

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

CULTURAL HERITAGE COMMISSION

RICHARD BARRON
PRESIDENT
ROELLA H. LOUIE
VICE-PRESIDENT

TARA J. HAMACHER
GAIL KENNARD
OZ SCOTT

FELY C. PINGOL
COMMISSION EXECUTIVE ASSISTANT
(213) 978-1294

CITY OF LOS ANGELES
CALIFORNIA



ANTONIO R. VILLARAIGOSA
MAYOR

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(213) 978-1274

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DEPUTY DIRECTOR
(213) 978-1273

FAX: (213) 978-1275

INFORMATION
(213) 978-1270

www.planning.lacity.org

Date: **MAY 16 2013**

Los Angeles City Council
Room 395, City Hall
200 North Spring Street, Room 410
Los Angeles, California 90012

Attention: Sharon Gin, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2013-510-HCM**
GIBBONS-DEL RIO RESIDENCE
757 KINGMAN AVENUE

At the Cultural Heritage Commission meeting of **May 9, 2013**, the Commission moved to include the above property in the list of Historic-Cultural Monument, subject to adoption by the City Council.

As required under the provisions of Section 22.171.10 of the Los Angeles Administrative Code, the Commission has solicited opinions and information from the office of the Council District in which the site is located and from any Department or Bureau of the city whose operations may be affected by the designation of such site as a Historic-Cultural Monument. Such designation in and of itself has no fiscal impact. Future applications for permits may cause minimal administrative costs.

The City Council, according to the guidelines set forth in Section 22.171 of the Los Angeles Administrative Code, shall act on the proposed inclusion to the list within 90 days of the Council or Commission action, whichever first occurs. By resolution, the Council may extend the period for good cause for an additional 15 days.

The Cultural Heritage Commission would appreciate your inclusion of the subject modification to the list of Historic-Cultural Monuments upon adoption by the City Council.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Hamacher
Seconded: Commissioner Kennard
Ayes: Commissioners Scott and Barron
Absent: Commissioner Louie

Vote: 4-0


Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Bill Rosendahl, Eleventh Council District
Gary S. and Jeannie Newman
Charles J. Fisher
GIS

RECEIVED
CITY CLERKS OFFICE
2013 MAY 16 PM 3:32
CITY CLERK
BY _____
DEPUTY

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
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FAX: (213) 978-1275

INFORMATION
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www.planning.lacity.org

Date: **MAY 16 2013**

Gary S. and Jeannie Newman
757 N. Kingman Avenue
Santa Monica, CA 90402

CERTIFIED MAIL
RETURN RECEIPT REQUESTED

CASE NUMBER: **CHC-2013-510-HCM**
GIBBONS-DEL RIO RESIDENCE
757 KINGMAN AVENUE

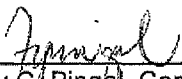
As you will note from the attached copy of our communication to the Los Angeles City Council, the Cultural Heritage Commission has moved to include the above-referenced property in the list of Historic-Cultural monuments, subject to adoption by the City Council.

In due course, our transmittal will be given a council file number and will be referred to the Council's Planning and Land Use Management Committee for review and recommendation. If you are interested in attending the Council Committee meeting, you should call Sharon Gin at (213) 978-1074 for information as to the time and place of the Committee and City Council meetings regarding this matter. Please give Ms. Gin at least one week from the date of this letter to schedule this item on the Committee Agenda before you call her.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Hamacher
Seconded: Commissioner Kennard
Ayes: Commissioners Scott and Barron
Absent: Commissioner Louie

Vote: 4-0



Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Bill Rosendahl, Eleventh Council District
Charles J. Fisher
GIS

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION**CASE NO.: CHC-2013-510-HCM
ENV-2013-511-CE**

DATE: May 9, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 757 Kingman Ave
Council District: 11
Community Plan Area: Brentwood-Pacific
Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Lot 23, Block 2 of TR 9247

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

REQUEST: Declare the property a Historic-Cultural Monument

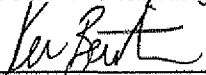
**APPLICANT/
OWNER:** Gary S. and Jeannie Newman
757 N. Kingman Ave
Santa Monica, CA 90402

**OWNER'S
REPRESENTATIVE:** Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION That the Cultural Heritage Commission:


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

MICHAEL J. LOGRANDE
Director of Planning


Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by: 
Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

1. The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of Streamline Moderne residential architecture.
2. The property is identified with historic personages, with Cedric Gibbons, one of the most important movie set designers of Hollywood's Golden Age, and famed Mexican actress Dolores del Rio, star of Hollywood's silent era and Mexican cinema's Golden Age.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

Built in 1930, this two-story residential building exhibits character-defining features of the Streamline Moderne style. The subject building is L-shaped in plan with a flat roof covered in rolled composition. The subject building consists of three bays with the main center bay flanked by multiple interlocking asymmetrical facades with a horizontal emphasis. Asymmetrical windows punctuate the elevations with some forming corners. Windows are glass and steel multi-light casement as well as transom and fixed windows. The exterior consists of a smooth stucco finish with steel trim. Balconies on the rear façade have horizontal steel balustrades. Near the roofline, multiple stepped horizontal and vertical delineations provide a distinctive decorative feature. The street-facing elevation exhibits smooth stucco walls with minimal fenestration. The main entry consists of an off-center slightly recessed doorway flanked by a distinctive geometric design feature. The subject property is surrounded by a high hedge and polished metal gates. Significant interior features large interior staircase, steel balustrades, Modernist style fireplaces, and large smooth plaster walls. Secondary buildings on the property include a two-car garage with residential unit, pool, and tennis court.

The Gibbons-Del Rio Residence was designed by architect Douglas Honnold (1901-1974) and movie set designer Cedric Gibbons (1893-1960). Having previously worked for architects John and Donald Parkinson, the subject building was one of Honnold's first major commissions after opening his own practice in 1929. Cedric Gibbons was one of the most important movie set designers of Hollywood's Golden Age, serving as MGM's Art Director from 1924-1956 and winning eleven Academy Awards. In 1930, he married Mexican actress Dolores del Rio (1905-1983) and began work on the subject building for their residence. A star during Hollywood's silent era, Del Rio was the first Latin American actress to have international success in both Hollywood and Mexico and would become one of Mexico's preeminent actresses of Mexican cinema's Golden Age. After their divorce, Gibbons sold the property to actor Van Johnson. After several owners, the property was eventually purchased in 1981 by attorney and developer Ira E. Yellin (1940-2002). Yellin is remembered today for his civic leadership and historic

preservation efforts, restoring the Bradbury Building (HCM #6), Grand Central Market, and the Million Dollar Theater.

Alterations to the subject building include kitchen and bathroom remodels and an addition to the south elevation of the building in 2011.

DISCUSSION

The Gibbons-Del Rio Residence successfully meets two of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction," and 2) is associated with historic personages. As a residential building designed in the Streamline Moderne style and home to Hollywood personages Cedric Gibbons and Dolores del Rio, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

BACKGROUND

At its meeting of March 7, 2013, the Cultural Heritage Commission voted to take the application under consideration. On April 18, 2013, the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") REVIEW

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 Gibbons-Del Rio Residence property as a 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 irreplaceable historic structures. The Secretary of the Interior's Standards of 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 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 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.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2013-510-HCM
ENV-2013-511-CE

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

Location: 757 Kingman Ave
Council District: 11
Community Plan Area: Brentwood-Pacific
Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Lot 23, Block 2 of TR 9247

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

REQUEST: Declare the property a Historic-Cultural Monument

**APPLICANT/
OWNER:** Gary S. and Jeannie Newman
757 N. Kingman Ave
Santa Monica, CA 90402

**OWNER'S
REPRESENTATIVE:** Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION That the Cultural Heritage Commission:

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

MICHAEL J. LOGRANDE
Director of Planning


Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

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CRITERIA

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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.

HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE
STREET ADDRESS 757 KINGMAN AVENUE
CITY SANTA MONICA ZIP CODE 90402 COUNCIL DISTRICT 11
3. ASSESSOR'S PARCEL NO. 4408-035-017
4. COMPLETE LEGAL DESCRIPTION: TRACT 9247, SANTA MONICA CANYON TRACT, AS PER MAP IN BOOK 129, PAGES 32 THROUGH 37, INCLUSIVE, OF MAPS FILED, IN THE OFFICE OF THE LOS ANGELES COUNTY RECORDER.
BLOCK 2 LOT(S) 20,21,22,23,24,25 & 26 ARB. NO. N/A
5. RANGE OF ADDRESSES 743-763 N. KINGMAN AVENUE
6. PRESENT OWNER GARY S. AND JEANNIE NEWMAN, CO-TRUSTEES OF THE NEWMAN FAMILY TRUST
STREET ADDRESS 757 KINGMAN AVENUE
CITY SANTA MONICA, STATE CA ZIP CODE 90402 PHONE (310) 248-3141 EMAIL: JN@HJTH.COM
OWNER IS: PRIVATE ☒ PUBLIC ☐
7. PRESENT USE SINGLE FAMILY RESIDENCE ORIGINAL USE SINGLE FAMILY RESIDENCE

DESCRIPTION

8. ARCHITECTURAL STYLE STREAMLINE MODERNE
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORKSHEET)
(SEE DESCRIPTION WORKSHEET)

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE

10. CONSTRUCTION DATE: FACTUAL 1930 ESTIMATED _____
11. ARCHITECT, DESIGNER, OR ENGINEER: DOUGLAS HONNOLD AND CEDRIC GIBBONS
12. CONTRACTOR OR OTHER BUILDER: FRANK A. HELLENTHAL
13. DATES OF ENCLOSED PHOTOGRAPHS OCTOBER 24, 2012
14. CONDITION: ☒ EXCELLENT ☐ GOOD ☐ FAIR ☐ DETERIORATED ☐ NO LONGER IN EXISTENCE
ALTERATIONS: BATHROOM ADDED AND KITCHEN REMODELED IN 2001. SPA AND POOL HOUSE ADDED IN 2004. ADDITION (547 SQ FT 2-STORY) TO SOUTH SIDE OF HOUSE IN 2011. ORIGINAL HOUSE IS 4,744 SQ FT.
15. THREATS TO SITE ☒ NONE KNOWN ☐ PRIVATE DEVELOPMENT ☐ VANDALISM ☐ PUBLIC WORKS PROJECT
16. IS THE STRUCTURE ☒ ON ITS ORIGINAL SITE ☐ MOVED ☐ UNKNOWN
17. SIGNIFICANCE
BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE; INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH SITE (SEE OPTIONAL SIGNIFICANCE WORKSHEET) THE CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE WAS THE HOME OF THE OSCAR WINNING SET DESIGNER AND HIS ACTRESS WIFE FROM 1931 UNTIL THEIR DIVORCE IN 1941. IT REMAINED GIBBONS HOME UNTIL 1946. GIBBONS WORKED WITH MODERNIST ARCHITECT DOUGLAS HONNOLD TO DESIGN AN ICONIC STREAMLINE MODERNE RESIDENCE THAT REFLECTS BOTH HONNOLD'S SKILL OF DESIGN IN ITS FORM AND GIBBONS GIFT FOR INTERIORS THAT WERE TO BECOME LEGENDARY IN SOME OF THE MOST MEMORABLE FILMS FROM THE GOLDEN AGE OF HOLLYWOOD. DOLORES DEL RIO WAS THE FIRST HISPANIC ACTRESS TO ACHIEVE STAR STATUS IN HOLLYWOOD, IN SPITE OF EVENTUALLY BEING MARGINALIZED BY THE PRODUCERS DUE TO HER ETHNICITY. SHE EVENTUALLY RETURNED TO MEXICO AND BECAME AN ICON IN THE GOLDEN AGE OF THE MEXICAN CINEMA, BUT LATER CAME BACK TO HOLLYWOOD, WHICH BY THEN HAD BECOME MORE ACCEPTING OF A NEW GENERATION OF LATINA ACTRESSES. GIBBONS REMARRIED AND CONTINUED WORKING IN HOLLYWOOD UP INTO THE 1950S. THE HOUSE THAT THEY SHARED DURING THE 1930S SERVES AS A REMINDER TO THE CALIBER OF BOTH GIBBONS AND DEL RIO AS A REMINDER OF HOLLYWOOD'S GREAT ERA. IT IS ALSO A PREMIUM EXAMPLE OF THE EARLY WORK OF ONE OF THE GREAT DESIGNERS OF MODERNISM, DOUGLAS HONNOLD.
18. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) LOS ANGELES CITY BUILDING PERMITS PER ATTACHED, LA COUNTY ASSESSORS RECORDS, RECORDED DEEDS, CENSUS RECORDS, LOS ANGELES CO. SUBDIVISION MAPS, LOS ANGELES TIMES ARTICLES, WIKIPEDIA BIOGRAPHIES OF CEDRIC GIBBONS AND DOLORES DEL RIO, VARIOUS ARTICLES ON IRA YELLIN.
- DATE FORM PREPARED DECEMBER 26, 2012 PREPARER'S NAME CHARLES J. FISHER
- ORGANIZATION OWNER'S REPRESENTATIVE STREET ADDRESS 140 S. AVENUE 57
- CITY HIGHLAND PARK STATE CA ZIP CODE 90042 PHONE (323) 256-3593
- E-MAIL ADDRESS: ARROYOSECO@HOTMAIL.COM

DESCRIPTION WORK SHEET

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

THE CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE IS A 2 STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

STREAMLINE MODERNE, L-SHAPED PLAN SINGLE-FAMILY RESIDENCE
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (SEE CHART) STRUCTURE USE (RESIDENCE, ETC.)

WITH A SMOOTH STUCCO FINISH AND STEEL TRIM.
MATERIAL (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

ITS FLAT ROOF IS COVERED WITH ROLLED COMPOSITION, GLASS AND STEEL,
ROOF SHAPE (SEE CHART) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES) WINDOW MATERIAL

MULTI LIGHT CASEMENT, TRANSOM AND FIXED WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE (DOUBLE HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.)

THE ENTRY FEATURES A A WALL TO THE LEFT AND SEVEN LAYERS OF BOX PLAINS TO THE RIGHT AT TOP OF THE ENTRY
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

WITH A FLAT BRUSHED METAL WITH A SMALL PEEP HOLE DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (SEE CHART)

OF THE STRUCTURE ARE MULTI-PLAIN ASYMMETRICAL FACADES WITH FLAT STUCCO SURFACES, SOME WINDOWS FORM
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES: NUMBER AND SHAPE OF DORMERS (SEE CHART);

THE CORNERS WITH TWO BALCONIES ON THE REAR FACADE, WHICH HAVE HORIZONTAL STEEL BALUSTRADES OR A
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

STUCCO RAILING. A LOW COPPED PARAPET IS ALONG THE ROOFLINE AND MULTI-PLAIN LEVELS FORMED BY SHALLOW
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALITY;

HORIZONTAL AND VERTICAL DELINEATIONS ON THE FACADE SURFACE. A STRING OF CLERESTORY WINDOWS ARE
VERTICALITY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

LOCATED ON FRONT FACADE TO THE LEFT OF THE FRONT PORCH. ON A PORTION THAT JUTS OUT FORMING A
ADDITIONAL DEFINING ELEMENTS

SHALLOW WING. A WIDE STUCCO CHIMNEY IS SITUATED TO THE RIGHT OF THE MAIN ENTRY, WITH ADDITIONAL SQUARED
ADDITIONAL DEFINING ELEMENTS

DELINEATIONS WELL ABOVE AT TO THE RIGHT OF THE FRONT PORCH. THE FRONT FACADE DOES NOT HAVE THE
ADDITIONAL DEFINING ELEMENTS

SWEEPING WINDOWS THAT ARE FOUND TO THE REAR, SO TO SUPPLY MORE PRIVACY FROM THE STREET. THE FRONT
ADDITIONAL DEFINING ELEMENTS

PORCH IS APPROACHED BY TWO LARGE BLACK SLATE STEPS. THE FRONT WALL HAS A SECOND ROW OF RECTANGULAR
ADDITIONAL DEFINING ELEMENTS

CLERESTORY WINDOWS AT THE FIRST FLOOR LEVEL. WINDOWS WITH A HORIZONTAL BANDED WAINSCOTING THAT REACHES
ADDITIONAL DEFINING ELEMENTS

TO THE BASE OF THE LOWER ROLL OF WINDOWS. THE PROPERTY IS SURROUNDED WITH A HIGH HEDGE AND HAS A
ADDITIONAL DEFINING ELEMENTS

DOUBLE POLISHED METAL GATE WITH DETAILING SIMILAR TO THE HOUSE ITSELF.
ADDITIONAL DEFINING ELEMENTS

SECONDARY BUILDINGS CONSIST OF A TWO-CAR GARAGE WITH A SECOND-STORY CHAUFFER'S QUARTERS IS
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

LOCATED AT THE REAR OF THE LOT. THERE IS ALSO A FULL TENNIS COURT AND POOL WITH A FIELD HOUSE AND A
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

POOL HOUSE, ALL IN THE SAME ART DECO STYLE OF THE MAIN HOUSE.
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE PLASTERED WALLS IN THE SAME MODERNE STYLE AS THE EXTERIOR, A
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

LARGE FLOWING STAIRCASE IN THE LIVING ROOM, WITH HORIZONTAL BRUSHED STEEL BALUSTRADES, TWO MODERNIST
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

FIREPLACES IN THE LIVING ROOMS, SHEET ROLL LINOLEUM FLOORING IN MAIN AREAS, HARDWOOD IN FAMILY ROOMS.
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

HISTORIC-CULTURAL MONUMENT APPLICATION

**CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT
STREAMLINE MODERNE ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 5)

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

AND/OR

HISTORICAL SIGNIFICANCE

THE CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE WAS BUILT IN 1930
NAME OF PROPOSED MONUMENT YEAR BUILT

CEDRIC GIBBONS, DOLORES DEL RIO, DOUGLASS HONNOLD AND STREAMLINE MODERNE STYLE WAS IMPORTANT TO THE
NAME OF FIRST OR OTHER SIGNIFICANT OWNER
DEVELOPMENT OF LOS ANGELES BECAUSE THE HOME'S DESIGN WAS A COLLABORATION BETWEEN ONE OF THE GREAT MOVIE SET DESIGNERS WORKING WITH A YOUNG ARCHITECT WHO WAS TO BECOME ONE OF THE IMPORTANT DESIGNERS OF MID 20TH CENTURY MODERNISM. IT IS ALSO A DESIGN THAT WAS TO INFLUENCE THE LOOK OF HOLLYWOOD MOVIES DURING THE GREAT AGE OF THE CINEMA. GIBBONS HAD STUDIED ART AND ARCHITECTURE BEFORE BECOMING A SET DESIGNER. HIS WORK FOR M.G.M. STUDIO WAS TO BECOME THE BENCHMARK FOR SETS THROUGHOUT THE INDUSTRY AND THE STREAMLINE INTERIORS WERE TO BECOME A MAINSTAY DURING THAT PERIOD. AS THE HOUSE PREDATES THESE FILMS, IT SERVES AS A GUIDEPOST IN THIS DEVELOPMENT AS THE HOME OF GIBBONS, WHO WAS NOMINATED 37 TIMES FOR AN ACADEMY AWARD IN ART DIRECTION AND WON ELEVEN, HAD OVERSEEN THE DESIGN OF THE STATUETTE IN 1928. HE HAD BEGUN WORK IN SET DESIGN IN 1919 AND HAD WORKED FOR BOTH SAMUEL GOLDWIN AND LOUIS B. MEYER BEFORE HIS LONG TENURE WITH M.G.M., WHICH ENDED WITH HIS RETIREMENT IN 1956. HE MARRIED DOLORES DEL RIO IN 1930 AND SET OUT TO BUILD THE PERFECT HOUSE. HE THEN BOUGHT SIX LOTS IN SANTA MONICA CANYON AND WORKED WITH THE ARCHITECT DOUGLASS HONNOLD TO DESIGN A UNIQUE HOUSE WITH A NOD TO THE WORK OF R. M. SCHINDLER. THE ART DECO AND MODERNE STYLES HAD ONLY BEEN ON THE SCENE FOR ABOUT A DECADE AND GAVE A FEELING OF ELEGANT MODERNISM. THE MODERNE STYLE WAS FIRST INTRODUCED IN 1922 BY FINNISH ARCHITECT, ELIEL SAARINAN, WHO WAS THE FATHER OF EERO SAARINAN.

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

THE DESIGNER OF THE ST. LOUIS ARCH AND CO-DESIGNER OF THE ENTENZA HOUSE, CASE STUDY HOUSE NO. 9 (HCM 530). THE HOME WAS CONCEIVED AND BUILT ON THE GRAND SCALE. THE FRONT DOOR, WHICH PROBABLY WEIGHS AROUND 300-500 POUNDS AND HAS A HYDRAULIC SYSTEM TO ASSIST ITS OPERATION. INSIDE THE HOME IS A VISUAL FEAST OF STREAMLINE MODERNE' DETAILS RECALLING GREAT LINERS LIKE THE HMS QUEENS MARY AND ELIZABETH AND THE S.S. NORMANDIE, ALL OF WHICH WERE LAUNCHED AFTER THIS HOUSE WAS BUILT. MANUFACTURERS OF CLOCKS, RADIOS, TELEPHONES, CARS, HOUSE TRAILERS, FURNITURE AND NUMEROUS OTHER HOUSEHOLD APPLIANCES EMBRACED THE MODERNE CONCEPT WITH OPEN ARMS. EARLY AUTOMOTIVE DESIGNS, SUCH AS THE 1934 CHRYSLER AND DeSOTO AIRFLOWS AND THE 1936 NASH AMBASSADOR, WITH ITS "AIRFLYTE" BODY WERE VIEWED AS TOO RADICAL IN THEIR DAY BUT ARE HIGHLY SOUGHT COLLECTOR CARS TODAY. THE INFLUENCE OF MODERNE STYLE WENT WELL BEYOND BUILDING AND SET DESIGN AS IT SET THE TONE OF TASTE THROUGHOUT THE YEARS LEADING UP TO THE SECOND WORLD WAR AND BEYOND. WHILE THE CAREERS OF GIBBONS AND HONNOLD WERE TO GROW AND LEAVE THEIR INFLUENCE ON BOTH THE BUILT AND THE ASTHETIC ENVIRONMENT, DOLORES DEL RIO WAS TO HAVE AN EQUALLY PROFOUND IMPACT ON THE SOCIAL FABRIC OF AMERICA. BORN MARIA DE LOS DOLORES ASÚSOLO LÓPEZ-NEGRETE ON AUGUST 3, 1905, IN DURANGO, MEXICO. AT THE AGE OF 16, SHE MARRIED JAIME MARTINEZ DEL RIO, SCION ONE OF MEXICO'S MOST INFLUENTIAL FAMILIES. THEY LIVED IN EUROPE FOR SEVERAL YEARS AND THEN RETURNED TO DURANGO AN THEN TO MEXICO CITY, WHERE SHE WAS DISCOVERED BY MOVIE PRODUCER EDWIN CREWE, WHO SENT THEM BOTH TO HOLLYWOOD, WHERE SHE ACTED IN SILENT FILMS AND HE WORKED AS A SCREEN WRITER. EVEN THOUGH THEY DIVORCED IN 1929, SHE WAS TO RETAIN HIS SIR NAME THROUGH TWO MORE MARRIAGES. DEL RIO WAS ONE OF A HANDFUL OF SILENT SCREEN ACTORS TO SUCCESSFULLY SHIFT FROM SILENT TO SOUND MOTION PICTURES. SHE ALSO BECAME A ROLE MODEL FOR OTHER YOUNG STARLETS, IN THAT SHE BROKE AWAY FROM THE USE OF PANCAKE MAKEUP AND HEART SHAPED LIPS THAT HAD BEEN THE NORM DURING THE SILENT ERA, UTILIZING A MORE NATURAL LOOK THAT EMPHASIZED HER OWN BEAUTY. THIS LOOK WAS TO BECOME THE NORM FOR THE MOVIES AS ACTRESSES, SUCH AS JOAN CRAWFORD, WHO TOOK CLUES FROM BOTH DEL RIOS LOOKS AND HER WARDROBE. AT THE TIME SHE MARRIED GIBBONS, DOLORES DEL RIO WAS AT THE HEIGHT OF HER CAREER IN HOLLYWOOD, WORKING FOR M.G.M. SHE STARRED IN A NUMBER OF FILMS. HOWEVER, BY THE LATE 1930S, HER CAREER HAD BECOME MARGINALIZED AS THE MOVIE MOGULS DECIDED THAT THE TIME FOR HER LATIN BEATY HAD PASSED, EVEN IF SHE LOOKED AS GOOD AS EVER. IN 1940 SHE BEGAN SPENDING TIME WITH ORSON WELLS. THEIR RELATIONSHIP IS SAID TO HAVE BEEN THE CAUSE OF HER DIVORCE FROM GIBBONS. SHE AND WELLS WERE TOGETHER FOR THREE YEARS AND SHE WAS WITH HIM THROUGHOUT THE FILMING OF HIS "CITIZEN KANE". AFTER LEAVING WELLS, DEL RIO HAD A FLOURISHING CAREER IN THE MEXICAN CINEMA. IN 1949, SHE MEET LEWIS

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

"LOU" RILEY, AN AMERICAN BUSINESSMAN IN ACAPULCO. THEY REMAINED TOGETHER FOR TEN YEARS BEFORE MARRI9NG IN NEW YORK CITY IN 1959. THAT MARRIAGE LASTED UNTIL HER DEATH ON APRIL 11, 1983, AT THE AGE OF 78. AFTER HER MEXICAN FILM CAREER, DEL RIO HAD A NEW CAREER ON BROADWAY AND DID TELEVISION WORK IN THE UNITED STATES. CEDRIC AUSTIN GIBBONS WAS BORN IN DUBLIN IRELAND ON MARCH 23, 1890 (SOME RECORDS INDICATE 1893, BUT EARLIER DATA, INCLUDING HIS 1930 MARRIAGE LICENSE SHOW THE 1890 DATE) TO AUSTIN PATRICK AND VERONICA (FITZPATRICK) GIBBONS. EARLY TRAINING WAS AS A DRAFTSMAN IN HIS FATHERS ARCHITECTURAL OFFICE IN 1911-13 HONED HIS SKILLS FOR WHEN HE WENT TO WORK FOR THOMAS EVA EDISON STUDIOS IN BEDFORD NEW YORK FROM 1913-17. HE JOINED WITH GOLDWYN STUDIOS IN HOLLYWOOD IN 1918 AND BECAME THE ART DEPARTMENT OF THE NEW METRO GOLDWYN MEYER STUDIO AFTER THE 1924 MERGER. HE WAS MARRIED TO AND QUICKLY DIVORCED FROM A GWENDOLYN WELLER IN 1926.. SHORTLY AFTER HIS MARRIAGE TO DEL RIO, WELLER FILED ACTION FOR \$500.00 PER MONTH IN ALIMONY THAT HE HAD SUPPOSEDLY RENEGED ON. MOST DOCUMENTS STATE THAT HIS MARRIAGE TO DEL RIO WAS HIS FIRST. AFTER HIS DIVORCE FROM DEL RIO, GIBBONS MARRIED THE ACTRESS HAZEL BROOKS AND CONTINUED TO LIVE IN THE SANTA MONICA CANYON ABODE UNTIL A HEART ATTACK FORCED HIM TO SCALE BACK IN 1946, WHEN HE SOLD IT TO THE ACTOR VAN JOHNSON ON DECEMBER 7TH OF THAT YEAR. AFTER SELLING THE HOUSE, HE REMAINED WITH M.G.M. FOR THE NEXT DECADE, AS THE TITULAR HEAD OF THE ART DEPARTMENT, SIGNING OF ON ALL OF THE STUDIO'S FILMS, WHETHER HE HAD DIRECTLY WORKED ON THEM OR NOT. STILL, HE WON 5 OF HIS ACADEMY AWARDS DURING THAT FINAL DECADE WITH M.G.M. GIBBONS PASSED AWAY ON JUNE 26, 1960 AFTER A LONG ILLNESS. GIBBONS' CHOICE OF DOUGLASS HONNOLD TO BE THE MAIN ARCHITECT OF THE HOUSE WAS ALSO FORTUITOUS. EVEN THOUGH HE HAD WORKED IN ARCHITECTURE AND USED HIS SKILLS AT M.G.M., HE NEEDED A LICENSED ARCHITECT WHO ALSO SHARED HIS VISION FOR THE FINAL PRODUCT. HONNOLD HAD WORKED SEVERAL YEARS IN THE OFFICE OF JOHN AND DONALD PARKINSON AT THE TIME THE FIRM WAS WORKING ON THE ART DECO MONUMENT BULLOCK'S WILSHIRE BUILDING (HCM 56). WHETHER HONNOLD WAS INVOLVED WITH THAT PROJECT IS NOT KNOWN AT THIS TIME, BUT THE DESIGN MOST CERTAINLY LEFT ITS MARK. HIS WORK ON THE HOUSE WAS PROBABLY ON THE EXTERIOR MASSING AND DETAILING, WHILE GIBBONS BORROWED FROM HONNOLD'S EXTERIOR DESIGN TO CREATE THE HOME'S INTERIOR. THE MAIN ROOM IS MORE OF A RECEIVING SPACE THAN A PROPER LIVING ROOM, WHICH IS FOUND UP THE STAIRS. THE FLOOR THROUGHOUT IS SHEET ROLL LINOLEUM, CONSIDERED AT THE TIME TO BE A FUTURISTIC MATERIAL, WHICH WORKS INFINITELY BETTER THAN HARDWOOD IN THIS SETTING. IT'S AN UNUSUAL CHOICE BUT THIS IS SURELY AN

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

UNUSUAL HOUSE' AND ALL THE BETTER FOR IT. THE GRAND SCHEME IS ALSO FOUND IN BOTH THE MAIN LIVING ROOM AND THE DINING ROOM. THE ROOMS ALL HAVE A LIGHT AIRY FEEL DUE TO THE USE OF LARGE EXPANSES OF WINDOWS ON THE REAR OF THE STRUCTURE. THE LAYOUT OF THE ENTIRE PROPERTY IS AS WELL DESIGNED AS THE HOUSE. THE TENNIS COURT WAS ALREADY ON THE LAND, ACCORDING TO THE ORIGINAL BUILDING PERMIT. THE ORIGINAL BUILDINGS INCLUDE THE FIELD HOUSE BY THE COURT, WHICH HAS AN OPEN AREA FOR SEATING DURING A MATCH AND THE GARAGE/CHAUFFER'S QUARTERS. A SPA WAS ADDED ADJACENT TO THE ORIGINAL SWIMMING POOL IN 2005 AND A POOL HOUSE WAS ALSO CONSTRUCTED AT THAT TIME. A FORMAL LAWN IS SITUATED TO THE SOUTH OF THE MAIN HOUSE, ROUNDING OUT THE FEEL OF A CAREFULLY DESIGNED ESTATE. GIBBONS HAD ORIGINALLY PURCHASED THE PROPERTY FROM THE SANTA MONICA LAND AND WATER COMPANY, WHICH HAD ORIGINALLY SUBDIVIDED THE CANYON, WHICH WAS A PART OF THE RANCHO BOCA DE SANTA MONICA. THE SUBDIVISION MAP ALSO NOTES MEMBER OF THE MARQUEZ FAMILY, THE ORIGINAL GRANTEES. AFTER THE OWNERSHIP OF VAN JOHNSON, THE PROPERTY WAS ACQUIRED BY THE LOEWS THEATER CHAIN IN 1950, WHICH THEN DEEDED IT TO GLENDALE CHEVROLET DEALER JACKSON HOWELL, WHO SOLD IT TO ELMCO RESEARCH AND DEVELOPMENT, INC. ON JANUARY 9, 1955. IT WAS ACQUIRED BY WALDO D. AND MAZELLE M. ANDREWS ON NOVEMBER 20, 1958, WHO WERE TO RETAIN THE ESTATE UNTIL JULY 7, 1977, WHEN IT WAS DEEDED TO DR. ANTHONY C. AND KRISTEN O. KISER. DR. KISER, A WELL KNOWN DENTIST, WAS ALSO HEAVILY INVOLVED WITH THE GLENDALE CENTRE THEATER. ON MAY 15, 1981, THE PROPERTY WAS PURCHASED BY BEVERLY HILLS ATTORNEY AND REAL ESTATE DEVELOPER IRA E. YELLIN AND HIS WIFE ADELE. YELLIN WAS BEST KNOWN FOR HIS WORK IN RESTORING SEVERAL MAJOR LOS ANGELES LANDMARKS, INCLUDING THE BRADBURY BUILDING (HCM 6), A NATIONAL HISTORIC LANDMARK AND THE GRAND CENTRAL MARKET. YELLIN PASSED AWAY AT HOME IN SEPTEMBER OF 2002 AFTER A LONG BATTLE WITH CANCER. THE NEXT OWNER WAS GEORGE SAVITSKY, PRINCIPAL PARTNER OF SAVITSKY, SATIN & BACON, A LOS ANGELES BUSINESS MANAGEMENT CORPORATION, WHO ACQUIRED IT IN 2004 AND SOLD IT TO THE CURRENT OWNERS IN 2011. THE CEDRIC GIBBONS-DELORES DEL RIO RESIDENCE IS SIGNIFICANT AS A PREMIUM EARLY EXAMPLE OF STREAMLINE MODERNE ARCHITECTURE, ITS DESIGN BEING BY MODERNIST DOUGLAS HONNOLD AND INNOVATIVE HOLLYWOOD SET DESIGNER, CEDRIC GIBBONS, ALONG WITH HIS WIFE, DOLORES DEL RIO AND FOR ITS ASSOCIATION WITH THE EVOLUTION AND DEVELOPMENT OF THE HOLLYWOOD MOVIES THROUGH ITS ARCHITECTURAL DESIGN SERVING AS A GUIDE FOR GIBBONS GRAND SETS THAT HELP TO PERSONIFY THE GOLDEN AGE OF HOLLYWOOD.

ITEM 4

**Los Angeles Department of City Planning
RECOMMENDATION REPORT**

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2013-510-HCM
ENV-2013-511-CE**

DATE: May 9, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 757 Kingman Ave
Council District: 11
Community Plan Area: Brentwood-Pacific
Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Lot 23, Block 2 of TR 9247

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

REQUEST: Declare the property a Historic-Cultural Monument


**APPLICANT/
OWNER:** Gary S. and Jeannie Newman
757 N. Kingman Ave
Santa Monica, CA 90402

**OWNER'S
REPRESENTATIVE:** Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION That the Cultural Heritage Commission:

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


MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by: 

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

1. The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of Streamline Moderne residential architecture.
2. The property is identified with historic personages, with Cedric Gibbons, one of the most important movie set designers of Hollywood's Golden Age, and famed Mexican actress Dolores del Rio, star of Hollywood's silent era and Mexican cinema's Golden Age.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

Built in 1930, this two-story residential building exhibits character-defining features of the Streamline Moderne style. The subject building is L-shaped in plan with a flat roof covered in rolled composition. The subject building consists of three bays with the main center bay flanked by multiple interlocking asymmetrical facades with a horizontal emphasis. Asymmetrical windows punctuate the elevations with some forming corners. Windows are glass and steel multi-light casement as well as transom and fixed windows. The exterior consists of a smooth stucco finish with steel trim. Balconies on the rear façade have horizontal steel balustrades. Near the roofline, multiple stepped horizontal and vertical delineations provide a distinctive decorative feature. The street-facing elevation exhibits smooth stucco walls with minimal fenestration. The main entry consists of an off-center slightly recessed doorway flanked by a distinctive geometric design feature. The subject property is surrounded by a high hedge and polished metal gates. Significant interior features large interior staircase, steel balustrades, Modernist style fireplaces, and large smooth plaster walls. Secondary buildings on the property include a two-car garage with residential unit, pool, and tennis court.

The Gibbons-Del Rio Residence was designed by architect Douglas Honnold (1901-1974) and movie set designer Cedric Gibbons (1893-1960). Having previously worked for architects John and Donald Parkinson, the subject building was one of Honnold's first major commissions after opening his own practice in 1929. Cedric Gibbons was one of the most important movie set designers of Hollywood's Golden Age, serving as MGM's Art Director from 1924-1956 and winning eleven Academy Awards. In 1930, he married Mexican actress Dolores del Rio (1905-1983) and began work on the subject building for their residence. A star during Hollywood's silent era, Del Rio was the first Latin American actress to have international success in both Hollywood and Mexico and would become one of Mexico's preeminent actresses of Mexican cinema's Golden Age. After their divorce, Gibbons sold the property to actor Van Johnson. After several owners, the property was eventually purchased in 1981 by attorney and developer Ira E. Yellin (1940-2002). Yellin is remembered today for his civic leadership and historic

preservation efforts, restoring the Bradbury Building (HCM #6), Grand Central Market, and the Million Dollar Theater.

Alterations to the subject building include kitchen and bathroom remodels and an addition to the south elevation of the building in 2011.

DISCUSSION

The Gibbons-Del Rio Residence successfully meets two of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction," and 2) is associated with historic personages. As a residential building designed in the Streamline Moderne style and home to Hollywood personages Cedric Gibbons and Dolores del Rio, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

BACKGROUND

At its meeting of March 7, 2013, the Cultural Heritage Commission voted to take the application under consideration. On April 18, 2013, the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") REVIEW

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 Gibbons-Del Rio Residence property as a 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 irreplaceable historic structures. The Secretary of the Interior's Standards of 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 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 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.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2013-510-HCM
ENV-2013-511-CE

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

Location: 757 Kingman Ave
Council District: 11
Community Plan Area: Brentwood-Pacific
Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Lot 23, Block 2 of TR 9247

PROJECT: Historic-Cultural Monument Application for the
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REQUEST: Declare the property a Historic-Cultural Monument

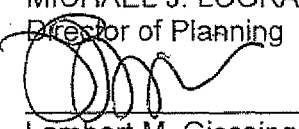
**APPLICANT/
OWNER:** Gary S. and Jeannie Newman
757 N. Kingman Ave
Santa Monica, CA 90402

**OWNER'S
REPRESENTATIVE:** Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION **That the Cultural Heritage Commission:**

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

MICHAEL J. LOGRANDE
Director of Planning


Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

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CRITERIA

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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.

HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE
STREET ADDRESS 757 KINGMAN AVENUE
CITY SANTA MONICA ZIP CODE 90402 COUNCIL DISTRICT 11
3. ASSESSOR'S PARCEL NO. 4408-035-017
4. COMPLETE LEGAL DESCRIPTION: TRACT 9247, SANTA MONICA CANYON TRACT, AS PER MAP IN BOOK 129, PAGES 32
THROUGH 37, INCLUSIVE, OF MAPS FILED, IN THE OFFICE OF THE LOS ANGELES COUNTY RECORDER.
BLOCK 2 LOT(S) 20,21,22,23,24,25 & 26 ARB. NO. N/A
5. RANGE OF ADDRESSES 743-763 N. KINGMAN AVENUE
6. PRESENT OWNER GARY S. AND JEANNIE NEWMAN, CO-TRUSTEES OF THE NEWMAN FAMILY TRUST
STREET ADDRESS 757 KINGMAN AVENUE
CITY SANTA MONICA STATE CA ZIP CODE 90402 PHONE (310) 248-3141 EMAIL: JN@HJTH.COM
OWNER IS: PRIVATE X PUBLIC _____
7. PRESENT USE SINGLE FAMILY RESIDENCE ORIGINAL USE SINGLE FAMILY RESIDENCE

DESCRIPTION

8. ARCHITECTURAL STYLE STREAMLINE MODERNE
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORKSHEET)
- (SEE DESCRIPTION WORKSHEET)
- _____

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE

10. CONSTRUCTION DATE: FACTUAL 1930 ESTIMATED _____
11. ARCHITECT, DESIGNER, OR ENGINEER: DOUGLAS HONNOLD AND CEDRIC GIBBONS
12. CONTRACTOR OR OTHER BUILDER: FRANK A. HELLENTAL
13. DATES OF ENCLOSED PHOTOGRAPHS OCTOBER 24, 2012
14. CONDITION: ☒ EXCELLENT ☐ GOOD ☐ FAIR ☐ DETERIORATED ☐ NO LONGER IN EXISTENCE
- ALTERATIONS: BATHROOM ADDED AND KITCHEN REMODELED IN 2001. SPA AND POOL HOUSE ADDED. IN 2004. ADDITION (547 SQ FT 2-STORY) TO SOUTH SIDE OF HOUSE IN 2011. ORIGINAL HOUSE IS 4,744 SQ FT.
15. THREATS TO SITE ☒ NONE KNOWN ☐ PRIVATE DEVELOPMENT ☐ VANDALISM ☐ PUBLIC WORKS PROJECT
16. IS THE STRUCTURE ☒ ON ITS ORIGINAL SITE ☐ MOVED ☐ UNKNOWN
17. **SIGNIFICANCE**
BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE; INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH SITE (SEE OPTIONAL SIGNIFICANCE WORKSHEET) THE CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE WAS THE HOME OF THE OSCAR WINNING SET DESIGNER AND HIS ACTRESS WIFE FROM 1931 UNTIL THEIR DIVORCE IN 1941. IT REMAINED GIBBONS HOME UNTIL 1946. GIBBONS WORKED WITH MODERNIST ARCHITECT DOUGLAS HONNOLD TO DESIGN AN ICONIC STREAMLINE MODERNE RESIDENCE THAT REFLECTS BOTH HONNOLD'S SKILL OF DESIGN IN ITS FORM AND GIBBONS GIFT FOR INTERIORS THAT WERE TO BECOME LEGENDARY IN SOME OF THE MOST MEMORABLE FILMS FROM THE GOLDEN AGE OF HOLLYWOOD. DOLORES DEL RIO WAS THE FIRST HISPANIC ACTRESS TO ACHIEVE STAR STATUS IN HOLLYWOOD, IN SPITE OF EVENTUALLY BEING MARGINALIZED BY THE PRODUCERS DUE TO HER ETHNICITY. SHE EVENTUALLY RETURNED TO MEXICO AND BECAME AN ICON IN THE GOLDEN AGE OF THE MEXICAN CINEMA. BUT LATER CAME BACK TO HOLLYWOOD, WHICH BY THEN HAD BECOME MORE ACCEPTING OF A NEW GENERATION OF LATINA ACTRESSES. GIBBONS REMARRIED AND CONTINUED WORKING IN HOLLYWOOD UP INTO THE 1950s. THE HOUSE THAT THEY SHARED DURING THE 1930s SERVES AS A REMINDER TO THE CALIBER OF BOTH GIBBONS AND DEL RIO AS A REMINDER OF HOLLYWOOD'S GREAT ERA. IT IS ALSO A PREMIUM EXAMPLE OF THE EARLY WORK OF ONE OF THE GREAT DESIGNERS OF MODERNISM, DOUGLAS HONNOLD.
18. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) LOS ANGELES CITY BUILDING PERMITS PER ATTACHED, LA COUNTY ASSESSORS RECORDS, RECORDED DEEDS, CENSUS RECORDS, LOS ANGELES CO. SUBDIVISION MAPS, LOS ANGELES TIMES ARTICLES, WIKIPEDIA BIOGRAPHIES OF CEDRIC GIBBONS AND DOLORES DEL RIO, VARIOUS ARTICLES ON IRA YELLIN.
- DATE FORM PREPARED DECEMBER 26, 2012 PREPARER'S NAME CHARLES J. FISHER
- ORGANIZATION OWNER'S REPRESENTATIVE STREET ADDRESS 140 S. AVENUE 57
- CITY HIGHLAND PARK STATE CA ZIP CODE 90042 PHONE (323) 256-3593
- E-MAIL ADDRESS: ARROYOSECO@HOTMAIL.COM

DESCRIPTION WORK SHEET

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

THE CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE IS A 2 STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

STREAMLINE MODERNE, L-SHAPED PLAN SINGLE-FAMILY RESIDENCE
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (SEE CHART) STRUCTURE USE (RESIDENCE, ETC)

WITH A SMOOTH STUCCO FINISH AND STEEL TRIM.
MATERIAL (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC) MATERIAL (WOOD, METAL, ETC.)

ITS FLAT ROOF IS COVERED WITH ROLLED COMPOSITION, GLASS AND STEEL,
ROOF SHAPE (SEE CHART?) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES) WINDOW MATERIAL

MULTI LIGHT CASEMENT, TRANSOM AND FIXED WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE (DOUBLE HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC)

THE ENTRY FEATURES A A WALL TO THE LEFT AND SEVEN LAYERS OF BOX PLAINS TO THE RIGHT AT TOP OF THE ENTRY
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

WITH A FLAT BRUSHED METAL WITH A SMALL PEEP HOLE DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (SEE CHART?)

OF THE STRUCTURE ARE MULTI-PLAIN ASYMMETRICAL FACADES WITH FLAT STUCCO SURFACES, SOME WINDOWS FORM
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART?); BALCONIES; NUMBER AND SHAPE OF DORMERS (SEE CHART);

THE CORNERS WITH TWO BALCONIES ON THE REAR FACADE, WHICH HAVE HORIZONTAL STEEL BALUSTRADES OR A
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

STUCCO RAILING. A LOW COPPED PARAPET IS ALONG THE ROOFLINE AND MULTI-PLAIN LEVELS FORMED BY SHALLOW
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALITY;

HORIZONTAL AND VERTICAL DELINEATIONS ON THE FACADE SURFACE. A STRING OF CLERESTORY WINDOWS ARE
VERTICALITY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

LOCATED ON FRONT FACADE TO THE LEFT OF THE FRONT PORCH, ON A PORTION THAT JUTS OUT FORMING A
ADDITIONAL DEFINING ELEMENTS

SHALLOW WING. A WIDE STUCCO CHIMNEY IS SITUATED TO THE RIGHT OF THE MAIN ENTRY, WITH ADDITIONAL SQUARED
ADDITIONAL DEFINING ELEMENTS

DELINEATIONS WELL ABOVE AT TO THE RIGHT OF THE FRONT PORCH. THE FRONT FACADE DOES NOT HAVE THE
ADDITIONAL DEFINING ELEMENTS

SWEEPING WINDOWS THAT ARE FOUND TO THE REAR, SO TO SUPPLY MORE PRIVACY FROM THE STREET. THE FRONT
ADDITIONAL DEFINING ELEMENTS

PORCH IS APPROACHED BY TWO LARGE BLACK SLATE STEPS. THE FRONT WALL HAS A SECOND ROW OF RECTANGULAR
ADDITIONAL DEFINING ELEMENTS

CLERESTORY WINDOWS AT THE FIRST FLOOR LEVEL WINDOWS WITH A HORIZONTAL BANDED WAINSCOTING THAT REACHES
ADDITIONAL DEFINING ELEMENTS

TO THE BASE OF THE LOWER ROW OF WINDOWS. THE PROPERTY IS SURROUNDED WITH A HIGH HEDGE AND HAS A
ADDITIONAL DEFINING ELEMENTS

DOUBLE POLISHED METAL GATE WITH DETAILING SIMILAR TO THE HOUSE ITSELF.
ADDITIONAL DEFINING ELEMENTS

SECONDARY BUILDINGS CONSIST OF A TWO-CAR GARAGE WITH A SECOND-STORY CHAUFFER'S QUARTERS IS
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

LOCATED AT THE REAR OF THE LOT. THERE IS ALSO A FULL TENNIS COURT AND POOL WITH A FIELD HOUSE AND A
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

POOL HOUSE, ALL IN THE SAME ART DECO STYLE OF THE MAIN HOUSE.
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE PLASTERED WALLS IN THE SAME MODERNE STYLE AS THE EXTERIOR, A
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

LARGE FLOWING STAIRCASE IN THE LIVING ROOM, WITH HORIZONTAL BRUSHED STEEL BALUSTRADES, TWO MODERNIST
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

FIREPLACES IN THE LIVING ROOMS, SHEET ROLL LINOLEUM FLOORING IN MAIN AREAS, HARDWOOD IN FAMILY ROOMS.
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

HISTORIC-CULTURAL MONUMENT APPLICATION

**CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT
STREAMLINE MODERNE ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

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

AND/OR

HISTORICAL SIGNIFICANCE

THE CEDRIC GIBBONS-DOLORES DEL RIO RESIDENCE WAS BUILT IN 1930
NAME OF PROPOSED MONUMENT YEAR BUILT

CEDRIC GIBBONS, DOLORES DEL RIO, DOUGLAS HONNOLD AND STREAMLINE MODERNE STYLE WAS IMPORTANT TO THE
NAME OF FIRST OR OTHER SIGNIFICANT OWNER
DEVELOPMENT OF LOS ANGELES BECAUSE THE HOME'S DESIGN WAS A COLLABORATION BETWEEN ONE OF THE GREAT MOVIE SET DESIGNERS WORKING WITH A YOUNG ARCHITECT WHO WAS TO BECOME ONE OF THE IMPORTANT DESIGNERS OF MID 20TH CENTURY MODERNISM. IT IS ALSO A DESIGN THAT WAS TO INFLUENCE THE LOOK OF HOLLYWOOD MOVIES DURING THE GREAT AGE OF THE CINEMA. GIBBONS HAD STUDIED ART AND ARCHITECTURE BEFORE BECOMING A SET DESIGNER. HIS WORK FOR M.G.M. STUDIO WAS TO BECOME THE BENCHMARK FOR SETS THROUGHOUT THE INDUSTRY AND THE STREAMLINE INTERIORS WERE TO BECOME A MAINSTAY DURING THAT PERIOD. AS THE HOUSE PREDATES THESE FILMS, IT SERVES AS A GUIDEPOST IN THIS DEVELOPMENT AS THE HOME OF GIBBONS, WHO WAS NOMINATED 37 TIMES FOR AN ACADEMY AWARD IN ART DIRECTION AND WON ELEVEN, HAD OVERSEEN THE DESIGN OF THE STATUETTE IN 1928. HE HAD BEGUN WORK IN SET DESIGN IN 1919 AND HAD WORKED FOR BOTH SAMUEL GOLDWIN AND LOUIS B. MEYER BEFORE HIS LONG TENURE WITH M.G.M., WHICH ENDED WITH HIS RETIREMENT IN 1956. HE MARRIED DOLORES DEL RIO IN 1930 AND SET OUT TO BUILD THE PERFECT HOUSE. HE THEN BOUGHT SIX LOTS IN SANTA MONICA CANYON AND WORKED WITH THE ARCHITECT DOUGLASS HONNOLD TO DESIGN A UNIQUE HOUSE WITH A NOD TO THE WORK OF R. M. SCHINDLER. THE ART DECO AND MODERNE STYLES HAD ONLY BEEN ON THE SCENE FOR ABOUT A DECADE AND GAVE A FEELING OF ELEGANT MODERNISM. THE MODERNE STYLE WAS FIRST INTRODUCED IN 1922 BY FINNISH ARCHITECT, ELIEL SAARINAN, WHO WAS THE FATHER OF EERO SAARINAN,

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

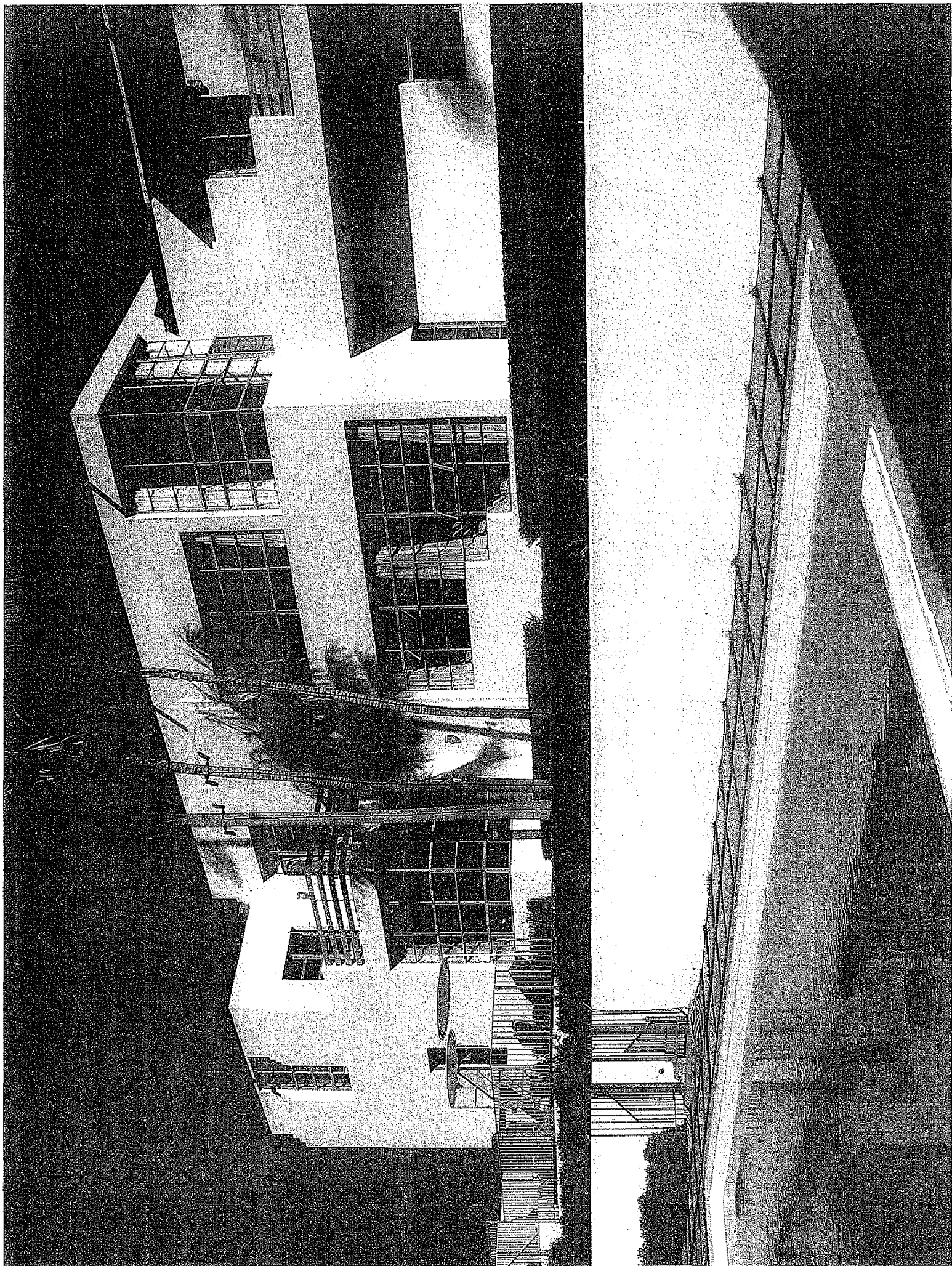
THE DESIGNER OF THE ST. LOUIS ARCH AND CO-DESIGNER OF THE ENTENZA HOUSE, CASE STUDY HOUSE No. 9 (HCM 530). THE HOME WAS CONCEIVED AND BUILT ON THE GRAND SCALE. THE FRONT DOOR, WHICH PROBABLY WEIGHS AROUND 300-500 POUNDS AND HAS A HYDRAULIC SYSTEM TO ASSIST ITS OPERATION. INSIDE THE HOME IS A VISUAL FEAST OF STREAMLINE MODERNE' DETAILS RECALLING GREAT LINERS LIKE THE HMS QUEENS MARY AND ELIZABETH AND THE S.S. NORMANDIE, ALL OF WHICH WERE LAUNCHED AFTER THIS HOUSE WAS BUILT. MANUFACTURERS OF CLOCKS, RADIOS, TELEPHONES, CARS, HOUSE TRAILERS, FURNITURE AND NUMEROUS OTHER HOUSEHOLD APPLIANCES EMBRACED THE MODERNE CONCEPT WITH OPEN ARMS. EARLY AUTOMOTIVE DESIGNS, SUCH AS THE 1934 CHRYSLER AND DESOTO AIRFLOWS AND THE 1936 NASH AMBASSADOR, WITH ITS "AIRFLYTE" BODY WERE VIEWED AS TOO RADICAL IN THEIR DAY BUT ARE HIGHLY SOUGHT COLLECTOR CARS TODAY. THE INFLUENCE OF MODERNE STYLE WENT WELL BEYOND BUILDING AND SET DESIGN AS IT SET THE TONE OF TASTE THROUGHOUT THE YEARS LEADING UP TO THE SECOND WORLD WAR AND BEYOND. WHILE THE CAREERS OF GIBBONS AND HONNOLD WERE TO GROW AND LEAVE THEIR INFLUENCE ON BOTH THE BUILT AND THE ASTHETIC ENVIRONMENT, DOLORES DEL RIO WAS TO HAVE AN EQUALLY PROFOUND IMPACT ON THE SOCIAL FABRIC OF AMERICA. BORN MARIA DE LOS DOLORES ASÚSOLO LÓPEZ-NEGRETTE ON AUGUST 3, 1905, IN DURANGO, MEXICO. AT THE AGE OF 16, SHE MARRIED JAIME MARTINEZ DEL RIO, SCION ONE OF MEXICO'S MOST INFLUENTIAL FAMILIES. THEY LIVED IN EUROPE FOR SEVERAL YEARS AND THEN RETURNED TO DURANGO AN THEN TO MEXICO CITY, WHERE SHE WAS DISCOVERED BY MOVIE PRODUCER EDWIN CREWE, WHO SENT THEM BOTH TO HOLLYWOOD, WHERE SHE ACTED IN SILENT FILMS AND HE WORKED AS A SCREEN WRITER. EVEN THOUGH THEY DIVORCED IN 1929, SHE WAS TO RETAIN HIS SIR NAME THROUGH TWO MORE MARRIAGES. DEL RIO WAS ONE OF A HANDFUL OF SILENT SCREEN ACTORS TO SUCCESSFULLY SHIFT FROM SILENT TO SOUND MOTION PICTURES. SHE ALSO BECAME A ROLE MODEL FOR OTHER YOUNG STARLETS, IN THAT SHE BROKE AWAY FROM THE USE OF PANCAKE MAKEUP AND HEART SHAPED LIPS THAT HAD BEEN THE NORM DURING THE SILENT ERA, UTILIZING A MORE NATURAL LOOK THAT EMPHASIZED HER OWN BEAUTY. THIS LOOK WAS TO BECOME THE NORM FOR THE MOVIES AS ACTRESSES, SUCH AS JOAN CRAWFORD, WHO TOOK CLUES FROM BOTH DEL RIOS LOOKS AND HER WARDROBE. AT THE TIME SHE MARRIED GIBBONS, DOLORES DEL RIO WAS AT THE HEIGHT OF HER CAREER IN HOLLYWOOD, WORKING FOR M.G.M. SHE STARRED IN A NUMBER OF FILMS. HOWEVER, BY THE LATE 1930S, HER CAREER HAD BECOME MARGINALIZED AS THE MOVIE MOGULS DECIDED THAT THE TIME FOR HER LATIN BEATY HAD PASSED, EVEN IF SHE LOOKED AS GOOD AS EVER. IN 1940 SHE BEGAN SPENDING TIME WITH ORSON WELLS. THEIR RELATIONSHIP IS SAID TO HAVE BEEN THE CAUSE OF HER DIVORCE FROM GIBBONS. SHE AND WELLS WERE TOGETHER FOR THREE YEARS AND SHE WAS WITH HIM THROUGHOUT THE FILMING OF HIS "CITIZEN KANE". AFTER LEAVING WELLS, DEL RIO HAD A FLOURISHING CAREER IN THE MEXICAN CINEMA. IN 1949, SHE MEET LEWIS

CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

"LOU" RILEY, AN AMERICAN BUSINESSMAN IN ACAPULCO. THEY REMAINED TOGETHER FOR TEN YEARS BEFORE MARRI9NG IN NEW YORK CITY IN 1959. THAT MARRIAGE LASTED UNTIL HER DEATH ON APRIL 11, 1983, AT THE AGE OF 78. AFTER HER MEXICAN FILM CAREER, DEL RIO HAD A NEW CAREER ON BROADWAY AND DID TELEVISION WORK IN THE UNITED STATES. CEDRIC AUSTIN GIBBONS WAS BORN IN DUBLIN IRELAND ON MARCH 23, 1890 (SOME RECORDS INDICATE 1893, BUT EARLIER DATA, INCLUDING HIS 1930 MARRIAGE LICENSE SHOW THE 1890 DATE) TO AUSTIN PATRICK AND VERONICA (FITZPATRICK) GIBBONS. EARLY TRAINING WAS AS A DRAFTSMAN IN HIS FATHERS ARCHITECTURAL OFFICE IN 1911-13 HONED HIS SKILLS FOR WHEN HE WENT TO WORK FOR THOMAS EVA EDISON STUDIOS IN BEDFORD NEW YORK FROM 1913-17. HE JOINED WITH GOLDWYN STUDIOS IN HOLLYWOOD IN 1918 AND BECAME THE ART DEPARTMENT OF THE NEW METRO GOLDWYN MEYER STUDIO AFTER THE 1924 MERGER. HE WAS MARRIED TO AND QUICKLY DIVORCED FROM A GWENDOLYN WELLER IN 1926.. SHORTLY AFTER HIS MARRIAGE TO DEL RIO, WELLER FILED ACTION FOR \$500.00 PER MONTH IN ALIMONY THAT HE HAD SUPPOSEDLY RENEGED ON. MOST DOCUMENTS STATE THAT HIS MARRIAGE TO DEL RIO WAS HIS FIRST. AFTER HIS DIVORCE FROM DEL RIO, GIBBONS MARRIED THE ACTRESS HAZEL BROOKS AND CONTINUED TO LIVE IN THE SANTA MONICA CANYON ABODE UNTIL A HEART ATTACK FORCED HIM TO SCALE BACK IN 1946, WHEN HE SOLD IT TO THE ACTOR VAN JOHNSON ON DECEMBER 7TH OF THAT YEAR. AFTER SELLING THE HOUSE, HE REMAINED WITH M.G.M. FOR THE NEXT DECADE, AS THE TITULAR HEAD OF THE ART DEPARTMENT, SIGNING OF ON ALL OF THE STUDIO'S FILMS, WHETHER HE HAD DIRECTLY WORKED ON THEM OR NOT. STILL, HE WON 5 OF HIS ACADEMY AWARDS DURING THAT FINAL DECADE WITH M.G.M. GIBBONS PASSED AWAY ON JUNE 26, 1960 AFTER A LONG ILLNESS. GIBBONS' CHOICE OF DOUGLASS HONNOLD TO BE THE MAIN ARCHITECT OF THE HOUSE WAS ALSO FORTUITOUS. EVEN THOUGH HE HAD WORKED IN ARCHITECTURE AND USED HIS SKILLS AT M.G.M., HE NEEDED A LICENSED ARCHITECT WHO ALSO SHARED HIS VISION FOR THE FINAL PRODUCT. HONNOLD HAD WORKED SEVERAL YEARS IN THE OFFICE OF JOHN AND DONALD PARKINSON AT THE TIME THE FIRM WAS WORKING ON THE ART DECO MONUMENT BULLOCK'S WILSHIRE BUILDING (HCM 56). WHETHER HONNOLD WAS INVOLVED WITH THAT PROJECT IS NOT KNOWN AT THIS TIME, BUT THE DESIGN MOST CERTAINLY LEFT ITS MARK. HIS WORK ON THE HOUSE WAS PROBABLY ON THE EXTERIOR MASSING AND DETAILING, WHILE GIBBONS BORROWED FROM HONNOLD'S EXTERIOR DESIGN TO CREATE THE HOME'S INTERIOR. THE MAIN ROOM IS MORE OF A RECEIVING SPACE THAN A PROPER LIVING ROOM, WHICH IS FOUND UP THE STAIRS. THE FLOOR THROUGHOUT IS SHEET ROLL LINOLEUM, CONSIDERED AT THE TIME TO BE A FUTURISTIC MATERIAL, WHICH WORKS INFINITELY BETTER THAN HARDWOOD IN THIS SETTING. IT'S AN UNUSUAL CHOICE BUT THIS IS SURELY AN

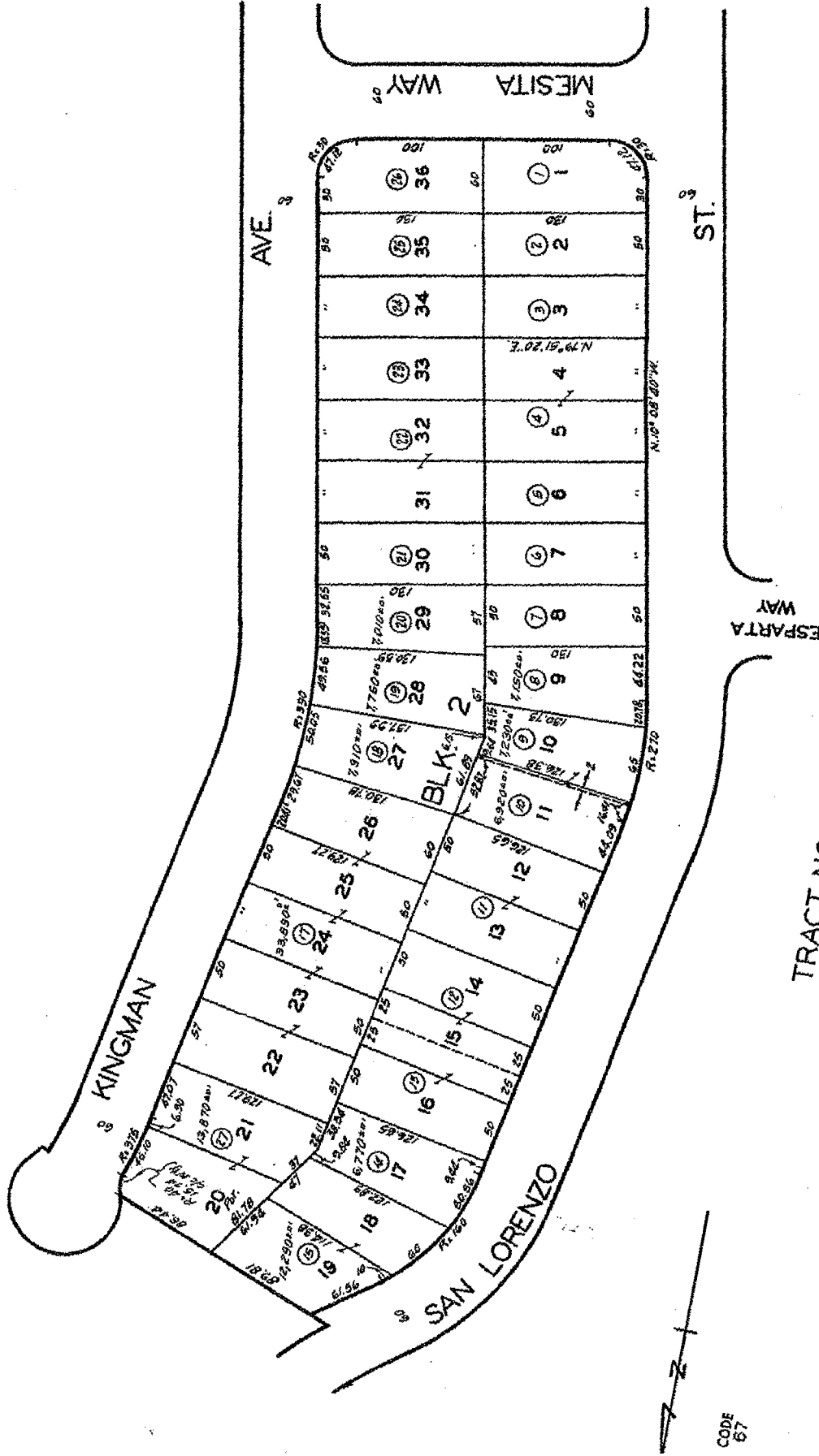
CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET
CONTINUED

UNUSUAL HOUSE, AND ALL THE BETTER FOR IT. THE GRAND SCHEME IS ALSO FOUND IN BOTH THE MAIN LIVING ROOM AND THE DINING ROOM. THE ROOMS ALL HAVE A LIGHT AIRY FEEL DUE TO THE USE OF LARGE EXPANSES OF WINDOWS ON THE REAR OF THE STRUCTURE. THE LAYOUT OF THE ENTIRE PROPERTY IS AS WELL DESIGNED AS THE HOUSE. THE TENNIS COURT WAS ALREADY ON THE LAND, ACCORDING TO THE ORIGINAL BUILDING PERMIT. THE ORIGINAL BUILDINGS INCLUDE THE FIELD HOUSE BY THE COURT, WHICH HAS AN OPEN AREA FOR SEATING DURING A MATCH AND THE GARAGE/CHAUFFER'S QUARTERS. A SPA WAS ADDED ADJACENT TO THE ORIGINAL SWIMMING POOL IN 2005 AND A POOL HOUSE WAS ALSO CONSTRUCTED AT THAT TIME. A FORMAL LAWN IS SITUATED TO THE SOUTH OF THE MAIN HOUSE, ROUNDING OUT THE FEEL OF A CAREFULLY DESIGNED ESTATE. GIBBONS HAD ORIGINALLY PURCHASED THE PROPERTY FROM THE SANTA MONICA LAND AND WATER COMPANY, WHICH HAD ORIGINALLY SUBDIVIDED THE CANYON, WHICH WAS A PART OF THE RANCHO BOCA DE SANTA MONICA. THE SUBDIVISION MAP ALSO NOTES MEMBER OF THE MARQUEZ FAMILY, THE ORIGINAL GRANTEES. AFTER THE OWNERSHIP OF VAN JOHNSON, THE PROPERTY WAS ACQUIRED BY THE LOEWS THEATER CHAIN IN 1950, WHICH THEN DEEDED IT TO GLENDALE CHEVROLET DEALER JACKSON HOWELL, WHO SOLD IT TO ELMCO RESEARCH AND DEVELOPMENT, INC. ON JANUARY 9, 1955. IT WAS ACQUIRED BY WALDO D. AND MAZELLE M. ANDREWS ON NOVEMBER 20, 1958, WHO WERE TO RETAIN THE ESTATE UNTIL JULY 7, 1977, WHEN IT WAS DEEDED TO DR. ANTHONY C. AND KRISTEN O. KISER. DR. KISER, A WELL KNOWN DENTIST, WAS ALSO HEAVILY INVOLVED WITH THE GLENDALE CENTRE THEATER. ON MAY 15, 1981, THE PROPERTY WAS PURCHASED BY BEVERLY HILLS ATTORNEY AND REAL ESTATE DEVELOPER IRA E. YELLIN AND HIS WIFE ADELE. YELLIN WAS BEST KNOWN FOR HIS WORK IN RESTORING SEVERAL MAJOR LOS ANGELES LANDMARKS, INCLUDING THE BRADBURY BUILDING (HCM 6), A NATIONAL HISTORIC LANDMARK AND THE GRAND CENTRAL MARKET. YELLIN PASSED AWAY AT HOME IN SEPTEMBER OF 2002 AFTER A LONG BATTLE WITH CANCER. THE NEXT OWNER WAS GEORGE SAVITSKY, PRINCIPAL PARTNER OF SAVITSKY, SATIN & BACON, A LOS ANGELES BUSINESS MANAGEMENT CORPORATION, WHO ACQUIRED IT IN 2004 AND SOLD IT TO THE CURRENT OWNERS IN 2011. THE CEDRIC GIBBONS-DELORES DEL RIO RESIDENCE IS SIGNIFICANT AS A PREMIUM EARLY EXAMPLE OF STREAMLINE MODERNE ARCHITECTURE, ITS DESIGN BEING BY MODERNIST DOUGLAS HONNOLD AND INNOVATIVE HOLLYWOOD SET DESIGNER, CEDRIC GIBBONS, ALONG WITH HIS WIFE, DOLORES DEL RIO AND FOR ITS ASSOCIATION WITH THE EVOLUTION AND DEVELOPMENT OF THE HOLLYWOOD MOVIES THROUGH ITS ARCHITECTURAL DESIGN SERVING AS A GUIDE FOR GIBBONS GRAND SETS THAT HELP TO PERSONIFY THE GOLDEN AGE OF HOLLYWOOD.



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SCALE 1" = 80'

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FOR PREV. ASSMT. SEE: 4408-35

CODE
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ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.

Douglas Honnold, Architect **(1901-1974)**

By Charles J. Fisher

Douglas Orville Honnold was the son of an electrical engineer. His Illinois and Missouri born parents, Orville A. and Inez R. (Peak) Honnold, were living in Montreal, Ontario, Canada, at the time of his birth on August 17, 1901. The family moved to Salt Lake City by the time his brother Kenneth was born in 1908. His parents separated in 1910 and the brothers moved to Los Angeles with their mother, staying with their maternal grandparents.

Young Douglas was able to attend Cornell University in New York in 1920-21, but soon transferred to the University of California at Berkeley, which he attended in 1922-23. He then returned to Los Angeles and worked as a draftsman in the office of architects David J. Witmar and Loyall F. Watson for the next year.

Honnold moved to Santa Barbara in 1924, where he spent almost three years as a draftsman in the architectural office of George Washington Smith. This experience led to his next job as a designer for the architects John and Donald Parkinson. This was during the time that the Parkinson firm was designing the great Art Deco masterpiece Bullocks Wilshire building.

Getting his architectural license, he opened his own practice in Los Angeles in 1929. In January of that year, he married Elizabeth Gilman, the daughter of the famed portrait painter, Harold Gilman. They had one child, Elizabeth, born November 11, 1931.

One of Honnold's first major commissions was the design of a large Streamline Moderne home for famed MGM set designer, Cedric Gibbons and his new wife, the actress Delores del Rio. Gibbons co-designed the house with Honnold, concentrating on the home's modernist interior, which had the feeling of one of his many grand sets that were to be designed over his 32 year career with MGM.

The Gibbons contract may have been Honnold's first opportunity to work in Modernism. He was soon committed to the design of modern homes, but he also did traditional designs, as well, such as a contemporary Georgian design for writer Stanley Rouh in 1935 and a Georgian Colonial design for Lew

Schreiber in Bel Air, in 1936. The Rauh and Schreiber Residences were one a number of commissions that were a result of working with Charles B. Hopper, the general sales agent for Bel Air.

Honnold explained his beliefs in design to architectural writer, Esther McCoy in a 1955 Los Angeles Times interview. He believed that while innovative design which had produced "the good work of today is getting better", he lamented that "alas, poor work is getting poorer." He noted an admiration for the great classical designs as well as those of Frank Lloyd Wright and others, but noted that "It is possible to admire both Georgian and Neutra without wanting to copy either of them."

Along with Honnold's many domestic designs done prior to the Second World War, there were also some notable commercial commissions. One was a large sound stage for MGM Pictures in 1935, which was named in honor of the late comedian, Will Rogers. The 28,000 stage was designed with an eye on the advent of commercial television, which was in the experimental stage at that time. Other work included a development for the Green Cattle Company in 1941.

Honnold's office grew in the late 1940s, with the building boom that followed the war, with more commercial projects, including the Embassy Shop in Beverly Hills, in 1945. He also began designing restaurants, such as the Coffee Dan's in Downtown, Los Angeles and Hollywood, in 1946, the first Tiny Naylor's at Hollywood and La Brea, in 1949 and Romanoff Center and Restaurant in Beverly Hills (1951). The Westwood Music Center (1948-50) was another major project of that period., which is still showcasing musicians and supplying musical instruments after six decades. A smaller project was a Beverly Hills office building for the actress Mary Pickford, in 1950.

A number of young architects apprenticed in his office over the years, including Wright disciple John Lautner, who had Honnold's name on the permits for his first several designs. Lautner left Honnold's office in 1947 after an affair with Honnold's wife, who he married in 1950. The two men remained friends. Honnold later remarried and his second wife, Lydia, was to survive him.

He joined the teaching staff at the Art Center School of Design, in 1948, working there for about a year. While there, he did a design project for a built in barbeque for the Silver Lake home of the school's founder, Edward

A. "Tink" Adams. Another instructor, the architect John Rex, did the custom concrete deck for the barbeque. The two also collaborated on the design of a Contemporary style garage for Adams. Rex became Honnold's partner in 1953 and the team of Honnold and Rex was to design some of the most famous coffee shops, using what became known as "Googie Style" architecture, including two additional Coffee Dan's, in Reseda and Santa Monica by 1956.

Honnold and Rex also did the first design for the Architectural Product's Research House program in 1954. These houses were important for their innovative designs and use of materials, but were overshadowed by the better known Case Study House program of Arts & Architecture Magazine.

The firm also produced a number of large commercial projects, such as The iconic William Morris Agency office building in 1955 and the North Hollywood Branch of the Los Angeles Federal Savings and Loan Association in 1960, followed by that firm's 22-story headquarters building at Sunset and Vine in 1963 for which the firm received an award from the American Institute of Steel Construction.

Institutional projects included The First Methodist Church of Van Nuys (1955), the Piness Medical Building in Beverly Hills (1955), the West Hollywood Branch of the Los Angeles Public Library (1958), Gaspar de Portola Elementary School, in Tarzana (1960), San Pedro Community Hospital (1958-60), the McKinley Home for Boys in San Dimas (1961), the Los Angeles County Hall of Records (along with Richard J. Neutra, Robert E. Alexander, James R. Friend and Herman C. Light), in 1963 and the Psychology Building No. 1 at the Santa Barbara campus of the University of California, in 1965.

Honnold was also a prolific writer, producing many newspaper and magazine articles on architecture, as well as his book " Southern California Architecture 1769-1956". He was named a Fellow of the American Institute of Architects in 1954. He was also on the board of directors for the Pasadena Playhouse, starting in 1966.

The Firm added the architect Piercy K. Reibsam in 1966 and was renamed Honnold, Reibsam and Rex. Projects included the Hollywood-Wilshire Health Center in 1968 The John F. Kennedy Library at the California State University at Los Angeles (1969), Barclays Bank Building in Tarzana (1971) and the Linder Plaza Office Building (1972-74).

The Linder Plaza Project was to be Honnold's last major job, as he passed away on March 14, 1974 from a sudden heart attack, at the age of 73, leaving a vast legacy of Los Angeles area architectural design.

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Cedric Gibbons

From Wikipedia, the free encyclopedia

Austin Cedric Gibbons (March 23, 1893 – July 26, 1960) was an Irish American art director and production designer who was one of the most important and influential in the field in the history of American film. He also made a great impact on motion picture theater architecture through the 1930s to 1950s, the period considered the golden-era of theater architecture. He is credited as the designer of the Oscar statuette in 1928.

Contents

- 1 Career
- 2 Personal life and death
- 3 Legacy
- 4 Academy Awards
 - 4.1 Wins for Art Direction
 - 4.2 Nominations for Art Direction
- 5 See also
- 6 Bibliography
- 7 References
- 8 External links

Career

Gibbons was born in Dublin, Ireland and studied at the Art Students League of New York and worked for his architect father. While at Edison Studios from 1915, he first designed a set for a film released in 1919, assisting Hugo Ballin. But, after this first foray, the studio closed, and he signed with Samuel Goldwyn in 1918. This evolved to working for Louis B. Mayer at Metro-Goldwyn-Mayer from 1924 to 1956—a 32-year career.

Gibbons was one of the original 36 founding members of The Academy of Motion Picture Arts and Sciences and oversaw the design of the Academy Awards statuette in 1928, a trophy for which he himself would be nominated 39 times, winning 11^{[1][2]}—second only to Walt Disney, who won 26.

He retired in 1956 with about 1,500 films credited to him; however, his contract with MGM dictated that he receive credit as art director for every MGM film released in the United States, even though other designers may have done the bulk of the work. Even so, his actual hands-on art direction may have been on about 150 films.

Personal life and death

In 1930, Gibbons married actress Dolores del Río and co-designed their house in Santa Monica, an intricate Art Deco residence influenced by Rudolf Schindler. They divorced in 1941, the year he married actress Hazel Brooks with whom he remained until his death at the age of 67.

Gibbons's grave is in the Calvary Cemetery, East Los Angeles.

Gibbons' nephew is Billy F. Gibbons, guitarist/vocalist for the rock band ZZTop.

Legacy

Gibbons's set designs, particularly those in such films as *Born to Dance* (1936) and *Rosalie* (1937), heavily inspired motion picture theater architecture in the late 1930s through 1950s. The style is found very clearly in the theaters that were managed by the Skouras brothers, whose designer Carl G. Moeller used the sweeping scroll-like details in his creations. Among the more classic examples are the Loma Theater in San Diego, The Crest in Long Beach and Fresno, and the Culver Theater in Culver City, all of which are in California and some extant. The style is sometimes referred to as Art Deco and Art Moderne.

Academy Awards

Cedric Gibbons

Born	Austin Cedric Gibbons <div>March 23, 1893</div> <div>Dublin, Ireland</div>
Died	July 26, 1960 (aged 67) <div>Los Angeles, California, USA</div>
Occupation	Art director, set decorator
Years active	1919 – 1956
Spouse(s)	Dolores del Río (m. 1930–1941)
	Hazel Brooks (m. 1941–1960)

Wins for Art Direction

- *The Bridge of San Luis Rey* (1929)
- *The Merry Widow* (1934)
- *Pride and Prejudice* (1940)
- *Blossoms in the Dust* (1941)
- *Gaslight* (1944)
- *The Yearling* (1946)
- *Little Women* (1949)
- *An American in Paris* (1951)
- *The Bad and the Beautiful* (1952)
- *Julius Caesar* (1953)
- *Somebody Up There Likes Me* (1957)

Nominations for Art Direction

- *When Ladies Meet* (1933)
- *Romeo and Juliet* (1936)
- *The Great Ziegfeld* (1936)
- *Conquest* (1937)
- *Marie Antoinette* (1938)
- *The Wizard of Oz* (1939)
- *Bitter Sweet* (1940)
- *When Ladies Meet* (1941)
- *Random Harvest* (1942)
- *Madame Curie* (1943)
- *Thousands Cheer* (1943)
- *Kismet* (1944)
- *National Velvet* (1944)
- *The Picture of Dorian Gray* (1945)
- *Madame Bovary* (1949)
- *The Red Danube* (1949)
- *Annie Get Your Gun* (1950)
- *Too Young to Kiss* (1951)
- *Quo Vadis* (1951)
- *The Merry Widow* (1952)
- *Lili* (1953)
- *The Story of Three Loves* (1953)
- *Young Bess* (1953)
- *Brigadoon* (1954)
- *Executive Suite* (1954)
- *I'll Cry Tomorrow* (1955)
- *Blackboard Jungle* (1955)
- *Lust for Life* (1956)

See also

- Art Directors Guild Hall of Fame

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External links

- Cedric Gibbons (<http://www.imdb.com/name/nm0316539/>) at the Internet Movie Database
- Cedric Gibbons (<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=5912059>) at *Find a Grave*

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Categories: Academy of Motion Picture Arts and Sciences founders | American architects · American art directors
Best Art Direction Academy Award winners · American people of Irish descent · Irish emigrants to the United States
People from County Dublin · 1893 births | 1960 deaths

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Screen Deco

A Celebration of High Style

« The Spirit of Modernism by matthew c. hoffman

The Glamour of Deco by matthew c. hoffman »

Cedric Gibbons: Art Deco Man by matthew c. hoffman

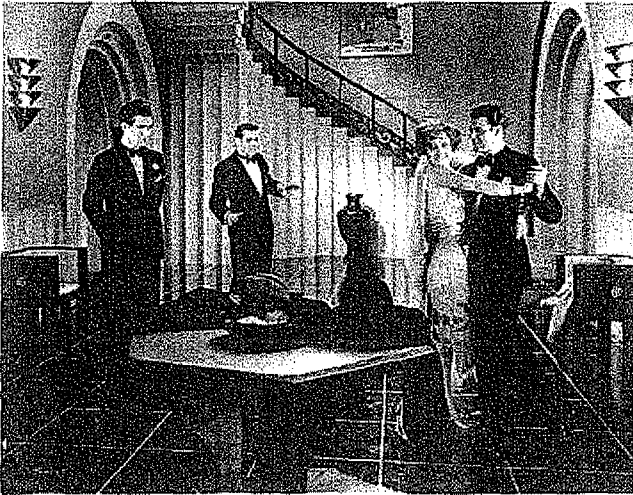


*"The decorating craze touched off by *Our Dancing Daughters* was unprecedented. Households began aping (Cedric) Gibbons's use of such elements as venetian blinds, dancing figurines, and indirect lighting. Those with money and relatively adventurous tastes were soon having their homes redecorated in the 'modern' style. Unfortunately, few of these homes could fully capture the scale and luxury of Gibbons's sets, which tended to depict drawing rooms roughly the size of Grand Central Station."* ~ Howard Mandelbaum & Eric Myers, *Screen Deco*

Anyone familiar with the screen titles of classic films will undoubtedly recognize the name Cedric Gibbons. Though he had but one directorial credit to his name— *Tarzan and His Mate* (1934)— it was as a designer at MGM that he is best known. From 1924 until 1956, Gibbons's name appeared in 1500 movies as the credited art director. That's a Hollywood record for individual film credits. (A clause in his contract stipulated that his name appear on every MGM release.) Though his actual hands-on involvement may have only been 10% of that total, 150 films is still an impressive number. More an executive than an on-the-set designer, he supervised a huge staff and made sure the designs they created were in keeping with the glossy style MGM was known for. For instance, Gibbons designed the "Big White Set" seen in such films as *Dinner At Eight* (1933). It was a distinct studio look that he originated.

Austin Cedric Gibbons was born in 1890 in Brooklyn of Irish descent. He attended the Art Students of New York school and worked as a draftsman for his father, who was a Manhattan architect. After his mother died in 1910, he was abandoned by his father. On his own, he worked various jobs including one in advertising. In 1915, Gibbons began his film work with the Edison Studios before moving on to the New Jersey-based Sam Goldwyn lot in 1918 where he served as art director. When Goldwyn merged with Louis B. Mayer's company to form MGM in 1924, Gibbons retained his title and became head of the department. In 1925 Mayer experimented with the famed Russian designer Erte, but Erte had the misfortune of being an *artiste* in a studio system. It was a short stay for Erte at MGM. In his wake, Cedric Gibbons emerged as the visionary. He was more studio-minded and knew how to produce at a studio level while maintaining the high standards of quality.

Joan Crawford in *Our Dancing Daughters* (1928)

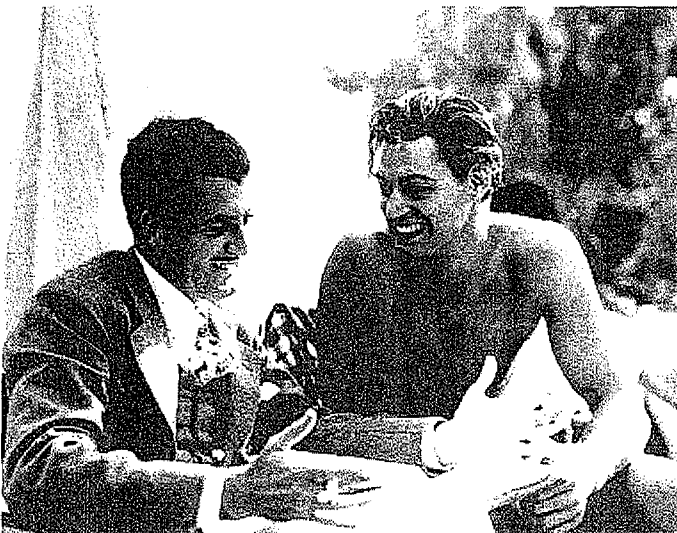


Cedric Gibbons had visited the 1925 Exposition des Arts Decoratifs et Industriels Modernes in Paris, which was the peak of Art Deco in Europe. Gibbons brought these ideas back with him to the States where he incorporated them into many of the studio's films from the late 1920s. It could be said that it all started with *Our Dancing Daughters* (1928), the first in a trilogy of films starring Joan Crawford which told the stories of modern women in the Jazz Age. The follow-ups, *Our Modern Maidens* (1929) and *Our Blushing Brides* (1930) also feature remarkable set design such as the Art Deco treehouse in the last of the series. Another star whose persona benefited from Gibbons's designs was Greta Garbo, who appeared in such Deco films as *A Woman of Affairs* (1928), *The Single Standard* (1929) and *The Kiss* (1929). One of the most successful of all her films was *Grand Hotel* (1932), which won Best Picture. The hotel itself was also one of Gibbons's greatest legacies. Being a prestigious MGM release, Gibbons most likely had a larger role in the design of this film than in the designs of many lesser films that also carry his name.

In the book *Designing Dreams: Modern Architecture in the Movies*, author Donald Albrecht writes, "Circles are prominent in every aspect of the *Grand Hotel*'s design— an appropriate image for the spinning-wheel-of-fortune scenario. The circular motif appears in the hotel's round, multilevel atrium with open balconies, in the continually revolving doors, and in ornaments on balcony railings. It also appears in the round reception desk, which acts as a pivot for the curving shots that follow the movement of the film's characters, who travel across the black-and-white floor like pawns in a chess game. Movie plot and architecture have seldom been so closely harmonized."

In the studio system there was always a supervisory art director at the top and then the unit art director beneath him. In the case of *Grand Hotel*, the unit art director was Alexander Toluboff. As mentioned, Gibbons did not build every set himself because he had a staff of quality designers who deserve just as much recognition. One of the most talented at the studio was Richard Day, who would go on to design Modernistic sets for films like *Arrowsmith* (1931) and *Dodsworth* (1936).

Cedric Gibbons with Johnny Weissmuller on the set of *Tarzan and His Mate* (1934). Though Gibbons has a co-directorial credit, Jack Conway did most of the directing.



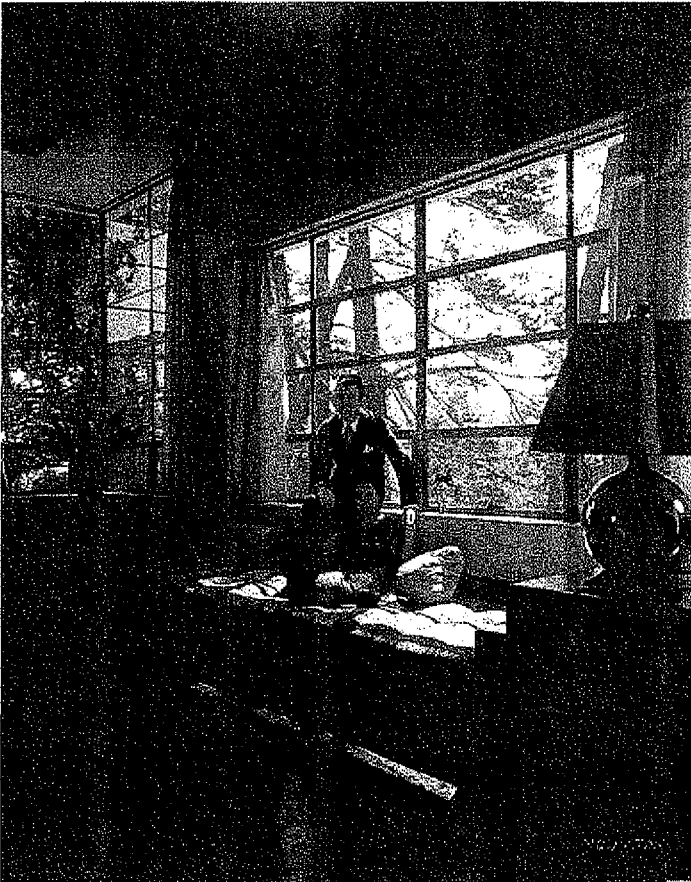
Preston Ames, who joined the Gibbons staff in 1936, described his boss's process:

Follow

"Cedric Gibbons worked very closely with me, as he did with all his art directors. The best way to describe our operation is to compare it to an architect's office. You confer with the head man, but eventually you are assigned an architect who works on your assignment. The office, however, is going to be very much aware of whether the architect's work is in keeping with the experience, the style, and the creativity of the head man. If there was bad taste, if there was bad composition, or if it couldn't be photographed, Gibbons would spot it right off the bat and you were in trouble. If you did something which you thought was the proper thing to do and the director came along saying, 'This isn't right,' Gibbons would defend you, or he might say, 'It is a mistake.' But if you were right you always had the support of your supervisor. He'd back you to the hilt. Gibbons had the background (I think that's the proper word) to have the great respect and admiration of the entire studio. He represented quality, and he represented good art direction."

Gibbons was a larger-than-life figure who had as much style as any star on screen. He lived the Art Deco life and even designed a Deco mansion in Santa Monica Canyon where he lived with his first wife, Dolores Del Rio. Anyone who might question the extent of his contributions at MGM needn't look further than to this Art Deco paradise which shows off an inimitable taste in design. Structurally, it was as brilliant as any of his movie sets.

At home with his actress-wife, Dolores Del Rio.



"The house was and still is a tour de force in what was then known as the Art Moderne style. Beyond the sterile white stucco facade, Gibbons crafted an interior as elegant and flawless as his wife. In fact, the inside seemed to be a direct homage to her beauty and stardom. Del Rio's dressing room was wall-to-wall mirrors, even down to the plates for the electric switches, which were held in place with star-headed screws. Her dressing table was constructed like an altar. A grand staircase for entrances was the focal point of the living room. In a touch that was both characteristic of the era and a metaphor for Del Rio's style, the rooms were marked by angular forms, sleek surfaces, and streamlined built-in furniture." ~ Annette Tapert, The Power of Glamour

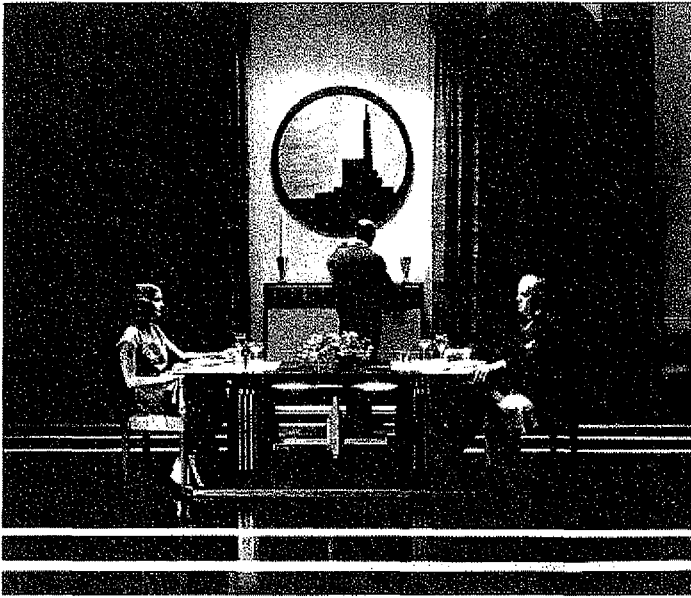


Herbert Ryman, a sketch artist at MGM, described Gibbons as existing “in a kind of aura, or nimbus. He would arrive in his Dusenbergs, in the grey homburg hat and the grey gloves, and he would walk up the stairs to the Art Department. By the time he was on the landing, one glove was off and his grey homburg was swept off, and he would walk in and say good morning to his secretary, with all of us in the art department watching him appear and disappear with this elegant procedure. I think it was intended on his part.”

In 1927, Cedric Gibbons became one of the founding members of the Academy of Motion Picture Arts and Sciences. A year later, at the behest of Louis B. Mayer, Gibbons designed the “Oscar” statuette for an awards ceremony he helped establish: the Academy Awards. In his lifetime he would be nominated 39 times for this award—winning it 11 times: *The Bridge of San Luis Rey* (1929), *The Merry Widow* (1934), *Pride and Prejudice* (1940), *Blossoms in the Dust* (1941), *Gaslight* (1944), *The Yearling* (1946), *Little Women* (1949), *An American in Paris* (1951), *The Bad and the Beautiful* (1952), *Julius Caesar* (1953), and *Somebody Up There Likes Me* (1957). But it is the films he made from the late 1920s through the late 1930s that are best remembered. It was work that was visionary and thoroughly modern. He created the template for Modernistic decor and he set the standard for Art Deco in film.

Gibbons passed away in 1960 at the age of 67, just four years after his retirement. He was survived by his second wife of nineteen years, Hazel Brooks.

Greta Garbo in *The Kiss* (1929)



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3 Responses to "Cedric Gibbons: Art Deco Man by matthew c. hoffman"



1. *don wardell* Says:
[March 7, 2012 at 11:56 pm](#)

Did Gibbons have more screen credits than any other person in Hollywood? 1500 screen credits? Just wondered.
dwardell@dc.rr.com -thanks

[Reply](#)



2. *Linda Carriveau* Says:
[April 23, 2012 at 4:49 pm](#)

I don't know, but Edith Head, Costume Designer got quite a few.

[Reply](#)



o *mchoffman* Says:
[April 23, 2012 at 8:46 pm](#)

Edith Head had around 400 credits to Gibbons' 1500.

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SUIT FILED BY EX-WIFE OF GIBBONS

Dolores Del Rio's New Husband Confronted by Action for Alimony

NEW YORK, Oct. 8. (Exclusive)
Dark-eyed Dolores Del Rio, Mexican film star, was warned by an affidavit filed for a New York plaintiff in Los Angeles today that the new Del Rio husband, Cedric Gibbons, cinema art director, may have two wives to support.

The papers in the case, sworn to by Mrs. Gwendolyn Weller Gibbons of Greenwich Village, who was divorced by Gibbons four years ago, were sent west from the office here of the first wife's attorneys, Goldsmith, Goldblatt & Hanover.

Since he became interested in Miss Del Rio early this year, Gibbons has totally neglected the matter of \$500 monthly alimony, the first spouse complains. The suit is to obtain \$3500 which Mrs. Gibbons No. 1 says is due her and to make sure that the art director's memory is kept jogged in the future by proper legal means.

Miss Del Rio was married to Gibbons at Santa Barbara last August. Gibbons receives a salary of \$50,000 a year from M.-G.-M., according to the papers in the case.

Dolores del Río

From Wikipedia, the free encyclopedia

Dolores del Río (August 3, 1905 in Durango, Mexico – April 11, 1983) was a Mexican film actress. She was a star in Hollywood films during the silent era and in the Golden Age of Hollywood. She was considered one of the most beautiful actresses of her time and was the first Latin American movie star to have international success and eventually became a prominent actress in Mexican films.

In the silent film era, del Río was considered a female counterpart to Rudolph Valentino. Her career flourished until the end of the silent era, with success in films such as *Resurrection* (1927), *Ramona* (1928) and *Evangeline* (1929). With the arrival of the "talkies" in the early thirties, del Río's exotic image was radically changed but she continued to score successes with *Bird of Paradise* (1932), *Flying Down to Rio* (1933), *Madame Du Barry*, *Wonder Bar* (1934) and *Journey into Fear* (1942).

She was married to, among other men, MGM's art designer Cedric Gibbons. She also had a four-year relationship with Orson Welles—She was with him during the filming of *Citizen Kane*—who considered her the great love of his life.

When del Río returned to Mexico, under the guidance of Emilio Fernández at the age of 37, she became the most important star of the Golden age of Mexican cinema. The 1943 film *Maria Candelaria* is considered her masterpiece from this time.

Contents

- 1 Early life
- 2 Career in Hollywood
 - 2.1 First silent films
 - 2.2 Success of *Ramona* and *Evangeline*
 - 2.3 First talkies and *Flying Down to Rio*
 - 2.4 "Box office poison"
 - 2.5 Relationship with Orson Welles
- 3 Career in Mexico
 - 3.1 *Maria Candelaria* and Del Río-Fernández Team
 - 3.2 1940s-1950s
- 4 Later years
 - 4.1 Return to Hollywood
 - 4.2 Theatre
 - 4.3 Television
- 5 Social work
- 6 Personal life
- 7 Death and memorials
- 8 Image
- 9 Legacy
- 10 Filmography
- 11 Theatre credits
- 12 References
- 13 Further reading
- 14 External links

Dolores del Río



Del Río in *The Bird of Paradise* (1932)

Born	María de los Dolores Asúnsolo López-Negrete
	August 3, 1905
	Durango, Mexico
Died	April 11, 1983 (aged 77)
	Newport Beach, California, U.S.
Nationality	Mexican
Occupation	Actress
Years active	1925–1978
Spouse(s)	Jaime Martínez del Río (m. 1921–1929) Cedric Gibbons (m. 1930–1940) Lewis Riley (m. 1959–1983)
Partner(s)	Orson Welles (1938–1941)

Early life

Born **María de los Dolores Asúnsolo y López Negrete** in Durango, Mexico, into a wealthy family of Spanish ancestry,^[1] del Río was the second cousin of actor Ramón Navarro and a cousin to actress Andrea Palma. Her parents, Jesus Leonardo Asúnsolo Jacques, director of the Bank of Durango, and Antonia Lopez-Negrete, were members of Mexico's *Porfiriato*: members of the ruling class from 1876–1911 when Porfirio Díaz was president.

Her family lost all its assets during the Mexican Revolution, and settled in Mexico City. A desire to restore her comfortable lifestyle inspired

del Río to follow a career as an actress.

She studied at the Liceo Franco Mexicano^[2] in Mexico City and had a passion for dancing, admiring the great Russian ballerina, Anna Pavlova. Performing as a dancer for gatherings of rich Mexicans, she met Jaime Martínez del Río, a scion of one of Mexico's most important families. They fell in love even though she was 18 years his junior and in 1921, when she was 16, they married. The couple spent three years in Europe,^[3] and, in 1924, returned to del Río's ranch in Durango. Then the couple moved to Mexico City.

Her "discovery" reads like a Hollywood movie. Edwin Carewe, an influential director at First National Films, fell under her spell watching her dance a tango at a dinner party. The infatuated Carewe cajoled the del Ríos into moving to Hollywood, urging the couple to rebuff familial objections that viewed acting as socially demeaning. Del Río 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."^[4]

Career in Hollywood

First silent films

Using her married name, del Río made her film debut in *Joanna* directed by Carewe in 1925 and released that year.^[5] She played Carlotta Da Silva, a nebulous vamp of Spanish and Brazilian origin. However, in the movie's release, she appeared just five minutes, and the credits called her "Dorothy Del Río." Carewe reassured her that the little that she appeared in the film, looked extremely good.^[6] Despite her brief appearance, Carewe arranged for much publicity for her with the intention to transform her into a star on the order of Rudolph Valentino, a "Female Latin Lover." Hollywood thus first noticed her appeal as a sex siren. Del Río kept struggling against the "Mexicali Rose" image pitched to her by Hollywood executives.

Del Río emerged in Hollywood in a period ruled by blond females stars. The dark-haired stars at the time were Theda Bara and Pola Negri, who were equally exoticized within the film frame or cast as vamps through publicity. While the silent era allowed del Río to maximize the racial ambiguity of her dark air and fair complexion, she was cast in various ethnic roles whose characterizations and movement often carried sexual connotations.^[7]

In her second film, *High Steppers*, del Río took the second female credit after Mary Astor. She also appeared in the comedy *The Whole Town's Talking*, her first film without the guidance of Carewe.^[8] These films were not blockbusters, but helped increase del Río's popularity.

In her next film, her third, the 1926 heist comedy *Pals First*, del Río received top billing. Her successes came despite not yet having mastered English. She only had to move her lips phonetically for the benefit of silent film audiences.^[9]

In late 1926, director Raoul Walsh called del Río to cast her in *What Price Glory* as Charmaine. Later, she was selected as one of the WAMPAS Baby Stars in 1926, along with fellow newcomers Joan Crawford, Mary Astor, Janet Gaynor, Fay Wray and Dolores Costello). She came to be admired as one of the most beautiful women on screen.

Carewe produced *Resurrection* (1927), based on the novel by Leo Tolstoy, which was a box office hit; although Hollywood had already made three versions of the film, Carewe was confident that his version would be the best. He worked as an adviser with the son of Leo Tolstoy, Count Ilya Tolstoy, and cast del Río as the heroine. Rod La Rocque starred as leading man, with Count Tolstoy himself having a role in the film.^[10]

In 1927, Raoul Walsh called del Río to do a second version of *Carmen*, *The Loves of Carmen* (1927). The first was with Theda Bara in 1917 and it would be reprised by Rita Hayworth in 1953. Walsh thought del Río to be the best interpreter of Carmen for her authentic Latin American origin. To increase her popularity, a portrait was made by the artist Theodore Lukits. Titled *A Souvenir of Seville*, it depicted the actress in the dress worn for Carmen's presentation to the Spanish Court and also featured her pet monkey. The large painting was displayed in the Carthay Circle Theatre for the 1927 premiere of *The Loves of Carmen* and was reproduced in magazine and newspaper articles in the US and Mexico.

A succession of movies, lacking artistic merit, were produced to exploit del Río's fame. Critics noticed, calling *The Gateway of the Moon*



Dolores del Río (no date).



Dolores del Río in the movie magazine *Photoplay* (1927)

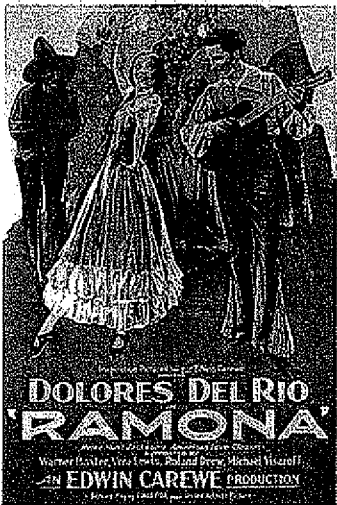
(1928) a "badly-directed, sappy melodrama obviously released only to cash in on the popularity of the star."^[9] At the same time, she filmed *No Other Woman*.

Success of *Ramona* and *Evangeline*

In 1928, she replaced the actress Renée Adorée (who was showing symptoms of tuberculosis) in the MGM film *The Trail of '98*, directed by Clarence Brown. She was hired by United Artists for the successful 1928 film *Ramona*, for which she recorded the famous song "Ramona" with RCA Victor. Early film versions of the novel had cast fair-haired actresses like Mary Pickford (directed by D.W. Griffith, 1910) and Adda Gleason (1916) in the role of the Anglo-Indian heroine.^[7] Mordaunt Hall of the *New York Times* found much to praise in what he called "an Indian love lyric":

"This current offering is an extraordinarily beautiful production, intelligently directed and, with the exception of a few instances, splendidly acted. The scenic effects are charming and there is for the most part an admirable restraint throughout this drama of Southern California. The different episodes are told discreetly and with a good measure of suspense and sympathy. Some of the characters have been changed to enhance the dramatic worth of the picture, but this is pardonable, especially when one considers this subject as a whole."^[11]

This was the first United Artists film with a synchronized score but it was not a talking picture.



Dolores del Río in the *Ramona* (1928) movie poster (1928).

Del Río's marriage suffered the strains of career success. An anonymous insider ruminated, "In Mexico City she had been Jaime del Río's wife. In Hollywood Jaime became Dolores del Río's husband. The situation was intolerable for both of them." A miscarriage added trauma, and subsequently doctors advised del Río not to have children. After a short separation, she filed for a divorce as rumors of an affair with Edwin Carewe circulated. This gossip was never substantiated. Six months later, she received word from Germany that del Río had died of blood poisoning. Whispered rumors of a suicide were widely accepted to be true.^[9]

After finishing filming *Ramona* Hollywood was concerned by the impending arrival of talkies. On 29 March at Mary Pickford's bungalow, United Artists brought together Pickford, del Río, Douglas Fairbanks, Charles Chaplin, Norma Talmadge, Gloria Swanson, John Barrymore, and D.W. Griffith to speak on the radio show *The Dodge Brothers Hour* to prove they could meet the challenge of talking movies. Del Río surprised the audience by singing *Ramona*.^[12]

She made films like *The Red Dance*, directed again by Raoul Walsh, and another production sponsored by Carewe: *The Daughter of the Bear Tamer*, a novel by Konrad Bercovici. As a del Río vehicle, she had the luxury of having it renamed *Revenge*, in the belief that all her successes should begin with "R."^[13]

During the filming of *Evangeline* United Artists considered removing her from the tutelage of Carewe, who had ambitions to marry her to become part of a famous Hollywood couple. To achieve this, he filtered small rumors in the film campaign of *Ramona* and *Evangeline*.^[12] Carewe hired Al

Jolson to write Dolores's songs in the movie. *Evangeline* (1929) was a critical success, but a box office disappointment. The recording of del Río singing the title track received extensive radio airplay, enjoying a longer life than the movie. *Photoplay* singled out del Río 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 Río to separate from Carewe, buying her contract and adding her to their roster for \$9,000 a week, and thus *Evangeline* was made del Río's final partnership with him. The freedom the separation engendered was palpable in del Río. "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". *Evangeline* was also her last silent film.^[9]

Carewe felt angry and betrayed and demanded del Río pay him a large sum of money as compensation. This was accompanied by the demands of a lawyer, Gunther Lessing, who divorced her from her ex-husband in 1928, who accused her of being part of a conspiracy of the Mexican Enrique Estrada to take Baja California.^[14] Carewe seemed to enact revenge by filming a new talkie version of *Resurrection* with an alleged Dolores rival, Mexican actress Lupe Vélez. In the meantime, with the support of United Artists, del Río debuted in the talkies with *The Bad One* in 1930. Directed by George Fitzmaurice it had songs written for del Río by Irving Berlin.^[15]

First talkies and *Flying Down to Rio*

In 1928, Cedric Gibbons, one of the original Academy Award members and a leading MGM art director and production designer, supervised the design of the Oscar award trophy by printing the design on a scroll. In need of a model for his statuette, del Río introduced him to the Mexican film director Emilio Fernández. Reluctant at first, Fernández was finally convinced to pose nude to create what today is known as

Del Río in *In Caliente* (1935)

the "Oscar."^[16]

Del Río had met Cedric Gibbons at a party organized by William Randolph Hearst and Marion Davies at Hearst Castle. Their romance culminated in a grandiose marriage ceremony at the Old Mission Santa Barbara Church in 1930. Her presence in Hollywood of the thirties is not just limited to the world of cinema but also the circles of its high society. The Gibbons-del Río house in Hollywood was a frequent meeting place for personalities like Greta Garbo, Marlene Dietrich, Errol Flynn, Lili Damita, Fay Wray, Constance Bennett, Joan Bennett, Myrna Loy, Clark Gable, and many others.^[17] A kidney infection (some speculated about a nervous breakdown) kept del Río out of movies for an entire year, causing the dissolution of her United Artists contract.^[9]

RKO Pictures facilitated del Río's comeback, but she suffered a failure with *Girl of the Rio* (1932), a second version of *The Dove*.^[9] She scored a success with *Bird of Paradise* in 1932, directed by King Vidor. Producer of the film David O. Selznick reportedly told Vidor: "I want del Río in a love story in the South Seas. I don't care about the script, but in the end, del Río should be thrown into a volcano."^[18] The film scandalized audiences when she was shown taking a naked swim with Joel McCrea: This film was made before the Hays Code was enacted.

Next she filmed *Flying Down to Rio* in 1933, the film that first paired Fred Astaire and Ginger Rogers. Its global success swept away all concerns and controversy. Del Río and Gene Raymond received top billing, and it might have also marked the first appearance of the two-piece bathing suit worn by the always fashion-conscious del Río opposite Fred Astaire in an intricate dance number.

Failing to anticipate the movie's success, RKO, in the midst of financial crisis, terminated del Río's contract,^[9] but Warner Bros. picked it up, their press release touting how she would "bloom into another Greta Garbo." This plan was sabotaged by movies such as *Wonder Bar* and *Madame Du Barry* (both 1934) which were mutilated by the Hays Code. In *Wonder Bar*, the star, Al Jolson, personally selected del Río, giving her a chance to shine, arousing the jealousy of Kay Francis, the Warner star, who threatened to leave the film.^[19] Meanwhile, *Madame Du Barry* was one of the first films severely altered by the Hays Code. The copy which finally showed was full of cuts and had nothing to do with the original, and was not liked by the public. The only thing salvageable was its costumes, designed by Orry-Kelly for del Río, considered one of the most beautiful in Hollywood at the time.^[20]

Del Río in a shot from the trailer of *Madame Du Barry* (1934).

Next, del Río starred in the Busby Berkeley comedies *In Caliente* and *I Live for Love* (both 1935), but she refused to participate in the film *Viva Villa!* which she described as an "anti-Mexican movie."^[21] Fay Wray took her place, and del Río's contract with Warner was completed.

In 1934, del Río became one of the victims of the "open season" on the "reds" in Hollywood. With James Cagney, Ramón Novarro and Lupe Vélez, she was accused of promoting communism in California. This happened after these actors attended a special screening of Sergei M. Eisenstein's *Que viva Mexico!* copies of which were claimed to have been edited by Joseph Stalin. Twenty years later this would have consequences on her career.^[22]

"Box office poison"

She worked on Columbia Pictures and Twentieth Century Fox films such as *The Widow from Monte Carlo* in 1936 and *The Devil's Playground* in 1937, but was more visible in advertisements for Lucky Strike cigarettes, Max Factor makeup, or promoting clothing lines and perfumes than acting in films.^[9] She left the Fox Studios after a cameo in the multi-star film *Ali Baba Goes to Town*. With the support of Metro-Goldwyn-Mayer, she made a series of unsuccessful spy films (such as *Lancer Spy* in 1937 and *International Settlement* in 1938). In this situation, she accepted a contract from Criterion United Artists to film *Accused* in England with Douglas Fairbanks Jr.^[23]



Cedric Gibbons, despite his position at Metro-Goldwyn-Mayer, could never help his wife in his place of work in which the leading figures were Greta Garbo, Norma Shearer, Joan Crawford and Jean Harlow. The "strong men" of the company, Louis B. Mayer and Irving Thalberg, felt that Latina women had no place in their stories. While they both praised her beauty, they refrained from discussing her career.^[24]

Del Río's career in the late thirties suffered from too many exotic, two-dimensional roles designed with Hollywood's clichéd ideas of ethnic minorities. In the late thirties, the Latin temperament was no longer fashionable. "Primitive" no longer played in a world encircled by the imminence of war, and traditional glamour, while it does not go away, loses some of its appeal. Vivien Leigh dirty and exhausted by the war in *Gone with the Wind* was not the same as Greta Garbo in *Queen Christina*,

Dolores del Río with the singer
Everett Marshall in *I Live for Love*
(1935)

Marlene Dietrich in Josef Von Sternberg's films, or Dolores del Río in *Bird of Paradise*. Del Río, one of the great beauties of the star system, was suddenly without an available film character.^[25] She was put on a list entitled "Box Office Poison" along with Joan Crawford, Greta Garbo, Marlene Dietrich, Mae West and Katharine Hepburn. The list was submitted into a Los Angeles newspaper by an independent movie theater whose point was that these stars' high salaries and extreme public

popularity didn't affect their ticket sales.

Relationship with Orson Welles

In 1940, del Río met new Hollywood star Orson Welles. About their first meeting, del Río told her cousin, the actress Andrea Palma years later: "His personality was awesome. His manly appeal could not be ignored by any woman. All in he, radiated vitality and security, that seemed dazzling ... So much struck me, I surprised myself telling it mentally ... If this man asks me to go with him tonight ... I'll go."^[26] The couple began dating, the affair reportedly the cause of her divorce from Gibbons in 1940. The end of her eleven-year marriage to Cedric Gibbons coincided with del Río's exit from American films. It was a horrible year for her: She lost both her father and her one-time benefactor, Edwin Carewe, to heart attacks.^[9]

She was with Welles for two years, during which he was at the peak of his career. With Welles everything became a whirlwind, everything passionate. Their relationship had the same intensity. The two kept up public appearances always accompanied by Dietrich and Charles Chaplin. Del Río was at Welles's side during the filming of *Citizen Kane*, and during Randolph Hearst's attacks against him. Welles initially directed del Río in the Mexican film *Santa*, but the project was cancelled.^[27] A version directed by Norman Foster was realized later by the Mexican actress Esther Fernández.

Welles had planned a project to del Río, a Mexican drama he gave to the RKO to be budgeted. In the story, she would be Elena Medina, "the most beautiful girl in the world", and Welles an American who becomes entangled in a plot to disrupt a Nazi plot to overthrow the Mexican government. Welles planned to shoot in Mexico, but the Mexican government had to approve the story, and this never happened.^[28]

She also accompanied Welles in vaudeville shows across the United States. She also appeared on a radio show with him concerning the life of Don Miguel Hidalgo y Costilla, liberator of Mexico. She served as a consultant and an actress, playing Josefa Ortiz de Domínguez.^[26] She collaborated with Welles in the film *Journey into Fear* in 1942. After Welles broke from RKO, her character, a sexy leopard-woman, in the film, was reduced.

Nelson Rockefeller, Coordinator of Pan American Affairs, sent Welles as an ambassador of goodwill to South America to counteract the spread of communism. Welles went wild at carnival in Rio de Janeiro and had become totally promiscuous. Del Río decided to break her commitment to him through a telegram that he never answered.^[26]

She also decided to end her career Hollywood:

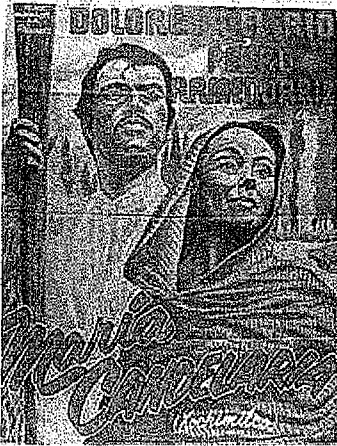
"Divorced again, without the figure of my father. A film where I did not appear, and one where if I pointed the way of art. I wanted to go the way of art. Stop being a star and become actress, and that alone could do it in Mexico. I wanted to return to Mexico, a country that was mine and I did not know. I felt the need to return to my country..."^[26]

Career in Mexico

Maria Candelaria and Del Río-Fernández Team

Since the late thirties, Dolores del Río was sought on several occasions by Mexican film directors. In 1938, the producer Pancho Cabrera asked Dolores to the Mexican film *La Noche de los Mayas*. Later, the director Chano Urueta considered it for a new version of *Santa*, but economic circumstances were not favorable for the entry of Del Río to the Mexican cinema.^[29] She was friends with noted Mexican artists, such as Diego Rivera and Frida Kahlo, and maintained ties with Mexican society and cinema. After breaking off her relationship with Orson Welles, Del Río decided to try her luck in Mexico, disappointed by the "American star system".

Mexican director Emilio Fernández invited her to film *Flor silvestre* (1942). Dolores del Río became the most famous movie star in her country filming in the Spanish language for the first time. The production group Del Río-Fernández, together with the cinematographer Gabriel Figueroa and the actor Pedro Armendáriz had international fame. Her most successful films was *Maria Candelaria* (winner at the Cannes Film Festival) in 1943. The movie was written by Emilio as a present for her birthday.^[30] The film allowed Del Río to keep her international prestige. Fernández has said that he wrote an original version of the plot on 13 napkins while sitting in a restaurant. The film was first entitled *Xochimilco* and the protagonist was named *Maria del Refugio*.^[31] In addition to the experienced team of producers, the film benefited from Del Río's success as an actress through the American star system.^[32] On several occasions, Emilio's "bronco" temperament had surfaced violently and the actress had been about to leave the shooting, angry at what she considered ill treatment of her



Maria Candelaria movie poster (1943)

category. The pleas of his teammates and his high sense of professionalism had convinced her to return, but his relationship with the director had become distant. On Good Friday 1943, Del Río's onomastic, was the occasion chosen by the filmmaker to find the desired reconciliation. In addition to needing her as an actress, Fernández began to love her as a woman.

Other celebrated movies of the group were *Las Abandonadas* (1944, censored in México by six months),^[33] and *Bugambilia* (1945). Dolores del Río became the leading figure, par excellence, of all the Mexican film industry, which not only renewed her laurels that she had previously won in Hollywood, instead increased, reaching heights and unsuspected depths of drama and expression.^[34]

1940s-1950s

In 1945 Dolores filmed the movie *La selva de fuego* directed by Fernando de Fuentes. According the Mexican diva María Félix in her autobiography (*Todas mis Guerras México*, 1993), cause of this movie, she and Dolores crossed paths. The film was written for María Félix but the messenger sent the film by mistake to Dolores. Félix finished filming the movie *Vértigo* (written for Del Río).^[35]

Due to her work with Fernández, del Río was given the opportunity to work with the best film directors in Mexico. Roberto Gavaldón was the one who inherited from Fernández the privilege of creating stories for the flaunting of Del Río. Under the Gavaldón direction, Dolores filmed the movies *La Otra* (1946), *La Casa Chica* (1949), *Deseada* (1950) and *El Niño y la Niebla*, (1953, which competes in the Cannes Film Festival).

Dolores worked in Argentina in 1947, in a film version of Oscar Wilde's *Lady Windermere's Fan*. She was affectionately received by Eva Peron, with whom Dolores had a close friendship.^[36] Later, Dolores was called by John Ford, to film *The Fugitive*, based on the novel by Graham Greene with Henry Fonda in México. The film was co-produced by Emilio Fernandez, and Dolores played a kind of Maria Magdalene. Ford had planned to make a film about the life of the Empress Charlotte of Mexico and thought that she was the ideal actress for the role instead of Bette Davis, who starred in *Juarez*.^[37]

In 1949, Dolores returned to work with Fernandez for the film *La Malquerida*. In the film Dolores represented for the first time the role of mother of another woman: Mexican actress Columba Dominguez who was having an affair with Fernandez. The resulting tension led to this film becoming the last time they worked together.^[38]

In late 1949, in Acapulco Dolores met Lewis "Lou" Riley, a theatrical American businessman and a former member of the Hollywood Canteen. The couple immediately began an affair. In 1951, Dolores starred *Doña Perfecta*, in which she was acclaimed for her great dramatic representation. She won the Silver Ariel (Mexican Academy Award) as best actress four times.

Negotiations to bring Dolores del Río back to the American screen in Metro-Goldwyn-Mayer's *Ferguson*, opposite Cary Grant, in 1949 were unsuccessful. According to Arthur Freed, producer of the film, there is "nothing definite" on the deal as yet, Del Río is wanted for the role.^[39] The project was finally cancelled.

In 1954, del Río was slated to appear in the 20th Century Fox film *Broken Lance*. The U.S. government denied her permission to work in the US, accusing her of being a sympathizer of international communism. Claims of Del Río "Aiding anti-Franco refugees from the Spanish Civil War" were interpreted as communist leanings.^[40] Katy Jurado replaced her in the film and thus del Río became one of the victims of McCarthyism. Her situation with the U.S. was fixed in 1956 when the actress was able to return to the United States to perform in the theatrical production of *Anastasia*. The Cinema of Spain called her twice for the movies *Señora Ama* (1954, directed by Dolores's cousin Julio Bracho) and in *La Dama del Alba* in 1966.

In 1959, the director Ismael Rodríguez bring Dolores del Río and María Félix together in one film *La Cucaracha*. The newspapers speculated a strong rivalry between the two actresses.

In 1959, on November 24 she married Lewis Riley in New York.^[41]

Later years

Return to Hollywood

In 1960 Dolores del Río finally returned to Hollywood. She starred with Elvis Presley in *Flaming Star* directed by Don Siegel. Dolores had been out of Hollywood for eighteen years at this point. Her contemporaries from the Golden Age of Hollywood were surprised with her lasting beauty and youth. She was considered to be a sort of endangered species as a true Classic Hollywood Diva. Presley received her with a bouquet of flowers and said: "Lady, I know exactly who you are. It's an honor to work with one of the largest and most respected legends of Classic Hollywood. As you will be my mother in the film, I want to ask permission for my ophthalmologist make contact lenses that

mimic the color of their eyes". Dolores immediately took to the young Presley and regarded him with maternal affection....^[42]

Del Río alternated between films in Mexico and the US, with both television and theater. In 1961 she filmed in Mexico *El Pecado de una Madre* with the Argentinean Diva and Tango singer Libertad Lamarque. Her mother's death in 1961 forced her to cancel the Spanish movie *Muerte en el otoño*, directed by Juan Antonio Bardem.^[43] She also received a proposal from Kirk Douglas to make a film about the conquest of Mexico.^[44] Also Federico Fellini offered in Italy a project that never materialized.^[45]

In 1964, she appeared in *Cheyenne Autumn* directed by John Ford, with a cast that included Richard Widmark, Carroll Baker, James Stewart, Gilbert Roland, Ricardo Montalban and Sal Mineo, who was fascinated with the legendary star who played in the film the character of his mother. Del Río was happy to participate in the last great movie of her friend John Ford.^[46]

The last film that Del Río held in Mexico was *Casa de Mujeres* where she played the role of *madame* of a brothel. The characterization of Del Río for this movie shocked the public, because out among all the young actresses who alternated. The film was not considered outstanding, but had a huge box office success. The critic was surprised and wondered: *Is the history of the Mexican cinema a long way from Santa to Casa de Mujeres?*^[47]

In 1967, she performed for the first time in Italy, with Sophia Loren and Omar Sharif in the film *More than a Miracle*, produced by Carlo Ponti. Del Río considered rejecting the film due to the brevity of her character, but the director, Francesco Rosi insisted she perform the role of mother of Shariff.^[47] Del Río still rivaled star Sophia Loren in the beauty department.^[9]

The producer and film director Archibaldo Burns wrote the screenplay of the movie *La Noche de las Flores* at the request of Del Río in 1972. But, the actress declined to participate in the film because it contains lesbian scenes, which moved away to what until then had been Dolores del Río in Mexican cinema. The project was conceived by Burns to mark the farewell of Del Río of the Mexican Cinema. Archibaldo Burns conceived the actress Diana Bracho as the woman with whom Dolores del Río have lesbian scenes within the film. Four decades after the cancellation of the project, Burns's son, Adrian, it returned, now starring Diana Bracho. The film was released in the Cineteca Nacional, in Mexico City, on April 16, 2012.^[48]

Theatre

With the decline of Mexican cinema during the fifties and sixties, Dolores del Río moved to the theatre. Del Río decided to prepare with acting teacher Stella Adler, who did not ordinarily give private lessons to anyone but with Del Río agreed to do so. Dolores debuted in Broadway with the classic *Anastasia* (1956), directed by Boris Taumarin. Del Río debuted on the Mexican stage with *Lady Windermere's Fan* (1958).^[49] In 1958, Del Río star in *The Road to Rome* by Robert E. Sherwood, with Pedro Armendariz, but Armendariz abandoned the project and was replaced by Wolf Rubinski. The work was a flop.^[44] Her next project was the stage play *The Ghost Sonata (Espectros)* by the Swedish playwright August Strindberg. The stage play was released in 1962 and was one of her most successful theater projects. Despite the death of her mother, Doña Antonia, she did not cancel any functions.^[50] Her next project was *Dear Liar: A Comedy of Letters* by Jerome Kilty, based on the correspondence between George Bernard Shaw and actress Mrs. Patrick Campbell. Her co-star was Ignacio López Tarso. The play was a success when released in June 1963 at the Teatro de los Insurgentes in Mexico City.^[51] In August 1964, Del Río starred in the work *La Vidente de Rousin* with her husband Lew as director. Meanwhile, in France Edwige Fenech was cast. Despite the success, the play only lasted a month in theaters.^[52]

In 1967, Del Río returned to the theater with the stage play *La Reina y los Rebeldes* by the Italian Hugo Betti, but the story took an unexpected turn and some newspapers published: *Dolores del Río in a Communist stage play*. The stage play was destroyed by critics in the middle of the student movements in Mexico.^[53]

Her next project was *The Lady of the Camellias*. For this stage play, Del Río brought in Broadway director José Quintero, but the lack of professionalism of the director, brought a lawsuit that caused a scandal in the newspapers. In 1969, Dolores was finally able to do the stage play but caused a commotion when at the beginning of the work, Del Río appeared in a negligee quite bold and with a deep neckline. At 66 years of age, very few women in the world dared to do this.^[54] The stage plays had great success in Mexico, Latin America and Europe.

Television

She also participated in some American TV series. Her first project was in 1957, one episode of *Schlitz Playhouse of Stars* with Cesar Romero. In 1958 she starred *The United States Steel Hour* and in 1960 *The Dinah Shore Chevy Show* in the episode *Mexican Fiesta* with Gilbert Roland, Ricardo Montalban and Tito Guizar. In 1963 appeared in *Spectacular Show*, with a soap opera named *The Man who bought the Paradise* acting with figures like Buster Keaton, Robert Horton and Paul Lukas.^[55] In 1964 in England she starred in a BBC TV program along with Ben Lyon.^[56] In 1965 she starred an episode of the TV Serie *I Spy* with Cesar Romero, and in 1966 she appeared in *Branded*, in the episode *The Ghost of Murrietta*.^[57]

Her last appearance on American television was in *Marcus Welby M.D.* in the episode: *The Legacy* in 1970 with Robert Young, James Brolin

and Janet Blair.^[58] She never appeared on Mexican television. The newspapers claimed that Del Río, Cantinflas and María Félix demanded high salaries.^[59]

Social work

From the 1950s to the 1970s, del Río collaborated in some international film festivals like Cannes Film Festival (1957), Berlin Film Festival (1962)^[60] and San Sebastián Film Festival (1976).^[61] Dolores promoted the Mexican Cinema in the Film Festivals "for the good of the country." For her, it was important that Virna Lisi knew Silvia Pinal, Gina Lollobrigida knew Fanny Cano, James Mason knew Fernando Soler and also were known Mexican and foreign producers. She thought that salvation of Mexican Cinema was the co-production.^[62]

During the sixties and seventies, Dolores del Río became involved in actor union activities in her native country and was the founder of the group known as "Rosa Mexicano". In 1974, she was the founder of the *Estancia Infantil: Dolores del Río* of the Asociación Nacional de Actores (ANDA) in México. Del Río served as president of the Estancia for several years, getting advice from the Montessori education method and system Summerhill. She was accompanied in her work by Mexican actresses such as Carmen Montejo, María Elena Marques and Gloria Marín among others.^[63] Del Río'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."^[40]

In 1966, she was founder of the *Sociedad Protectora del Tesoro Artístico de México* (Society for the Protection of the artistic treasures of Mexico), co-founded with the philanthropist Felipe García Beraza and responsible for protecting buildings, paintings and other works of art and culture in México.^[64] In 1972, she helped found the Festival Cervantino in Guanajuato.^[65]

Dolores del Río's last movie was *The Children of Sanchez* with Anthony Quinn and Katy Jurado in 1978, directed by Hall Bartlett. She realized only a special appearance as the Grandma.

In 1981, del Río was honored by the directors Francis Ford Coppola and George Cukor in the San Francisco Film Critics Circle. This was her last public appearance.^[66]

Personal life

She was a devout Roman Catholic. In 1921 Dolores del Río married Mexican socialite Jaime Martínez del Río, but the marriage came to end in 1928. Her former husband committed suicide in Berlin a year later. From 1930 to 1940 Dolores was married to MGM's Art Designer Cedric Gibbons.

Her relationship of four years with Orson Welles came to an end in 1943, and he married Rita Hayworth shortly afterwards. Rebecca Welles, the daughter of Welles and Hayworth, met Dolores in 1954 and said: "My father considered her the great love of his life", "She was a living legend in the history of my family".^[67] Del Río recalls Welles as "The most intense and volcanic passion I had in my life."^[9] Welles once remarked that he was incredibly impressed by her lingerie, which had been made by nuns in France.

In the late thirties, Dolores was also involved with Errol Flynn and the German writer Erich Maria Remarque.^[68] Other rumors tried to involve her with Greta Garbo and Marlene Dietrich, with whom Dolores maintained a close friendship. In the forties, she was involved with the Mexican movie producer Archibaldo Burns and with the Dominican *playboy* Porfirio Rubirosa. In 1949, Dolores met Lewis A. Riley in Acapulco. Riley, a theatre producer, was member of the Hollywood Canteen in the 1940s. After ten years together, the couple married in New York in 1959. The house of Dolores in México, called "La Escondida" in Coyoacán, was very popular with Mexican and foreign celebrities, such as Diego Rivera, Frida Kahlo, María Félix, Merle Oberon, John Wayne, Cantinflas, the Prince Edward, Duke of Windsor and Wallis Simpson, Yvonne Blanche Labrousse and many more.^[69]

Many anecdotes told about her rivalry with Lupe Velez. Dolores was terrified to meet her in public places because Lupe was shown biting and aggressive. She imitated Dolores openly, mocking with irony and wit about her refinement and elegance but the prestige of Dolores was notorious, and Lupe could not ignore this. Lupe resented the success of Dolores in her best years in Hollywood.^[70]

The newspapers speculated about a strong rivalry between Dolores and María Félix, the other Diva of the Mexican Cinema.^[71] About this "rivalry" María Félix said in 1993: " With Dolores I don't have any rivalry. On the contrary. We were friends and we always treated each other with great respect. We were completely different. She refined, interesting, soft on the deal, and i'm more energetic, arrogant and bossy".^[72] The Mexican writer Oswaldo Diaz Ruanova described them thus: "Dolores del Río was very feminine and social life, María Félix was very sullen and manly attitudes. Dolores del Río was a breeze, María Félix, a hurricane. Dolores del Río was cut aristocratic María Félix, a typical middle class".^[73]

Death and memorials

Since the 1960s, Del Río suffered severe pains in the bones. In 1978, she was diagnosed with osteomyelitis, and in 1981 she was diagnosed with Hepatitis B following an injection of expired vitamins. In 1982, Del Río was admitted to the Medical Center of La Joya, where hepatitis led to cirrhosis.^[74]

On April 11, 1983, Dolores del Río died from her liver disease at the age of 77, in Newport Beach, California. That day she had been invited to appear on the next Academy Awards Ceremony.^[74] She was cremated and her ashes were interred in the Panteón de Dolores cemetery in Mexico City, Mexico.

In 2005, on the centenary of her birth, her remains were moved to the *Rotonda de las Personas Ilustres* in Mexico City. She has a star on the Hollywood Walk of Fame, at 1630 Vine Street, in recognition of her contributions to the motion picture industry.

Image

She was considered one of the prototypes of the classic woman style of the 1930s: "I think", said Larry Carr (author of *More fabulous faces*), "that Dolores del Río's appearance at the beginning of the 30's influenced Joan Crawford. In 1930, when Crawford emerged as beauty personified in the entire world, but especially in Hollywood, the women imitated her style of dress and make-up. Gone was the style of heavy pancake and little heart shaped mouths. In its place the angular face, the sculptured look came into vogue. They produced a new type of beauty, of which Dolores del Río was the precursor. She left her 1920s look, loosened her hairdo, enlarged the shape of her lips and altered her eyebrows to underline her exquisite bone structure. She converted hers into one of the truly Great Faces".^[75] Crawford said on a visit to Mexico in 1963: "Dolores became, and remains, as one of the most beautiful stars in the world".^[76] "Glamour, said the filmmaker Josef von Sternberg, is the result of chiaroscuro, the play of light on the landscape of the face, the use of the surroundings through the composition, through the shaft of the hair and creating mysterious shadows in the eyes. In Hollywood, stars as far apart as Marlene Dietrich, Carole Lombard, Rita Hayworth and Dolores del Río, own and acquire glamor, technology and willingness to refine the beauty of its own. Are indecipherable magic of the cinema, substance of the dreams of a generation and the admiration of the following meeting".^[77]



Tomb of Dolores del Río in Mexico City

Marlene Dietrich considered del Río "The most beautiful woman in Hollywood"^{[78][79]} For many people "She has better legs than Dietrich and better cheekbones than Garbo".^[80] On one occasion, at a meeting at the home of Dolores, Greta Garbo came to her and gently posing his little finger on the belly of Dolores and she exclaimed: That magnificent navell!, as if admiring a work of art, a sculpture.^[17]

Some rumors said that her diet consisted of orchid petals and that she slept 16 hours in the day.^[81] Author Salvador Novo gave a perfect, if unintended, eulogy a year before Del Río's death. "With Dolores Del Río 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 Río, 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."^[9] In Paris, all the great fashion designers want to dress Dolores by the perfection of their actions. Were amazed at the fineness of her ankles and wrists, her small feet, her fragile neck, her arms long and thin, her face radiant. The fashion designer Elsa Schiaparelli once said: "I have seen many beautiful women in here, but none as complete as Dolores del Río!"^[82]

George Bernard Shaw once said: "The two most beautiful things in the world are the Taj Mahal and Dolores del Río".^[83] the German writer Erich Maria Remarque, who compared her beauty with Greta Garbo, describing what a perfect woman would be a merger between the two actresses.^[68]

Despite the passage of years, Dolores del Río continued until the end to present an image of an educated lady, elegant and sophisticated, that despite her age still remained pleasant and desirable in the eyes of the public. In 1978, Kevin Thomas of *Los Angeles Times* mentions her as "One of the reigning beauties of the XX century".^[84]

Armando Montoya, a columnist for the diary *El Universal* summarized in a phrase which meant the star to her fans: "She was for years the image closer to a dream, a passion ..."^[85]

Legacy

Dolores del Río was the first Mexican to succeed in Hollywood. The others are Lupe Vélez, Katy Jurado and now, Salma Hayek.^[86]

Dolores del Río's career highlights the potential for Latina agency and negotiation through Hollywood film, but is also sparked the myth of the Hollywood Latina as a racialized and sexualized mediator in Hollywood film. However limited Del Río's roles, her career greatly



The "Four Ladies of Hollywood" gazebo at the western border of the Walk of Fame: Del Río, Dorothy Dandridge, Anna May Wong and Mae West.

impacted the star trajectories of each Hollywood Latina who followed, especially those closely aligned with cinematic whiteness like Rita Hayworth and Jennifer Lopez.^[7] Current stars Salma Hayek, Eva Mendes, and Penélope Cruz follow in the footsteps of trailblazing Dolores del Río.^[9]

Dolores del Río has a statue at Hollywood-La Brea Boulevard in Los Angeles, designed by Catherine Hardwicke built to honor of multi-ethnic leading ladies of the cinema together with Mae West, Dorothy Dandridge and Anna May Wong.

In 1982, Del Río was awarded The George Eastman Award (<http://www.eastmanhouse.org/museum/awards.php>) , given by George Eastman House for distinguished contribution to the art of film.

In 1982, Dolores and María Félix were parodied in the Carlos Fuentes's script *Orquídeas a la luz de la luna. Comedia Mexicana* that was presented in Spain and at Harvard university. Since 1983, the Mexican Society of Film Critics has been giving the *Diosa de Plata* award "Dolores del Río" for the best dramatic female performance.

She was interpreted by the actress Lucy Cohu in the TV. film *RKO 281* in 1999.

From September 2009 to January 2010, Dolores del Río was honored in the Soumaya Museum in Mexico City, with one of the most complete photography compilations of her career.^[87]

Filmography

Main article: Dolores del Río filmography

Theatre credits

- Anastacia* (1956) (New York (Broadway), USA)
- El abanico de Lady Windermere* (1958) (México City, *Teatro Virginia Fébregas*; Buenos Aires, Argentina)
- Camino a Roma* (1960) (México City, *Teatro de los Insurgentes*)
- Espectros* (1961) (México City)
- Mi querido embustero* (1961) (México City)
- La Vidente, de Roussin* (1965) (México City)
- La Reina y los Rebeldes* (1966) (México City)
- La Dama de las Camelias* (1968) (México City, Monterrey)
- El Espectáculo Rosa Mexicano* (1972) (México City)

References

- ↑ Mary Beltrán, *Latina/o stars in U.S. eyes: the making and meanings of film and TV stardom* (<http://books.google.co.uk/books?id=lfacq1ByPg4C&pg=PA23&dq=Latina/o+stars+in+U.S.+eyes+dolores+del+rio+spanish+ancestry&cd=1#v=onepage&q=&f=false>)
- ↑ *colegio francés*
- ↑ Ramón (1997), vol. 1, p. 14
- ↑ [1] (<http://filmint.nu/?p=3797>) : *The First Latina to Conquer Hollywood*
- ↑ Eighty minutes long and starring Dorothy MacKail and Jack Mullah, the film was based on Henry Leyford Gates' screenplay of his own story of a naïve flapper heiress whose true love is jeopardized by false friends pursuing her money [2] (<http://www.imdb.com/title/t0015960/>)
- ↑ Ramón (1997), vol. 1, p. 24-25
- ↑ ^{*a b c*} *Notable American women: a biographical dictionary*, Volume 5, Susan Ware, Radcliffe Institute for Advanced Study, Harvard University Press, p281 2004 ISBN 978-0-674-01488-6
- ↑ Ramón (1997), vol. 1, p. 25-26
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- ↑ Ramón (1997), vol. 1, p. 28
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- ↑ Ramón (1997), vol. 1, p. 37, 38-39
- ↑ Ramón (1997), vol. 1, p. 38-39
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53. ^ Ramón (1997), vol. 3, p. 24-29
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- The Dolores del Río mural 1990 by artist Alfredo de Batuc, 6529 Hollywood Boulevard + Hudson St, Los Angeles, California (<http://www.you-are-here.com/hollywood/dolores.html>)
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- Photographs of Dolores Del Río (<http://film.virtual-history.com/person.php?personid=303>)

Retrieved from "http://en.wikipedia.org/w/index.php?title=Dolores_del_Río&oldid=521837172"

Categories: 1905 births · 1983 deaths · American film actors · American silent film actors · American television actors · American radio actors · Mexican artists' models · Mexican actors · Mexican Roman Catholics · Mexican film actors · Mexican emigrants to the United States · Mexican silent film actors · Mexican stage actors · Golden Ariel Award winners · Ariel Award winners · Mexican people of Basque descent · Mexican people of Spanish descent · Mexican humanitarians · People from Durango, Durango · Golden Age of Mexican cinema

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HERE COMES THE BRIDE!

Film Star Weds Director Wednesday



Dolores Del Rio and Her Fiancee, Cedric Gibbons

NOW that they have filed their notice of intention to marry, Dolores Del Rio, motion-picture actress, and Cedric Gibbons, art director in films, are counting the remaining days until they can be married. They plan on the ceremony Wednesday at Santa Barbara, where they applied for the license.

The wedding is to be a quiet affair with only a small group of their intimate friends present. It is likely they will not take a honeymoon until later because both will be engaged in their work at the studio for several weeks.

Miss Del Rio last week announced her engagement, which culminated a romance of three months.

Victim Struck by Hit-and-Run Driver May Die

Bernard Swanson, 52 years of age, of 5043 Huntington Drive, was struck by a hit-and-run motorist yesterday while crossing Huntington Drive at Tanapico street.

When taken to Georgia-street Receiving Hospital he was found to have suffered possible internal injuries and concussion of the brain. He was transferred to General Hospital, and is in a critical condition.

PINK SLIP ORDER GIVEN

On recommendation of the Efficiency and Personnel Committee, the City Council has issued instructions to all departments to file with Purchasing Agent Oughton the pink slips of ownership for all city automobiles.

SCREEN PAIR SHIFT PLAN OF WEDDING

*Dolores Del Rio and
Gibbons to be United at
Santa Barbara Wednesday*

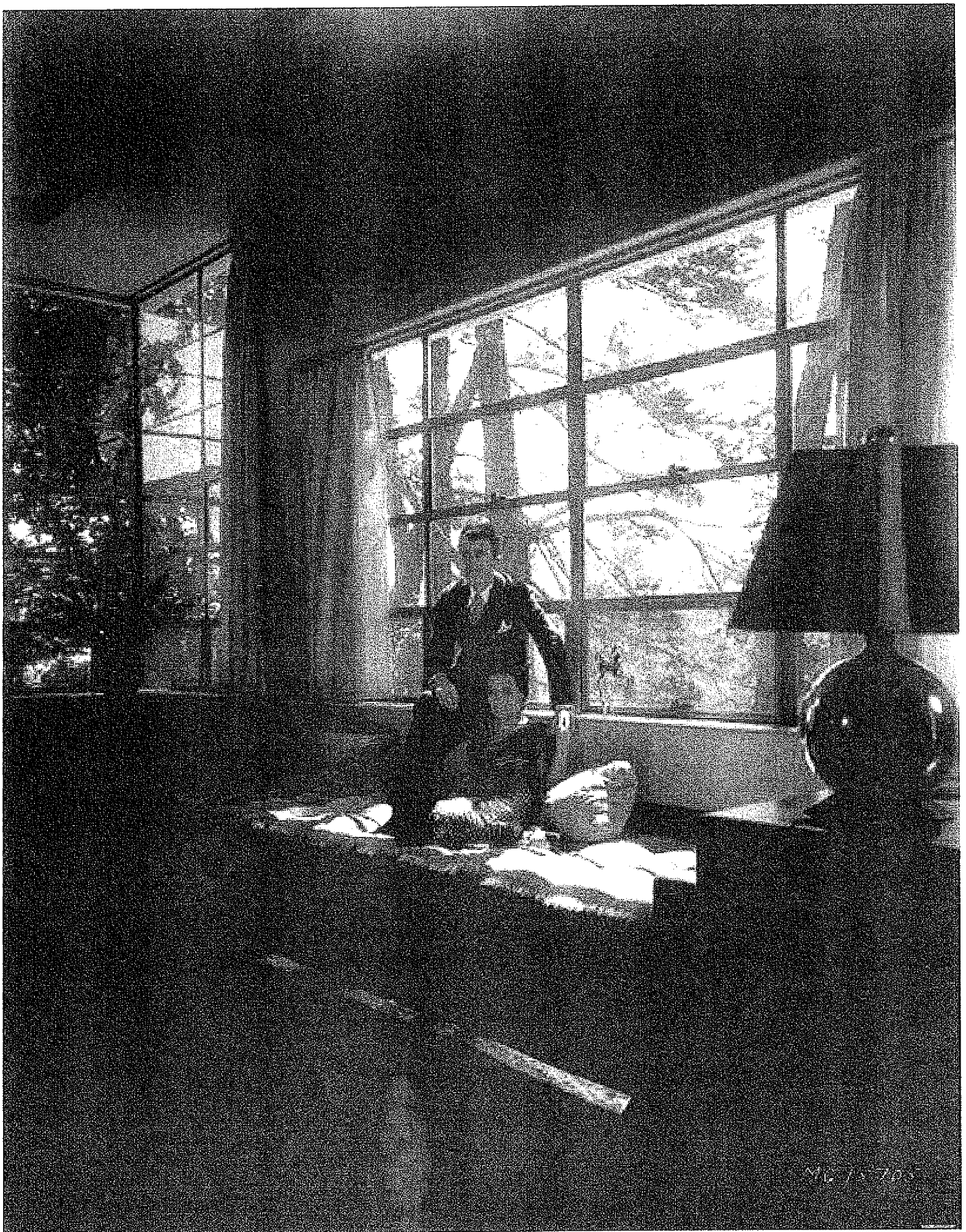
Hollywood isn't going to be the scene of the Dolores Del Rio-Cedric Gibbons nuptials. Yesterday the couple went to Santa Barbara, where they filed their notice of intention to marry.

Miss Del Rio gave her age as 24 and her birthplace as Mexico, while Gibbons said he is 40 years of age and a native of Ireland. The couple plan to be married Wednesday with only a few friends as witnesses.

Announcement of the marriage plans of the couple on Thursday came as a surprise to their friends. Miss Del Rio formerly was married to Jaime Martinez Del Rio, reputed wealthy landowner of Mexico and author and playwright, who died unexpectedly in Berlin after she divorced him in her native land about two years ago. Gibbons also is divorced.

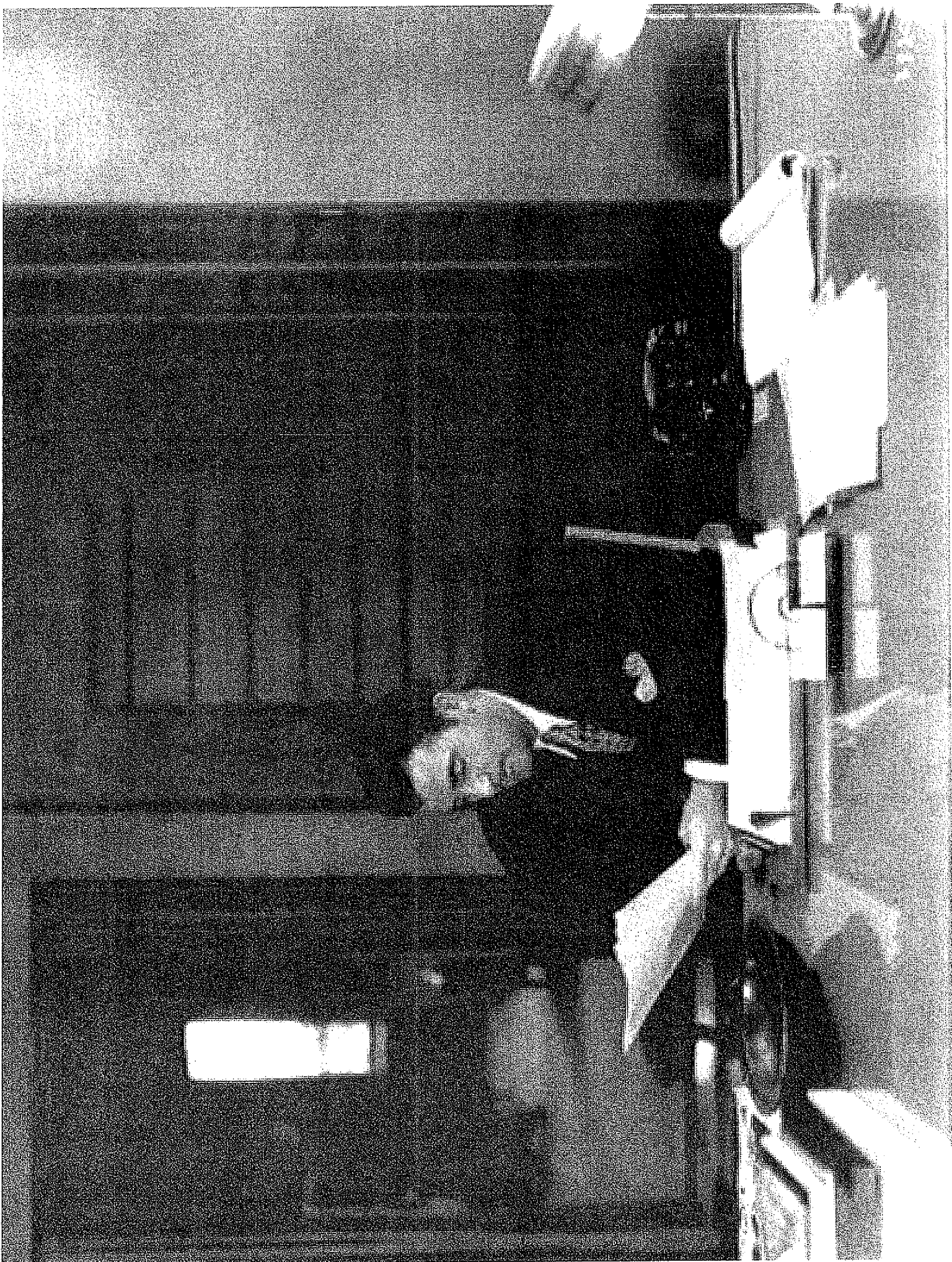
Gibbons is art director at the Metro-Goldwyn-Mayer studios, while Miss Del Rio is under contract at United Artists.















Most Beautiful Brunet ... in the Movies

Elizabeth Taylor, the most beautiful woman in the world, is a brunette.

Her hair is a deep, rich brown, and it is the color of her eyes.

Her hair is a deep, rich brown, and it is the color of her eyes.

Her hair is a deep, rich brown, and it is the color of her eyes.

Her hair is a deep, rich brown, and it is the color of her eyes.

Her hair is a deep, rich brown, and it is the color of her eyes.





Dolores Del Rio Asks Divorce From Art Director Gibbons

Marriage of 10 Years Goes on Rocks Because
Couple Unable to Reconcile Their Differences

The long "friendly separation" between Dolores Del Rio, Mexican film actress, and Cedric Gibbons, motion-picture art director ended in divorce court yesterday.

Through Attorney Loyd Wright, Miss Del Rio filed a complaint briefly setting forth mental cruelty in legal language allowed under a new statute.

Whatever were the differences between the couple, considered ideally married for 10 years until their separation nine months ago, must await her personal appearance on the witness stand at some later date.

NO PROPERTY PLEAS

The fact that no mention was made in the complaint of property matters indicates that they settled these problems out of court and hints that Gibbons may not contest the suit.

Here are the exact words that form the basis of Miss Del Rio's complaint:

"Since the marriage of the parties hereto, defendant has wrongfully and without cause inflicted grievous mental suffering upon the plaintiff."

They were married in Santa Barbara, Aug. 6, 1930, and sepa-

rated March 15, last. On several occasions to mark their wedding anniversary Miss Del Rio and Gibbons journeyed back to Santa Barbara to reaffirm their vows.

PARTED AS FRIENDS

When they separated last March she announced that they parted the best of friends and that she knew Gibbons "feels as badly as I that we were not able to settle our differences."

"We reached the decision that our marriage had become impossible, and when that happens to two people I think it best to part."

Gibbons declined to comment except to confirm their separation.

On numerous occasions since her separation Miss Del Rio has been seen frequently in the company of Orson Welles, actor-producer, who recently was divorced by Virginia Nicolson Welles.

New Prosecutor Dies

DENVER, Dec. 18. (AP)—Frank M. Tatum, 28, recently appointed District Attorney at Dalhart, Tex., died today shortly after he arrived here by automobile with his mother.



DECREE WON—Dolores Del Rio, right, walking out of courtroom yesterday with Fay Wray after winning a divorce from Cedric Gibbons, motion-picture director.
 Times photo

Dolores Del Rio Given Divorce From Gibbons, Film Art Director

There was sorrow in her voice and no smile on her lips yesterday when Dolores del Rio recited her grievances against Cedric Gibbons, her husband for 10 years, and received a divorce decree.

The actress told her tale at a five-minute hearing before Superior Judge Thurmond Clarke, who granted the decree after listening also to the corroborating testimony given by Miss Del Rio's friend, Fay Wray, the screen actress.

Cruelty was the ground on which the decree was granted, Miss Del Rio complaining that in the last three years of her married life with Gibbons, top-notch motion-picture art director, he became inexplicably indifferent toward her.

"Has he refused to take you to

parties and to see your friends?" Miss Del Rio was asked by her attorney, Loyd Wright.

"Yes, he has," the actress replied.

"Has he in the last three years assumed an attitude of aloofness and entire coolness toward you?" the lawyer continued.

"He has," was the answer.

In answer to further questions, Miss Del Rio then complained that Gibbons' treatment had caused her to become nervous and ill and made future matrimonial life with him impossible.

Gibbons did not contest the suit.

Gibbons and Miss Del Rio were married in Santa Barbara on Aug. 6, 1920, two years after the death of her first husband, Jaime del Rio.

DIVORCES GRANTED

Los Angeles Times (1923-Current File); Mar 1, 1941;

ProQuest Historical Newspapers: Los Angeles Times (1881-1989)

pg. 14

DIVORCES GRANTED

ABERLE, Lida W. from Daniel D.
ALLEN, Mabel C. from John E.
ALVAREZ, Julia J. from Arturo.
AMES, Clint N. from Katherine C.
AMLAND, Alice from Norman.
BANKS, Agnes from Jack.
BETTS, Leslie E. from Edythe M.
BRADLEY, Gertrude L. from William P.
BRAGA, Alma from Joseph C.
BRAZEL, Bonnie I. from Hal E.
BREGMAN, Myron from Alda.
BROHN, Beverly D. from Berkley L.
BROWN, John A. from Ernestine L.
BRUCE, Florence from Leonard V.
BRYAN, Edna from Samuel W.
BURLINGAME, Kathleen from Robert.
CALDWELL, Elsie S. from John H.
CHRONES, Elizabeth from Leburtes.
CUNNINGHAM, Benny M. from Enid.
DAVIS, Elise W. from B. C.
ERENBERG, Doris from Philip R.
ERLANDSON, Norma J. from Ralph K.
FERGUSON, Perla M. from Adrian E.
FERGUSON, Virginia E. from Cyrus H.
FRENCH, Bessie W. from John P.
GABLE, Mildred L. from Marvin F.
GALLAGHER, Peggy E. from Frank G.
GARDNER, Annie E. from George H.
GIACHINO, Pasquale from Mary.
GIBBONS, Dolores Del Rio from Cedric.
GOSS, June A. from Joseph H.
GRAHAM, Laura from Morris L.
GROBSTEIN, Hilda J. from William S.
HARRY, Ivan W. from Patricia W.
HETRICK, Clyde from Bernice E.
HIGGINS, Anna from Samuel.
HOOD, Gertrude from Lester.
HUDSON, Loretta L. from Herbert D.
IRELAND, Francis H. from Leora L.
JACKSON, June R. from Milburn W.
KINGSTON, Irma from Mitchell D.
KIRKBERG, Ruth E. from Adolph A.
LARKIN, May B. from Charles E.
LEAKE, Margaret E. from Victor C. Jr.
LE BOEUF, Pauline G. from John H.
MALCOLM, Johnnie W. from Robert J.
MATEOS, Margaret F. from Juan A. Jr.
McDONNELL, Mae from John V.
MECHEM, Vesper D. from Floyd R.
MELDRIM, Lorraine from Earl.
MERRILL, David T. from Phyllis T.
MOCK, Victor J. from Gladys.
MOELLER, Charlotte E. from Frank L.
MOLINA, Elaine Z. from Samuel.
MOORE, Veronica M. from Floyd W.
NIBERT, Margaret A. from Donald E.
OGDEN, Anne G. from John S.
PETERSON, Inez M. from John C.
PHILLIPS, Barbara from Onnie J.
PLENTY, Jack from Joanna M.
RENPRO, Barbara L. from Homer A.
ROSS, Dorothy from Harry.
RUSH, H. A. from Molly.
SANFERN, Robert O. from Ruth C.
SAPUTO, Marjorie from Frank Jr.
SCHIPEK, Victor O. from Elizabeth Q.
SILVERSTEIN, Ruth H. from Hyman.
SORENSEN, Julia M. from Edward J.
STEELE, Marie E. from Henry T.



DIES — Cedric Gibbons, noted motion picture art director, dies at age 65.

Noted Movie Art Director Gibbons Dies

Cedric Gibbons, 65, designer of the Academy Award statue and himself winner of about 10 of these Oscars, died yesterday at his Bel-Air home after a lengthy illness.

Mr. Gibbons, who won his Academy Awards for achievement in art direction, had served as chief of the Metro-Goldwyn-Mayer art department from 1924 until his retirement in 1956.

During his tenure as art department head he supervised creation of sets for more than 2,000 films. In 1950 the Society of Motion Picture Art Directors gave him a special award for creative excellence.

Educated Abroad

Born at Brooklyn, N.Y., and educated abroad by private tutor, Mr. Gibbons began his career as a draftsman in the architectural firm of his father, Patrick Gibbons, from 1911 to 1913. Two years later he joined the Thomas E. Edison Studios, Bedford Park, N.Y., where he remained until 1917.

In 1918 he affiliated with the Goldwyn Studios and when that company merged to become Metro-Goldwyn-Mayer six years later Mr. Gibbons took over as head of the new firm's art department.

Many Awards

The films for which he received Academy Awards included "The Bridge of San Luis Rey," 1929; "Merry Widow," 1933; "Pride and Prejudice," 1940; "Blossoms in the Dust," 1941; "Gaslight," 1944; "The Yearling," 1946; "Little Women," 1949; "An American in Paris," 1951; "The Bad and the Beautiful," 1952, and "Julius Caesar," 1953.

Mr. Gibbons lived with his wife, the former Hazel Brooks, at 754 Tortuosa Way. He also leaves a brother, Elliott, and a niece, Mrs. Gary Cooper.

A Requiem Mass will be

Please Turn to Pg. 2, Col. 2

GIBBONS

Continued from First Page

celebrated at 10:15 a.m. tomorrow in the Calvary Mausoleum Chapel, 4201 Whittier Blvd., East Los Angeles, followed by interment at Calvary Cemetery. Cunningham & O'Connor, funeral directors, is in charge.

Metropolitan News-Enterprise

Wednesday, September 11, 2002

Page 4

Lawyer-Developer Ira Yellin Dies; Restored Bradbury Building, Promoted Downtown

By a MetNews Staff Writer

Ira Yellin, a Harvard-educated lawyer who became known for the redevelopment of historic Los Angeles buildings and for promoting downtown urban life, died yesterday. He was 62.

Cause of death was not immediately available. Yellin was known to have been suffering from cancer.

Yellin was the owner, through the Yellin Co., of downtown's Grand Central Market, a 1917 covered market and office building that he refurbished and invigorated by stripping away a 1970s façade and adding neon signage and new parking. The market forms part of Yellin's Grand Central Square, which includes housing thanks to his renovation of the Million Dollar Theater building on Broadway and the 1893 Bradbury Building, one of the few Los Angeles structures listed on the National Register of Historic Places.

With partners Paul Keller and Dan Rosenfeld, Yellin owned Urban Partners, which took a role in the development of many more modern downtown residential and mixed-use projects. The firm is currently constructing a \$75 million joint development project at the Metro Gold Line Del Mar Station in Pasadena.

The company was recently selected as the developer of the Caltrans Downtown headquarters and the vintage Los Angeles County Hall of Justice on Temple Street.

Before forming Urban Partners, Yellin was senior vice president of Catellus Development Corp., which also worked on downtown development projects.

Yellin's projects included working with the Roman Catholic Archdiocese to select an architect for the new cathedral.

Yellin was born in Boston. He graduated from Princeton University and Harvard Law School, and became a member of the State Bar of California in 1966.

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Building Permit History
757 N. Kingsman Avenue
Santa Monica

- May 28, 1930: Building Permit No. 12444 to construct a 2-story, 4-room, 26' X 27' frame and stucco garage and servants quarters at 755 N. Kingsman Avenue on Lots 22, 23, 24, 25 and 26 of Tract No. 9247, Santa Monica Canyon Tract.
Owner: Cedric Gibbons
Architect: Douglas Honnold
Contractor: Frank A. Hellenthal
Cost: \$3,000.00
- May 28, 1930: Building Permit No. 12445 to construct a 2-story, 11-room, 88' X 43' 2" frame and stucco residence at 755 N. Kingsman Avenue on Lots 22, 23, 24, 25 and 26 of Tract No. 9247, Santa Monica Canyon Tract.
Owner: Cedric Gibbons
Architect: Douglas Honnold
Contractor: Frank A. Hellenthal
Cost: \$26,000.00
- July 31, 1951: Building Permit No. LA12496 to raise foundation at West side of garage where below grade, with concrete. Replace damaged mudsill with new lumber and replaster. No structural changes. General termite work.
Owner: Loews, Incorporated
Architect: None
Engineer: None
Contractor: Matthew S. Smith
Cost: \$495.00
- January 16, 2001: Building Permit No. LA08411 to construct a 4' X 12' 6" bathroom addition to East side of single family dwelling. Remodel kitchen: New Cabinets, tile, electrical, plumbing and HVAC works.
Owner: Ira E. and Adele A. Yellin
Architect: None
Engineer: George Dyer
Contractor: Sheard Construction, Inc.
Cost: \$55,000.00

August 26, 2004: Building Permit No. VN 57587 to reroof house and detached garage - T/O existing roof - install ½" CDX plywood and class "A" modified torch on GTA - 40 sqs - smoke detectors and earthquake shut-off valve required.
Owner: Ira E. and Adele A. Yellin, Trustees, Yellin Family Trust
Architect: None
Engineer: None
Contractor: Folger Roofing & Construction Company, Inc.
Cost: \$36,220.00

February 18, 2005: Grading Permit No. VN67716 for spa excavation, 20 cubic yards.
Owner: George Savitsky, Trustee, Kingman Trust
Architect: None
Engineer: None
Contractor: Mc Laughlin Custom Works, Inc.
Cost: 20 cubic yards

February 18, 2005: Building Permit No. VN67717 to construct a new 6' X 8' spa per standard plan #267.
Owner: George Savitsky, Trustee, Kingman Trust
Architect: None
Engineer: Nazaret Dermendjian
Contractor: Mc Laughlin Custom Works, Inc.
Cost: 20 cubic yards

March 24, 2005: Building Permit No. LA72150 to construct a new pool house.
Owner: George Savitsky, Trustee, Kingman Trust
Architect: J. Michael Kovach
Engineer: Soly Yamini
Contractor: Balcorp Construction & Development, Inc.
Cost: \$45,000.00

May 2, 2005: Building Permit No. LA74061 for removal max 5' and recompaction under building footprint for the pool house under 2005LA72150.
Owner: George Savitsky, Trustee, Kingman Trust
Architect: J. Michael Kovach
Engineer: Soly Yamini
Contractor: Balcorp Construction & Development, Inc.
Cost: 51 cubic yards

May 4, 2005: Building Permit No. LA74242 to revise plan approved for permit #2005LA72150. Change structural detail.
Owner: George Savitsky, Trustee, Kingman Trust
Architect: J. Michael Kovach
Engineer: Soly Yamini
Contractor: Balcorp Construction & Development, Inc.
Cost: \$5,000.00

December 7, 2011: Building Permit No. LA71677 add 547 (277+270) square foot addition to existing two-story SFD.
Owner: Gary S. Newman Co-Trustee, Newman Family Trust
Architect: None
Engineer: Kamram Naraghi-Arani
Contractor: M G Partners, Inc.
Cost: \$74,939.00

March 22, 2012: Building Permit No. LA75749 underpin portion of the existing foundation.
Owner: Gary S. Newman Co-Trustee, Newman Family Trust
Architect: None
Engineer: Kamram Naraghi-Arani
Contractor: M G Partners, Inc.
Cost: \$5,000.00

March 22, 2012: Grading Permit No. LA75750 for backfill of retaining wall, 20 cubic yards.
Owner: Gary S. Newman Co-Trustee, Newman Family Trust
Architect: None
Engineer: Jon Alan Irvine and Kamram Naraghi-Arani
Contractor: M G Partners, Inc.
Cost: 20 cubic yards

March 22, 2012: Building Permit No. to remove and replace and relocate existing retaining wall along the driveway and back of the house.
Owner: Gary S. Newman Co-Trustee, Newman Family Trust
Architect: None
Engineer: Jon Alan Irvine and Kamram Naraghi-Arani
Contractor: M G Partners, Inc.
Cost: \$7,000.00

All Applications Must be Filled Out by Applicant

Wdg. Form B

PLANS AND SPECIFICATIONS
and other data must also be filed

BUILDING DIVISION

2

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Frame Buildings

CLASS "D"

WEST L. A. DISTRICT

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. 248
(2ND FLOOR).

CITY CLERK
PLEASE
VERIFY

TAKE TO
ROOM No. 5
(MAIN ST.
FLOOR)

ENGINEER
PLEASE
VERIFY

Lot No. 22-23-24-25-26 Block 2 Tract 242
(Description of Property) 9247

Santa Monica Canyon

District No. _____ M. B. Page _____ F. B. Page _____

No. 755 - Kingman Av Street North Hollywood Way
(Location of Job)

(USE INK OR INDELIBLE PENCIL)

- Purpose of Building Garage + Servants etc. No. of Rooms 8 No. of Families 1
- Owner's name CEBRIC GIBBONS Phone Re. 0211
- Owner's address 450 LINDSAY ROAD - Santa Monica
- Architect's name Frank A. Hellenenthal Not to be filled in unless with name of Certified Architect or Licensed Engineer Phone 23071
- Contractor's name Frank A. Hellenenthal Phone 23071
- Contractor's address 911 - Tenth St. Santa Monica
- VALUATION OF PROPOSED WORK (including all Material, Labor, Finishing Equip-ment and Appliances in Completed Building.) \$ 3000.00
- Is there any existing building or permit for a building on lot? - How Used? Terming Court
- Size of proposed building 26' x 27' Height to highest point 21' 6" feet
- Number of Stories in height 2 Character of ground Shale
- Material of foundation Concrete Size of footings 2' x 2' Size of wall 8" Depth below ground 1'-6"
- Material of chimneys - Number of Inlets to flue - Interior size of flues - x -
- Material of exterior walls Concrete Stucco
- Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders - x -
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing Studs 2 x 3
Ceiling joists 2 x 4 Roof Rafters 2 x 4 FIRST FLOOR JOISTS 2 x 4
Second floor joists 2 x 14 Specify material of roof Copper
- Will all provisions of State Housing Act be Complied with? Yes
- Will all lathing and plastering Comply with Ordinance? Yes
- What Zone is Property in? A

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 4/26/30 (Sign Here) Frank A. Hellenenthal
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>12444</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Church</u> Plan Examiner	Application checked and found O. K. <u>A Zone</u> City Clerk	Stamp here when permit is issued <u>MAY 28 1930</u> BUILDING DIVISION
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Ch 3608 5/27/30 72

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.

REMARKS

All points of contact between garage
and other parts of building to be
fireproofed on garage side.

10. [Signature]
Director of Architectural Dept.

APPROVED: [Signature] 11/15/51
[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

[Signature] 11/15/51

All Applications Must be Filled Out by Applicant

Std. Form 2

PLANS AND SPECIFICATIONS
and other data must also be filled

BUILDING DIVISION

2

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Frame Buildings

CLASS "D"

WEST L. A. DIST.

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 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. 248
(2ND FLOOR)

CITY CLERK
PLEASE
VERIFY

TAKE TO
ROOM No. 6
(MAIN ST.
FLOOR)

ENGINEER
PLEASE
VERIFY

Lot/No. 32-23-24-25-26 Block 2 - Tract 9247
(Description of Property)
Santa Monica Canyon

District No. M. B. Page F. B. Page

No. 755 Kingman Ave. Street
(Location of Job)

North of Montana Way
(USE INK OR INDELIBLE PENCIL)

O. K. City Clerk
By W. B. Deputy
O. K. City Engineer
By W. B. Deputy

- Purpose of Building Residence No. of Rooms 11 No. of Families 1
- Owner's name EDRIC GIBBONS Phone 827
- Owner's address 450 - LINDSEY ROAD
- Architect's name Edric Gibbons Phone 827
Not to be filled in unless with name of Certified Architect or Licensed Engineer under State Act
- Contractor's name F. W. H. Hallenthal Phone 83071
- Contractor's address 911 - Tenth St. Santa Monica
- VALUATION OF PROPOSED WORK (Including all Material, Labor, Finishing Equip-ment and Appliances in Completed Building) \$ 26,000.00
- Is there any existing building or permit for a building on lot? Yes How Used? Residence
- Size of proposed building 88' x 43' 2" Height to highest point 28' 9" feet
- Number of Stories in height 2 Character of ground Shale
- Material of foundation Concrete Size of footings 12' x 22' Size of wall 8" Depth below ground 6'
- Material of chimneys Brick Number of Inlets to flue 2 Interior size of flues 13' x 17'
- Material of exterior walls Brick - Concrete Strips
- 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 6 Roof Rafters 2 x 6 FIRST FLOOR JOISTS 2 x 8
Second floor joists 2 x 12 Specify material of roof Copper
- Will all provisions of State Housing Act be Complied with? Yes
- Will all lathing and plastering Comply with Ordinance? Yes
- What Zone is Property in? A

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

OVER

(Sign Here)

(Owner or Authorized Agent)

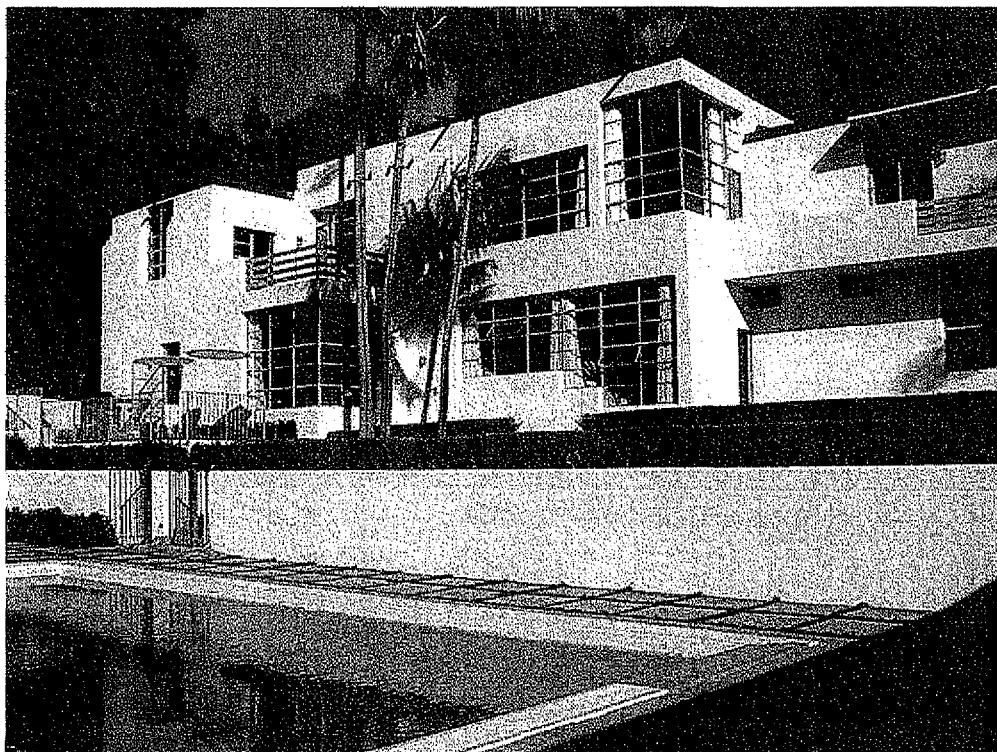
FOR DEPARTMENT USE ONLY

PERMIT NO. <u>12445</u>	Plans and Specifications checked and found to conform to Ordinance, State Laws, etc. <u>Chinch</u> Plan Examiner	Application checked and found O. K. <u>A. J. R.</u> Clerk	RECEIVED MAY 28 1930 TODULY
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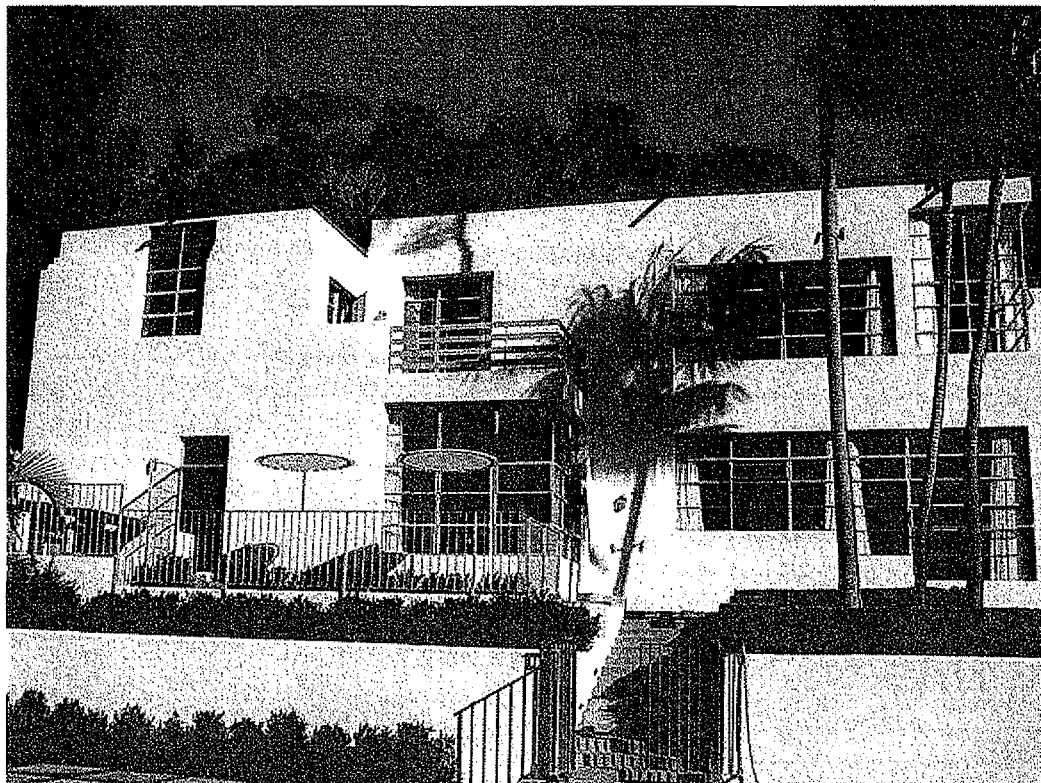
OK 3007 5/27/30

5075

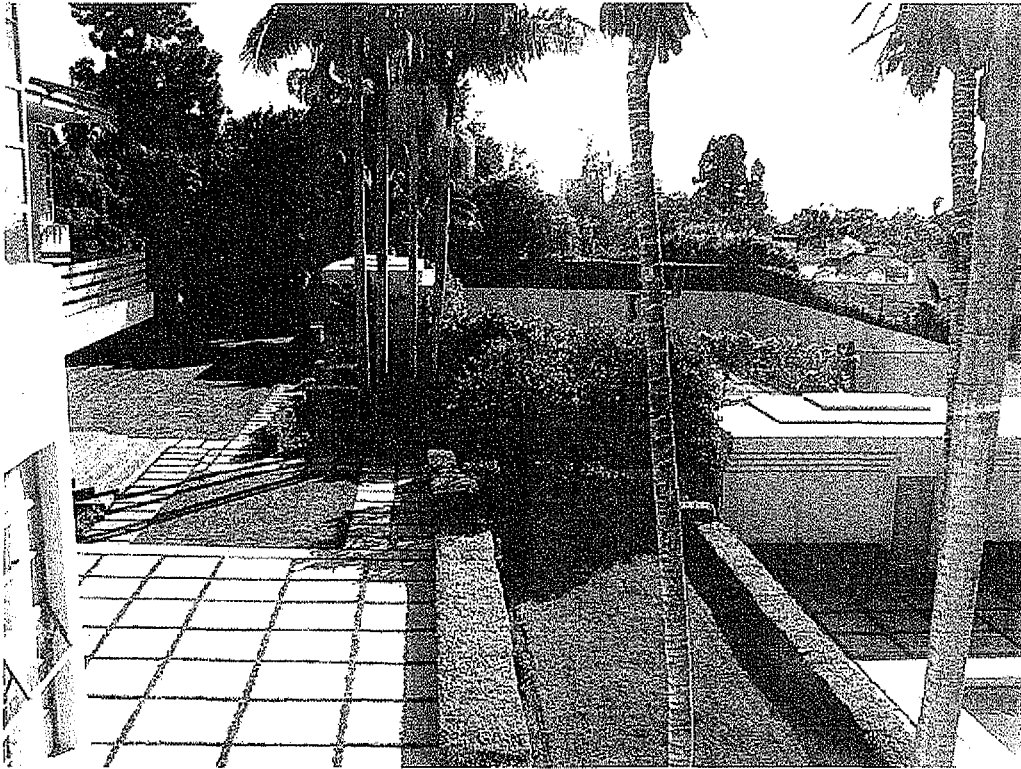
Cedric Gibbons-Dolores Del Rio Residence Photographs



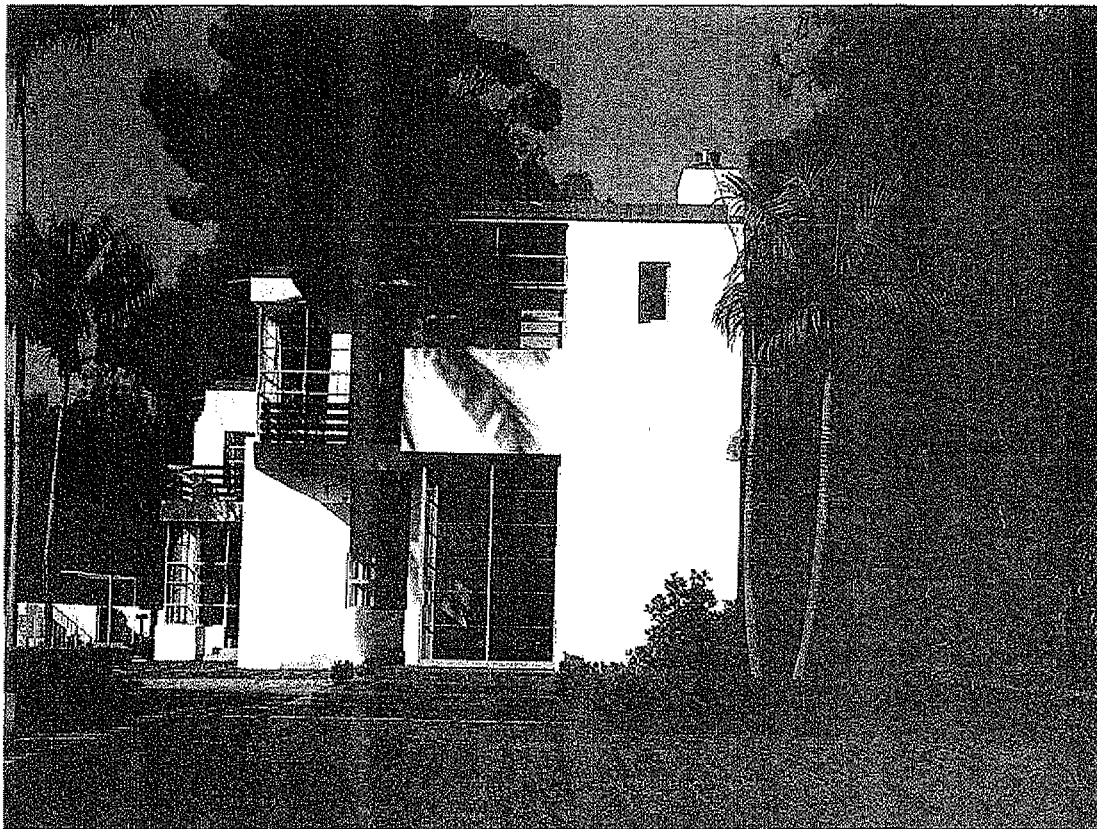
Cedric Gibbons-Dolores Del Rio Residence, 757 N. Kingman Avenue, October 24, 2012 (Photograph by Charles J. Fisher)



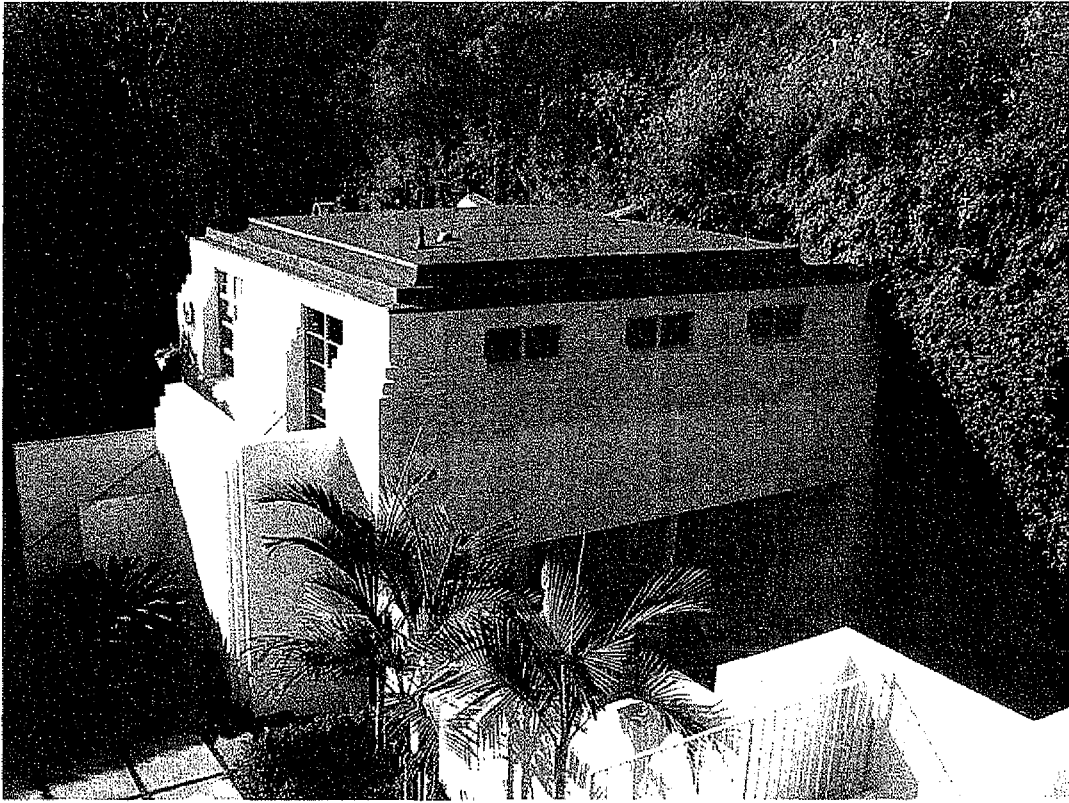
Cedric Gibbons-Dolores Del Rio Residence, 757 N. Kingman Avenue, October 24, 2012 (Photograph by Charles J. Fisher)



Cedric Gibbons-Dolores Del Rio Residence, 757 N. Kingman Avenue, October 24, 2012 (Photograph by Charles J. Fisher)



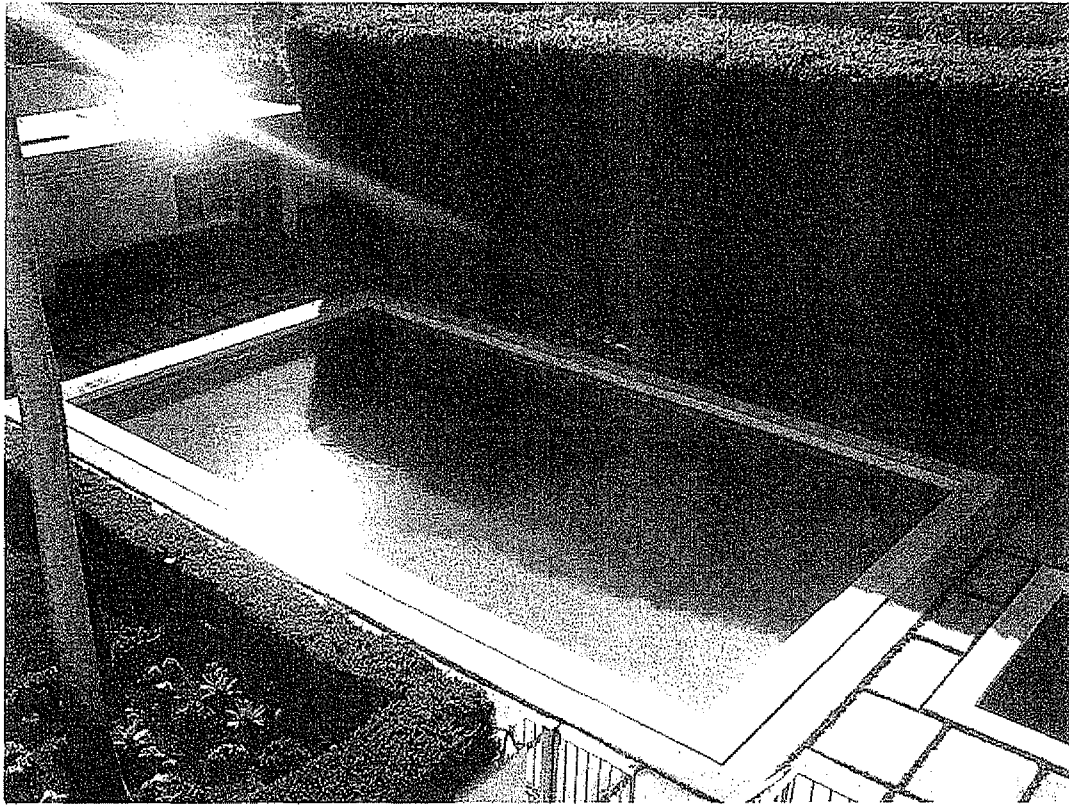
*Cedric Gibbons-Dolores Del Rio Residence, Southern Addition, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



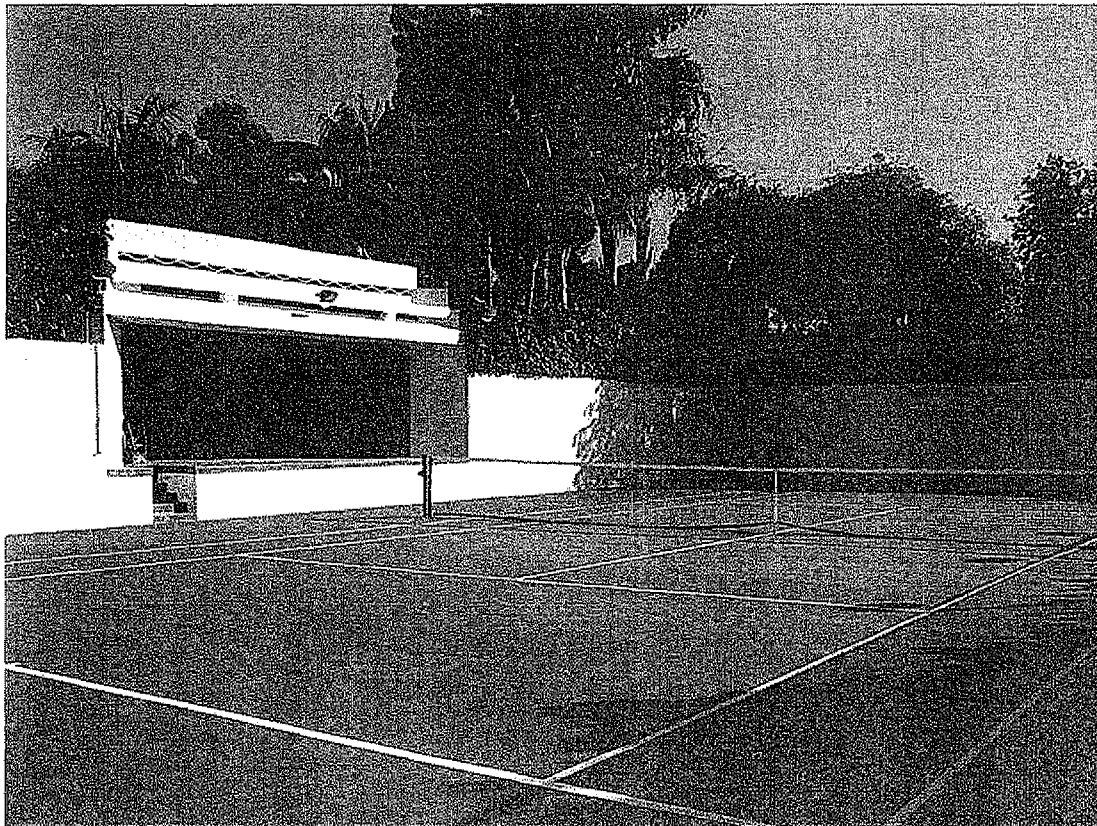
Cedric Gibbons-Dolores Del Rio Residence, garage, 757 N. Kingman Avenue, October 24, 2012 (Photograph by Charles J. Fisher)



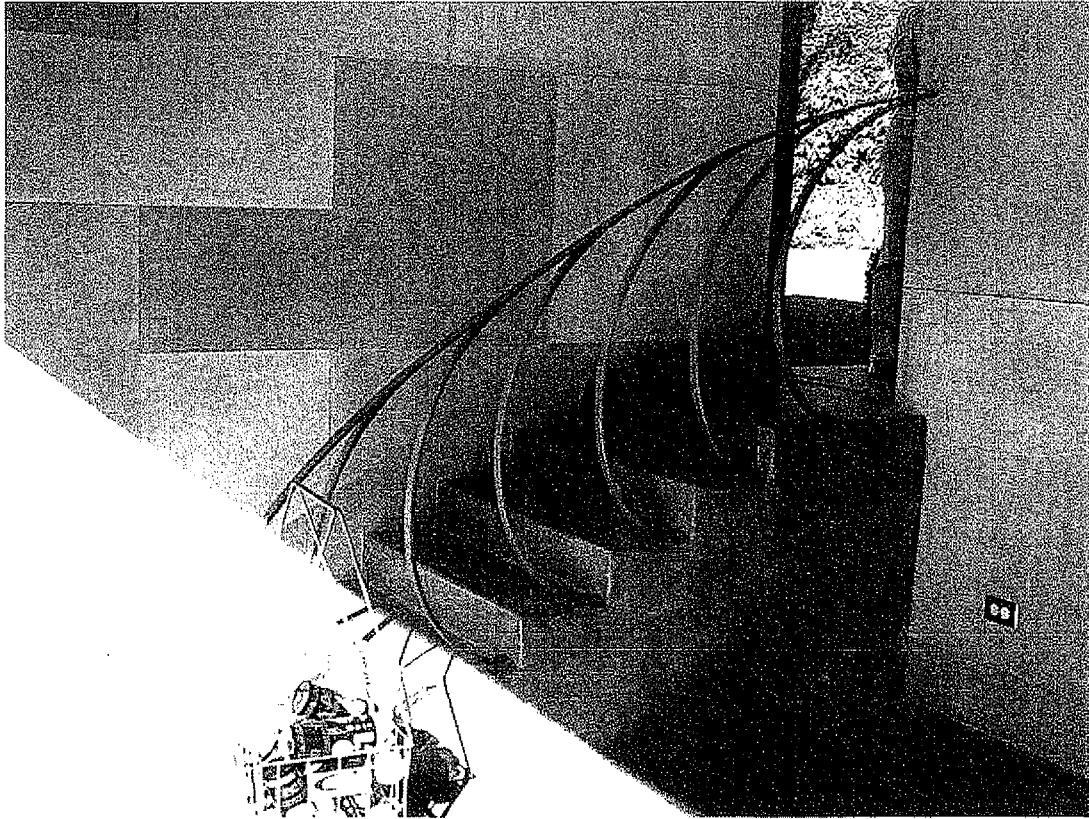
*Cedric Gibbons-Dolores Del Rio Residence, servant's quarters, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



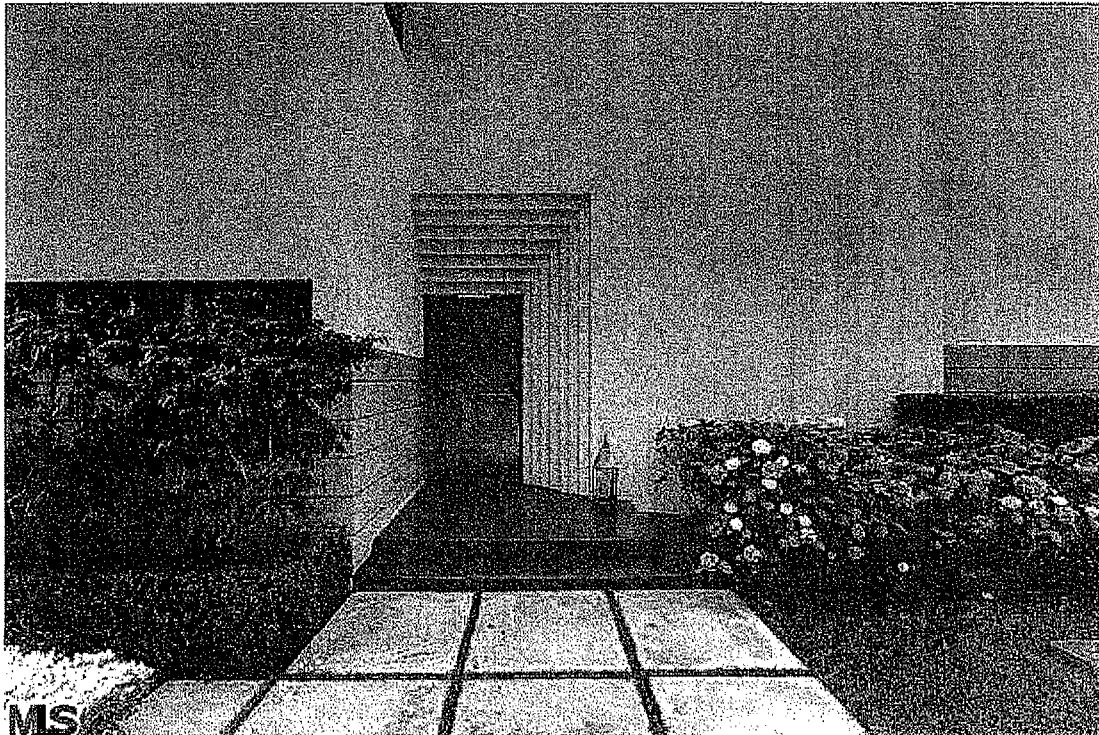
*Cedric Gibbons-Dolores Del Rio Residence, swimming pool, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



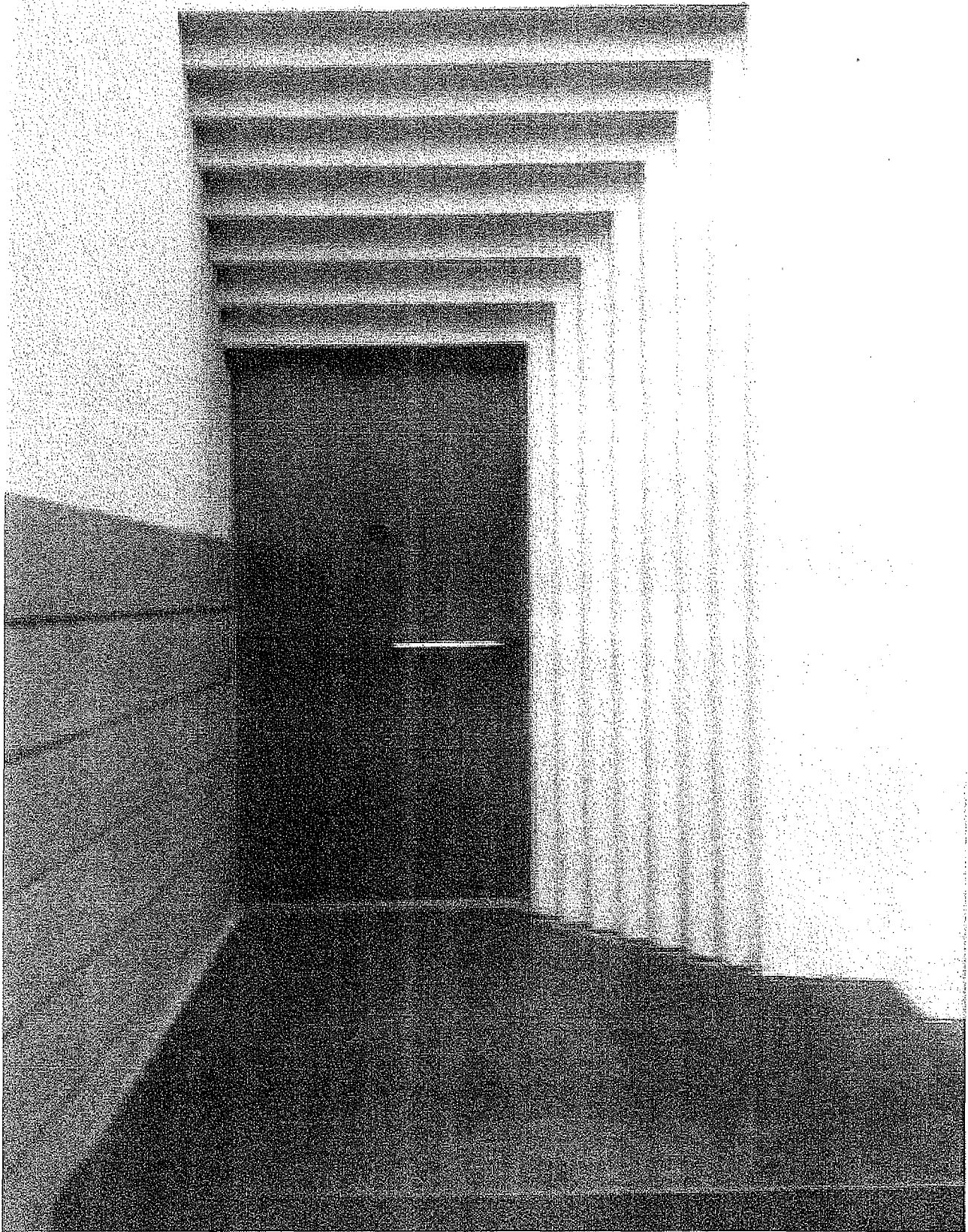
*Cedric Gibbons-Dolores Del Rio Residence, tennis court, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



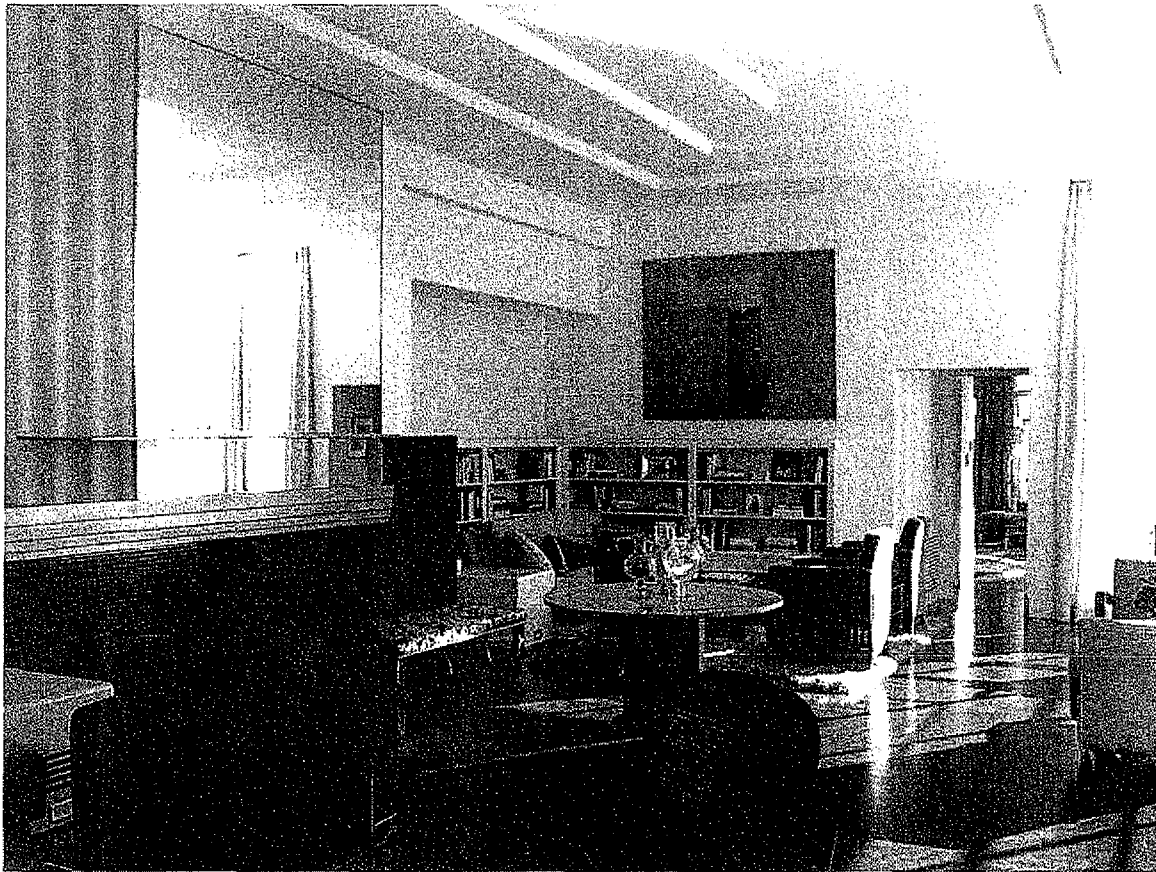
*Cedric Gibbons-Dolores Del Rio Residence, tennis house, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



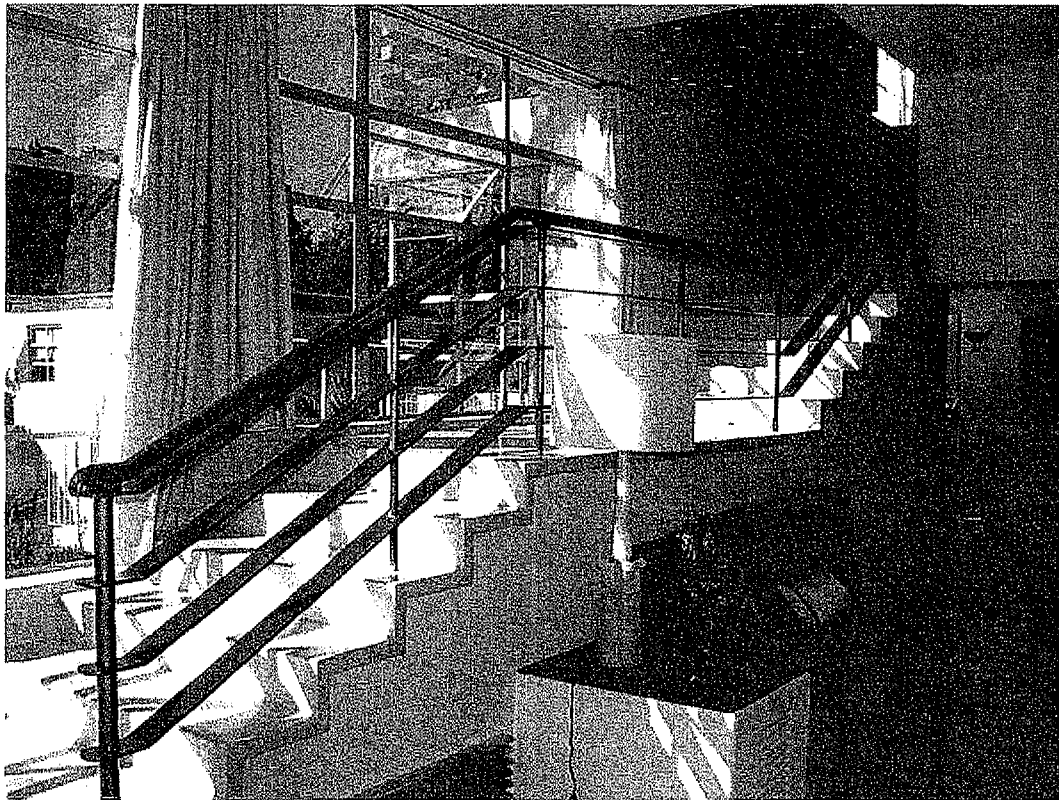
Cedric Gibbons-Dolores Del Rio Residence, front porch, 757 N. Kingman Avenue, 2011 (Photograph by MLS)



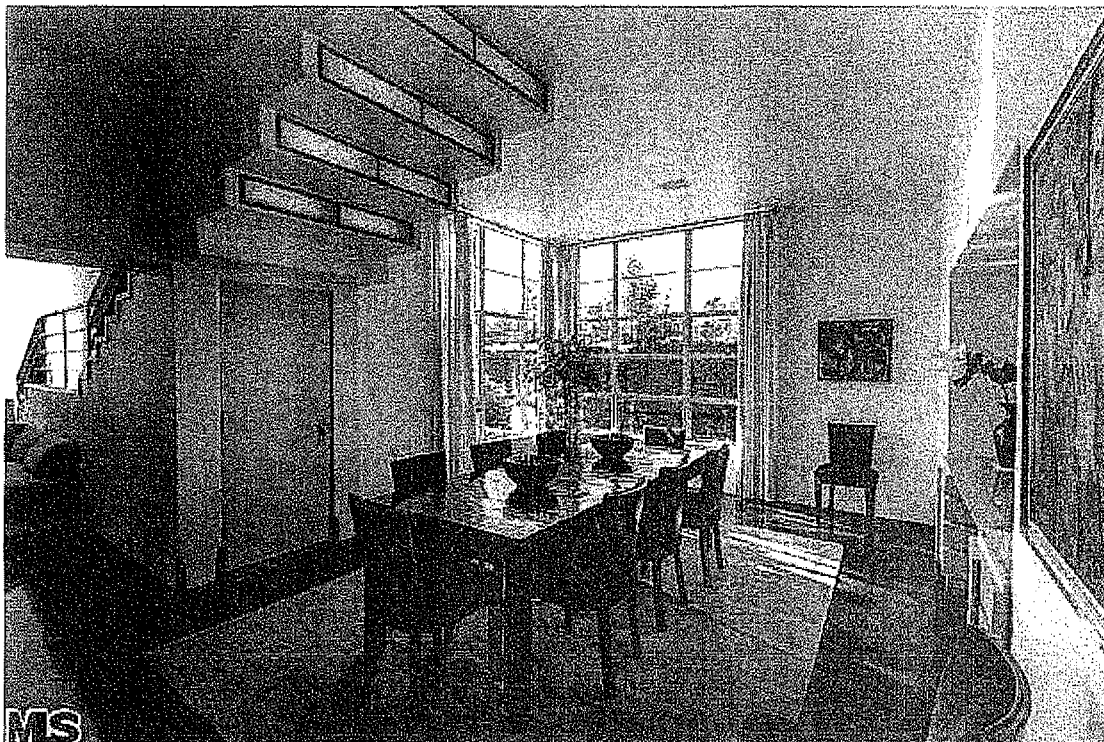
Cedric Gibbons-Dolores Del Rio Residence, 757 N. Kingman Avenue, December 21, 2012 (Photograph by Jeannie Newman)



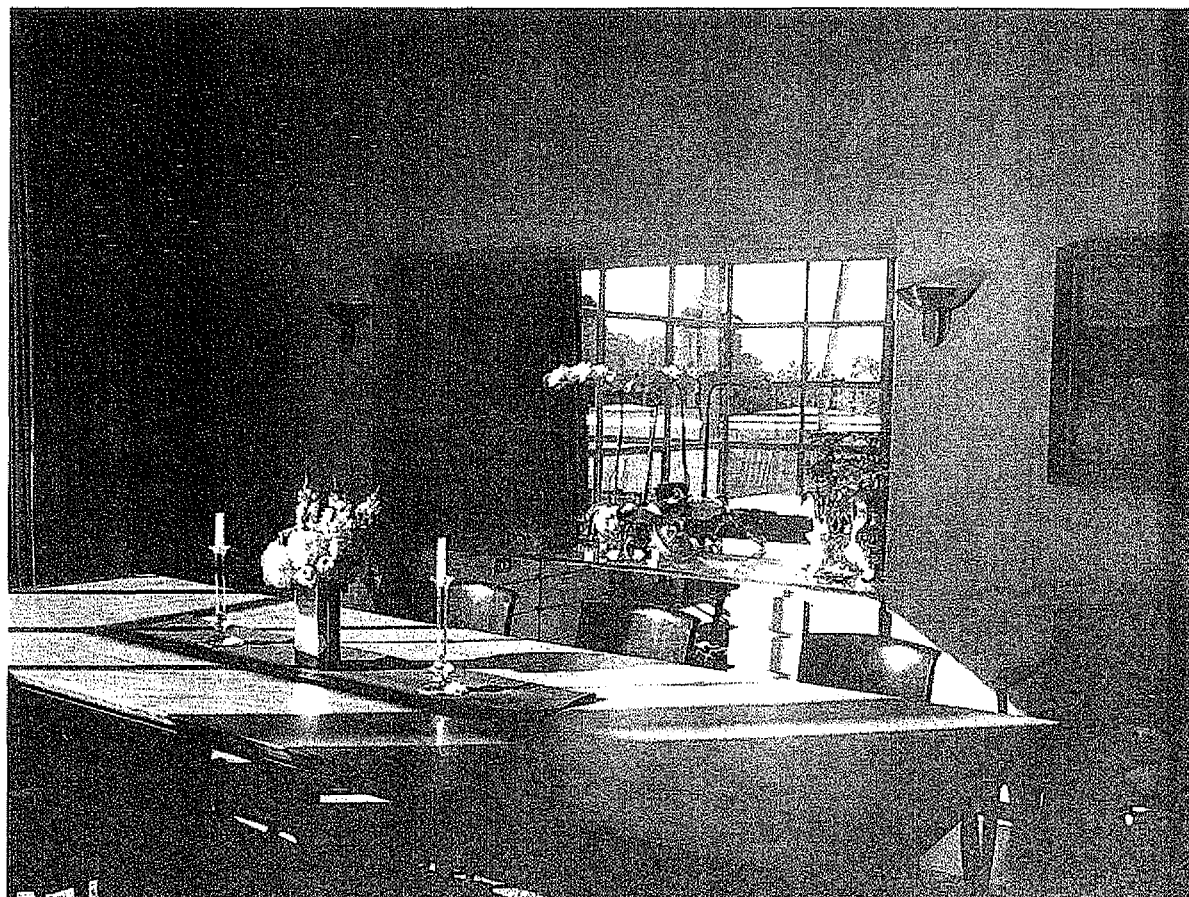
Cedric Gibbons-Dolores Del Rio Residence, 757 N. Kingman Avenue, October 24, 2012 (Photograph by Charles J. Fisher)



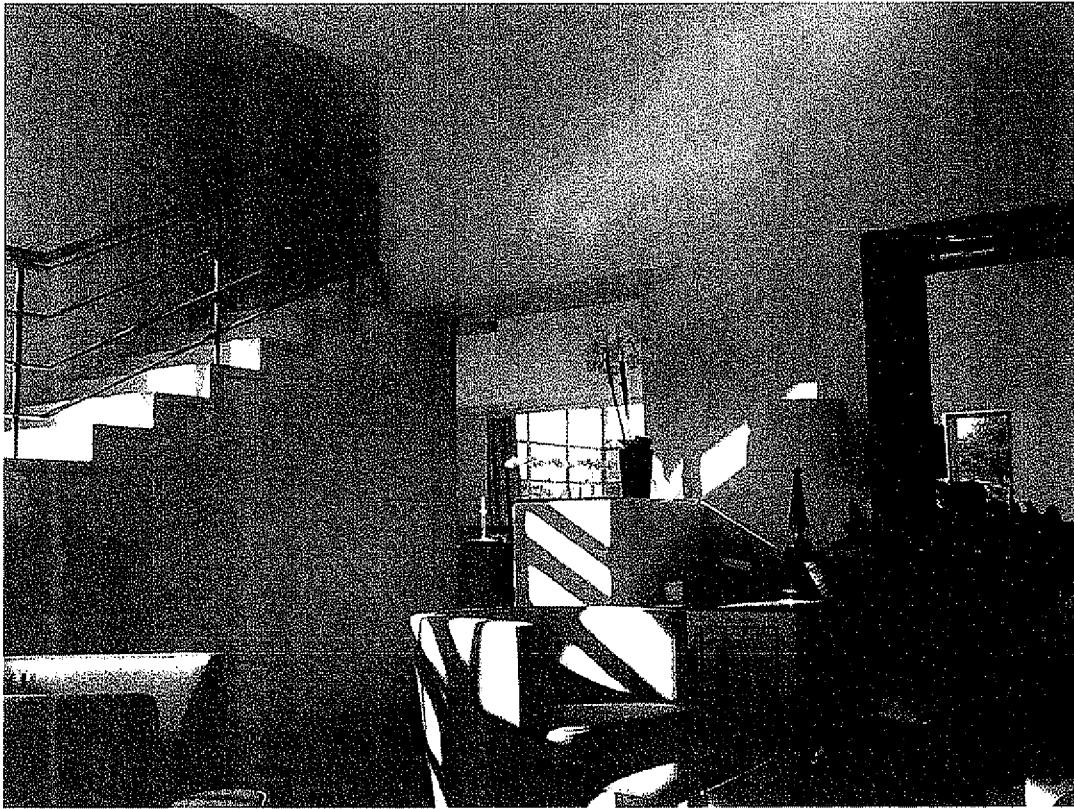
*Cedric Gibbons-Dolores Del Rio Residence, grand staircase, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



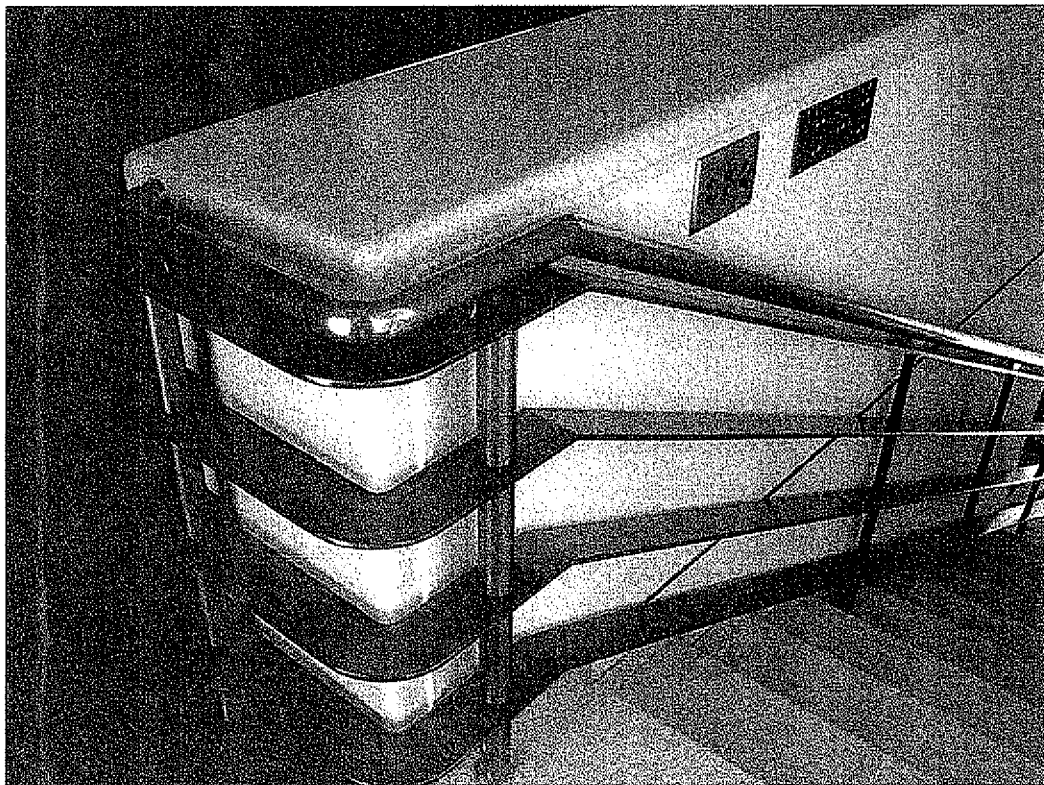
Cedric Gibbons-Dolores Del Rio Residence, dining room, 757 N. Kingman Avenue, 2011 (Photograph by MLS)



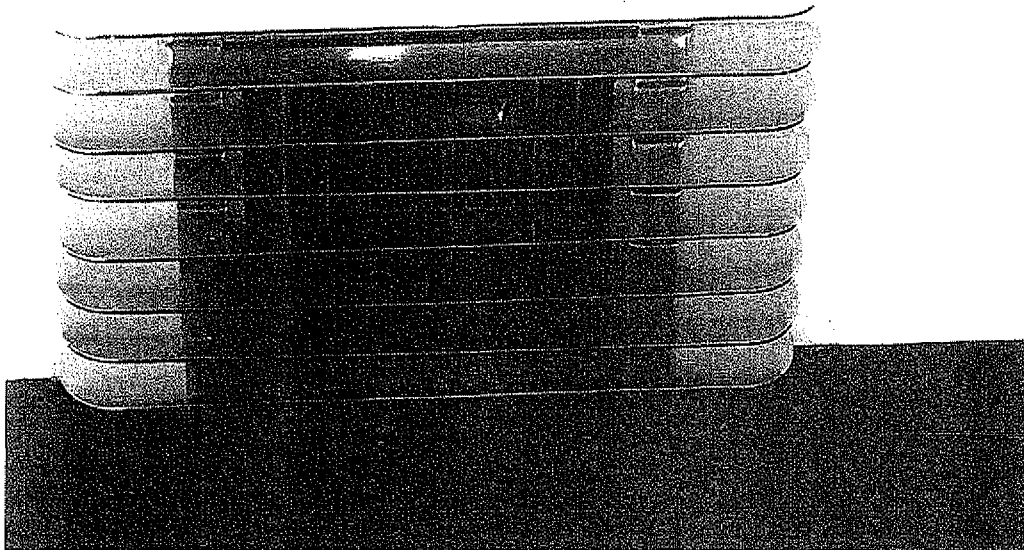
*Cedric Gibbons-Dolores Del Rio Residence, dining room, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



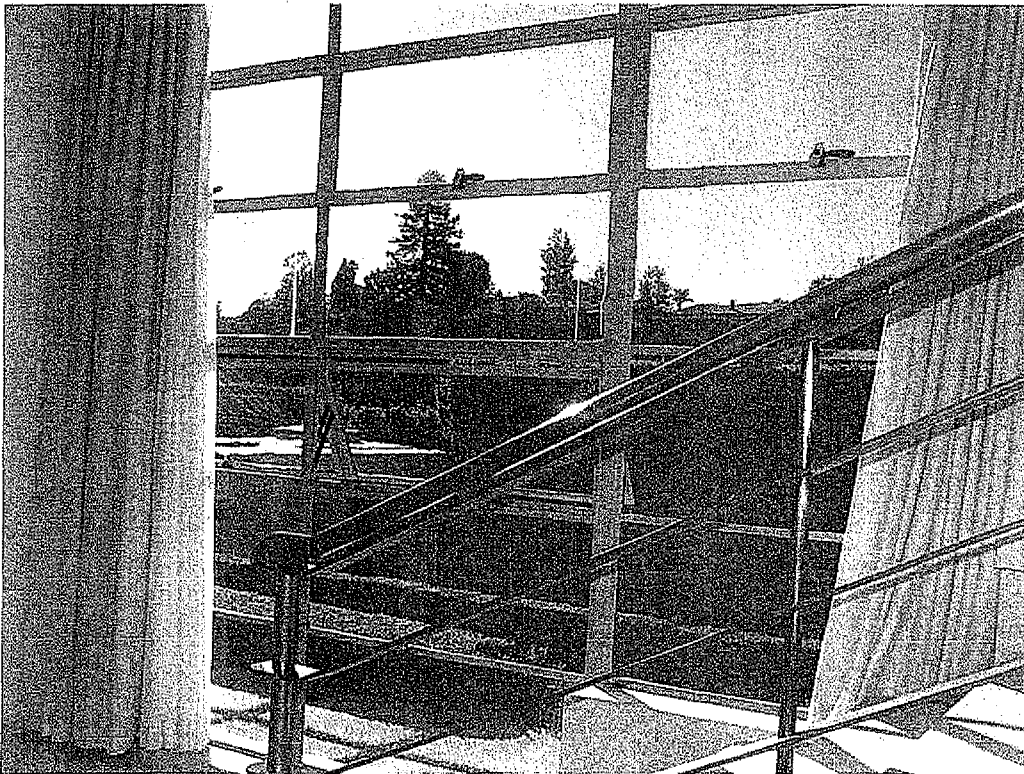
*Cedric Gibbons-Dolores Del Rio Residence, downstairs living room, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



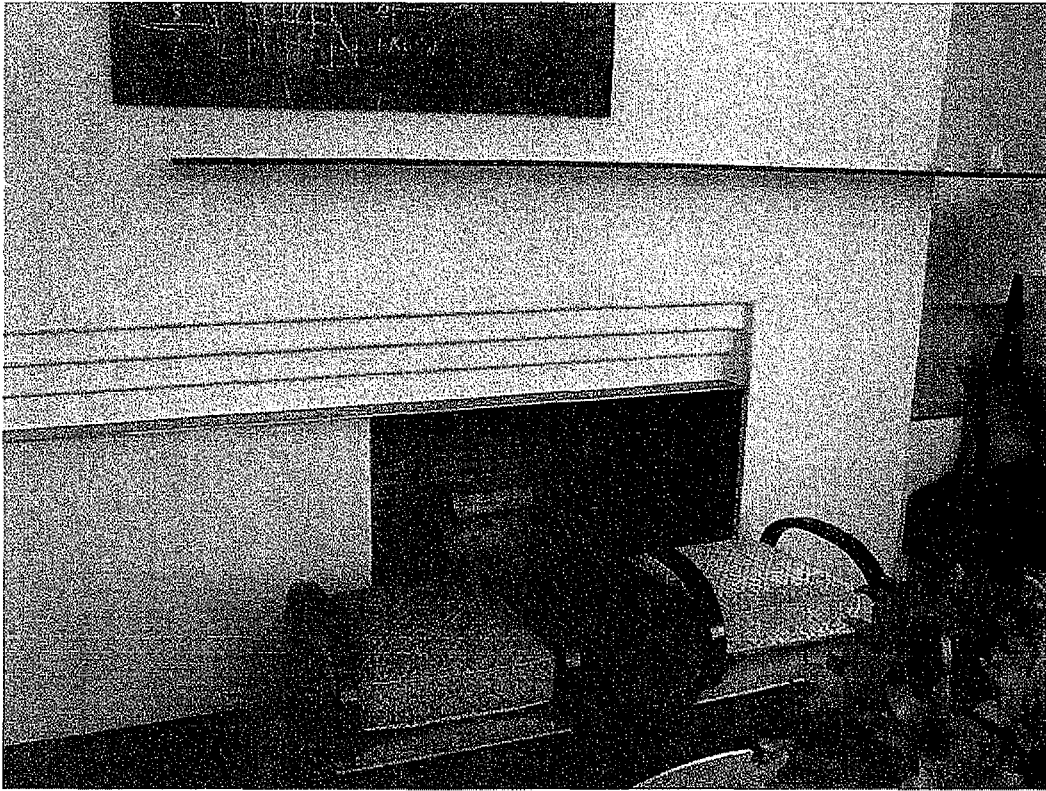
*Cedric Gibbons-Dolores Del Rio Residence, staircase banister, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



*Cedric Gibbons-Dolores Del Rio Residence, heater vent, 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



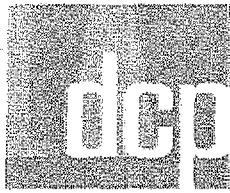
Cedric Gibbons-Dolores Del Rio Residence, windows, 757 N. Kingman Avenue, October 24, 2012 (Photograph by Charles J. Fisher)



*Cedric Gibbons-Dolores Del Rio Residence, main living room fireplace 757 N. Kingman Avenue, October 24, 2012
(Photograph by Charles J. Fisher)*



Cedric Gibbons-Dolores Del Rio Residence, front gate, 757 N. Kingman Avenue, 2011 (Photograph by MLS)



City of Los Angeles Department of City Planning

2/25/2013

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

757 N KINGMAN AVE

ZIP CODES

90402

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2005-8252-CA

YD-2223-YV

ENV-2005-8253-ND

ENV-2005-8253-MND

Address/Legal Information

PIN Number	126B133 253
Lot/Parcel Area (Calculated)	6,454.5 (sq ft)
Thomas Brothers Grid	PAGE 631 - GRID C6
Assessor Parcel No. (APN)	4408035017
Tract	TR 9247
Map Reference	M B 129-32/37
Block	2
Lot	23
Arb (Lot Cut Reference)	None
Map Sheet	126B133

Jurisdictional Information

Community Plan Area	Brentwood - Pacific Palisades
Area Planning Commission	West Los Angeles
Neighborhood Council	None
Council District	CD 11 - Bill Rosendahl
Census Tract #	2628.02
LADBS District Office	West Los Angeles

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	None
General Plan Land Use	Low Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	Yes
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	4408035017
Ownership (Assessor)	
Owner1	NEWMAN,GARY S CO TR NEWMAN FAMILY TRUST
Address	0 PO BOX 5623 BEVERLY HILLS CA 90209
Ownership (City Clerk)	
Owner	SAVITSKY, GEORGE (TR) KINGMAN TRUST DTD 5-5-04
Address	1601 CLOVERFIELD BLVD #500 SANTA MONICA CA 90404
APN Area (Co. Public Works)*	0.652 (ac)
Use Code	0101 - Single Residence with Pool
Assessed Land Val.	\$5,202,000
Assessed Improvement Val.	\$4,102,297
Last Owner Change	06/20/11
Last Sale Amount	\$8,943,589
Tax Rate Area	67
Deed Ref No. (City Clerk)	725929
	45287
	2729054
	192355
	1666181
Building 1	
Year Built	1930
Building Class	D125C
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	4
Building Square Footage	4,744.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
{For batch images only}	NEWMAN,GARY S CO TR NEWMAN FAMILY TRUST 0 PO BOX 5623 BEVERLY HILLS CA 90209 SAVITSKY, GEORGE (TR) KINGMAN TRUST DTD 5-5-04 1601 CLOVERFIELD BLVD #500 SANTA MONICA CA 90404

Additional Information

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

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Santa Monica Fault

Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	13
Rupture Top	0
Rupture Bottom	13
Dip Angle (degrees)	-75
Maximum Magnitude	6.6
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Tsunami Inundation Zone	No

Economic Development Areas

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

Public Safety

Police Information

Bureau	West
Division / Station	West Los Angeles
Reporting District	824

Fire Information

Division	3
Batallion	9
District / Fire Station	69
Red Flag Restricted Parking	No

ASE SUMMARIES

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

se Number:	GPC-2005-8252-CA
quired Action(s):	CA-CODE AMENDMENT
bject Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.
se Number:	YD-2223-YV
quired Action(s):	YV-HEIGHT AND DENSITY ADJUSTMENTS 20% OR MORE
bject Descriptions(s):	Data Not Available
se Number:	ENV-2005-8253-ND
quired Action(s):	ND-NEGATIVE DECLARATION
bject Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.
se Number:	ENV-2005-8253-MND
quired Action(s):	MND-MITIGATED NEGATIVE DECLARATION
bject Descriptions(s):	Data Not Available

ATA NOT AVAILABLE

02/25/2013

Generalized Zoning

ZIMAS INTRANET



Zoning: R1-1
General Plan: Low Residential

Tract: TR 9247
Block: 2
Lot: 23
Arb: None

Address: 757 N KINGMAN AVE
APN: 4408035017
PIN #: 126B133 253

Case Number:

CHC-2013-510-HCM

Declaration Letter Mailing List

MAILING DATE: **May 16, 2013**

GIS/Fae Tsukamoto

City Hall, Room 825

Mail Stop 395

Council District 11

City Hall, Room 415

Mail Stop 218

Gary S. & Jeannie Newman

757 N. Kingman Ave.

Santa Monica, Ca 90402

Charles J. Fisher

140 S. Ave 57

Los Angeles, CA 90042