches; 32 words Type of Material: Correction; Hot Property--Samuel Berch, founder of Arden Farms, and his wife, Rose, owned the Beverly Hills home built by Beverly Hills co-founder M.H. Whittier, not the Rindge family of Adohr Farms, as was reported in Hot Property, April 15.

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Football star Keyshawn Johnson and his wife, Shikiri, have listed their Calabasas home at just under \$3 million, and they are buying almost four acres for about the same amount in the Beverly Hills area, where they plan to build.

Their Calabasas home was completed last May. The Mediterranean- style house, in a gated community, has five bedrooms, a game room/ theater, a study, an office and a 2,000-square-foot gym in slightly more than 10,000 square feet. The home also has a pool and pastoral views.

"I'm unfortunately selling [in Calabasas]," Keyshawn Johnson said, "but we must be closer to Beverly Hills because of my business."

When not playing ball as a wide receiver for the Tampa Bay Buccaneers, Johnson, 28, oversees his Beverly Hills restaurant Reign and is participating in the development of two retail projects in South-Central Los Angeles: the \$75-million Chesterfield Square at Western and Slauson avenues, where the first store will open in July, and a larger project to be announced.

"I'm trying to help revitalize the area," he said. "I am from South-Central L.A., and this allows me to give to the community where I was brought up."

His wife recently opened a boutique, Shikiri's, at 130 N. Robertson Blvd., selling high-end clothing and jewelry designed, he said, "for the Hollywood and Beverly Hills crowd."

The football star plans to build a 12,000-square-foot house behind gates on the Beverly Hills-area land, which he is buying from developer Brian Adler. Escrow is due to close Friday. The Johnsons are also buying an L.A.-area condo, where they plan to live while building.

They already have a home in Florida, where he plays ball about eight months of the year. He was an All-American at USC before he was drafted by the New York Jets and traded to Tampa Bay.

"I don't know how much longer I'll play the game of football," he said. "I'm just trying to prepare for later on."

Marc and Rory Shevin of Coldwell Banker Previews, West Valley, have the Calabasas listing.

Andy Heyward, chairman and chief executive of DIC Entertainment, and his wife, Evelyn, have purchased a prominent and historic 3.6-acre Beverly Hills home site, two blocks east of the Beverly Hills Hotel on Sunset Boulevard, for close to \$9 million.

The site was originally the estate of Max Whittier, one of the founders of Beverly Hills. The Rindge family, of Adohr Farms, subsequently owned it.

Saudi Sheik Mohammed al-Fassi bought the property in the late '70s. He caused a neighborhood furor when he filled the Grecian urns lining the property with colorful, plastic flowers and painted the classic, white-plaster nude statues on the front veranda in natural hues.

The sheik also painted the stately white mansion lime green before it was gutted by fire in 1980 and razed in 1985. The land, which the sheik subdivided into two lots, was returned as one parcel by French real estate investor Tony Murray, who bought it in 1989.

Murray sold the property to the Heywards, who plan to build "something special," sources said. The Heywards have been interviewing top architects.

DIC Entertainment, formerly a unit of Walt Disney Studios, is one of the largest producers of children's entertainment in the world. Among the company's many animated TV productions are "Inspector Gadget," "Madeline," "Carmen Sandiego" and "Sabrina, the Teenage Witch."

Raymond Bekeris of John Bruce Nelson & Associates represented both sides of the deal.

*

Actor Rene Auberjonois, who played the Rev. Oliver in the movie "The Patriot" (2000) but is probably best remembered as shape-shifting security chief Odo in the syndicated TV series "Star Trek: Deep Space Nine" (1993-99), and his wife, Judith, have sold their Windsor Square home of nearly 20 years for about its \$1.8-million asking price.

The couple are building a home in Mendocino County and scaling down locally because their children are grown. They bought a smaller house in the Hollywood Hills.

Built in 1919, their Windsor Square home has a five-bedroom main house and a two-bedroom guest house. The traditional-style home, behind gates, also has formal gardens.

The actor, 60, won a Tony Award for his Broadway role alongside Katharine Hepburn in the musical "Coco" (1970), and he was a regular in the ABC series "Benson" (1980-86) as Clayton Endicott III, the governor's chief aide.

He is also a specialist in voice work for animation, doing such voices as the French cook Louis in the movie "The Little Mermaid" (1989).

Jennifer Naim-Smith of Coldwell Banker, Hancock Park, had the listing.

Producer Martin Ransohoff, responsible through his Filmways company for such TV series as "The Beverly Hillbillies" and "The Addams Family," and his wife, Joan, have purchased a Bel-Air home for close to \$2.2 million.

The couple had been leasing since selling their Holmby Hills home in August for about \$4.2 million. They had lived in the home, on an acre, for 25 years and planned to scale down.

They bought a six-bedroom, nearly 6,000-square-foot home built in 1941. The traditional-style home, with city views, is behind gates and has a guest room that can be used as a projection theater. The Ransohoffs plan to put in a pool.

Besides the TV series, including "Green Acres," Martin Ransohoff, 73, produced more than 30 movies. Among them were "Jagged Edge" (1985), "Save the Tiger" (1973) and "Catch-22" (1970).

His wife is an artist and a teacher.

Joy Denton at Sotheby's International Realty, Beverly Hills, represented the couple in their purchase, sources said.

*

A home built for actress Delores **Del Rio** and owned later by actress Maria Montez and fashion designer Richard Tyler has come on the market at just under \$2.8 million.

Built in 1927, the six-bedroom, Spanish-style home is in **Outpost Estates**. The home has a two-story living room, original tiles, Spanish arches, a paneled library, a guest apartment and city views.

Del Rio starred in numerous movies, starting in 1911. The films included "Ramona" (1928), "Evangeline" (1929) and "Madame du Barry" (1934). She guest starred on TV until 1970. She died at 78 in 1983.

Montez played sexy screen sirens in such 1940s movies as "Arabian Nights," and she was a pinup girl during World War II. She died at 31 in 1951.

Tyler won acclaim with such clients as Julia Roberts, Janet Jackson and Sigourney Weaver. Later, he joined Anne Klein for a while and has had his own label. He sold the house in 1998 and moved to South Pasadena.

Barry Peele at Sotheby's International Realty, Beverly Hills, is co-listing the **Outpost Estates** home with Judy Ross at Coldwell Banker, Beverly Hills South.

*

Want to see previous columns on celebrity real estate transactions? Visit <http://www.latimes.com/hotproperty> for more Hot Properties.

References

Message No: 31922

Illustration

Caption: PHOTO: (2 photos) Shikiri and Keyshawn Johnson's Calabasas residence is on the market for just under \$3 million.; PHOTO: The dining room in the home built for Delores **Del Rio**, which is listed at just under \$2.8 million.; PHOTOGRAPHER: ANDONIOS MATARAS

Credit: TIMES STAFF WRITER

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The First Latina to Conquer Hollywood



By **Martin Mulcahey**.

Hollywood has not always been accepting of Latinas. Current stars Salma Hayek, Eva Mendes, and Penélope Cruz follow in the footsteps of trailblazing Dolores Del Rio. Celebrated as “The Princess of Mexico”, Del Rio was a star whose allure captivated legendary figures Orson Wells, Marlon Brando, Elvis Presley, and Frida Kahlo. Fast friend Marlene Dietrich labeled Del Rio, “The most beautiful woman in Hollywood. She has better legs than Dietrich and better cheekbones than Garbo.” A beauty that created tales of an orchid petal diet, or that Del Rio slept 16 hours a day to maintain her loveliness. Sadly, in a fundamental way, Del Rio’s talent became a prisoner of her splendor.



Dolores Del Rio’s life was not always glamorous. Born in Durango, Mexico, in 1905, she was the only daughter of Jesus Jacques and Antonia Lopez-Negrete. Her father was the prominent director of the Bank of Durango, but the family lost their wealth and influence in the Mexican revolution. A forced relocation to Mexico City, when Dolores was five, reestablished her parents fortunes and standing within the social hierarchy. Little Dolores was fortunate to study at the prestigious Liceo Franco-Mexicano convent school, instructed by French nuns, gaining a lifelong passion for literature, dance, and art.

A debutante’s life in that era came at a price. For the 16 year-old Dolores it was an arranged, loveless marriage to lawyer Jaime Del Rio. Jaime was 18 years older, his family one of the oldest and most influential in Mexico. Their wealth allowed for a European honeymoon, where the newlyweds even dined with the Spanish Royal family. The honeymoon morphed into a three-year excursion, with Dolores delighting in voice and dance lessons at stately Madrid and Paris schools. In 1924, the couple returned to Mexico City, Jaime intent on advancing his career while Dolores was to act the part of a socialite wife.

The “discovery” of Dolores Del Rio reads like a Hollywood movie. Edwin Carewe, an influential director at First National Films, fell under Dolores’ spell watching her dance a tango at a dinner party. The infatuated Carewe cajoled Dolores and Jaime into moving to Hollywood, urging the couple to rebuff familial objections that viewed acting as socially demeaning. Dolores saw it as a marriage strengthening opportunity. “Jaime wanted to escape an environment that did not satisfy him, hoping to develop his literary inclinations writing scripts for Hollywood.” She was also aware that it was a risky adventure for a 21-year-old. “I was mad to do it. My family and my friends would have ostracized me if I’d been a failure.”

The swiftness of Dolores and Jaime’s move to Hollywood was mirrored by Dolores’ ascent in movies. Edwin Carewe became her mentor, first casting Del Rio in a bit role as a sultry antagonist in *Joanna* (1925). In her second film, Del Rio already received second female billing, beneath celebrated Mary Astor, for the Jazz Age drama *High Steppers* (1926). The heist comedy *Pals First* (1926), gave an evolving Del Rio top billing in only her third film. The discerning eye of a *Variety* magazine critic noted her performance as “lackluster”. An appraisal of the review is impossible, since the movie is one of thousands lost to history by the erosion of nitrocellulose films. Only still photos, magazine reviews, and promotional material remain to extract details of performances. Del Rio’s successes came despite not mastering English yet, moving her lips phonetically for silent film audiences.



Stardom came with the aptly titled *What Price Glory?* (1927). Directed by legendary Raoul Walsh, it became grossing movie of the year and voted a *New York Times* ten best films in 1927. Del Rio played French innkeeper's daughter Charmaine, torn between loves for two American soldiers, delivering a vivacious performance. The following year *Ramona* (1928) thrived on positive reviews in *The New York Times*. Their critic thought Del Rio's performance, "An achievement. Not once does she overact, and yet she is perceived weeping and almost hysterical. She is most careful in all the moods of the character." *Photoplay*, an influential movie magazine, piggybacked Del Rio's box-office appeal with a cover feature. Del Rio told *Photoplay* one character mirrored her personality. "I am not, by nature, melancholy, weepy, sorrowful, languishing, or sweet. I am the girl of *What Price Glory?* There, for a bit, I could show my real self. I am, by nature, tempestuous, fiery, stormy, eager."

Del Rio's marriage suffered the strains of career success. An anonymous insider ruminated, "In Mexico City she had been Jaime Del Rio's wife. In Hollywood Jaime became Dolores Del Rio's husband. The situation was intolerable for both of them." A miscarriage added trauma, and subsequently doctors advised Del Rio not to have children. After a short separation, Dolores filed for a divorce as rumors of an affair with Edwin Carewe circulated. Gossip that was never substantiated and Del Rio's strict Catholic upbringing argues against. Shocking news that Jaime died of blood poisoning arrived from Germany six months later. Whispered rumors of a suicide were just as widely accepted.

A succession of movies, lacking artistic merit, were produced to exploit Del Rio's fame. Critics noticed, calling *Gateway of the Moon* (1928) "A badly-directed, sappy melodrama obviously released only to cash in on the popularity of the star." They cited *Red Dance* (1928) as, "One of Dolores Del Rio's early movie mistakes, dug up for no good reason." *The Loves of Carmen* (1927) was the exception, Del Rio's background in dance adding to an already convincing portrayal. Camera angles made the 5'4" (162.5 centimeters) Del Rio appear strikingly statuesque, receiving positive appraisals for "A biff-bang performance." In the year-end credits of *Photoplay* Del Rio was singled out for, "The versatility to combine a terrible *Carmen* with a beautiful *Resurrection*." Del Rio received 15,000 pieces of fan mail a month, and was a hit internationally voted the number one female star in England. Twenty-six Mexican cities requested Del Rio be their guest of honor for Independence Day celebrations.



In all, from 1925 to 1929, Del Rio made fifteen silent films. *Evangeline* (1929) was a critical success, but box office disappointment, notable as Del Rio's final partnership with Edwin Carewe. Del Rio singing the title track received extensive radio airplay, enjoying a longer life than the movie. *Photoplay* singled out Del Rio for her performance. "She now steps into a role that might have been reserved for a Lillian Gish. It's a tribute to her versatility." United Artists studio agents convinced Del Rio to separate herself from Carewe, buying her contract and adding Del Rio to their roster for \$9,000 a week. The freedom it engendered was palpable in Del Rio. "For the first time in my life I am myself. I do what I want to do. I enjoy life and happiness which I never had as a young woman because I married too quickly, scarcely two weeks after graduating from parochial school. I want to have a romance, laugh, and talk about nothing important. I am now regaining lost time."

Del Rio's first "talkie" was *The Bad One* (1930), but a Spanish accent was noticeable and became a burden for the rest of Del Rio's American film career. Around the same time, a whirlwind romance began with Cedric Gibbons, celebrated art director and designer of the Oscar statuette, culminating in a grandiose marriage ceremony at the Old Mission Santa Barbara Church. The high profile couple became a toast of high society, hosting lavish parties attended by personalities like Fay Wray, Greta Garbo, Gary Cooper, Marlene Dietrich, Errol Flynn, Clark Gable and many

more. The marriage combined with a kidney infection (some speculated about a nervous breakdown) kept Del Rio out of movies an entire year, causing the dissolution of her United Artists contract.

RKO Pictures facilitated Del Rio's comeback, but the pairing suffered an ignominious unveiling with *Girl of the Rio* (1932). The film paraded debauched Mexican stereotypes, showcasing Del Rio as a feisty cabaret dancer. The Mexican government condemned the movie, a censored version was shown in Mexico, and the influential Los Angeles Latino newspaper *La Opinion* headline lamented "We Have Lost Del Rio!" A quick study, Del Rio subsequently turned down roles (*Viva Villa!* most famously) slandering her heritage, refusing to become a pawn in Hollywood's image machine. RKO's follow-up *Bird of Paradise* (1932) was well received, creating a minor scandal for a scene in which Del Rio swam nude under scarcely concealing water. Del Rio held little sentiment for those films, "I tried to interest my producers in stories about Mexico. I was forced to play glamorous characters which I hated."

The global success of *Flying Down to Rio* (1933) swept away all concerns and controversy in its wake. Cinema history notes it as the first pairing of Fred Astaire and Ginger Rogers, though Dolores Del Rio and Gene Raymond received top billing. It might also be the first appearance of the two-piece bathing suit, worn by always fashion conscious Del Rio opposite Fred Astaire in an intricate dance number. Failing to anticipate the movie's success RKO, in the midst of financial crisis, inadvisably terminated Del Rio's contract. *Flying Down to Rio* was Del Rio's last American hit, though she continued receiving roles casting her for beauty instead of talent. Those Hollywood prejudices holding little effect on Del Rio. "I must not regret anything I have ever done. Only the things I have been afraid to do. If there is a little hurt, bah! It makes you appreciate the better people."

MGM studios picked up Del Rio's contract, their press release touting how she would "Bloom into another Greta Garbo." A plan sabotaged by average material, movies such as *Wonder Bar* (1934), *Madame Du Barry* (1934), and *Caliente* (1935) completed Del Rio's contract with no particular career upswing. In later years, *Wonder Bar* regained prominence for extravagant sets, controversial scenes, and provocative plot. In a pivotal scene, an enticing Del Rio dances a sensuous tango opposite whip wielding Ricardo Cortez. *The Hollywood Reporter* called Del Rio "Uncomfortably real" as a scheming wife in *The Devil's Playground* (1937). Despite positive reviews, roles diminished as box office numbers dropped. In ensuing years, Del Rio worked on Columbia Pictures and Twentieth



Century Fox films, but was more visible in advertisements for Lucky Strike cigarettes, Max Factor makeup, or promoting clothing lines and perfumes than acting in films.

An eleven-year marriage to Cedric Gibbons ended in 1941, coinciding with Del Rio's exit from American films. It was a horrible year for Del Rio, losing her father and one time benefactor Edwin Carewe to heart attacks as well. The divorce made Del Rio Hollywood's most eligible woman and an intense affair with ten-year younger Orson Welles made headlines. The relationship was serious, a photograph caption of the pair in *Life* magazine proclaiming, "Standing next to Dolores Del Rio, whom he hopes to marry." Del Rio's literary influences on Welles, filming *Citizen Kane* at the time, should not be underestimated. Welles' daughter Chris wrote in her biography, "She [Del Rio] was a living legend in the history of my family. My father considered her the great love of his life." Feelings obviously reciprocated, Del Rio recalls Welles as "The most intense and volcanic passion I had in my life."



Unable to control her image in America, Del Rio returned to Mexico as the bond with Orson Welles dissolved. Luck was on the 37-year-old actress's side, her return coinciding with a renaissance in Mexican film that led to a Golden Age. Del Rio was eager to participate, "I didn't want to be a star anymore. I wanted to be an actress. By 1940, I knew I couldn't build a satisfying career on glamour, so I came home." A home that was not entirely welcoming, some resented the Hollywood star that previously turned down roles in Mexican films. Del Rio won them over by winning international acclaim playing distinctly Mexican roles and characters. Behind the scenes, Del Rio made intelligent contract demands, negotiating a percentage of her movies' profits instead of lump sum payments alone.

Motives for Del Rio's homecoming are easily discernible, "I want to choose my own stories, my own director. I think I can get all this in Mexico." Success was immediate. Paired with celebrated Mexican director Emilio "El Indio" Fernandez in *Flor*

Silvestre (Wild Flower, 1943) Del Rio won the first of four Silver Ariel Awards (Mexican equivalent of the Academy Award) playing a peasant girl who falls in love with a landowner's son as the Mexican revolution unfolds. *Maria Candelaria (Portrait of Maria, 1944)* became even more popular, winning the first post-World War II Cannes Film Festival prize for best picture. Del Rio is spellbinding as an outcast killed by pious villagers who mistakenly believe she posed for a nude painting. It can be argued neither film, despite their obvious merits, would have garnered international attention without the presence and talent of Del Rio.

Del Rio's masterpiece performance came in *La Otra (The Other One, 1946)*, a noir tale of twin sisters she plays with obvious zest. Del Rio is striking as a disheartened manicurist, jealously plotting to kill a rich sibling and take over her life. The presentation of the characters is impeccable, alternating from aloof to unsophisticated, often in the same scene. Others suggest a polar opposite role in *Dona Perfecta (1951)* is the quintessential Del Rio. Intensely dramatic as the devout Dona, she is outraged by the refusal of newly arrived nephew Pepe to observe religious traditions. Del Rio plots to prevent Pepe's impending marriage, ultimately causing introspection and casting a shadow on her own faith. In these roles Del Rio was left to act, and comes to life on the screen as never before.



Despite the success of Del Rio's Mexican pictures, she was not welcome in America because of entanglements in the infamous McCarthy hearings. Claims of Del Rio "Aiding anti-Franco refugees from the Spanish Civil War" were interpreted as communist leanings. Denied a visa for a part opposite Spencer Tracy in *Broken Lance*, Del Rio's role went to Katy Jurado who earned an Oscar nomination for her portrayal. As Mexican cinema abated, quality roles became difficult to find. Consequently, Del Rio accepted smaller roles in Hollywood films when allowed to return in the late 1950's. Del Rio's reputation still drew offers, like the outstanding Western *Cheyenne Autumn (1964)* and the role of Elvis Presley's mother in *Flaming Star (1960)*. She was cast as the mother of another rising star, Omar Sharif, in an Italian production of *C'era Una Volta (More Than a Miracle, 1967)* where Del Rio still rivaled star Sofia Loren in the beauty department.

Provoked by inferior movie roles, Del Rio took to the stage in Mexican theater productions. As usual, when her movie career took a dip Del Rio's personal life sprang to life. Stage producer Lewis Riley, who encouraged her theater exploits, became Del Rio's third husband in 1960. The pair shared a happy 23-year marriage lasting until Dolores' death. In one of her last interviews, Del Rio revealed how a French book she read at age seventeen, *La Peur de vivre (The Fear of Living)* by Henry Bordeaux, originally published in 1902, imbued in her the courage to take chances. The passages inspired Del Rio; and she attempted to change others. "I am constantly giving my advice to young friends; 'Leave home, find a job, make your own way, live fully, you will succeed.'" Del Rio understood how compromises affect life. "Living for me is made of three things: Love, travel, and good books or music. Success – it never made me happy. Fame – When I had it most, I was miserable. Money – Love costs nothing."

In retirement, Del Rio devoted herself to charities, marshaling support from governmental agencies and the Mexican Actors Society for day-care centers. Del Rio's understanding of child psychology was ahead of her time, "A babies first six years are the most important. We play Brahms and Bach to them. Teach them English, Folklorico dancing, and all the arts." She founded the Society for the Protection of the Artistic Treasures of Mexico, working with philanthropist Felipe Garcia Beraza to protect buildings, paintings and

other cultural works in Mexico. Del Rio's love of animals is well documented too, often photographed with dogs she took on daily two-mile walks featuring prominently through the years.



Del Rio's creativity was lost on April 11, 1983, when she was taken by liver disease at age 78. Her remains are interred at the prestigious Rotunda of Illustrious Persons at Panteón Civil de Dolores Cemetery, in Mexico City. The Del Rio legacy lives on, the Mexican Society of Film Critics bestows a Diosa de Plata award for the best dramatic female performance in Del Rio's honor. Vestiges of Del Rio remain in America, such as a statue at Hollywood-La Brea Boulevard in Los Angeles, honoring ethnic leading ladies of cinema, featuring Dolores Del Rio with Mae West, Dorothy Dandridge and Anna May Wong. A star is dedicated to Del Rio on the iconic Walk of Fame, located on 1630 Vine Street.

Author Salvador Novo gave a perfect, if unintended, eulogy a year before Del Rio's death. "With Dolores Del Rio we are in the presence of a case in which extraordinary beauty is only the material form of talent. She has been gifted with grace, and fresh and vibrant nimbleness that, being natural, seems exotic." Time caught up to the ageless beauty, which Del Rio, never a vain person, at no time worried about. "So long as a woman has twinkles in her eyes, no man notices whether she has wrinkles under them."

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By Outpost Resident John Purdy

The first ten and a half acres of the Charles E. Toberman luxury subdivision in Hollywood known as Outpost Estates, received its name from its previous owner, General Harrison Gray Otis, the founder of the Los Angeles Times and the Chandler dynasty. General Otis, a veteran of the Spanish American War purchased the acreage from Don Tomas Urquidez who in 1853 had built the first adobe home "in the valley" on an Indian burial ground at the northwest corner of what is now Franklin and Sycamore. General Otis re-named the adobe "The Outpost" and it became a clubhouse of sorts for his bud-dies from his military days. This piece of real estate would change hands a number of times before becoming part of the Out-post Estates.

By 1914 Charles E. Toberman acquired ten acres west of La Brea and north of Hollywood Blvd. from T.E. Gibbon, the former vice president of the Salt Lake Rail-way for a \$70,000 option. He put in streets and the necessary grading and lighting, subdivided the acreage into lots and sold them for the unheard price of \$65 and \$75 per front foot. He named this tract Las Colinas Heights. It not became one of his most successful developments with many fine homes being built and sold by him to families who desired the ultimate in gracious living, but in 1926 was the location of his ultimate dream house at 1847 Camino Palmero. The Spanish mansion was set in acres of landscaped gardens at the end of a long curving avenue of stately palm trees. It had an enclosed swimming pool, tennis courts, in-door and outdoor barbecues, a pitch and put golf course and a horse shoe pitching range.

Mr. Toberman who had acquired "The Out-post" acreage from General Otis, sold this choice piece of property to Jesse L. Laskey in 1922 for his personal homesite for \$157,000. By 1924, having purchased 325 acres to the north of this property in "Hay Canyon" from Myra Hershey for the development of Outpost Estates, he was confronted with a problem. The property now belonging to Jesse Laskey prevented any egress to Franklin Avenue, which was essential to permit the subdivision of Outpost Estates. So, Mr. Toberman re-purchased those desperately needed ten and a half acres of "Tract 4820" (what is today a part of Franklin Avenue, Outpost Drive and El Cerrito Place) in April of 1924 from Jesse L. Las key for the staggering sum of \$275,000 and embarked on his dream of developing Outpost Estates, one of the most exclusive and beautiful "residential parks in the world".

Over the next twenty years Mr. Toberman oversaw the ultimate development of the Outpost Estates, a planned community which he regarded as his supreme achievement in the more than fifty-three subdivision he developed in Hollywood. Times were good and by 1926 he was in the midst of an extensive improvement program on tract #9408, the Outpost Drive and Outpost Circle area, the heart of his Outpost Estates. He had a vision of a planned residential community, a "jewel in the hills" and was determined to develop his dream.

Architecture was limited to pure Spanish with hip, not flat, roofs of genuine kiln tile and rigid build-ing restrictions

required plaster wall construction that assured enduring strength and earthquake resistance. This was an up-to-date development with ornamental street lights, concrete roads and side-walks, and underground utilities...all the last word in modern planning. A wide variety of lots were featured and ranged in price from \$30,000 to \$50,000. As a result of his meticulous attention to the utmost refinements in living, luxurious homes and building sites in the area were in great demand. Outpost Estates was acclaimed far and wide and Mr. Toberman continued to open new and carefully planned segments of his exclusive area. He was quoted in the newspapers as predicting a period of prosperous growth for all of Hollywood. And there truly seemed to be every indication of this.

Then on October 29, 1929 without warn-ing and with a shattering impact to all of America, came the Wall Street stock mar-ket crash precipitating the beginning of the Great Depression. Charles Toberman had to face the grim fact that not only was he in debt for \$2.7 million dollars but almost all of his sources of revenue to meet his obligations had been cut off.

The first casualty of Mr. Toberman's Depression years was the forced discontinuance of his development of Outpost Estates in 1930. His beautiful home on Camino Palmer() which he had refused to sell for \$500,000 prior to the crash, had to be put up as security for a \$90,000 loan and would later be sacrificed for that amount to pay off the debt. In 1933 Prohibition was re-pealed, but did not stimulate the general business climate. Then to make matters worse the Long Beach earthquake hit in March of that same year causing a great loss of life and property damage that soared into the millions. By 1934 the banks had established an hiatus on residential financing and private enterprise was at a virtual standstill. However, the clientele interested in buying in the Outpost Estates were top stars of the day and multimillionaires from Texas and the East so palatial homes continued to be built throughout the Depression years. Having survived the first half of the decade, Charles Toberman was able to recover enough to open two additional tracts, #10881 and #10853, along Outpost Drive by the summer of 1935.

The Outpost Estates was attracting nation-wide attention for its high construction standards and the preservation of park-like natural beauty in its plot apportionment, grading and landscaping. So in 1935 Mr. Toberman decided to build a model home to demonstrate a radically new type of construction — all steel. The structure located at 2227 Outpost Drive, was acclaimed as "termite proof and fireproof, earthquake resistant and impervious to wear and shrinkage. It was immediately purchased by Bela Lugosi the European star famed for his portrayal of Dracula. By the late thirties the growing demand for residential property of high caliber was so great that in 1938 Mr. Toberman opened tract #9932 along Outpost Drive.

Although America was still in the throes of the Great Depression and would not see sufficient recovery until the start of World War II when defense spending escalated, the demand for the highly restricted Outpost Estates was so great that two additional tracts, #11893, Sunny Cove in May of 1940 and 12042, Mulholland Drive in February of 1941 were put on the market. But even with this activity it was necessary for Mr. Toberman to sacrifice his beautiful home on Camino Palmero to satisfy the last of his indebtedness. In 1941 he and his wife, Josephine, moved into the steel house on Outpost Drive which they occupied until December of 1951 when they moved into their second "dream house" at 7150 La Presa Drive. This home which they occupied for the rest of their days, was on a gentle hill of its own with all of Hollywood spread like a tapestry beneath the picture window and tiled terraces.

During the war years only one tract, #12775 Outpost Drive and Senalda, was developed. Finally after a lapse of

seven years, Mr. Toberman resumed development of Outpost Estates in August, 1951 with tract #16146 Carmen Crest Drive, and in May, 1952 tract #17398, Macapa Drive, the area above Mulholland known as "17 Acres". This property was sold to Warner Bros. in 1945 and was slated to become the site of a television transmitting station that never materialized because of opposition from the Outpost residents who felt that television would interfere with their radio reception. Mr. Toberman eventually re-purchased it from Warner Bros. September 27, 1955 saw the final completion of his supreme residential development with the opening of tract #20606 Chelan Drive and Chelan Way.

By the 1960s there had been much change in the architecture of Outpost Estates. With the rapid growth of the area, Mr. Toberman's original restrictions on building were ignored and various types of structures sprung up on a myriad of build-ing sites. With this growth it became obvious that was an increasing need for some sort of governing group to protect the privacy and property of the neighborhood, so on May 26, 1967 the Outpost Homeowners' Association was incorporated by the state of California as a non-profit organization and the first Board of Directors was appointed.

After a long illness, Mrs. Toberman died in 1970, but Mr. Toberman remained in their home on La Presa until his death at the age of 102 in 1982. Although he no longer actively participated in the development of Outpost Estates his son, Homer, who was a real estate developer and builder constructed a number of the homes in the area following his return from the war.

Meanwhile the Outpost Homeowners' Association was anything but inactive. They took great interest in their little Hollywood oasis and lobbied the City of LA for better traffic control and services and then in the late 1970s into the early 1980s fought the battle of the development of Runyon Canyon. Finally, thanks to their efforts, the Santa Monica Mountains Conservancy and the City of Los Angeles purchased Runyon Canyon in 1984 from its last private owners, Adad Development, for \$5.35 million dollars. It was officially designated a City park in June, 1984. A master plan approved by the city in 1986 with the input of neighbors and local activists recommended that the park be cleaned up and remain an "urban wilderness."

Today the Outpost Homeowners' Association is just as active and as vocal as that first group. They are a group of rare individuals who care for and respect their community; who rally and unite in times of crisis, need and celebration. Outpost Estates is still a prestigious and beautiful urban area...a true "jewel in the Hollywood Hills", an en-during memorial to the foresight and good taste of Charles E. Toberman.

The Outpost Estates... our history is our story

Sign of the Times II: Outpost Estates and the Importance of Mythmaking

Hadley Meares | January 25, 2013



Hollywood is a city of self-aggrandizing, oversized myth-makers. It is a place where it's not uncommon to meet someone who has changed their name, their story of origin, and their body. Many of these folks cling optimistically to the capitalistic belief that if the product (themselves) is perfected, then the market, and an Oscar will soon follow.

You find these strivers at Runyon Canyon every day, from sun up to sundown with their enhanced chests and tan, taut abs. As they walk up the punishing steps to the top of the Santa Monica mountain peaks, most are too busy looking towards the future to stop and look at the twisted metal sign, the wreckage that once spelled "OUTPOST" that has been pulled to the edge of the trail.

If they paused to inspect this artifact, once the largest neon sign in America, they may feel a strange kinship or sense of comfort. Because the men behind the "OUTPOST" sign were just like them -- hard working pioneers who believed in the American Dream

and the importance of myth, glamour, and one-upmanship years before the first movie cameras were ever pulled into the perfect California sun.



Hikers too busy looking towards the future to stop and look at the twisted metal sign | Photo by Yosuke Kitazawa

The General

"Stand fast, stand firm, stand sure."
 -- Motto of Harrison Gray Otis

In 1903 General Harrison Gray Otis, Los Angeles Times publisher, raging jingoist, and decorated civil war veteran, bought twelve acres of land directly east of Runyon Canyon, around the area that is now the intersection of Sycamore and Franklin, from H.J. Whitley and General M. H. Sherman for the princely sum of \$7,000. The property, only a 25 minute trolley ride from the hustle and bustle of the Times downtown newsroom, was in the hamlet of Hollywood, a sweet smelling countryside of rolling hills and sycamore trees that was incorporated the same year.

On the property was a three room adobe, built from indigenous sycamore around 1855, that had once belonged to the Castilian (by way of Baja, California) Don Tomas Urquizdez, the first homesteader in Hollywood. It was said that the adobe was a meeting place for the surrounding rancheros and the site of around 30 hangings of convicted horse thieves -- until 1878, when Don Thomas, old and

blind, returned from celebrating the Eve of St. John at the San Gabriel Mission to find his land seized by a greedy gringo who had discovered Urquidez's failure to record a deed of ownership.

The General christened this rustic retreat "The Outpost" and built a "chalet" near the old adobe. The chalet was to be a rural clubhouse for the general's fellow military cronies, so it was only fitting that a flagpole, a gift from army men in British Columbia and said to be the tallest in the country, was erected in front of the chalet.

The property continued to evolve. In May of that year, the L.A. Times reported that a large group of friends and admirers of the General met at 10:45 a.m. on Fourth street in Los Angeles, where they took the private trolley car, the Mermaid, to "The Outpost." In celebration of Arbor Day, they surprised the General with unique trees, shrubs and plants from "as far as India and as near as Indio." Members of the planting party were said to "be handy with a spade" and the event was a great success.



Harrison Gray Otis: Half Teddy Roosevelt, half William Randolph Hearst and 100% blustery pro-California propagandist | Image from L.A. Times, July 31, 1917

Mr. Otis Regrets

For all its natural beauty and historic architecture, the real reason the General considered "The Outpost" his perfect retreat was because he believed (or wanted others to believe) the founding of his beloved California had been forged in the old adobe, and by being its owner he was cementing his place in the pantheon of great Western trailblazers.

In the spring of 1907, fifty national officers of the California Congress of Mothers took a field trip to rural Hollywood. After visiting the General's neighbor Paul DeLongpre, whose flowering gardens were already legendary, the delegation, led by Mrs. A.B. Cass, headed over to "The Outpost."

There they were greeted by Otis himself and toured the property. Then by "special request" (one assumes it was probably not too hard to get Otis to comply) they crowded around the vine covered portico of the old adobe as he began to lecture. They listened as he recounted that in 1847, in these very thick walled rooms, his hero, General John C. "the Pathfinder" Fremont, and Mexican governor, Andres Pico, had signed the historic Treaty of Cahuenga, in which the Mexicans had given up their arms and agreed to obey the United States.

Ten years later the old General was still telling this story to the military Order of the Loyal Legions at an al fresco barbeque on the grounds of "The Outpost," as he doubtlessly had dozens of times before.

But the next day, on June 13, 1917, a curious thing happened. The Los Angeles Times, the newspaper where Otis was still president and general manager, issued a "Correction of an error relative to place of signing." According to the unsigned article a "statement" had been made at the BBQ the previous day concerning the treaty which was not "strictly accurate." A personal and historical investigation had uncovered that the treaty had not been signed at the old adobe, but rather at a now destroyed adobe across the Caheunga Pass in what was now Universal City. However, the article insisted, a preliminary meeting concerning the capitulation had taken place at "The Outpost." The current owner (who was comically not named, since it was well known) had "no desire to make claims for possession of any historical significance by this property that cannot be substantiated."

Whether the octogenarian General finally fessed up or whether the paper finally felt it could no longer perpetuate the myth is a mystery that died with Otis only a month later when he succumbed to a heart failure at the home of his son-in-law Harry Chandler.



Don Tomas Urquidez's adobe. Not the site of the Treaty of Cahuenga, contrary to claims made by Harris Gray Otis | Courtesy of the Los Angeles Public Library

Mr. Hollywood

"Mankind always has, and I believe always will, find his greatest 'self-expression' in WORK!"

-- C.E. Toberman from his biography "Free Enterprise"

The Hollywood General Otis left behind was a very different from the quaint countryside of 1904. Hollywood was already firmly entrenched as the motion picture capital of the world when Mrs. Louise Knappen Woollett, president of the Hollywood School for Girls, and three others bought the "The Outpost" from the Otis Estate in 1921. Mrs. Woollett planned to turn the property into an artist's retreat and studio, but the dream soon fell through and the property was then sold to movie pioneer Jesse Lasky for \$157,000.

The man who had brokered the deal, Charles E. Toberman, soon discovered the error of his ways. In 1907, native Texan Toberman had opened his first land development business in a 10-by-10 foot lean-to on the corner of Hollywood and Highland. By the 1920s Toberman was already well on his way to earning the nickname "Mr. Hollywood," eventually building Grauman's Chinese Theater, the Egyptian Theater, Hotel Roosevelt, Hollywood Studios, El Capitan, and his proudest accomplishment, the Hollywood Bowl. He also single-handedly developed over 30 subdivisions from Beverly Hills to North Hollywood.



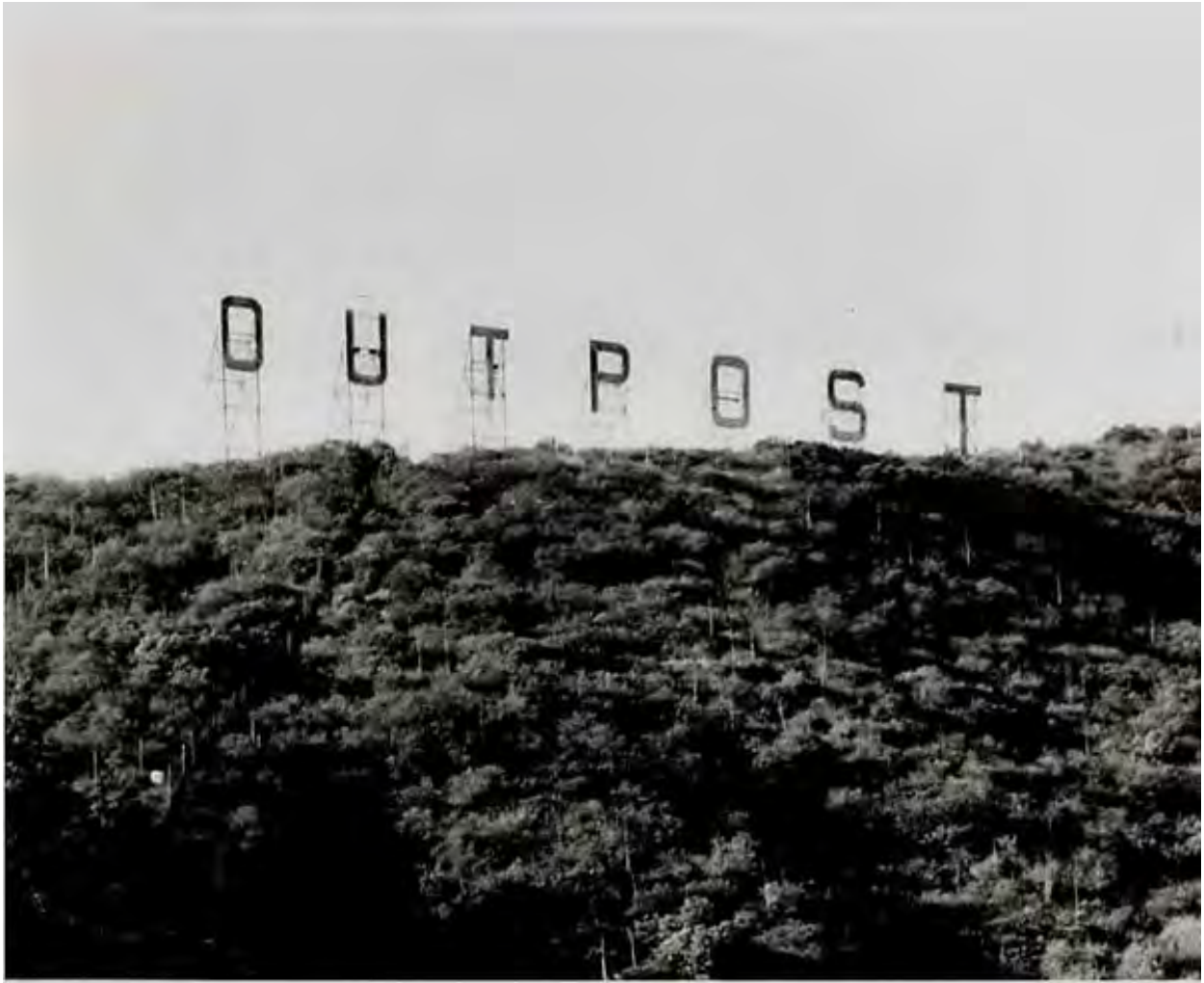
Hollywood Old Settlers Parade in 1927 included this entry, with banner on horse that reads 'C.E. Toberman trying to sell Hollywood Boulevard at \$30.00 per Front Ft. in 1907 to Iowa Tourists' | Courtesy of the Los Angeles Public Library

But Toberman's main focus was Hollywood. In 1924 he acquired a good deal of acreage to the north of "The Outpost" in the hopes of developing a housing tract. However, Lasky's "Outpost" blocked access to Sunset Boulevard, already a vital road that linked all of Los Angeles. So just two years after brokering the original deal, he bought the twelve acres from Lasky for an astounding \$275,000. According to Toberman, the deal was so important that he stayed with Lasky until he signed, even as a fire swept through his beloved Hollywood Bowl.

From the get go, the newly christened "Outpost Estates" was a thoroughly modern, California-centric development. The roads were white concrete and curved to accommodate existing trees, while an on-site greenhouse crew planted hundreds more flora and fauna, carob trees being among the favorites. Homes had to be designed in Spanish, Mediterranean or California modern style, have red tile roofs, plenty of patios for "outdoor living," and be approved by architectural committee before being built.

Toberman was also an innovative and aggressive promoter of the Estates. A miniature Spanish model home could be viewed at his Hollywood office, where you could also pick up a pamphlet titled "Hillside Homes of Happiness" that showed glossy images of the estates and shared cutting edge floor plans. When the crash temporarily halted building at Outpost, Toberman started his own credit union to help finance home loans for the middle class. The morbidly curious were also invited to view a 600-year old sycamore, said to be the very one that 30 cattle-rustlers hung from, and to visit the site of the now-torn-down Uriquidez/Otis homestead where it was now claimed (in a re-imagining of the Otis legend) that General C. Fremont had stationed his headquarters and lookout. Afterwards you were also invited to tour six newly built Mediterranean style model homes: all move-in ready!

And of course there was the "OUTPOST" sign, 30-feet high and red neon, built to out-class and out-shine the "HOLLYWOODLAND" sign a couple of hills away.



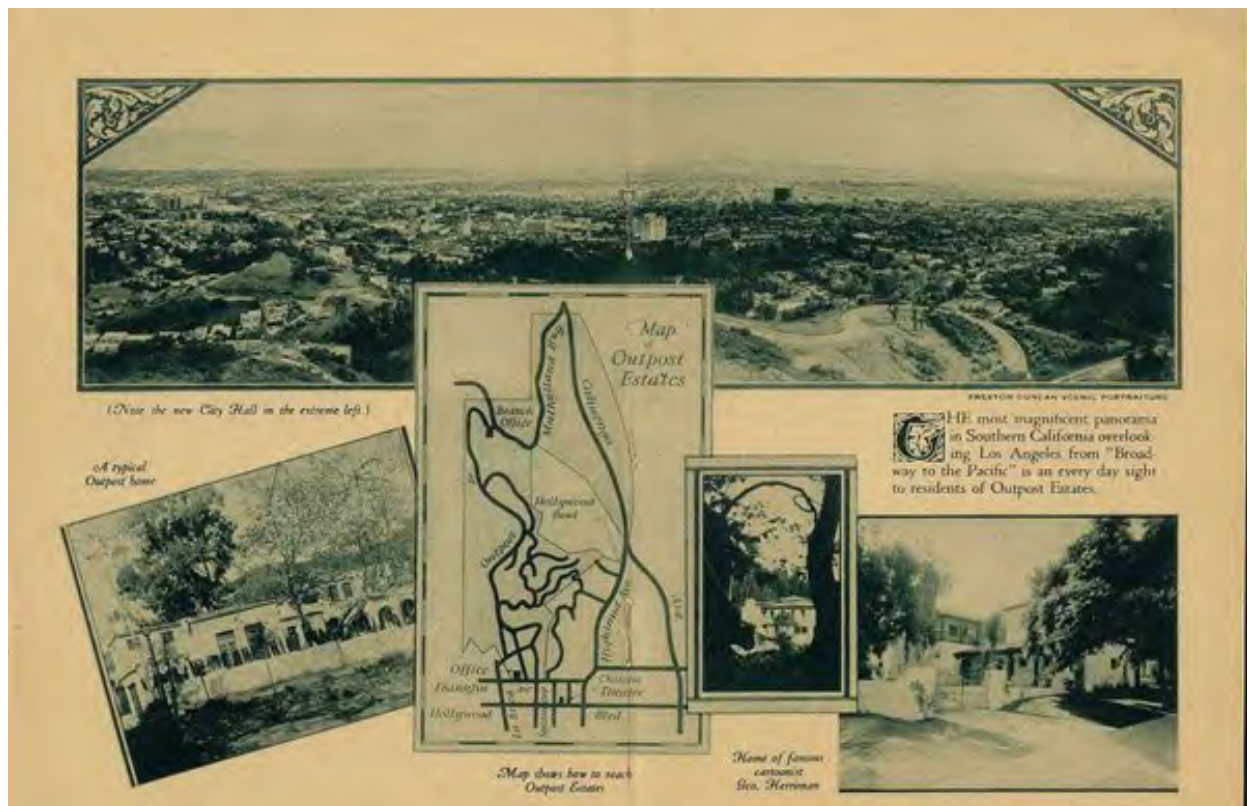
The Outpost sign was dimmed, along with all neon signs in Los Angeles during WWII, and subsequently fell to ruin | Courtesy of the Outpost Homeowners Association



'Elmer' on the Outpost sign shows its scale | Courtesy of the Outpost Homeowners Association

Hillside Homes of Happiness

Outpost Estates flourished over the years, eventually winding from Franklin Avenue all the way up to Mulholland Drive and the typical community stories unfolded: Two former Yale men, class of 1905, discovered they were now next door neighbors; actor and resident Melvyn Douglas hosted a party for Secretary of labor Francis Perkins; Ava Gardner and Frank Sinatra fought through their honeymoon; a couple named the Griffen's sued their next-door neighbors for building a "spite fence" that devalued their property and running them out of the neighborhood.



A page from the 'Hillside Homes of Happiness' brochure promoting the Outpost Estates | Courtesy of the Outpost Homeowners Association

During the '50s and '60s many homes that Outpost residents considered architecturally uninspired were squeezed into the neighborhood due to the high demand for desirable addresses and diminished aesthetic oversight. To regain control, a homeowners association was formed in the late 1967. In the 1980s the group helped stop development of Runyon Canyon.

It is fitting that in 2002, when Outpost residents and avid hikers Bob Eicholz and Steve Scott discovered the carcass of the long dismantled metal sign, they drug it closer to the most popular trail at Runyon Canyon Park so that the citizens of Los Angeles could again be reminded of the history, that may or may not have happened, right next door.



Mature trees cover the Outpost Estates today | Photo by Yosuke Kitazawa



Runyon Canyon hikers, likely unaware of the strange history of its next-door neighbors | Photo by Yosuke Kitazawa

Thank you to the Outpost Homeowners Association

Top: Remains of the "OUTPOST" neon sign at the top of Runyon Canyon. Photo by Yosuke Kitazawa

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ABOUT THE AUTHOR

HADLEY MEARES

Hadley Meares is a writer, historian, and singer who traded one Southland (her home state of North Carolina) for another. She is a frequent contributor to Curbed and Atlas Obscura, and leads historical tours all around Los Angeles for Obscura Society LA. Her debut novel, "Absolutely," is now available on Amazon.

KEEP READING



SOCAL CONNECTED

Firefighters Protect Mount Wilson Observatory, Broadcast Towers from Bobcat Fire



SOCAL CONNECTED

Firefighters Protect Mount Wilson Observatory, Broadcast Towers from Bobcat Fire



RESOURCES

How Do I Bring Attention to My Work?



THOMSON REUTERS FOUNDATION

Starved of Wi-Fi, Indonesians Trade Plastic Trash to Study Online

[LOAD MORE](#)

6. COPIES OF BUILDING PERMITS FOR MAJOR ALTERATIONS

CITY OF LOS ANGELES HISTORIC-CULTURAL MONUMENT NOMINATION

Dolores Del Rio Residence, 1903 Outpost Drive

HISTORIC RESOURCES GROUP

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

Bldg. Form 2

DEPARTMENT OF BUILDING AND SAFETY

2

Application for the Erection of Frame Buildings

CLASS "D"

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

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

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

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

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

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

Lot No. 13 Block Tract 4820
(Description of Property)

TAKE TO FIRST FLOOR 242 SO. BROADWAY ENGINEER PLEASE VERIFY

District No. 32 M. B. Page 2 F. B. Page 3

No. 1903 Outpost Drive Street
(Location of Job)

N. W. Cor. Hillside Ave.

O.K. City Clerk
By *[Signature]* Deputy

O.K. City Engineer
By *[Signature]* Deputy

(USE INK OR INDELIBLE PENCIL)

- Purpose of Building: Residence & Garage No. of Rooms: 13 No. of Families: one
- Owner's name: J. M. Del Rio Phone: HO 7406
- Owner's address: 115 N. Western Ave
- Architect's name: J. Ross Castendyck Phone: HO 7406
- Contractor's name: J. Ross Castendyck Phone: HO 7406
- Contractor's address: 115 N. Western Ave
- VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 18000.00
- Is there any existing building or permit for a building on lot? no How used? _____
- Size of proposed building: 40 x 7.2 Height to highest point: 28 feet
- Number of Stories in height: 2 Character of ground: adobe
- Material of foundation: concrete Size of footings: 16" Size of wall: 8" Depth below ground: 16"
- Material of Chimneys: Brick Number of inlets to flue: one Interior size of flues: 17" x 30"
- Material of exterior walls: Frame & Stucco
- Give sizes of following materials: REDWOOD MUDSILLS 2" x 6" Girders 4" x 6"
EXTERIOR studs 2" x 6" INTERIOR BEARING studs 2" x 4" Interior Non-bearing studs 2" x 4"
Ceiling joists 2" x 4" Roof rafters 2" x 6" FIRST FLOOR JOISTS 2" x 10"
Second floor joists 2" x 10" Specify material of roof: Tile
- Will all provisions of State Housing Act be complied with? yes

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

OVER 5/10/27 (Sign here) J. Ross Castendyck
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>13952</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <i>[Signature]</i> Plan Examiner	Application checked and found O. K. <i>[Signature]</i> Clerk	Stamp here when permit is issued ISSUED MAY 16 1927 TOWNSHIP A City Dept. of Building and Safety
----------------------------	--	--	--

PLANS 16 W. Starn 3715

[Handwritten initials]

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

[Handwritten signature]
[Handwritten signature]
[Handwritten signature]
[Handwritten signature]
[Handwritten signature]

REMARKS

All points of contact between residence & garage stripped - no openings.

[Handwritten signature]

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

0900015

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 13	BLOCK	TRACT 4820	COUNCIL DISTRICT NO. 13	DIST. MAP 5075 CENSUS TRACT 1941
2. PRESENT USE OF BUILDING () OL () SFD	NEW USE OF BUILDING () same			ZONE RI-1	
3. JOB ADDRESS	1903 Outpost Dr. LA			FIRE DIST. MFD	
4. BETWEEN CROSS STREETS	AND Hillside Ave Outpost Circle			LOT TYPE cor thru	
5. OWNER'S NAME	Kenneth Kercheval			PHONE 876-9093	
6. OWNER'S ADDRESS	1903 Outpost Dr. LA			ZIP 90065	
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE	
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY			ZIP	
10. CONTRACTOR	BUS. LIC. NO. 412677	ACTIVE STATE LIC. NO. 876-9093	PHONE	AFFIDAVITS	
11. SIZE OF EXISTING BLDG.	STORIES 2	HEIGHT 20	NO. OF EXISTING BUILDINGS ON LOT AND USE 1	PC req NO (F)	
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS stucco	ROOF tile	FLOOR wood		
13. JOB ADDRESS	1903 Outpost Dr. LA			STREET GUIDE	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 60,000			DISTRICT OFFICE LA	
15. NEW WORK (Describe)	Plastering, reroof w.tile, remove, re-place kitchen cabinets. Replace french doors			GRADING yes	FLOOD
NEW USE OF BUILDING	stucco.			HWY. DED. yes	CONS.
TYPE V-n	GROUP OCC. R-3	FLOOR AREA	PLANS CHECKED	ZONED BY V. Reed	
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED	FILE WITH	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY	INSPECTOR	
P.C.	G.P.I.	CONT. INSP.	COMB	GEN.	MAJ. S.
S.P.C.	P.M.				
B.P.	E.I.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	CASHIER'S USE ONLY		
IF.	D.S.S.				
O/S	S.O.S.S.				
DIST. OFFICE LA	C/O	SPRINKLERS REQ'D SPEC.			
P.C. NO.		ENERGY none			
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.					

DECLARATIONS AND CERTIFICATIONS LICENSED CONTRACTORS DECLARATION

I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. Date 6/27/85 Lic. Class B1 Lic. Number 412677 Contractor [Signature]

OWNER-BUILDER DECLARATION

I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).) I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.) I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.) I am exempt under Sec. B. & P. C. for this reason Date Owner's Signature

WORKERS' COMPENSATION DECLARATION

I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.). Policy No. 203021 Insurance Company State Fund (601-86) b. Certified copy is hereby furnished. Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety. Date 6/27/85 Applicant's Signature [Signature] Applicant's Mailing Address

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California. Date Applicant's Signature [Signature]

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.). Lender's Name Lender's Address [Signature]

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] (Owner or agent having property owner's consent) Position Date 6/27/85

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LOT 13, BLOCK -, TRACT 4820, COUNCIL DISTRICT NO. 13, DIST. MAP 5075, CENSUS TRACT 1941. 2. PRESENT USE OF BUILDING (01) SFD, NEW USE OF BUILDING () Same, ZONE R1-1. 3. JOB ADDRESS 1903 Outpost Dr., FIRE DIST. MFD. 4. BETWEEN CROSS STREETS Hillside Ave. AND El Cerrito Pl., LOT TYPE corner/thru. 5. OWNER'S NAME Mr. Ken Kercheval, LOT SIZE Irreg. 6. OWNER'S ADDRESS Same, CITY LA, ZIP 90046. 7. ENGINEER Carroll Logsdon, BUS. LIC. NO. CE28541, ACTIVE STATE LIC. NO. 391-3381, PHONE. 8. ARCHITECT OR DESIGNER, BUS. LIC. NO., ACTIVE STATE LIC. NO., PHONE. 9. ARCHITECT OR ENGINEER'S ADDRESS 12619 Preston Way, CITY LA, ZIP 90066, AFFIDAVITS PC req'd. 10. CONTRACTOR David Segura, BUS. LIC. NO. 41399, ACTIVE STATE LIC. NO. 818-793-0293, PHONE, no (f). 11. SIZE OF EXISTING BLDG. WIDTH 30' LENGTH 80', STORIES 2, HEIGHT 20, NO. OF EXISTING BUILDINGS ON LOT AND USE 1-dwelling. 12. CONST. MATERIAL OF EXISTING BLDG. -> stucco, EXT. WALLS, ROOF tile, FLOOR wood. 13. JOB ADDRESS 1903 Outpost Dr., STREET GUIDE, DISTRICT OFFICE LA. 14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$20,000., SEISMIC STUDY ZONE --. 15. NEW WORK (Describe) Underpin foundation in subsiding section. Resto;re flr to original level, GRADING yes, FLOOD --.

3

NEW USE OF BUILDING Dwelling, TYPE, DWELL UNITS, GUEST ROOMS, P.C., S.P.C., B.P., I.F., O/S, DIST. OFFICE LA, P.C. NO. B5650. FLOOR AREA, TOTAL, PARKING PROVIDED, CONT. INSP., SPRINKLERS REQ'D SPEC., ENERGY. PLANS CHECKED, APPLICATION APPROVED, INSPECTION ACTIVITY. CASHIER'S USE ONLY. PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. Date 7/17/84 Lic. Class B1 Lic. Number 412227 Contractor [Signature]

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).) I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.) I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.) I am exempt under Sec. B. & P. C. for this reason. Date Owner's Signature

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.). Policy No. 70302 Insurance Company State Fidelity. Certified copy is hereby furnished. Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety. Date Applicant's Signature

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California. Date Applicant's Signature

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.). Lender's Name Lender's Address

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

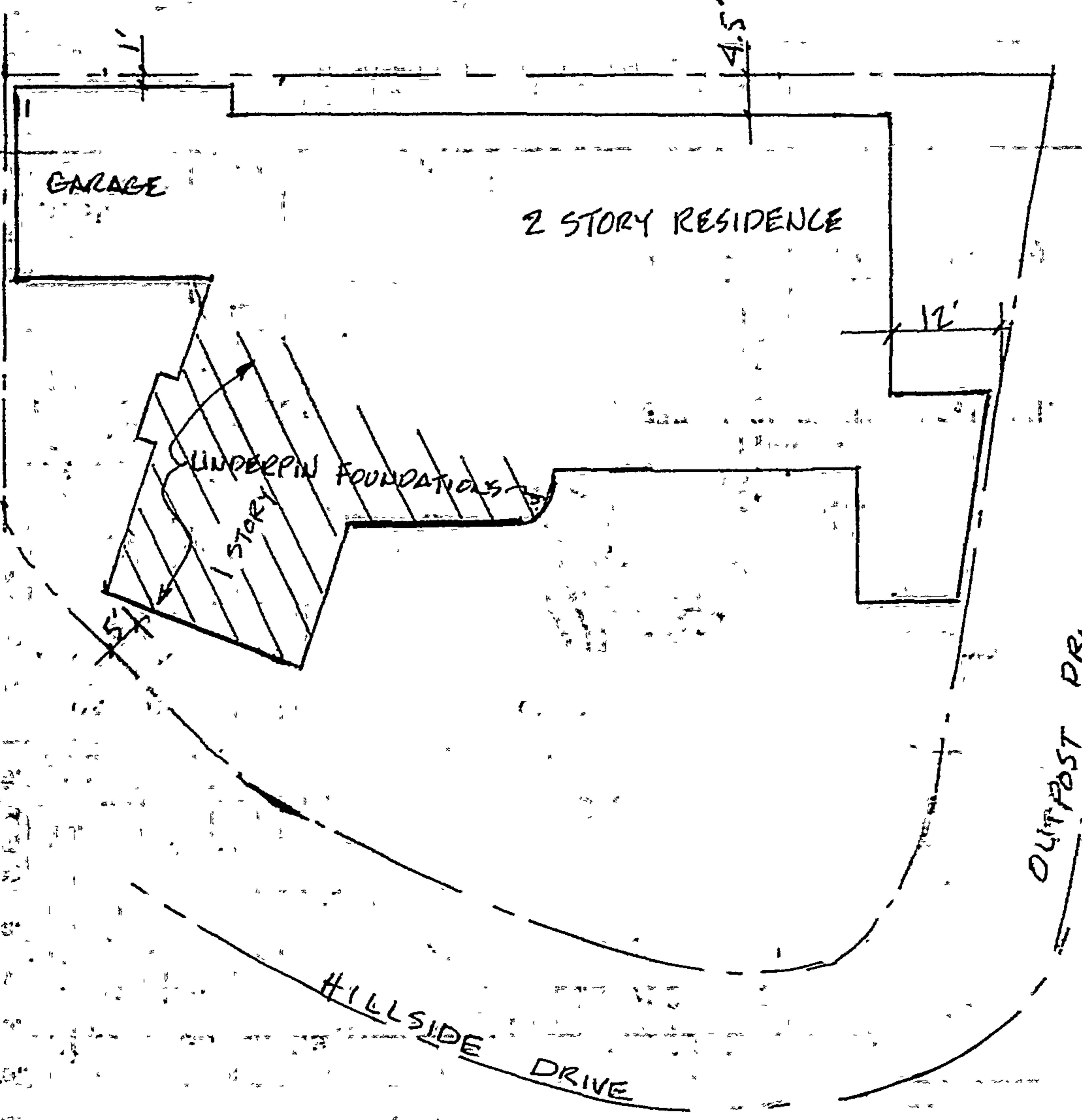
Signed [Signature] Engineer [Signature] June 17, 1985 Date

Y-7013-4

F

Sign 4/30/85

X



3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

19309

127

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK	TRACT	COUNCIL DISTRICT NO.	DIST. MAP
	13		4820	13	5075 CENSUS TRACT 1941
2. PRESENT USE OF BUILDING (01) SFD		NEW USE OF BUILDING () same			ZONE R1-1
3. JOB ADDRESS 1903 Outpost Dr. LA					FIRE DIST. MFD
4. BETWEEN CROSS STREETS Hillside Ave AND Outpost Circle					LOT TYPE cor thru
5. OWNER'S NAME Kenneth Kercheval 876-9093 PHONE					LOT SIZE irreg
6. OWNER'S ADDRESS 1903 Outpost Dr LA 90065 ZIP					
7. ENGINEER Carroll Logsdon		BUS. LIC. NO. CE 32691	ACTIVE STATE LIC. NO.	PHONE 331-3381	ALLEY
8. ARCHITECT OR DESIGNER		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE
9. ARCHITECT OR ENGINEER'S ADDRESS 12617 Preston Way LA 90066 ZIP					AFFIDAVITS PC req NO (F)
10. CONTRACTOR David Segura 412677 BUS. LIC. NO. 876-9093 ACTIVE STATE LIC. NO. PHONE					
11. SIZE OF EXISTING BLDG. WIDTH 40 LENGTH 100		STORIES 2	HEIGHT 20	NO. OF EXISTING BUILDINGS ON LOT AND USE 1	
12. CONST. MATERIAL OF EXISTING BLDG. =>		EXT. WALLS stucco	ROOF tile	FLOOR wood	
13. JOB ADDRESS 1903 Outpost Dr. LA					DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 5,000					SEISMIC STUDY ZONE

15. NEW WORK (Describe) Add stairway in garage. Install fireplace eyes in 2nd floor bedroom fire lab

NEW USE OF BUILDING SFD		SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY V. Reed	
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED M J L		FILE WITH		
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED		TYPIST ts		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY		INSPECTOR		
			COMB	GEN.	MAJ. S.	CONS.	
P.C. 37.40	G.P.I.	CONT. INSP.	CASHIER'S USE ONLY		B & SB-3 (R1.83)		
S.P.C.	P.M.				C .50 E.I.		
B.P. 44.00	EI 0.50	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.			C 1.64 OSS		
I.F.	OSS 1.64				C 37.40 B=PC		
O/S	S.O.S.S				C 44.00 B=CT		
DIST. OFFICE LA	C/O				C 17856 0001		
P.C. NO.		ENERGY	08764 2 08/09/85	83.54 CHTD			

DECLARATIONS AND CERTIFICATIONS

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. Date _____ Lic. Class _____ Lic. Number _____ Contractor: Marelize E. Ubley (Signature)

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).) I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.) I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.) I am exempt under Sec. _____, B. & P. C. for this reason: _____ Date _____ Owner's Signature _____

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.). Policy No. _____ Insurance Company _____ [] Certified copy is hereby furnished. [X] Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety. Date _____ Applicant's Signature: Marelize E. Ubley Applicant's Mailing Address _____

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California. Date _____ Applicant's Signature _____

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.). Lender's Name _____ Lender's Address _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed: Marelize E. Ubley (Owner or agent having property owned or consent) Position _____ Date _____

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT 13	BLK -	TRACT 4820	COUNCIL DIST. NO. 13	DIST. MAP 5075				
2. PERMIT FOR:	PRIVATE POOL <input checked="" type="checkbox"/>	PUBLIC POOL <input type="checkbox"/>	SPA <input checked="" type="checkbox"/>	STD PLAN (#155)	CONSTR <input checked="" type="checkbox"/>	ELECT <input checked="" type="checkbox"/>	PLUMB <input checked="" type="checkbox"/>	SUPPORT STRUC <input type="checkbox"/>	ZONE R1-1
3. JOB ADDRESS	1903 Outpost Dr.							SOLAR HEATER <input type="checkbox"/>	FIRE DIST. MFD
4. BETWEEN CROSS STREETS	Hillside AND Outpost Circle							LOT (TYPE) Cor/thru	
5. OWNER'S NAME	Kenneth Kercheval						PHONE 876-9093	LOT SIZE Irreg.	
6. OWNER'S ADDRESS	Same						CITY LA	ZIP 90065	
7. ARCHITECT OR ENGINEER	Same						BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE
8. ARCHITECT OR ENGINEER ADDRESS	Same						CITY	ZIP	ALLEY
9. CONTRACTOR	David Segura						BUS. LIC. NO. 412677	ACTIVE STATE LIC. NO. B1	PHONE 876-9093
10. QUALIFIED ELEC. INSTALLER	Same						BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE
11. QUAL. PLUMB. INSTALLER	Same						BUS. LIC. NO.	ACTIVE STATE LIC. NO. OR CITY REG. NO.	PHONE
12. MATERIAL OF CONSTRUCTION	Gunite			NO. OF EXISTING BUILDINGS ON LOT AND USE 1-dwell/Att. Garage					

13. JOB ADDRESS	1903 Outpost Dr.							STREET GUIDE	DISTRICT OFFICE LA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED POOL AND/OR SOLAR HEATER	\$ 50,000.							SEISMIC STUDY ZONE		
SWIMMING POOL	SIZE 30x15	SURFACE AREA 450	DEPTH 3'-8"	GRADING yes	FLOOD	HEATER 6 x 6	POOL COVER REQUIRED	PLANS CHECKED	HWY DED. yes	CONS.
SOLAR HEATING	SOLAR <input checked="" type="checkbox"/> GAS <input type="checkbox"/>	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	CONT INSP. GUNITE	INSPECTION ACTIVITY	FILE WITH	ZONED BY C. Parsons				

269	← BUILDING PERMIT FEE		
201.75	+ (0.75BP) FOR MECHANICAL		
470.75	← PERMIT FEE TOTAL		
G.P.I. 42.00	I.F.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S SECTIONS 22.12 & 22.13 LAMC.	
B.P.C. 228.65	P.P.C. 5.00	CASHIER'S USE ONLY	
S.P.C.	E.I. 3.50		
DIST. OFFICE LA	O.S.S. 17.20		
P.C. NO.			
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.			

DECLARATIONS AND CERTIFICATIONS

15. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date 9/17/85 Lic. Class B1 412677 Lic. Number 412677 Contractor David Segura
 Contractor's Mailing Address _____

16. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)
 I am exempt under Sec. _____, B. & P. C. for this reason _____
 Date _____ Owner _____

17. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).
 Policy No. _____ Insurance Company _____
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
 Date _____ Applicant's Signature David Segura
 Applicant's Mailing Address _____

18. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date _____ Applicant's Signature _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

19. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).
 Lender's Name _____
 Lender's Address _____

20. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.
 I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed David Segura Contractor 9/17/85
 (Owner or agent having property owner's consent) Position Date

296 0600153

Yvonne G. 9-9-85

pool
14x30
SPT
OK

Existing House

SWIMMING POOL
BROOKLYN
100th Street

Address of Building 1903 Outpost Dr.



CITY OF LOS ANGELES
CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows Ch 1, as to permitted uses, Ch 9, Arts 1, 3, 4, and 5, and with applicable requirements of State Housing Law—for following occupancies

Issued 11-16-87 Permit No. and Year LA20256/85

1 Story, Type V, Size 30'x15', Swimming pool with required pool enclosure provided.
R3 Occupancy.

2 6 7 0 0 6 0 0 2 / 3

Owner Kenneth Kercheval
Owner's Address 1903 Outpost Dr.
Los Angeles, CA 90068

R. Hovious/ja

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

ARZ

1. LEGAL DESCR.	LOT 13	BLOCK	TRACT 4820	COUNCIL DISTRICT NO. 13	DIST. MAP 5075
2. PRESENT USE OF BUILDING	(01) SFD and Att garage		NEW USE OF BUILDING (01) same	CENSUS TRACT 1941	
3. JOB ADDRESS	1903 Outpost Drive				ZONE RI-1
4. BETWEEN CROSS STREETS	Hillside		AND Outpost Circle	LOT TYPE cor/thru	
5. OWNER'S NAME	Kenneth Kercheval				LOT SIZE Irreg
6. OWNER'S ADDRESS	1903 Outpost		CITY La 90065	PHONE 8769093	ALLEY --
7. ENGINEER	Carol Lockson		BUS. LIC. NO. 928631	ACTIVE STATE LIC. NO.	PHONE
8. ARCHITECT OR DESIGNER	B1 412677		ACTIVE STATE LIC. NO.	PHONE 8769093	BLDG. LINE --
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY		ZIP	AFFIDAVITS PC req No (F)	
10. CONTRACTOR	David Segura		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE
11. SIZE OF EXISTING BLDG.	WIDTH	LENGTH	STORIES 2	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS		ROOF	FLOOR	
13. JOB ADDRESS	1903 Outpost Dr				STREET GUIDE
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$				DISTRICT OFFICE LA
15. NEW WORK (Describe)	Restore fireplace on existing foun				SEISMIC STUDY ZONE --
	IA15924/85				GRADING yes
					FLOOD /
					HWY. DED. yes
					CONS.
NEW USE OF BUILDING	TYPE		SIZE OF ADDITION	STORIES	HEIGHT
	SFD				
	FLOOR AREA		PLANS CHECKED	ZONED BY Fonseca	
	TOTAL		APPLICATION APPROVED	FILE WITH	
			INSPECTION ACTIVITY	TYPIST ra	
	PARKING REQ'D		COMB	GEN.	MAJ. S.
	PARKING PROVIDED		CONS.	INSPECTOR	
	STD. COMP.		INSPECTION ACTIVITY		
			COMB GEN. MAJ. S. CONS.		
P.C.	G.P.I.	CONT. INSP.	B & SB-3 (R 1.83)		
17	P.M.				
S.P.C.					
B.P.					
20	D.S.S.				
I.F.					
O/S					
DIST. OFFICE	C/O	SPRINKLERS REQ'D SPEC.			
P.C. NO.		ENERGY			

DECLARATIONS AND CERTIFICATIONS LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 7 of the Business and Professions Code, and my license is in full force and effect. Date 9/17/85 Lic. Class B1 Lic. Number 412677 Contractor [Signature]

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).) I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.) I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.) I am exempt under Sec. B & P. C. for this reason. Date [Signature] Owner's Signature

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.). Policy No. on file Insurance Company [Signature] Date 9/17/85 Applicant's Signature Applicant's Mailing Address

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California. Date [Signature]

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.). Lender's Name Lender's Address

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] Contractor 9/17/85 Position Date

9 3 0 6 9 0 2 1 2

Clark 9-17-85

[Faint, mostly illegible text, possibly a header or introductory paragraph.]

[Faint, mostly illegible text, possibly a main body paragraph.]

[Faint, mostly illegible text, possibly a concluding paragraph or list.]

[Faint, illegible text in the bottom right corner, possibly a stamp or signature.]

3

FOR INSPECTION 1 0 2 0 5 7 0 0 4 5 9

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

RA

1. LEGAL DESCR.	LOT 13	BLOCK	TRACT 4820	COUNCIL DISTRICT NO. 13	DIST. MAP 5075	CENSUS TRACT 1944.00
2. PRESENT USE OF BUILDING	91 SFD		NEW USE OF BUILDING		same	
3. JOB ADDRESS	3 Outpost Dr.			LA 90068	FIRE DIST. MFD	
4. BETWEEN CROSS STREETS	hillside		AND Outpost Circle		LOT TYPE cor thru	
5. OWNER'S NAME	Ken Kercheval		PHONE 213 876-9093		LOT SIZE irreg	
6. OWNER'S ADDRESS	1903 Outpost Dr.		CITY LA	ZIP 90068		
7. ENGINEER	Carroll Logsdon		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY
8. ARCHITECT OR DESIGNER			BUS. LIC. NO.	ACTIVE STATE LIC. NO. C28531	PHONE 391-3381	BLDG. LINE
9. ARCHITECT OR ENGINEER'S ADDRESS	12619 Preston Way		CITY LA	ZIP	AFFIDAVITS PC req NO	
10. CONTRACTOR	David Segura		BUS. LIC. NO. 412677	ACTIVE STATE LIC. NO. B01	PHONE 876-9093	(F)
11. SIZE OF EXISTING BLDG.	WIDTH 50	LENGTH 100	STORIES 2	HEIGHT 20	NO. OF EXISTING BUILDINGS ON LOT AND USE 1 SFD	
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS stucco		ROOF tile	FLOOR wood	B & S BLDG ORD 71038 hillside	
13. JOB ADDRESS	3 1903 Outpost Dr			STREET GUIDE	DISTRICT OFFICE LA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING				\$ 5,000	SEISMIC STUDY ZONE	
15. NEW WORK (Describe)	Room addition, stucco-plaster walls.				GRADING yes	FLOOD
					HWY. DED. yes	CONS.

NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	ZONED BY C. Garcia
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED	FILE WITH
DWELL UNITS	MAX OCC.	TOTAL	APPROXIMATION APPROVED	TYPIST
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY	INSPECTOR
P.C. 4114	SP. 42.00	CONT. INSP.	C 42.00 GFI	B & SB-3 (R 5.85)
S.P.C.	P.M.		C 1.00 OSS	
B.P. 4390	E. 0.50	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	K2457 3 11/08/85	43.00 CHTD
I.F.	F.H.		C 41.74 B-PC	
O/S	O.S.S. 1.00		C 48.40 B-FCI	
DIST. OFFICE LA	S.O.S.S. 7	SPRINKLERS REQ'D SPEC.	C 1.80 OSS	
P.C. NO. B8842	0/0	ENERGY	J4720 4 11/26/85	91.84 CHTD

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. Date 11/25 Lic. Class B1412677 Lic. Number 412677 Contractor David Segura (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).) I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.) I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.) I am exempt under Sec. B. & P. C. for this reason Date Owner's Signature

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.). Policy No. 703021 Insurance Company State Fund Certified copy is hereby furnished. Date 11/26/85 Applicant's Signature David Segura Applicant's Mailing Address

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California. Date Applicant's Signature

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.). Lender's Name Lender's Address

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed David Segura Contractor 11/26/85 (Owner or agent having property owner's consent) Position Date

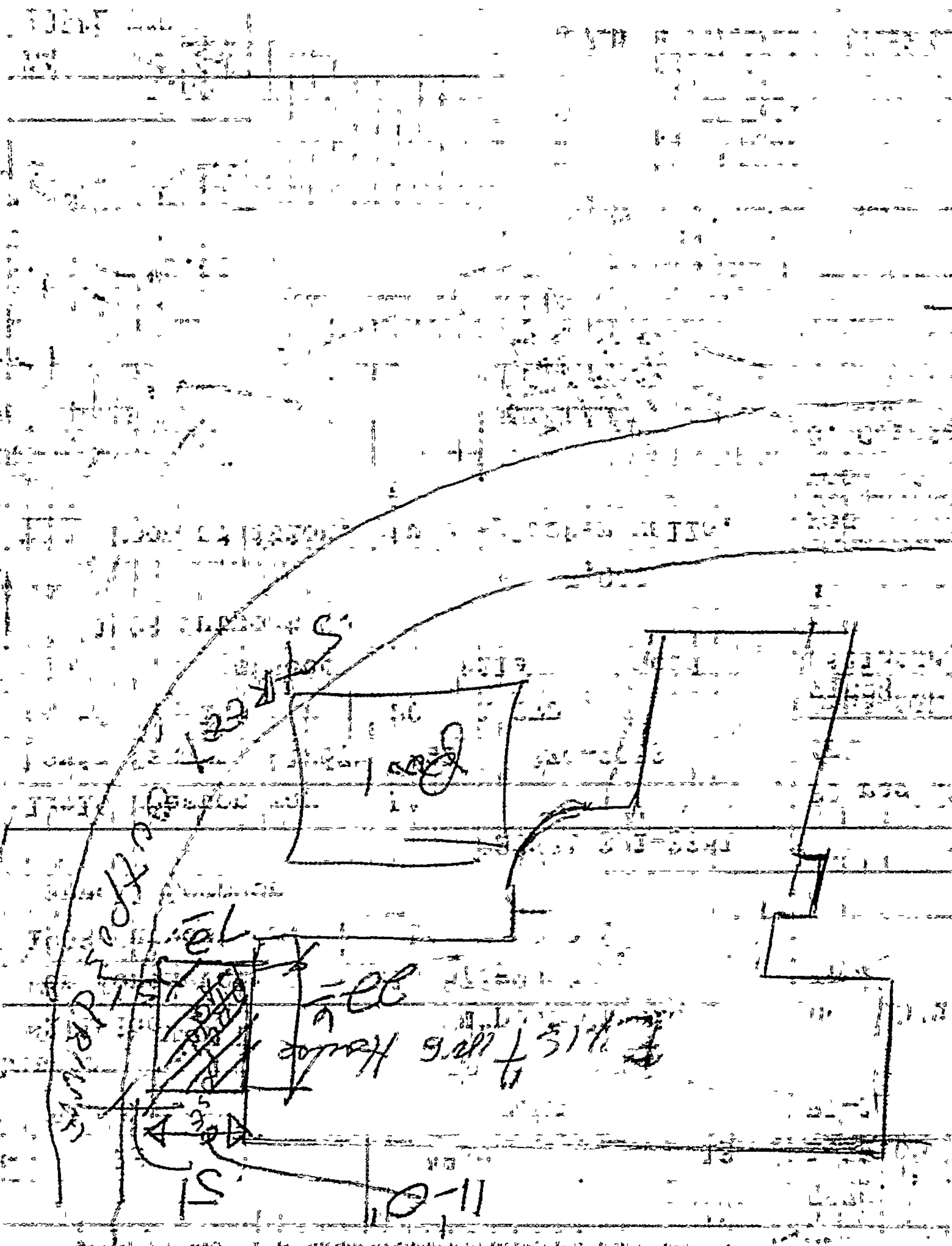
1 : 2 0 0 7 0 0 4 6 0

<7013-4>

Teighani 11/13/85

Sewer is available as long as it remains a SFO.

miralad Teighani 11/13/85



3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

1. 0. 0. 2. 0. 3. 0. 6

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 13	BLOCK -	TRACT 4820	COUNCIL DISTRICT NO 13	DIST MAP 5075
2. PRESENT USE OF BUILDING (01) SFD	NEW USE OF BUILDING			ZONE R1-1	
3. JOB ADDRESS	1903 Outpost Dr.			FIRE DIST. MED	
4. BETWEEN CROSS STREETS AND	Outpost Circle Hillside Ave.			LCT TYPE Cor.	
5. OWNER'S NAME	Mr. Ken Kercheval			LOT SIZE Irreg.	
6. OWNER'S ADDRESS	10,960 Wilshire Blvd. LA 90029			ALLEY	
7. ENGINEER	CARROLL LOGSDON			BLDG. LINE	
8. ARCHITECT OR DESIGNER	Same			AFFIDAVITS	
9. ARCHITECT OR ENGINEER'S ADDRESS	7626 E. Compton Blvd. City Paramount 90723			PC REQ'D no (b)	
10. CONTRACTOR	RABPCO			DISTRICT OFFICE LA	
11. SIZE OF EXISTING BLDG.	WIDTH 40	LENGTH 70	STORIES 2	HEIGHT 11	NO. OF EXISTING BUILDINGS ON LOT AND USE 1-res.
12. CONST. MATERIAL OF EXISTING BLDG.	EXT WALLS Stucco		ROOF tile	FLOOR hdwood	SEISMIC STUDY ZONE
13. JOB ADDRESS	1903 Outpost Dr.			STREET GUIDE	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 12,000.			SEISMIC STUDY ZONE	
15. NEW WORK (Describe)	Installation of solarium (glass) roof.			GRADING yes	FLOOD

REVISE ADDITION

NEW USE OF BUILDING (01) SFD	SIZE OF ADDITION 8'0" x 22'6"	STORIES 1	HEIGHT 9	ZONED BY C. Lee
TYPE	GROUP OCC. R-3	FLOOR AREA 191.25	PLANS CHECKED	FILE WITH
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED	TYPYST V.V.
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY	INSPECTOR
P.C. 80.41	G.P.I. 42.00	CONT INSP	COMB. GEN. MAJS. CONS. EQ.	
S.P.G.	P.M.			
BP 9460	E.I. 084	Claims for refund of fees paid on permits must be filed 1 Within one year from date of payment of fee, or 2 Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B & S. SECTIONS 22.12 & 22.13 LAMC.		24.86 CHTD
IF	F.H.			
O/S	O.S.S. 2.45	SPRINKLERS REQ'D SPEC		
DIST OFFICE LA	S.O.S.S. 191			
P.C. NO. C0409	C.Q.	ENERGY ENV		
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED				

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. Date 3/21/86 Lic. Class B-1 Lic. Number 160093 Contractor John B. Gilchrist (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason: (Sec 7031.5, Business and Professions Code) Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500.):

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)

I am exempt under Sec. B. & P. C. for this reason

Date Owner's Signature

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. Insurance Company INS. CO. OF N. AMERICA

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 3/21/86 Applicant's Signature John B. Gilchrist

Applicant's Mailing Address

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date Applicant's Signature N/A

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name N/A Lender's Address N/A

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed John B. Gilchrist DESIGN/ESTIMATOR 3/21/86 (Owner or agent having property owner's consent) Position Date

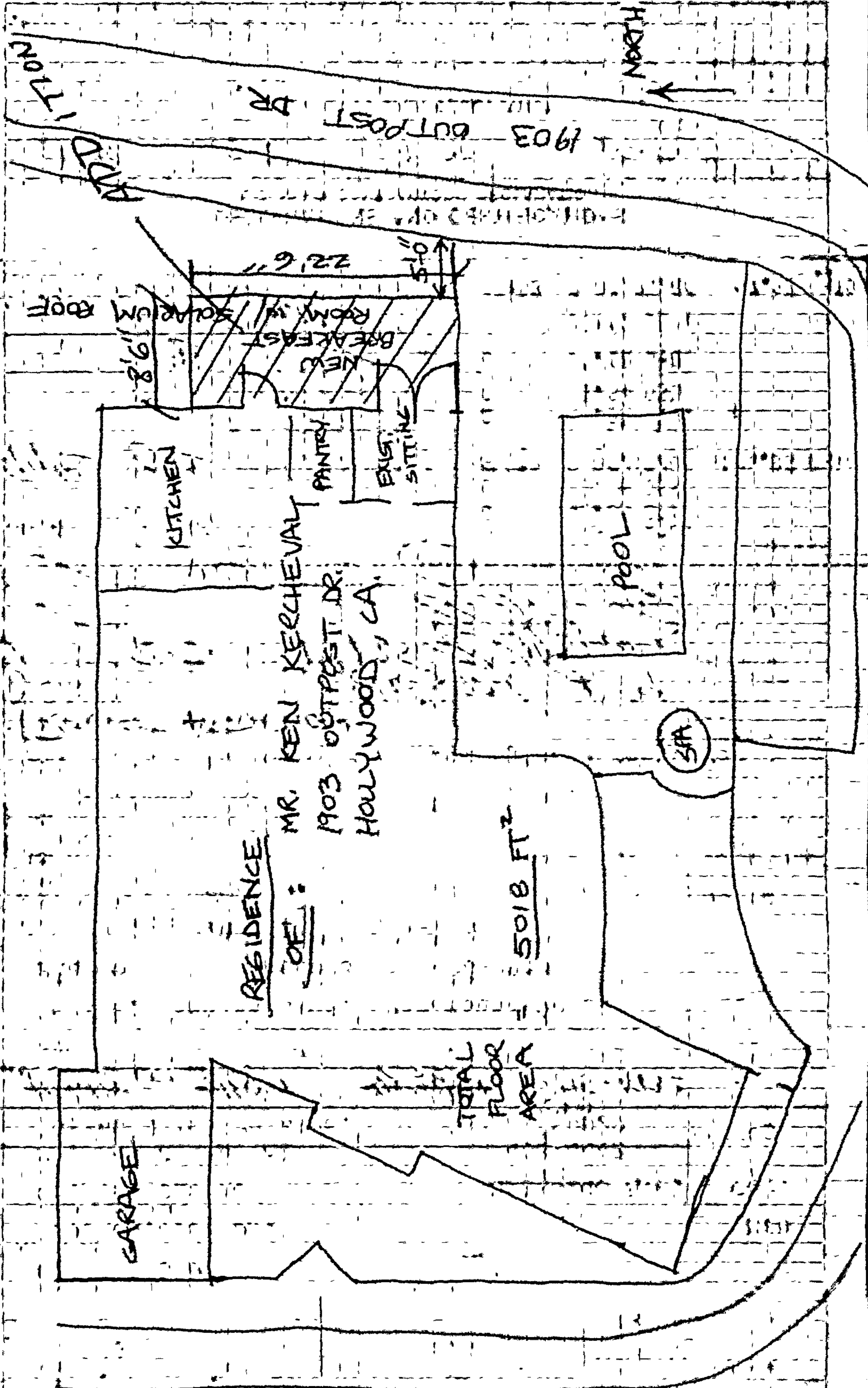
<7013-4>

Sewer is available as long as the building remains a SFD.

Taghami 2/21/86

Michael Taghami 2/21/86

AN EQUINE PLAN FROM ALL BUILDINGS OF THE ASU USE OF FACT



111602-0387 Clarkson 2-5-86

EL GERITOS

MIRRORED TEXT FROM REVERSE SIDE

Address of Building 1903 Outpost Drive



CITY OF LOS ANGELES
CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses, Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Law—for following occupancies:

Issued 5/7/86 Permit No. and Year LA33147/86

One story, Type V, size 40' x 70'.
Solarium addition to an existing single family dwelling.
R-Occupancy.

Owner Mr. Ken Kercheval
Owner's Address 10960 Wilshire Boulevard
Los Angeles, CA 90029

5000700200500000023

BY R. HOVIOUS/ss

FOR INSPECTION 13500400419

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT 13	BLOCK -	TRACT 4820	COUNCIL DISTRICT NO. 13	DIST. MAP 5075
2. PURPOSE OF BUILDING	Garage + ret. wall				ZONE RI-1
3. JOB ADDRESS	1903 Outpost Dr.				FIRE DIST. MFD
4. BETWEEN CROSS STREETS	Hillside	AND	El Cerritos	LOT TYPE	Corner/THRU
5. OWNER'S NAME	Mr. Ken Kercheval				LOT SIZE Irreg.
6. OWNER'S ADDRESS	Same				
7. ENGINEER	Carroll Logsdon	BUS. LIC. NO. C28531	ACTIVE STATE LIC. NO.	PHONE 391-3381	ALLEY -
8. ARCHITECT OR DESIGNER	Same				BLDG. LINE -
9. ARCHITECT OR ENGINEER'S ADDRESS	12619 Preston Way LA 90066				AFFIDAVITS PC no (a)
10. CONTRACTOR	David Segura owner/builder				
11. SIZE OF NEW BLDG.	WIDTH 21	LENGTH 40	STORIES 1	HEIGHT 10	NO. OF EXISTING BUILDINGS ON LOT AND USE 1-3FD
12. MATERIAL OF CONSTRUCTION	EXT. WALLS conc. blk.	ROOF conc.	FLOOR conc.	P.C. REQ'D	
13. JOB ADDRESS	1903 Outpost Dr.				DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$40,000.				SEISMIC STUDY ZONE -
					GRADING yes
					FLOOD -
					HWY. DED. yes
					CCMS -

PURPOSE OF BUILDING	Garage + ret. wall		STORIES 1	HEIGHT 10	ZONED BY J. Upchurch
TYPE	GROUP OCC M-1	FLOOR AREA	PLANS CHECKED		FILE WITH
DWELL UNITS	MAX. OCC.	TOTAL	APPLICATION APPROVED		TYPIST V.V.
GUEST ROOMS	PARKING REQ'D. 2	PARKING PROVIDED STD. 2 COMP.	INSPECTION ACTIVITY		INSPECTOR
P.C.	GPI.	CONT. CONC SLABS	CASHIER'S USE ONLY		B & S B-1 (R 6.85)
190.40	42.00	INS. FC=300PSU	190.40 B-PC		
SPC.	P.M.	EX=60K50	42.00 SFI-		
BP 224.00	EI. 2.80	Claims for refund of fees paid on permits must be filed: 1 Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B & S. SECTIONS 22.12 & 22.13 LAMC	4.05 OSS		237.05 CHTD
IF	O.S.S. 4.65		27045 4 29/23/85		
O/S	S.O.S.S. 4.53		224.00 B-ET		
DIST OFFICE LA	C/O	SPRINKLERS	2.80 E.I.		
P.C. NO. 71317	F.H.	ENERGY	4.53 OSS		
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED			526.62 DD01		
			43520 - 3 12/10/86		23433 0410

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

15. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date _____ Lic. Class _____ Lic. No. _____ Contractor's Signature _____
 Contractor's Mailing Address _____

OWNER-BUILDER DECLARATION

16. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)
 I am exempt under Sec. _____ B. & P. C. for this reason _____
 Date 12/3/86 Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

17. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).
 Policy No. _____ Insurance Company _____
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
 Date _____ Applicant's Signature _____
 Applicant's Mailing Address _____

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

18. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date 12/3/86 Applicant's Signature _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

19. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).
 Lender's Name _____
 Lender's Address _____

20. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein; that it does not authorize or permit any violation or failure to comply with any applicable law; that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed _____ owner 12/3/86
 (Owner or agent having property owner's consent) Position Date

1 3 5 0 0 4 0 0 4 2 0

Not subject to
1237 LAMC

1844

joined 12-17-85
Fuller 12-17-85

X Arthur Gomez 12-17-85

(7013-4)

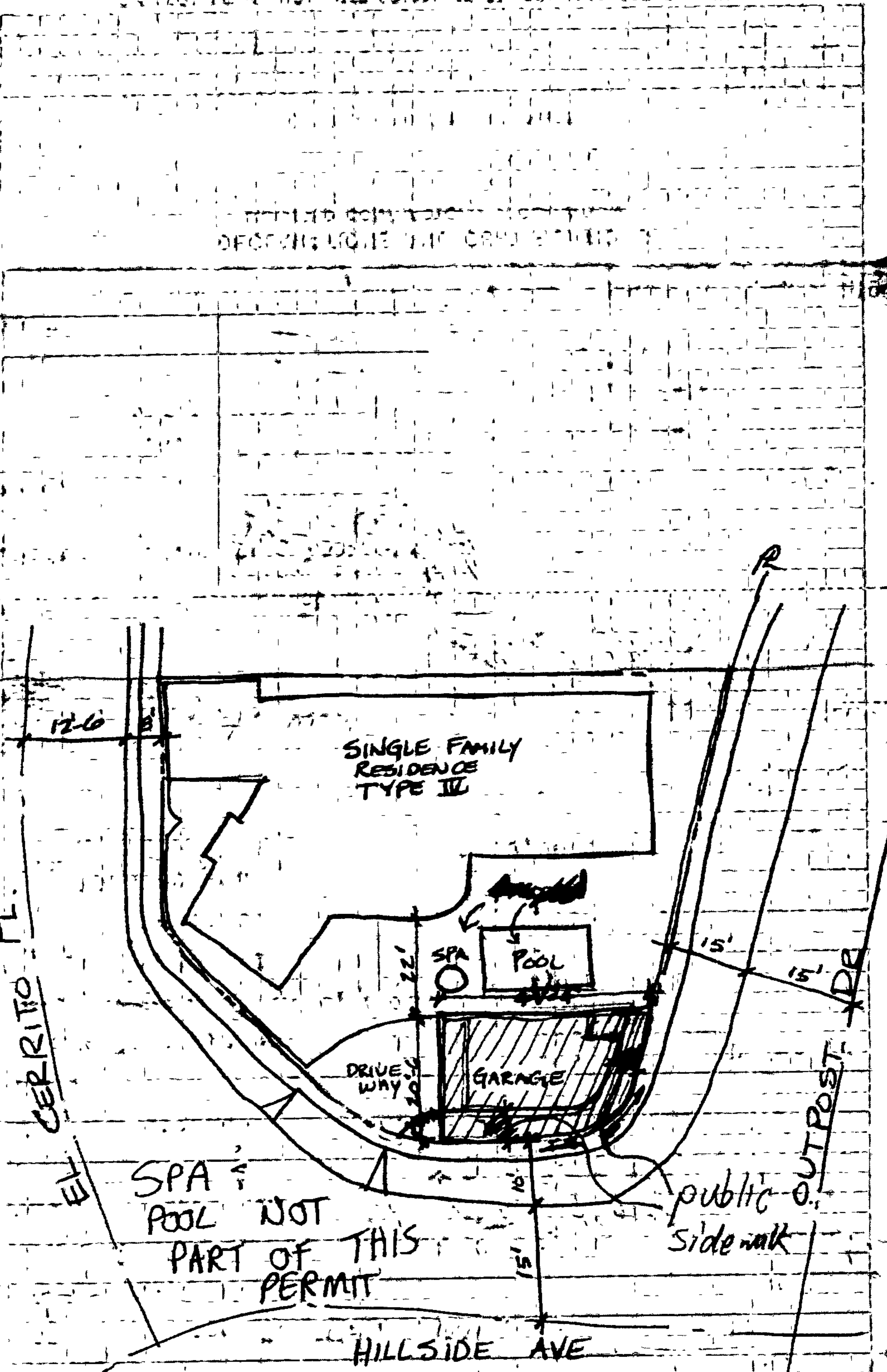
X

Spadford 9/26/85

X

(7)

~~Not subject to 1237 LAMC~~
Pool & Spa ~~not part~~ - not part
of this permit
Location of garage permitted by ZA 86-0730
Yard Variance



PLOT PLAN

1/8" = 4'-0"

N ↑

Address of Building 1903 Outpost Dr.



CITY OF LOS ANGELES CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows Ch 1, as to permitted uses, Ch. 9, Arts 1, 3, 4, and 5, and with applicable requirements of State Housing Law—for following occupancies:

Issued **11-16-87** Permit No. and Year **LA52662/86**

1 Story, Type V, Size 21'x40', Two car detached garage accessory to an existing single family dwelling.
M1 Occupancy.

Owner **Kenneth Kercheval**
Owner's Address **1903 Outpost Dr.**
Los Angeles, CA 90068

67006J0459

R. Hovious/ja

3

FOR INSPECTION 1 3 1 1 2 0 0 0 0 3

REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 13	BLOCK --	TRACT 4820	COUNCIL DISTRICT NO 13	DIST MAP 5075
2. PRESENT USE OF BUILDING (07) Garage	NEW USE OF BUILDING (07) same			CENSUS TRACT 1901	
3. JOB ADDRESS	1903 Outpost Dr			ZONE R1-1	
4. BETWEEN CROSS STREETS Hillside	AND El Cerritos			FIRE DIST MFD	
5. OWNER'S NAME Mr Ken Kercheval	PHONE			LOT TYPE corner	
6. OWNER'S ADDRESS 1903 Outpost Dr	CITY			LOT SIZE irreg	
7. ENGINEER Carroll Logsdon CE28531	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE 391-3382	ALLEY --	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE --	
9. ARCHITECT OR ENGINEER'S ADDRESS 12619 Preston Way	CITY LA			ZIP 90066	
10. CONTRACTOR Donald A. LIESS	BUS. LIC. NO.	ACTIVE STATE LIC. NO. B-243967	PHONE 649-1560	AFFIDAVITS --	
11. SIZE OF EXISTING BLDG. WIDTH 21 LENGTH 40	STORIES 1	HEIGHT 10	NO OF EXISTING BUILDINGS ON LOT AND USE 1-SFD	PG REQ'D	
12. CONST. MATERIAL OF EXISTING BLDG. conc blk	EXT. WALLS	ROOF conc	FLOOR conc	no (A)	
13. JOB ADDRESS 1903 Outpost Dr	STREET GUIDE			DISTRICT OFFICE LA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$10,000.00			SEISMIC STUDY ZONE	
15. NEW WORK (Describe) modify LA: 52662/86 use friction pipe & garage				GRADING YES	
NEW USE OF BUILDING (07) Garage (same)	SIZE OF ADDITION n/a	STORIES	HEIGHT	KRY. DED. YES	
TYPE V-N	GROUP OCC ml	FLOOR AREA n/c	PLANS CHECKED Dave Scott	ZONED BY D Scott	
DWELL UNITS 1	MAX OCC.	TOTAL	APPLICATION APPROVED	FILE WITH 4-5-86/86	
GUEST ROOMS 0	PARKING REQ'D n/c	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY	TYPIST	
P.C. 62.90	G.P.L.	CONT INSP. 2500 psi	COMB.	INSPECTOR	
S.P.C.	P.M.	caissons	GEN.	B.A.B.-3 (R.E.S.)	
R.F. 74.00	E.L. .70	Claims for refund of fees paid on permits must be filed 1. Within one year from date of payment of fee or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC	MALE.	CASHIERS USE ONLY	
I.F.	F.H.		CONS.	68.90 B.P.C.	
OS-SD	OSB 2.75		ED.	74.00 B.P.C.	
DIST OFFICE LA	S.O.S.S.	SPRINKLERS REQ'D SPEC --		.70 S.I.	
P.C. NO	C/O	ENERGY --		2.75 OSB	
				590.30 ODBI	
				CB750 5 03/04/87 140.35 OHTO	

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. Date 3-4-87 Lic Class B Lic Number 243967 Contractor Donald A. Liess (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500). I am exempt under Sec. B & P C for this reason.

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C) Policy No 795347-8 Insurance Company STATE FUND

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California. Date Applicant's Signature

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.). Lender's Name Lender's Address

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein of the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed Donald A. Liess (Owner or agent having property owner's consent) Position Contractor Date 3-4-87

14300200004 O. Scott 3-2-87

62.00 A-01
74.00 A-01
1.00 F-11
2.00 G-11
320-0 0001
05/06/87 140.35 2NOR

SEE
LA: 52662/86
for plot plan
no change

1903 N Outpost Dr



Permit #:
Plan Check #:
Event Code:

98016 - 50000 - 23021

Reference #:

Bldg--Alter/Repair
1 or 2 Family Dwelling
Over the Counter Permit
City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY
Status: Ready to Issue
Status Date: 10/27/98
Printed on: 10/27/98 08:13:01

Table with 4 columns: 1. TRACT, BLOCK, LOT(s), ARB MAP REF #, PARCEL ID # (PIN), 2. BOOK/PAGE/PARCEL. Row 1: TR 4820, 13, M B 103-57/58, 150B181 465, 5572 - 016 - 005

3. PARCEL INFORMATION
No-Zone Permit -
BAS Branch Office - LA
Council District - 4
Census Tract - 1941.000
District Map - 150B181
Energy Zone - 9
Fire District - MFD
Hillside Grading Area - YES
Hillside Ordinance - YES
Thomas Brothers Map Grid - 593
ZONE(S):

4. DOCUMENTS

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s) Tyler, Richard J And Trafficante, Lisa 1903 Outpost Dr LOS ANGELES CA 90068
Tenant:
Applicant (Relationship, Contractor)

7. EXISTING USE PROPOSED USE
1 Dwelling - Single Family
8. DESCRIPTION OF WORK
Interior - relocate stairway - replace exterior door and window, add two new windows, add stair rail.

9. # Bldgs on Site & Use: 1-SFD
For information and/or inspection requests originating within LA County, call toll-free (888)-LA4BUILD; outside LA County, call (213)-977-6941.

10. APPLICATION PROCESSING INFORMATION
BLDG. PC By: DAS PC By:
OK for Cashier: Valerie Coleman Coord. OK:
Signature: [Signature] Date: 10/27/98

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period
Permit Valuation: \$35,000 PC Valuation:
FINAL TOTAL Bldg--Alter/Repair 810.20
Permit Fee Subtotal Bldg--Alter/Re 380.00
Plan Check Subtotal Bldg--Alter/Re 342.00
Fire Hydrant Refuse-To-Pay
E.Q. Instrumentation 3.50
O.S. Surcharge 14.51
Sys. Surcharge 43.53
Planning Surcharge 21.66
Planning Surcharge Misc Fee 5.00
Permit Issuing Fee 0.00
Sewer Cap ID: Total Bond(s) Due:

For Cashier's Use Only W/O #: 81623021
10/27/98 08:40:10AM H001 T-5762 C 26
BLDG PERMITS R 380.00
INVOICE # 000000 PP
BLDG PLAN CHEC 342.00
EI RESIDENTIAL 3.50
ONE STOP 14.51
SYS DEV 43.53
CITY PLAN SURC 21.66
MISCELLANEOUS 5.00
TOTAL 810.20
CHECK 810.20

98HO 50386

12. ATTACHMENTS

15729100453

13. STRUCTURE INVENTORY

14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information that has been captured electronically is not printed. Nevertheless, the information printed herein exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS	CLASS	LICENSE#	PHONE#
(C) California Design Services	1129 S Crescent Heights, Los Angeles, CA 90035	B	535983	323-931-7152

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the plan check fee has been paid. This permit expires two years after the building permit fee has been paid or 180 days after the fee has been paid and construction has not commenced or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. (For 1 or 2 family dwellings, use the declaration attachment if separate general, electrical, plumbing, and/or HVAC contractor's & workers' comp. declarations are desired.)

License Class: B Lic. No: 535983 Print: Marc Boyer Sign: [Signature]

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

- I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
- I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: STATE FUND Policy Number: 1192122

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: [Signature] Date: 10/27/98 Contractor Authorized Agent Owner

WARNING FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES

19. CONSTRUCTION LENDING AGENCY

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name: _____ Lender's address: _____

20. ASBESTOS REMOVAL

Notification of asbestos removal: Is not applicable Letter was sent to the AQMD or EPA Sign: [Signature] Date: 10/27/98

21. OWNER-BUILDER DECLARATION

I hereby affirm under penalty of perjury that I am exempt from the Contractors License Law for the following reason (Section 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 commencing with Sec. 7000 of Division 3 of the Business and Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500):

- I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale)
- I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)
- I am exempt under Sec. _____, Bus. & Prof. Code for the following reason: _____

Print: _____ Sign: _____ Date: 1/1 Owner Authorized Agent

22. FINAL DECLARATION

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein. Also that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

Print: Marc Boyer Sign: [Signature] Date: 10/27/98 Owner Contractor Author. Agent

6
1
C
C
1
C
2
9
1

1903 N Outpost Dr



Permit #: 00016 - 20000 - 00427

Reference #: 00016 - 20000 - 00427

Plan Check #:

Event Code:

Status: Ready to Issue

Status Date: 01/10/00

Printed on: 01/10/00 12:51:40

Bldg--Alter/Repair
1 or 2 Family Dwelling
Over the Counter Permit

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

LTRACT	BLOCK	LOT(s)	ARB	MAP REF #	PARCEL ID # (PIN)	2. BOOK/PAGE/PARCEL
TR 4820		13		M B 103-57/58	150B181 465	5572 - 016 - 005

3. PARCEL INFORMATION

BAS Branch Office - LA	District Map - 150B181	Hillside Grading Area - YES
Council District - 4	Environmentally Sensitive Area - YES	Hillside Ordinance - YES
Community Plan Area - Hollywood	Energy Zone - 9	Earthquake-Induced Liquefaction Area - YES
Census Tract - 1941.000	Fire District - MFD	Thomas Brothers Map Grid - 593

ZONE(S):

4. DOCUMENTS

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s)
Tunkl, David And Hester Tunkl, Claire 1903 Outpost Dr LOS ANGELES CA 90068

Tenant

Applicant: (Relationship Contractor)

7. EXISTING USE

EXISTING USE	PROPOSED USE
1 Dwelling - Single Family	
7 Garage - Private	

8. DESCRIPTION OF WORK
REMOVE EXISTING TILE - INSTALL NEW UNDERLAYMENT -REINSTALL TILE - 50 SQS - SMOKE DETECTOR REQUIRED - VALUATION TO BE VERIFIED BY FIELD INSPECTOR

9. # Bldgs on Site & Use: 1 SFD W/ATT GARAGE

For information and/or inspection requests originating within LA County, call toll-free (888)-LA4BUILD; outside LA County, call (213)-977-6941.

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: DAS PC By:
OK for Cashier: Dorothy Jones Coord. OK: _____
Signature: *Dorothy Jones* Date: 1-10-00

For Cashier's Use Only
LA Department of Building and Safety
VN 07 06 002354 01/10/00 12:56PM

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$20,000	PC Valuation:
FINAL TOTAL Bldg--Alter/Repair	351.26
Permit Fee Subtotal Bldg--Alter/Rep	290.00
Plan Check Subtotal Bldg--Alter/Rep	
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	2.00
O.S. Surcharge	6.24
Sys. Surcharge	18.72
Planning Surcharge	9.30
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	20.00
Permit Fee-Single Inspection Flag	

Sewer Cap ID: Total Bond(s) Due:

BLDG PERMIT RES	\$290.00
BLDG PLAN CHECK	\$20.00
EI RESIDENTIAL	\$2.00
ONE STOP SURCH	\$6.24
SYS DEV FEE	\$18.72
CITY PLAN SURCH	\$9.30
MISCELLANEOUS	\$5.00
Total Due:	\$351.26
Check:	\$351.26

00VN 66058

12. ATTACHMENTS



Bldg-Alter/Repair 1 or 2 Family Dwelling Regular Plan Check Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Last Status: Ready to Issue Status Date: 08/06/2008
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1. TRACT	BLOCK	LOT(S)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4820		13		M B 103-57/58	150B181 465	5572 - 016 - 005

3. PARCEL INFORMATION Area Planning Commission - Central LADBS Branch Office - LA Council District - 4 Certified Neighborhood Council - Hollywood Hills West Community Plan Area - Hollywood	Census Tract - 1941.00 District Map - 150B181 Environmentally Sensitive Area - YES Energy Zone - 9 Fire District - VHFHSZ	Hillside Grading Area - YES Hillside Ordinance - YES Earthquake-Induced Liquefaction Area - Yes Near Source Zone Distance - 0 Thomas Brothers Map Grid - 593-D3
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ZONE(S): R1-1 /

4. DOCUMENTS
 ZI - ZI-2374 Los Angeles State Enterpris
 ZA - ZA-1986-730-YV
 CDBG - SEZ-Los Angeles State Enterpris

5. CHECKLIST ITEMS

Special Inspect - Epoxy Injection	Combine HVAC - Wrk. per 91.107.2.1.1.1
Special Inspect - Structural Observation	Combine Plumbg - Wrk. per 91.107.2.1.1.1
Combine Elec - Wrk. per 91.107.2.1.1.1	

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
 Tunkl, David And Claire Trs David And Clair 1903 Outpost Dr LOS ANGELES CA 90068

Tenant:
 Applicant: (Relationship: Agent for Contractor)
 John Crispis -

7. EXISTING USE	PROPOSED USE
(01) Dwelling - Single Family (07) Garage - Private	

8. DESCRIPTION OF WORK
 INTERIOR REMODEL OF KITCHEN, 2 BATHS, MASTER BATH, AND DEN TO (E) 2-STORY S.F.D.. INSTALL NEW WINDOWS. STRUCTURAL UPGRADE PER ENGINEERING DETAILS.

9. # Bldgs on Site & Use:

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
 Outside LA County, call (213) 482-0000 or request Inspections via
www.ladbs.org. To speak to a Call Center agent, call 311 or
 (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Quan Nghiem DAS PC By:
 OK for Cashier: Akira Edmond Coord. OK:

Signature: Date: 8-6-08

LA Department of Building and Safety
 For Cashier's Use Only
 WL 10 09 088366 08/06/08 02:42PM

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period	
Permit Valuation: \$100,000	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	1,388.10
Permit Fee Subtotal Bldg-Alter/Rep:	745.00
Electrical	193.70
HVAC	96.85
Plumbing	193.70
Plan Check Subtotal Bldg-Alter/Rep	0.00
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	10.00
O.S. Surcharge	24.79
Sys. Surcharge	74.36
Planning Surcharge	44.70
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	0.00
Sewer Cap ID:	Total Bond(s) Due:

FIRE HYDRANT FEE NOTICE THE CITY OF LOS ANGELES MAY AMEND THE FIRE HYDRANT FEE ORDINANCE (LAMC SECTION 91 0304 (D) 8) THE OWNER OF THE PROJECT DESIGNATED IN THIS PERMIT SHALL BE OBLIGATED TO PAY THE DEPARTMENT A FIRE HYDRANT FEE IN THE AMOUNT TO BE CALCULATED PURSUANT TO ANY AMENDMENT TO THE FIRE HYDRANT FEE ORDINANCE THIS FEE WILL BE USED TO PROVIDE ADEQUATE FIRE SAFETY FACILITIES AND SERVICES FOR NEW DEVELOPMENT EXCEPTION THIS PARAGRAPH NUMBER 8 SHALL NOT APPLY TO ANY PERMIT FOR DEMOLITION OF A BUILDING OR STRUCTURE.

BUILDING PERMIT-RES	\$745.00
ELECTRICAL PERMIT RES	\$193.70
HTG/REF PMT RES	\$96.85
PLUMBING PERMIT RES	\$193.70
EI RESIDENTIAL	\$10.00
ONE STOP SURCH	\$24.79
SYSTEMS DEVT FEE	\$74.36
CITY PLANNING SURCH	\$44.70
MISCELLANEOUS	\$5.00
BUILDING PLAN CHECK	\$0.00
BUILDING PLAN CHECK	\$0.00

P070163000024599FN

Total Due: \$1,388.10
 Credit Card: \$1,388.10

12. ATTACHMENTS
 Phot-Plan 0808074811



14. APPLICATION COMMENTS

** Approved Seismic Gas Shut-Off Valve may be required. **

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME

ADDRESS

CLASS

LICENSE#

PHONE#

(C) Simmonds Builders
(E) Shah, Kamal Rajendra

7916 Woodley Avenue,
28039 Smyth Dr Ste 200,

Van Nuys, CA 91406
Valencia, CA 91355

B
519687
C46200

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **B** Lic. No.: **519687** Contractor: **SIMMONDS BUILDERS**

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: **N. AMERICAN CAPACITY INS. CO** Policy Number: **PNG0002948-01**

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name (if any): _____ Lender's address: _____

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

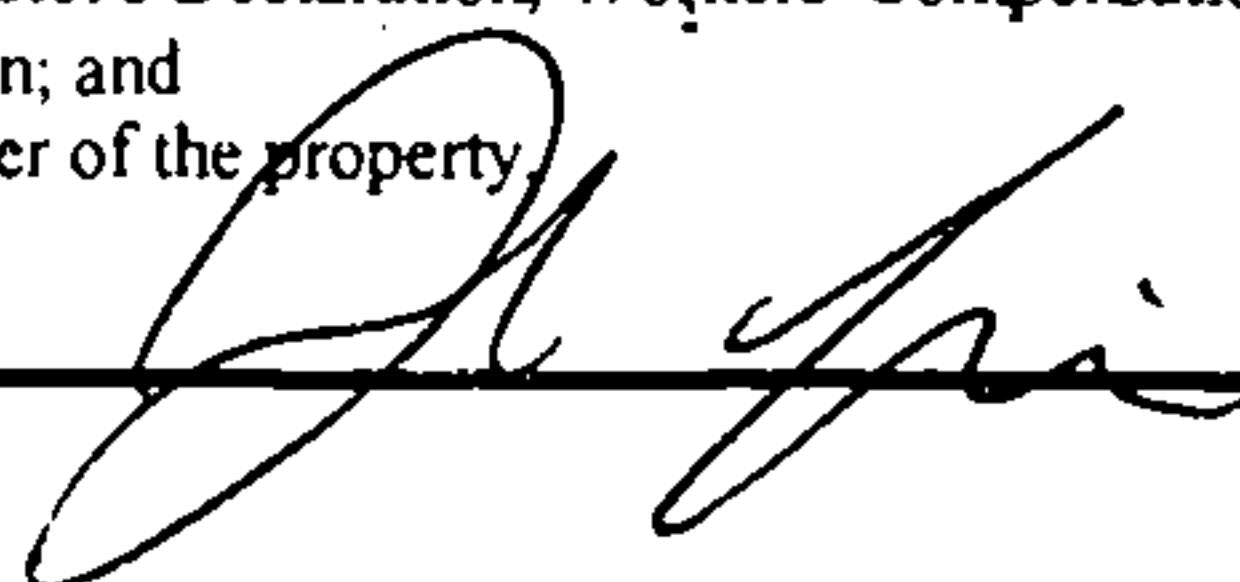
By signing below, I certify that:

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property

Print Name:

John Crispis

Sign:



Date:

8/6/08

Contractor

Authorized Agent

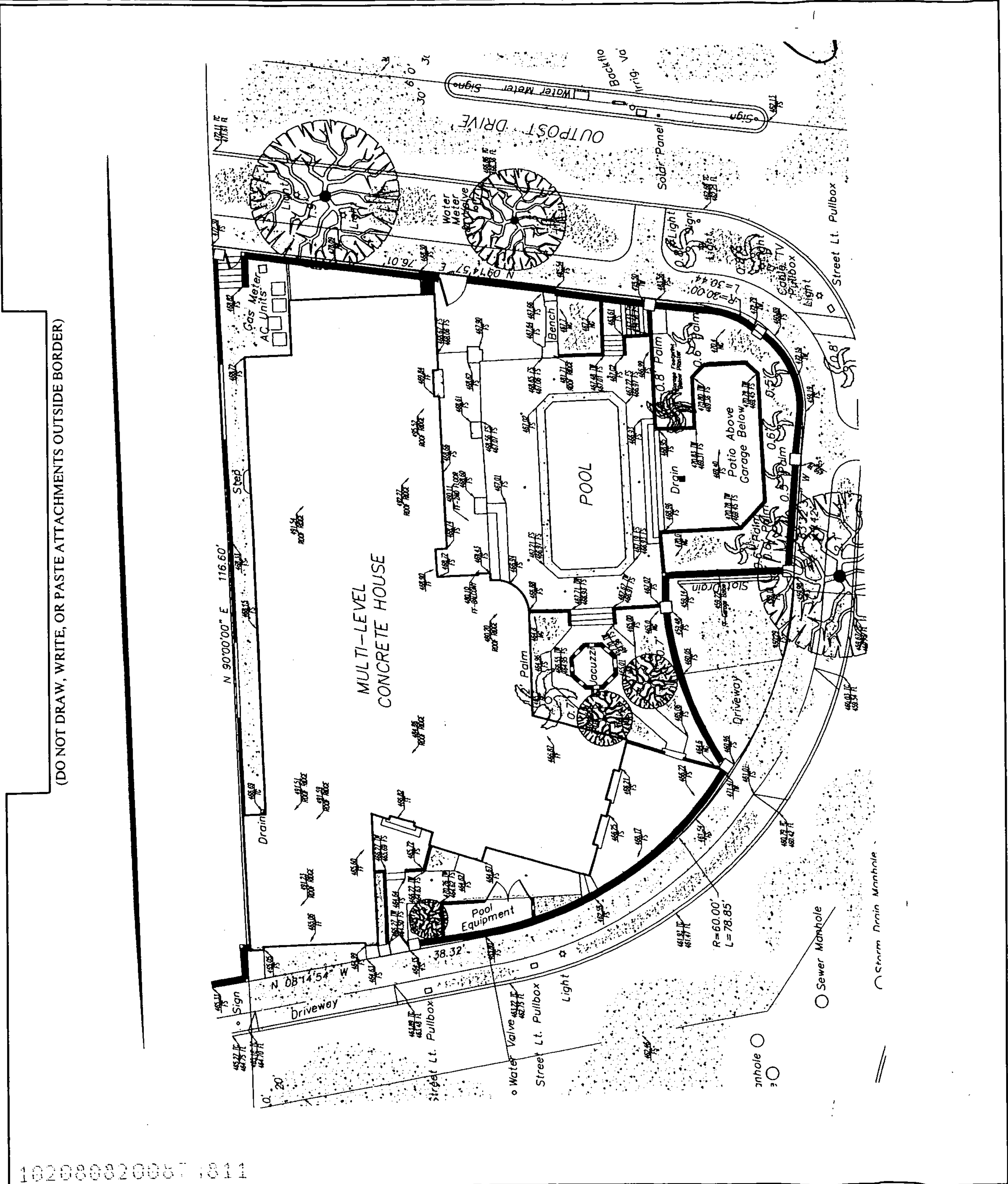
Bldg-Alter/Repair
1 or 2 Family Dwelling
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B07WL06047
Initiating Office: WEST LA

Printed on: 08/05/08 15:12:17

PLOT PLAN ATTACHMENT



102088820007 811

9. ZIMAS PARCEL REPORT

CITY OF LOS ANGELES HISTORIC-CULTURAL MONUMENT NOMINATION

Dolores Del Rio Residence, 1903 Outpost Drive

HISTORIC RESOURCES GROUP



City of Los Angeles Department of City Planning

1/12/2021 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1903 N OUTPOST DR
1900 N EL CERRITO PL

ZIP CODES

90068

RECENT ACTIVITY

CHC-2021-363-HCM
ENV-2021-364-CE

CASE NUMBERS

CPC-2016-1450-CPU
CPC-1986-831-GPC
ORD-129279
ORD-128730
ZA-1986-730-YV
ENV-2016-1451-EIR

Address/Legal Information

PIN Number	150B181 465
Lot/Parcel Area (Calculated)	8,647.9 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID D3
Assessor Parcel No. (APN)	5572016005
Tract	TR 4820
Map Reference	M B 103-57/58
Block	None
Lot	13
Arb (Lot Cut Reference)	None
Map Sheet	150B181

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Hollywood Hills West
Council District	CD 4 - Nithya Raman
Census Tract #	1941.01
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	ZI-2441 Alquist-Priolo Earthquake Fault Zone ZI-2374 State Enterprise Zone: Los Angeles ZI-2441 Alquist-Priolo Earthquake Fault Zone ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 3
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	5572016005
Ownership (Assessor)	
Owner1	REGGIO PROPERTIES LLC
Address	23535 TELO AVE TORRANCE CA 90505
Ownership (Bureau of Engineering, Land Records)	
Owner	REGGIO PROPERTIES
Address	23535 TELO AVE TORRANCE CA 90505
APN Area (Co. Public Works)*	0.199 (ac)
Use Code	0101 - Residential - Single Family Residence - Pool
Assessed Land Val.	\$3,572,025
Assessed Improvement Val.	\$1,269,691
Last Owner Change	08/10/2015
Last Sale Amount	\$4,450,044
Tax Rate Area	67
Deed Ref No. (City Clerk)	972405 917219 905619 737547 725517 370439 318206 294943 2049627 202500 188410 181082 1597232 1248052 1247705 1186507 1005960 1-222
Building 1	
Year Built	1927
Building Class	D95A
Number of Units	1
Number of Bedrooms	5
Number of Bathrooms	4
Building Square Footage	6,221.0 (sq ft)
Building 2	No data for building 2

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 5572016005]

Additional Information

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

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	Yes
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 5572016005]
Ellis Act Property	No
AB 1482: Tenant Protection Act	See Notes
Assessor Parcel No. (APN)	5572016005
Address	1903 OUTPOST DR
Year Built	1927
Use Code	0101 - Residential - Single Family Residence - Pool

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Notes

The property is subject to AB 1482 only if the owner is a corporation, limited liability company, or a real estate investment trust.

Public Safety

Police Information

Bureau	West
Division / Station	Hollywood
Reporting District	622

Fire Information

Bureau	West
Batallion	5
District / Fire Station	41
Red Flag Restricted Parking	No

CASE SUMMARIES

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

Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-1986-831-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES
Case Number:	ZA-1986-730-YV
Required Action(s):	YV-HEIGHT AND DENSITY ADJUSTMENTS 20% OR MORE
Project Descriptions(s):	TO PERMIT THE CONSTRUCTION OF A PRIVATE GARAGE FOR A SINGLE-FAMILY HOUSE WITH SAID GARAGE OBSERVING A 0-FT. FRONT AND SIDE YARD SETBACKS.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

DATA NOT AVAILABLE

ORD-129279

ORD-128730



Address: 1903 N OUTPOST DR
 APN: 5572016005
 PIN #: 150B181 465

Tract: TR 4820
 Block: None
 Lot: 13
 Arb: None

Zoning: R1-1
 General Plan: Low II Residential

