

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 99000550

Date Listed: 5/14/99

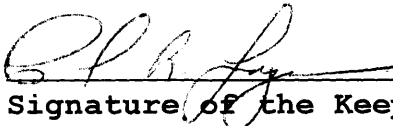
Hollywood Cemetery
Property Name

Los Angeles CA
County State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

5/14/99
Date of Action

=====

Amended Items in Nomination:

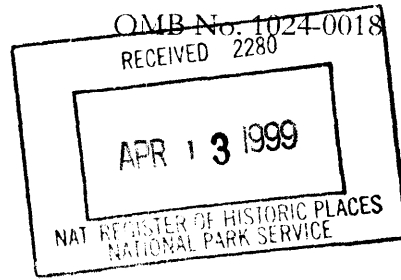
Name of Property:

The Historic Name of the property should be: *Hollywood Cemetery*.
[This reflects the name of the resource during its primary period of significance; the name *Hollywood Memorial Park Cemetery* is moved to the Common Name.]

This information was confirmed with M. Lortie of the CA SHPO.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)



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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====

1. Name of Property

=====

historic name: Hollywood Memorial Park Cemetery

other names/site number: Hollywood Cemetery, Hollywood Forever

=====

2. Location

=====

street & number 6000 Santa Monica Blvd. N/A not for publication
city or town Los Angeles N/A vicinity
state California code CA county Los Angeles code 037 zip code 90038

=====

3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this x nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally x statewide ___ locally. (___ See continuation sheet for additional comments.)

Mami Alheyta, Acting SHPO 3-30-99
Signature of certifying official/title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.
(____ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

=====
4. National Park Service Certification
=====

I, hereby certify that this property is:

entered in the National Register
____ See continuation sheet.

____ determined eligible for the
National Register
____ See continuation sheet.

____ determined not eligible for the
National Register

____ removed from the National Register

____ other (explain): _____

Paul R. Ferguson 5/14/99

Signature of Keeper

Date of Action

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- ____ public-local
- ____ public-State
- ____ public-Federal

Category of Property (Check only one box)

- ____ building(s)
- district
- ____ site
- ____ structure
- ____ object

=====
7. Description
=====

Architectural Classification
(Enter categories from instructions)

Italian Renaissance, Egyptian Revival,
Classical Revival,
Mission/Spanish Colonial Revival

Materials
(Enter categories from instructions)

foundation concrete
walls granite, concrete, marble
roof terra cotta, stained glass
other bronze, copper, glass, ceramic tile

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets in Report

=====
8. Statement of Significance
=====

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

- a owned by a religious institution or used for religious purposes.
- b removed from its original location.
- c a birthplace or a grave.
- d a cemetery.
- e a reconstructed building, object, or structure.
- f a commemorative property.
- g less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Entertainment/Recreation, Exploration/Settlement, Social History

Architecture, Landscape Architecture

Period of Significance 1899-1939 Significant Dates N/A

Significant Person

(Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder See Continuation Sheet in Report and Addendum A

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

=====

9. Major Bibliographical References

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

___ preliminary determination of individual listing (36 CFR 67) has been requested.

___ previously listed in the National Register

___ previously determined eligible by the National Register

___ designated a National Historic Landmark

___ recorded by Historic American Buildings Survey

___ recorded by Historic American Engineering Record

Primary Location of Additional Data:

___ State Historic Preservation Office

___ Other State agency

___ Federal agency

___ Local government

___ University

___ Other

Name of repository: _____

=====
10. Geographical Data
=====

Acreage of Property 62 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	11	378090	3772820	3	11	378710 3772420
2	11	378710	3772820	4	11	378090 3772420

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
(See Continuation Sheet)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====
11. Form Prepared By
=====

name/title Becky Bishop

organization N/A

date January 20, 1999

street & number 3949 Los Feliz Blvd. #414

telephone 323/644-4917

city or town Los Angeles

state CA

zip code 90027

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Additional Documentation
=====

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====

Property Owner

=====

(Complete this item at the request of the SHPO or FPO.)

name Hollywood Forever

street & number 6000 Santa Monica Blvd. telephone 323/469-1181

city or town Los Angeles state CA zip code 90038

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1

Hollywood Memorial Park Cemetery
(Hollywood Forever)
Name of property
Los Angeles, CA
County and State

Narrative Description

Hollywood Cemetery, located in the central area of Hollywood, California at 6000 Santa Monica Boulevard, was the first cemetery to be built in Hollywood (1899) and is one of the earliest examples of the lawn-park style cemetery in California. The period of significance begins in 1899 with the founding of the cemetery and ends in 1939 with the cessation of all major construction and landscaping installations. The Douglas Fairbanks Memorial and associated reflecting pool comprise the final construction projects. The property's level of integrity is quite high, despite declines suffered in the past few decades. The cemetery directly borders Paramount Pictures to the south, and has a beautiful view of the Cahuenga Valley and the Hollywood Hills to the north. Downtown Los Angeles (to the east) and the Pacific Ocean (to the west) can be seen from the top of the bell tower near the main gate. Architectural styles featured include magnificent examples of Italian Renaissance, Classical Revival, Mission Style, Spanish Baroque, and Egyptian Revival. The property consists of approximately 62 acres with about 80,000 burials to date.

The Hollywood Cemetery property originally consisted of 100 acres at its inception in 1899. Mr. Van Nuys and his father-in-law Mr. Lankershim, two wealthy San Fernando Valley ranchers and farmers, bought the land from Mary Gower.

Mary was one of the original founders of Hollywood, having arrived in the area in the 1870's. She was also Hollywood's first school teacher. The 100-acre tract was part of the 1400-acre central Hollywood homestead where she and her family grew wheat and operated a thresher for other farmers in the area. In fact, Mary Gower and her family threshed the first wheat crop grown on the Lankershim Company Ranch for the Van Nuys and the Lankershim families in 1875, fourteen years prior to the land sale establishing the cemetery.

Initially, the 100-acre site was bounded between Gower Street on the west, Van Ness Avenue on the east, Santa Monica Boulevard to the north and Melrose Avenue to the south.

In 1920, 40 acres of unused south-facing cemetery land was sold to Paramount Pictures and RKO Radio Pictures in order to accommodate space requirements for the burgeoning movie industry. Paramount Pictures still occupies the acreage, but the RKO portion is now occupied by a television station studio and broadcasting facility.

The main entrance gate was and still is on Santa Monica Boulevard. The street boundaries remain the same as in 1899, but Paramount Pictures and the television station now form the southern boundary, so there is no cemetery property frontage on Melrose Avenue. The Santa

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Monica Mountains are visible to the north and the Los Angeles Basin stretches out to the south. Downtown Los Angeles lies about 10 miles to the east of the cemetery and the Pacific Ocean is approximately 15 miles to the west.

The setting is one of calmness, serenity and grace, even though the noises of the city exist just outside the gates and perimeter wall. Santa Monica Boulevard, the main entrance route to the cemetery, is extremely busy most hours of the day. Beautiful palm trees and other greenery dot the park-like setting and a lake with fountain occupies the eastern section of the property.

The cemetery property's level of integrity is quite high. Before the sale of the unused portion of land to the movie studios, the cemetery made constant landscaping and building improvements. Most of these early installations remain intact. Most of the improvements made after the land sale remain intact also.

A few original structures, however, no longer exist. The original cemetery chapel, built in 1902 of solid granite, sat in the middle of the 100 acres. The chapel included an adjacent bell tower containing poetry-inscribed bells honoring Mrs. Eliza Otis. Mrs. Otis authored a large collection of poetry during her lifetime, some of which was chosen for inscription on the bronze bells. She was also a great philanthropist and the wife of the founder of the Los Angeles Times, Harrison Otis.

It's unclear if the chapel building became part of the movie studios' lots during the land sale of 1920 or was torn down. But the records do show that by 1925, a new bell tower had been constructed near the main entrance on Santa Monica Boulevard. Contemporary sources heralded the new tower as a beautiful replacement necessary to diffuse the dangerous conditions posed by the sagging timbers of the original 1902 tower.

The sources also hint that the bells may have been silent whilst the new tower was being built, indicating that perhaps the entire original chapel and tower were torn down or included in the land sale to the studios. This would be in keeping with the 1920 sell-off date for the south 40 acres.

Additionally, a second lake no longer exists on the property. Originally, two lakes were installed near the turn of the century - one on the east side and another more centrally located. The central lake no longer exists and it is not clear if that feature was also part of the land sale in 1920 or was filled in.

Also, according to some sources, several private residences were built on the cemetery site to house important staff members. The source material does not indicate the exact location on the grounds, but no house structures exist today.

In summary, the original chapel and bell tower, the central lake, and several housing structures are no longer present on the cemetery property, but the remaining components and features, which

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comprise the majority of the site, present a very high level of integrity.

The Hollywood Cemetery is an example of a lawn-park cemetery (1855-1920's) - a style which is said to characterize the first truly modern cemetery of the 20th century and which bridged the Victorian-styled cemeteries of the 1800's and the more recent memorial park cemeteries (1917-present).¹ A park-like pastoral atmosphere prevails with rolling lawns and lots of greenery and space. Monuments had to be low to the ground, but not absolutely flush, as in the more recent memorial park. Private above-ground family crypts could be constructed if they adhered to styles such as Classical Revival, Italian Renaissance or Egyptian Revival. No old-style traditional Victorian graveyard elements were permitted.

From its beginning in 1899, Hollywood Cemetery was planned and designed as a striking example of the "new" and "modern" lawn-park cemetery and to reflect and represent the changing views and attitudes about death in American society at the dawn of the 20th Century.

Many resources are present on the 60-acre property:

Contributing Resources

1. **Hollywood Cathedral Mausoleum** (1919, 1922)
The Italian Renaissance style building was designed by prominent Pasadena architects, Marston & Van Pelt and constructed in two phases at a total cost of \$2,000,000 in 1922 dollars. California granite forms the exterior, delicately-colored stain glass windows end the corridors, pastel murals cover the walls of the large entrance hall, large white Italian marble statues of the Apostles stand on either side of the entrance hall, Alabama marble fronts the individual wall crypts. Originally, the corridors were carpeted and lined with potted plants and shrubs.
2. **The Abbey of the Psalms Mausoleum** (1930)
The building was designed by Marston & Maybury. Marston had also worked on the Hollywood Cathedral Mausoleum designs in 1919. The Abbey mausoleum was

¹ Sloane, David C., *The Last Great Necessity - Cemeteries in American History*, 1991, pp. 4, 99-127.

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never finished and so has sporadic elements of Egyptian Revival, a decorated domed cupola with symbolic writing inscriptions, rose marble interiors and a slightly arched stained glass roof. Twenty-eight 11-foot high marble statues representing scenes from the 23rd Psalm were to have been placed a full 88 feet across the building's façade. Miniature plaster casts that were constructed as models are all that remain of the sculptor's idea. Today, these casts are attached to the exterior north wall at the main entrance.

3. **The Columbarium** (1928)

This beautiful building was constructed in 1928 to house the funerary urns of persons who had chosen cremation as a means of burial. The spectacular structure features a 2-story dome design with interior columns, rotunda, purple iris stained glass windows, and an interior fountain featuring a sculpture posed for by silent screen star, Louise Fazenda.

4. **Beth Olam Mausoleum** (1930)

Beth Olam, the mausoleum for Jewish burials, is located in the southwest portion of the property. It features a granite exterior, rose marble interiors, and a stained glass roof. The exterior does not exhibit any particular architectural style and appears to be unfinished.

5. **The Italian Renaissance Building Complex** (1932)

The complex is located near the main entrance and includes the abandoned Southland Masonic Lodge, kitchen, office space and meeting rooms. The entire complex was used as a community center by the masons, civic and cultural societies, and a music school which awarded scholarships to promising students.

Premier master Los Angeles architects, Morgan, Walls, & Clements designed the buildings and employed a completely new wall texturing technique. For the first time ever, an ashlar stone effect was achieved on concrete monolithic walls. The architects also designed special furnishings and light fixtures for the interiors in the Spanish Renaissance style.

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6. **The Crematory** (1909, 1928)
First planned in 1909, the crematory wasn't opened until 1928 due to intense community protests. Senator Cole, who served during the Lincoln Administration, led the fight against the crematory's establishment. Well into his nineties, Senator Cole led a group of vociferous Hollywood citizens at numerous city council meetings where, according to news accounts of the time, the presiding city council members had difficulty establishing order.
7. **Chapel of the Psalms** (1928)
Built in 1928, the chapel was part of the Columbarium. Until very recently (October 1998), the original Italian Renaissance design was obscured by a 1960's style façade. The original Italian Renaissance design and décor, however, was discovered intact beneath the linear, spare, modern overlay. Photos from the period corroborate the original design and restoration is underway to return the chapel to its original state.
8. **William Clark Jr. Memorial** (1920)
Designed by Robert Farquhar, architect of the historic California Club in downtown Los Angeles, this granite memorial in Classical Revival style cost \$500,000 in 1920 dollars. Due to annual quarrying limits, Mr. Clark had to import carrerra marble from Italy over a period of many years in order to obtain sufficient quantity for the memorial's interior. The interior features a midnight blue tiled dome with stars and Biblical scenes in mosaic and white carrera marble sarcophagi.
9. **Eliza Otis Bell Tower** (1925)
Due to sagging timbers in the original 1902 bell tower, this new tower was built near the front main entrance of the cemetery to house the Eliza Otis Memorial Chimes. The 3-story Spanish-styled tower houses the chimes console from where the bells are played, a flower room where fresh flowers were always displayed to remind visitors of the spirit's renewal, offices, and the bells themselves.
10. **Douglas Fairbanks Sr. Memorial** (1939)
The classic Roman design features Mr. Fairbank's face profiled in bronze, wreathed in laurel leaves and mounted on a large vertical white marble tablet. His marble

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sarcophagus lies directly in front of the tablet. A reflecting pool stretches out in front of the memorial and spans the length of the lawn.

11. **Otis Obelisk** (1909)
The Vermont granite monument commemorating Eliza Otis, wife of the founder of the Los Angeles Times, stands over 41 feet high, weighs 40 tons and cost \$5500 in 1909 dollars. It exhibits the emblem of the Los Angeles Times carved into the die along with egg and dart, bead, and other moldings.
12. **Griffith Obelisk** (1902)
The oldest obelisk in the cemetery, the granite Griffith Obelisk stands 40 feet high and cost \$6000 in 1902 dollars. Colonel Griffith served time in San Quentin prison for shooting his wife in the eye. She lived, but his reputation was ruined, despite large land donations to the city of Los Angeles for a park and outdoor theatre.
13. **Douglas Fairbanks Sr. Reflecting Pool** (1939)
The reflecting pool with floating water lilies extends the length of the lawn (north-south) in front of the Douglas Fairbanks Sr. Memorial.
14. **Clock Tower** (1930)
Near the Abbey of the Psalms and the Corridor Mausoleums and embedded in the ivy-covered archway of a west gate entrance, the clock adds a quaint feeling to the surroundings. It does not appear to be in working order.
15. **Louise Fazenda Fountain** (1928)
Silent Screen star Louise Fazenda posed for the sculpture that provides the fountain centerpiece in the Columbarium.
16. **Eliza Otis Poetry-Inscribed Bronze Cast Bells** (1905)
Commissioned by her many friends after her death, the bronze bells were cast in Cincinnati, Ohio and inscribed with Mrs. Otis' own poems. The bell foundry management personnel accompanied the bells from Cincinnati to Los Angeles by

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rail, personally supervised the installation and provided instruction to the cemetery staff regarding the proper way to play the bells.

17. **Lawn-Park Landscape Design** (1899)
The Hollywood Cemetery represents one of the first lawn-park style cemeteries on the West Coast.

Non-Contributing Resources

18. **Cupid and Psyche Statue** (no date available)
Beautifully sculpted in white marble and located on the lawn outside the Columbarium and Corridor Mausoleum, it adds to the pastoral serenity of the lawn park style, but no installation date was determined and it was unclear if the period of significance (1939) applied.
19. **Wishing Well Fountain** (no date available)
A magnificent white marble and bronze with cherub and vine motif is situated just inside the main entrance amid white roses. While the piece adds beauty and grace to the entrance area, no installation date was determined and it was unclear if the period of significance (1939) applied.
20. **Pump House** (no date available)
A badly eroded structure once used for housing the irrigation pumping equipment sits near Santa Monica Boulevard just inside the boundary wall and east of the Italian Renaissance Building Complex.

In summary, almost all of the features present at Hollywood Cemetery contribute to its overall historical significance. The total number of burials to date is 80,000 - 50,000 through 1947 and 30,000 from 1948 to present. In any case, the presence of the non-contributing features does not represent a significant factor in the overall appearance of the cemetery. Newer graves are positioned alongside older ones, but sources place the oldest graves in the southeast quadrant. Newer elements

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have a very minimal impact on the overall integrity of the site. Lost elements such as the original chapel and bell tower, the central lake and the residential structures have a very small impact on the site's overall integrity, as these elements were removed in the 1920's – well within the 1899-1939 period of significance.

Since Hollywood Forever purchased the property in March 1998, restoration plans and implementation procedures have been going forward. General plans include restoring the main entrance to the 1930's model as depicted in photos and drawings from the time period. All original signage will be re-instated, including the topiary sign depicting the word "Hollywood" at the main entrance on Santa Monica Boulevard.

Palm trees, originally placed in 1899 along the frontage boundary (Santa Monica Blvd.) but no longer present, will be re-planted. Additionally, Hollywood Forever intends to install beautiful landscaping around the lake area in Section 8 and provide landscaped pathways leading to some of the more prominent persons' graves.

The administration building's furnishings will be re-fitted with the 1950's modernism style that was present in the lobby during that time period. The Masonic Lodge, also part of the administration building complex, will retain its Spanish Baroque interiors and all of the period furniture will be restored and re-upholstered in the original ornate style. A beautifully carved stone fireplace, evidently walled over in the 1960's to make office space, has already been discovered in one of the Lodge rooms and has been restored to its original beauty. After the restoration is completed, the Lodge will serve as a screening room for the entertainment industry and as a memorial hall for celebrating the lives of those who contributed so greatly to the movie and television industries - many of whom are buried on the cemetery grounds.

Beth Olam, the Jewish mausoleum and burial grounds, will be restored and its entrance gate on Gower Street re-opened. The Abbey of the Psalms Mausoleum, located on the west side of the grounds, has already been painted a sage green hue and construction (begun in the 1930's) will finally be completed over the next several months. The Cathedral Mausoleum, final resting place of Rudolph Valentino, will receive a complete restoration and the back courtyard area will be completed according to the original plans drawn up in the 1920's.

The stained glass roof panes present in all of the mausoleums will be restored as soon as possible. The costs, however, are expected to be very high and restoration will be a long-term project.

The Columbarium will be restored and the fountains put in working order and turned back on as

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they were in the 1920's. Interestingly, it was discovered that the adjoining 1960's style chapel façade actually concealed an original Italian Renaissance styling that was originally built at the same time as the Columbarium itself.

The chapel's original 1920's styling was also corroborated when the new owner discovered a period photograph of the chapel interior. Restoration is underway to return the chapel to its original décor and beauty.

The Eliza Otis Memorial Chimes have been polished and will ring again throughout the grounds once a suitable restorer/tuner can be located.

The water well system, installed for irrigation purposes in 1899, will again be used for that purpose after necessary renovations are completed.

Hollywood Cemetery Chronology of Development:

1899 - Van Nuys and his father-in-law, Lankershim wealthy farmers and ranchers in the San Fernando Valley, wishing to establish a cemetery based on the newly emerging business-oriented lawn park model, purchased 100 acres of homesteaded farm property from Mary Gower, an early pioneer and settler of Hollywood. The property was bounded by Santa Monica Blvd. to the north, Melrose Ave. to the south, Van Ness to the east and Gower to the west.

Almost immediately, the area's local residents lodge vehement protests with the city council to oppose the cemetery's development and installation. Eventually, the citizens are denied any injunction and the cemetery project moves forward with the issuance of zoning permits.

Van Nuys and Lankershim, part of the new Hollywood Cemetery Association governing board of directors, immediately launch a publicity campaign designed to calm the local citizens and defuse the bitter feelings and fears the citizens have for the establishment of a cemetery in their neighborhood. The neighborhood, called Colegrove at the time, was named for a popular US senator who served during the Lincoln Administration and who was an activist living in the neighborhood at the time.

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- 1901 - first person laid to rest in the cemetery: Mrs. T.W. Price, the wife of a Hollywood blacksmith.
- 1902 - solid granite chapel with ample audience seating capacity and bell tower constructed in the center of the 100-acre cemetery.
- Griffith Obelisk, first obelisk at the cemetery, constructed. Is 40 feet high and cost \$6000, in 1902 dollars.
- During his life, Griffith had been convicted of shooting his wife in the eye while he was under the influence of alcohol. He claimed that she had conspired with the Pope to kill him. She lived through the incident. After serving time in federal prison, he was released and attempted to reestablish his reputation by donating large tracts of land to the city of Los Angeles to be used for a city park and theatre. His reputation wasn't saved, but the city did accept the land donations and created Griffith Park and the Greek Theatre.
- 1903 - property improvements continue with the planting of 6000 Monterey cypress trees around the cemetery's entire perimeter. The main entrance, on Santa Monica Blvd., was completed. Additional landscaping was added throughout the grounds.
- Side entrances on Santa Monica/Gower and Melrose/Gower were built to accommodate pedestrians and horse-drawn hansom carriages.
- The Melrose/Gower entrance was also used for passenger and funeral car trains arriving on the Los Angeles Pacific Railroad System.
- 1904 - Improvement plans prominently displayed in the newspaper, The Los Angeles Examiner. The new lawn park style was clearly promoted and explained as the model for the 20th century and its modern differences contrasted to the undesirable grim old-style cemeteries of the 1800's.
- 1905 - Eliza Otis Memorial Chimes, each bell inscribed with Mrs. Otis' original poetry, erected in the bell tower of the chapel. Representatives of the Buckeye Bell Foundry in Cincinnati,

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Ohio personally supervised the installation and instructed cemetery personnel in the art of playing the chimes. Mrs. Otis and her husband, Harrison Grey Otis founded the Los Angeles Times publishing empire in the 1800's.

- 1909 - Plans begin for the on-site crematory, a very controversial and relatively new form of burial. Plans at Hollywood Cemetery predate the first national convention establishing cremation as a viable burial method - the Cremation Association of America, 1913.

Senator Cole leads local citizens in vigorous protest, claiming that they had already endured unpleasant smells drifting over their neighborhoods from a 1902 crematory at the corner of 16th and Grover Streets in Los Angeles. The citizens feared that the odors from the proposed new facility would again descend upon them, this time even more powerfully than before, due to the close proximity of the proposed facility on the cemetery grounds.

Otis Obelisk constructed - 58 tons at a cost of \$5,500 in 1909 dollars.

- 1919 - Hollywood Cathedral Mausoleum (Phase 1), designed by prominent Pasadena architects Marston & Van Pelt, constructed. Along with Phase 2, the mausoleum cost \$2,000,000 in 1922 dollars.

- 1920 - forty unused acres on the south side of the cemetery were sold to two then-fledgling studios in order to accommodate the new movie boom: The two studios became known as Paramount Pictures and RKO Radio Pictures.

William Clark Jr. Memorial, designed by renowned architect Robert Farquhar, was constructed in the center of the Section 8 lake. Classical Revival style, cost \$500,000 in 1920 dollars. Mr. Clark, an extremely wealthy copper and railroad magnate and philanthropist, founded the Los Angeles Philharmonic Symphony and was its sole funding source for many years..

- 1922 - Hollywood Cathedral Mausoleum (Phase 2) constructed.

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- 1924 - Hollywood Cemetery was at its zenith and held up as a model for the nation. The best cinematographers from the movie studios were commissioned to make a "natural" color film of the cemetery, showing its great beauty and park-like setting. The film was shown across the nation at funeral industry conventions.
- 1925 - Due to sagging timbers in the old tower, the Eliza Otis Memorial Chimes are moved to the new 3-story bell tower constructed near the Santa Monica main entrance gate.
- 1928 - Despite 19 years of community protests, the on-site crematory finally opens for use.
- Columbarium constructed to house urns of those choosing cremation. Leaded stain glass features dark purple irises. Silent screen star Louise Fazenda posed for the statue comprising the fountain in the center of the rotunda floor.
- Chapel constructed adjoining Columbarium.
- 1930 - Abbey of the Psalms Mausoleum, designed by famed Pasadena architects Marston & Maybury, was constructed on the west side of the cemetery property.
- Beth Olam, the Jewish mausoleum, was constructed on the southwest portion of the cemetery property.
- 1932 - Main entrance on Santa Monica Blvd. improved with the addition of Italian Renaissance-style building. exhibited a totally new technique in 1932 for the architectural treatment of concrete monolithic walls. The building became an important community center. used as a popular meeting place for fraternal organizations and civic and cultural societies. A music school

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was housed here as well.

1935 - property sold and begins a period of slow decline lasting 53 years (until May 1998).

1939 - Douglas Fairbanks Sr. Memorial constructed in classic Roman design overlooking a long reflecting pool. Mr. Fairbanks, a legend of the silent screen, along with his equally legendary first wife, Mary Pickford, and friends Charlie Chaplin and pioneering director/producer D.W. Griffith founded United Artists.

No more major construction or landscaping design occurs after this year.

1960's - chapel décor covered up by modern-style façade.

1972 - Crematory used for the last time.

1980's - much artwork gradually removed for auction/selling purposes.

Armenian and Russian Orthodox communities begin buying lots in large blocks and erecting monuments not in keeping with the lawn park style historically established in 1899.

Buildings, lake, fountains, landscaping showing signs of advanced decline.

1990's - cemetery loses its license to sell lots to new customers. Begins dividing previously sold single lots into two smaller lots in order to accommodate need and to raise capital.

Cemetery endowment care fund is missing substantial amounts of money.

Cemetery is sold.

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New cemetery owner files for bankruptcy and property is subsequently seized by the lienholder.

1997 - Community outrage sparks debate over the property's future and spawns a movement to save the property from scheduled abandonment.

1998 - Hollywood Forever successfully bids on the property during the final days preceding legal abandonment and acquires the historic cemetery.

Hollywood Forever begins renovations and restorations.

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Biographical Summaries of Historically-Influential Persons Buried In Hollywood Cemetery:

Clearly, the following biographical descriptions are those of significant persons of transcendent importance. They represent the founders and early settlers of Hollywood and the surrounding areas. They include motion picture industry pioneers, without whose efforts the defining art form and most powerful communication tool of the 20th century might not have developed as it did.

In addition, prominent citizens and business people responsible for the economic development of the region are buried at Hollywood Cemetery - oil industry pioneers, early merchants, bankers, physicians, and industrialists. Many of our Civil War veterans and governments figures are here, including a United States Senator who served during the Lincoln Administration.

**BIOGRAPHIES OF HISTORICALLY-INFLUENTIAL PERSONS BURIED IN
HOLLYWOOD MEMORIAL PARK CEMETERY**

Master List

NAME	DATES	DESCRIPTION
1) Dr. Foster Collins	19 th /20 th cent.	Pioneering Surgeon
2) Mary Love Gower	1852-1932	Hollywood Settler/Pioneer
3) Frank E. Woods	1860-1939	Motion Pict. Pioneer/1 st Screenwriter
4) Mary Jarvis Christie	1851-1940	Early Hollywd. Res./Church Founder
5) Dr. Andrew S. Lobingier	19 th /20 th cent.	Pioneering Surgeon/Cancer Fighter
6) Dr. Samuel Scott Salisbury	19 th /20 th cent.	Pioneering L.A. Physician
7) John Bowling Cryer	19 th /20 th cent.	Pioneer/Iowa Trading Post Operator
8) Barbara LaMarr	1896-1926	Silent Screen Star
9) Louis Wolheim	1881-1931	Noted Early Motion Picture Actor

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10) Marc McDermott	19 th /20 th cent.	Noted Early Motion Picture Actor
11) Judge Erskine M. Ross	19 th /20 th cent.	Early Settler/Court Justice
12) William Andrews Clark Jr.	19 th /20 th cent.	Industrialist/fdr. L.A. Philharmonic
13) Albert A. Hubbard	19 th /20 th cent	Builder L.A. Aqueduct
14) Peter S. Rishel	1837-1926	Hollywd. Settler/Civil War Vet.
15) Senator Cornelius Cole	1822-1924	Hollywd. Settler/U.S. Sen.(Lincoln)
16) James Burrows	1855-1935	Pioneer Actor/Vaudevillian
17) Dr. Henson Cross	19 th /20 th cent.	L.A. Physician/Civil War Vet.
18) Mrs. Russell Waters	1848-?	Early Prom. Citizen/W. Adams Area
19) Jerry Illich	1850-1902	Prom. Early Restaurateur
20) Hiram Higgins	19 th /20 th cent.	Merchant/Gold Rush Participant
21) James Columbus Braly	1833-1903	Pioneer/Banker/Oregon St. Senator
22) Oliver Ivers	19 th /20 th cent.	Pioneering Oil Man/Tycoon
23) Major W. G. Wedemeyer	1836-1902	Civil War Veteran
24) F.W. Blanchard	19 th /20 th cent.	Developer of Hollywood Bowl
25) Florence Lawrence	1888-1938	World's First Movie Star/Biograph Girl
26) Webster A. Bingham	19 th /20 th cent.	Civil War Veteran
27) Asa K. Waters	? - 1902	Early Civic Improvements Advocate
28) Gertrude Claire	1852-1928	Veteran Stage/Silent Screen Actress
29) Dr. Henry W. Howard	1867-?	Pioneering Surgeon/Physician
30) William H. Crane	1846-1928	Veteran Stage/Silent Screen Actor
31) Betty Rathbun	19 th /20 th cent.	Native California Indian/Slave

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32) Rudolph Valentino	1895-1926	Legendary Silent Screen Star
33) Renee Blondeau	1837-1902	Early Hollywd. Settler
34) Andrew Whitaker	1828-1902	Early Settler
35) Virginia Rappe	1895-1921	Silent Screen Actress/Scandal Victim
36) Douglas Fairbanks Sr.	1883-1939	Legendary Silent Screen Star
37) General Harrison G. Otis	1837-1917	Founder of the Los Angeles Times
38) Thomas Ince	1882 - 1924	Pioneering Film Director/Producer
39) Griffith J. Griffith	1850-1919	Griffith Pk./Grk. Theatre Land Donor
40) William D. Tanner/Taylor	1873-1922	Silent Film Dir./Scandal Victim
41) H.H. Wilcox	? - 1891	Founder of Hollywood
42) Daida Wilcox Beveridge	? - 1914	Gave Hollywood Its Name/Founder
43) Renee Adoree	1899-1933	Silent Screen Star
44) Eliza A. Otis	1833 - 1904	California Poet, LA Times Owner
45) Arthur Letts	1862-1923	Founder of Broadway Stores
46) Wilson C. Weddington	1847-1923	Founder of Lankershim (N. Hollywd.)

Historically-Significant Persons After the Period of Significance (1939)

47) Harry Cohn	1891-1958	Columbia Pict. Pres./Pioneer Prod.
48) Nelson Eddy	1901-1967	Legendary Singing Star
49) Marion Davies	1897-1961	Early Screen Star/Hearst Companion
50) Tyrone Power	1914-1958	Legendary Screen Star
51) Cecil B. DeMille	1881-1959	Legendary Pioneer Film Dir./Prod.
52) Carl "Alfalfa" Switzer	1927-1959	Child Star - "Our Gang"
53) Guy M. Weddington	1875-1941	Early N. Hollywood Pioneer/Businessman
54) Harry Chandler	1864-1944	Los Angeles Times Inheritor/Owner
55) Agnes Ayres	1898-1940	Silent Screen Actress - "The Sheik"

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56) Benjamin "Bugsy" Siegel Siegel	1905 - 1947	Founder Las Vegas/Famous Mobster
57) Paul Muni	1896-1967	Academy Awd. Winning Actor
58) Peter Finch	1917-1977	Academy Awd. Winning Actor
59) Eleanor Powell	1913-1982	Legendary Tap Dancer/Actress
60) Norma Talmadge	1894-1957	Legendary Silent Screen Star
61) Constance Talmadge	1898-1973	Silent Screen Star/Producer
62) Clifton Webb	1893-1966	Academy Awd. Wining Actor
63) Jesse Lasky	1880-1958	Pioneer Producer
64) Darla Hood	1931-1979	Child Star - "Our Gang"
65) Victor Fleming	1931-1979	Legendary MGM Director
66) Louis Calhern	1895-1956	Distinguished Character Actor
67) Elmo Lincoln	1889-1952	First Tarzan - Silent Era
68) Joan Hackett	1933-1983	Leading Lady
69) Bebe Daniels	1901-1971	Star of Silent/Sound Eras
70) Peter Lorre	1905-1964	Legendary Character Actor
71) Janet Gaynor	1906 -1984	First Academy Awd. Winning Actress
72) John Huston	1906-1987	Legendary Director
73) Mel Blanc	1908-1989	Man of 1000 Cartoon Voices
74) Arthur Lake	1905-1987	Popular Character Actor (Dagwood)
75) Woody Herman	1913-1987	Big Band Leader
76) Nelson Riddle	1921-1985	Big Band Leader
77) Dezso Lanyi	19 th /20 th cent.	World-Renowned Sculptor
78) Carl Morgan Bigsby	?-1959	Inventor/Printing Pioneer
79) Ben Lyons	1901-1979	Influential Studio Executive
80) Elmer Berger	19 th /20 th cent.	Inventor of Rear View Mirror

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1) Dr. Foster Kyle Collins (19th / 20th cent.)
Pioneering Surgeon

Dr. Foster Collins began practicing surgery in 1899. He came to Los Angeles in 1914. After serving as chief of surgery for Base Hospital #107 in France during World War I, he became professor of operative surgery at the College of Medical Evangelists in Los Angeles. He was **one of the founders of the Clara Barton Memorial Hospital and served as its chief of staff from 1924-1931. He held the highest post at Los Angeles County General Hospital as Senior Surgeon from 1935 onward. He served as an examiner in surgery for the National Board of Medical Examiners, was a fellow in the American College of surgeons, and a founding member of the American Board of Surgery.** Dr. Collins practiced in Los Angeles for 25 years.

2) Mary Love Gower (1852-1932)
Early Hollywood Settler and Pioneer

Mary Gower was **one of Hollywood's first residents.** She and her father and two brothers **homesteaded 1400 acres** in what is now Central Hollywood and grew wheat and barley. In 1875, she and her family threshed the first wheat crop grown on the Lankershim Company Ranch. Its owners, pioneers themselves, later established the **Hollywood Cemetery on 100 acres of the old Gower homestead.** Mary was **Hollywood's first school teacher** and established the first school in a shack on what is now the KTLA Channel 5 Studios - formerly the Warner Brothers Studios (where talking pictures were invented) - on Sunset Boulevard. She cast her first vote for Rutherford B. Hayes. Her brother, J.K. Gower, was the first town marshal of Hollywood.

3) Frank E. Woods (1860-1939)
Motion Picture Pioneer/First Credited Screenwriter

As an editor of a theatrical periodical in New York City, Frank Woods **was among the first to recognize the entertainment possibilities of motion pictures.** In 1911, he joined D.W. Griffith (the father of Hollywood) at the Biograph Company in New York - the company which introduced Mary Pickford to the nation. He was made story editor at Biograph and **wrote the first motion picture screenplay.** He came to Los Angeles with Griffith in 1913 and began working at the West

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Coast Biograph Studios at 5416 Sunset Boulevard in Hollywood. There, he worked with some of the greatest stars in motion picture history: Mary Pickford, Lillian and Dorothy Gish, Richard Barthelmess, Douglas Fairbanks, Raoul Walsh, King Vidor, and Sam Woods.

In 1916, he joined Famous Players-Lasky (now Paramount Pictures) as a supervising director. He remained at Famous Players until 1922 and **is credited with innovating many methods of production in use today:** writer's meeting, story conferences, and the supervision system of individual production units - each having its own supervisor. Mr. Woods was **a founder of the Writer's Club, the Screen Writer's Guild, and the Actor's Fund Motion Picture Committee,** of which he served as the first chairman. He was also **influential in founding the Academy of Motion Picture Arts and Sciences** and served as its general manager for four years.

4) Mary Jarvis Christie (1851-1940)

Early Hollywood Resident and Church Founder

Mary Christie came to Hollywood in 1913, just before her sons, Al and Charles Christie - pioneer motion picture comedy producers - established the Christie Comedy Studio at Sunset Boulevard and Gower Street around 1914. She **helped found St. Thomas' Church at 7501 Hollywood Boulevard.**

5) Dr. Andrew S. Lobingier (19th/20th Century)

*Leader in the Advancement of Surgery in the West/Early Cancer
Fighter*

Dr. Lobingier received his M.D. degree in 1899 and moved to Los Angeles in 1902. He lectured on General Surgery at the University of Southern California for many years and wrote a biography of Dr. John Jones - "Father of American Surgery". Dr. Lobingier was **a founding fellow and member of the first board of governors of the American College of Surgeons.**

6) Dr. Samuel Scott Salisbury (19th/20th Century)

Pioneer Los Angeles Physician

Dr. Salisbury's professional career spanned almost 60 years and he was **the doctor of choice for**

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many of the foremost families of early Los Angeles.

7) John Bowling Cryer (19th /20th Century)
Pioneer

Mr. Cryer was born in England and came to the United States as a child with his family. Eventually, he **operated a pioneer trading post** as Sioux City, Iowa which served as a supply center for early settlers and for several military expeditions. He came to southern California 45 years before his death and was the **father of Los Angeles Mayor George E. Cryer**.

8) Barbara LaMarr (1896-1926)
Silent Screen Star

Barbara LaMarr became known in Hollywood as **“The Girl Who Was Too Beautiful”**. Her career lasted only three years, but in that time, **she was said to be the most beautiful woman to ever go before a movie camera**. Director Paul Bern once attempted suicide when she refused to marry him. At only 30 years old, heavy drinking and a hectic lifestyle caused her to have a nervous breakdown. Her doctors said she died from **“overdieting”**. Her funeral caused a riot in Hollywood while floral tributes poured in from all parts of the world.

9) Louis Wolheim (1881-1931)
Noted Pioneer Motion Picture Actor

Mr. Wolheim built his silent screen image on his skill at convincingly playing the most horrifying brutish characters. He became known as the actor to play the **“pathetic ugly”** roles after his appearance in the landmark silent film ***All Quiet On The Western Front***. He co-starred with many of Hollywood’s greatest names - John Barrymore, Lionel Barrymore, and Mary Astor, to name a few. He successfully directed and starred in his next to last film - ***The Sin Ship***.

10) Marc McDermott (19th /20th Century)
Pioneer Motion Picture Actor

Marc McDermott, **once one of the box office Big 3 actors in Hollywood**, began his career in

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the theatre. Soon becoming a star there, he played opposite the prominent stage actors of the day - Mrs. Pat Campbell and Richard Mansfield. Horace Plimpton, one of the first motion picture production managers, persuaded McDermott to try acting for the movies, which were quickly filling up nickelodeons all across New York City.

After moving to Hollywood, McDermott worked with almost all of the most important early film companies on the West Coast. His career lasted twenty years.

11) Judge Erskine M. Ross (19th / 20th Century)
Early Settler / Court Justice

Judge Ross spent about 75 years in California. During that time, he **founded the city of Glendale**, served as **Justice of the California Supreme Court (1879)** and was appointed to **District Judge of Southern California** by President Grover Cleveland (1886). In 1895, President Cleveland named him **Justice of the U.S. Circuit Court for the 9th Judicial District**. He retired in 1923.

12) William Andrews Clark, Jr. (19th / 20th Century)
Copper Mining / Railroad Magnate, Founder of the Los Angeles Philharmonic

Mr. Clark was the second son of U.S. Senator William A. Clark, Sr. Inheriting the vast family fortune and business interests, he later sold these interests and tuned his attention to philanthropy. In 1924, he **founded the Los Angeles Philharmonic** and was its sole patron for 15 years. By 1934, he was said to have contributed \$3,000,000 to provide classical music to the citizens of Los Angeles. His mausoleum is one of the most outstanding and costly architectural features of the Hollywood Cemetery.

13) Albert A. Hubbard (19th / 20th Century)
Builder of the Original Los Angeles Aqueduct

Albert Hubbard came to Los Angeles in 1883 where he successfully began and managed the City Brick Company. In 1908, he was **president of the first board of public works** for the city and

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took an active part, in close association with William Mulholland, in the construction of the **first aqueduct for Los Angeles**. Indeed, he signed all the checks for that project.

14) Peter S. Rishel (1837-1926)

Early Hollywood Settler/Pioneer, Civil War Veteran

Arriving in Southern California in 1895, Mr. Rishel settled in Hollywood and **planted one of the first lemon orchards in the area**. When Hollywood incorporated as a city, he was elected a **member of the first Board of Trustees**. He also served on the board of the new Hollywood Union High School. His Hollywood ranch property was located near Franklin and Bronson Avenues. Before moving to California, Mr. Rishel was admitted to the bar in Pennsylvania, **served with the Pennsylvania troops during the Civil War, and fought at the Battle of Gettysburg**. His ancestors served in the Revolutionary War.

15) Senator Cornelius Cole (1822-1924)

Early Hollywood Settler/U.S. Senator During Lincoln Administration

Senator Cole **founded the town of Colegrove, which soon became part of Central Hollywood**. He was a well-respected activist in the community and vigorously led the fight against the expansion of the Hollywood Cemetery and the construction of the crematory on its premises. He **served as a United States Senator during the administration of Abraham Lincoln**. Ten Hollywood streets are named after the Cole family.

16) James Burrows (1855-1935)

Pioneer Actor/Vaudevillian

James Burrows **rose to stardom in stock and vaudeville**. In 1875, he entered the theatre in San Francisco's Baldwin Stock Company. After moving to New York City, he spent thirteen years starring with the Empire Stock Company. In 1903, he toured with the Orpheum and Keith Vaudeville Circuits. After arriving in Los Angeles in 1930, he began a motion picture career, starring with such greats as John Barrymore.

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17) Dr. Henson Huff Cross (19th/20th Century)
Early Los Angeles Physician/Civil War Veteran

Dr. Cross forfeited his property in West Virginia to join the **Union Army in the Civil War**. There, he served with distinction as captain. He lived in Los Angeles over fifty years - raising and lowering the American flag every day at his home until the last day of his life.

18) Mrs. Russel J. Waters (Adelaide M. Ballard) (1848-)
Early Prominent Citizen

Mrs. Waters **moved to Los Angeles in 1893** where her husband served as president of Citizen's National Bank and later, U.S. Congressman. She established their home in the then exclusive and highly fashionable area of West Adams near USC.

19) Jerry Illich (1850-1902)
Prominent Early Restaurateur

Mr. Illich **came to Los Angeles in 1877** and opened a small steak house in downtown on North Main Street. Eventually, he became the **owner of the largest restaurant in the city - known as the Delmonico's of Los Angeles**. His exclusive restaurant was a popular site for political and business meetings during the last part of the 19th century. He also held vast real estate and ranch properties.

20) Hiram Higgins (19th/20th Century)
Early Merchant/Grain Dealer/Gold Seeker(1849 Gold Rush)

Hiram Higgins began his merchant and grain dealing enterprises in Illinois. He **came to California with the early Gold Rush and founded the town of Placerville**. His magnificent mansion, formerly at 2619 Wilshire Boulevard, was just one of his many real estate holdings in the Los Angeles area.

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21) James Columbus Braly (1833-1903)

Early Pioneer/Banker/Oregon State Senator

James Columbus Braly **crossed the Great Plains in 1847**, arriving in California in 1849. He served in the **Oregon Senate** for two terms and was a **delegate to the Democratic National Convention at St. Louis in 1876**. He supported S.J. Tilden for president. Subsequently, he **founded and served as president of various banks in Southern California.**

22) Oliver Ivers (19th / 20th Century)

Pioneer Oil Tycoon

Mr. Ivers amassed a vast fortune being **one of the first operators of the oil fields of Southern California**. He was president of Sespe Oil Company and a principal member of Ivers-Bardsdale Crude Oil Company. He is one of the men most closely identified with the development and progress of the oil industry in the Southern California region.

23) Major W.G. Wedemeyer (1836-1902)

Civil War Veteran

Major Wedemeyer, a native of Germany, served with distinction in the **Union Army during the Civil War**. Fellow veterans of the Grand Army of the Republic served as pall-bearers for his funeral at Hollywood Cemetery and fired a parting gun salute in tribute.

24) F.W. Blanchard (19th / 20th cent.)

Developer of the Hollywood Bowl

F.W. Blanchard **developed the world-famous Hollywood Bowl** concert hall at the beginning of the 20th century. The Bowl, an outdoor concert facility nestled in the Hollywood hills, has been the site of many outstanding concerts and performances in the Los Angeles area. Egyptian Revival style statues grace the entrance.

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25) Florence Lawrence (1888-1938)
World's First Movie Star/Biograph Girl

Ms. Lawrence, born in Ontario, Canada, moved to New York City with her mother, a theatrical manager. She attempted to build a career on the Broadway stage, but was soon forced to seek work in the burgeoning, but “despised” movie industry. **Her first film, in 1907, was DANIEL BOONE OR PIONEER DAYS IN AMERICA, made for the Edison Company.** After working at **Vitagraph**, she went to New York’s **Biograph Studios**, where she **met legendary film producer D.W. Griffith.**

He gave her the lead in his new picture, *The Girl And The Law*. Between 1908 and 1909, she made 70 films for Griffith - each film in those early days being only ten minutes in length. Flo became so popular with the public, they named her **the Biograph Girl**. Performers did not yet receive billing for their film appearances, so the public did not know her actual name.

In 1909, she left Biograph for the IMP Movie Company - owned by **Carl Laemmle** (who later moved west and founded **Universal Studios**). Fan letters poured into the Biograph offices inquiring about the “Biograph Girl”. In an attempt to avoid disclosing that Flo had left the company for a rival firm, Biograph informed everyone that she had died. The plan backfired, however, and generated the greatest publicity ever seen for a movie actor. As a result, **the first movie star in motion picture history was born.**

In 1910, Laemmle at last released her name to the public and asked her to make appearances in St. Louis. More people came out to see her than President Taft the week before. In 1914, Ms. Lawrence received a critical and debilitating burn injury during a fire on the set and was forced to convalesce for two years. By the time she tried to make another picture for Laemmle in 1916, her nerves were shattered.

She journeyed to Hollywood in 1921, her first visit to the new film capital, and attempted a career comeback. But, too much time had passed since her last film and no one remembered her. In her final years, she worked as a contract extra for MGM. After enduring a long and painful bone disease, she committed suicide in December 1938 by swallowing arsenic. She is buried at Hollywood Cemetery, according to the records, but had no grave marker until 1998 - sixty years after her death.

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26) Webster A. Bingham (19th/20th Century)
Civil War Veteran

Mr. Bingham was the president and general manager of the Pacific Clay Manufacturing Company in Los Angeles. He served with distinction for three years **in the First Wisconsin Cavalry of the Union Army**. He lived in Los Angeles for 15 years.

27) Asa K. Waters (19th Century - 1902)
Early Civic Improvements Advocate

Mr. Waters moved to Los Angeles from Vermont and Chicago. He became a **well-known advocate for civic improvements**, petitioning the city council for various street improvements in the northwest section of the city. **As a result of his efforts, many streets were widened, leveled, oiled, and paved during the 19th century.**

28) Gertrude Claire (1852-1928)
Veteran Stage/Silent Screen Actress

Ms. Claire began her stage career at the age of sixteen. Very soon, she was **playing leading roles opposite the biggest stage stars of the time** - John Drew, Edwin Booth, and Richard Mansfield. After making her first films in New York, she traveled west and **joined the first motion picture company organized in Los Angeles**. Her last film appearance was a part in Clara Bow's picture, RED HAIR.

29) Dr. Henry William Howard (1867-)
Pioneer Surgeon/Physician

Dr. Howard was a **noted surgeon and distinguished physician** in the Los Angeles area. He was also **in charge of the U.S. government's campaign against bubonic plague outbreaks in Hawaii**.

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30) William H. Crane (19th / 20th Century)
Veteran Stage/Silent Screen Actor

William Crane, a **well-known established stage actor**, made his home at the historic Hollywood Hotel (razed) after his retirement. In silent pictures, he played the title role in Jesse Lasky's 1915 film, *David Harum*. He also starred in *Three Wise Fools* (1923).

31) Betty Rathbun (19th / 20th Century)
Native California Indian/Slave

Betty Rathbun, **over 100 at the time of her death**, was a **California Native American** who **recounted fascinating historic events of her lifetime**. She was taken capture by a warring Indian tribe and later sold as a slave to an Army officer and his family for four head of live stock. She served the family for many years before coming to Los Angeles. She never married. The members of the Sunshine Society of Los Angeles (which took care of her in later years) donated a lot for her burial in Hollywood Cemetery.

32) Rudolph Valentino (1895-1926)
Legendary Silent Screen Star

Mr. Valentino needs no explanation - he was perhaps **the greatest Hollywood icon** to ever become part of the American consciousness. His films are still screened today and his name is **recognized around the world**. *The Four Horsemen Of The Apocalypse* is stunning, even today. *The Sheik* and *Son Of The Sheik* are also classics.

On the day of his funeral, 5000 people jammed the cemetery grounds while 20,000 more crowded the streets along the funeral route. United Artists furnished 40 luxury autos for the procession and hundreds more joined the line of cars making their way to Hollywood Cemetery. Those in attendance included prominent officials, business people, socialites and stars: Mary Pickford, Douglas Fairbanks, Harold Lloyd, Pola Negri (Valentino's former wife), Jesse Lasky, Jean Hersholt, Mabel Normand, June Mathis (writer and friend - discovered Valentino), and Lady Ravensdale. Floral tributes were sent by Jack Dempsey, Bebe Daniels, and William Randolph

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Hearst. Airplanes strew flowers over the Hollywood Cathedral Mausoleum as the hearse drew up to the entrance.

Rudolph Valentino was placed in crypt number 1199, a space borrowed from the family lot of **June Mathis**, his friend and the woman who discovered him. He was to have been transferred to a magnificent private mausoleum, but his fan club organizations could not agree on the plans and the monument was never built. He still lies in the borrowed crypt, next to his friend June and her mother, Virginia Mathis. **Memorial services are held every year at the crypt and have been since his unexpected death in 1926.**

33) Rene Blondeau (1837-1902)
Early Hollywood Settler

Mr. Blondeau, originally from France, became one of Hollywood's earliest citizens. He was honored and well-respected for his civic contributions.

34) Andrew Whitaker (1828-1902)
Early Settler

Mr. Whitaker came to California by way of Cape Horn in 1848. He established substantial **business and mining interests**, then returned east until 1888. At that time, he made another trip to Southern California, this time settling in **Buena Park - a city founded by his brother** and later established as the site for Walt Disney's theme park, Disneyland.

35) Virginia Rappe (1895-1921)
Silent Screen Actress/Victim in First Hollywood Scandal

Ms. Rappe, a **promising young silent film star**, died under suspicious circumstances while attending one of Hollywood comedian Fatty Arbuckle's wild San Francisco parties. Arbuckle was tried and acquitted three times of her murder, but his movie career and reputation were ruined. He attempted a few pictures after the trial, but the public stayed away in droves.

Ms. Rappe's producer/director boyfriend, Henry "Pathe" Lehrman, vowed to kill Arbuckle if he ever saw him again. Henry visited her grave weekly until his death in 1946. They are buried side by

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side.

36) Douglas Fairbanks, Sr. (1883-1939)
Screen Legend

Mr. Fairbanks began his career on the stage in New York between 1909 and 1911. In 1915, he came to Hollywood to pursue a career in motion pictures. He was perfectly suited to the medium and was literally **worshipped by the public**. He was **famous for his swashbuckling antics** in a series of acclaimed films. In 1919, he joined with Charlie Chaplin, D.W. Griffith, and Mary Pickford to found United Artists. In 1920, he and Pickford married. When talking pictures came in, his popularity gradually declined. Nevertheless, he remains **one of the screen's legendary icons**.

37) General Harrison G. Otis (1837-1917)
Founder of the Los Angeles Times/Civil War Veteran

General Otis **founded the Los Angeles Times** newspaper in 1881. He was a **soldier in the Union Army**, editor, and publisher. In 1876, he moved to California from Ohio and became one of the most powerful editors in the nation. In 1888, he **organized the Los Angeles Chamber of Commerce**.

38) Thomas Ince. (1882-1924)
Pioneer Film Director/Producer

Mr. Ince began his career as an actor in New York under the auspices of the famed theatrical manager Charles Frohman. Eventually, Mr. Ince was appointed **general director of New York Motion Picture Corporation** (1909) and **Vice President of Triangle Film Corporation** (1915-1917). He came to California soon thereafter and established the **Thomas Ince Studios**, for which he served as president.

In 1924, he was the **center of a serious scandal involving William Randolph Hearst and Mr. Hearst's companion, Marion Davies**. Aboard the Hearst yacht, Ince was rumored to have been mistaken for Charlie Chaplin, whom Mr. Hearst suspected of having a romantic interest in Marion. Hearst supposedly shot Ince by mistake, but the rumors were never substantiated and Mr. Ince died

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a short time later at his home - supposedly from long-standing stomach problems.

39) Griffith J. Griffith (1850-1919)
Griffith Park Land Donor/Notorious Early Citizen

In 1896, Griffith **donated over 3000 acres of land** for the construction of the largest city park in Los Angeles - Griffith Park. Allegedly a heavy drinker, he soon fell into disgrace when he shot his wife in the eye. She lived through the ordeal, but Griffith served one year of a two-year sentence at San Quentin. In 1930, the city reluctantly accepted a grant from his estate to build the Greek Theatre, a project he had proposed before his death in 1919.

40) William Deane Tanner (William Desmond Taylor) (1873-1922)
Silent Film Director/ Victim of Unsolved Murder

William Desmond Taylor, a film director of the silent era, was the **victim in a scandalous murder case which remains unsolved to this day**. The case destroyed the careers of two of his movie star girlfriends suspected of the crime - Mabel Normand and Mary Miles Minter. Miss Minter's mother was also a suspect in the case. He was murdered by a gunshot in 1922. Police arrived to find Mabel Normand searching through his closets for letters she claimed were hers. The head of Paramount Pictures was burning papers in the fireplace. The "doctor" who called the police said Taylor died of a stomach trouble. It wasn't until the police moved the body that they discovered the bullet hole. The case was never solved.

41) H.H. Wilcox (-1891)
Founder of Hollywood

Mr. Wilcox, along with his wife Daida Wilcox, **founded the town of Hollywood** in 1887. He was an early settler in the area and a prominent citizen of the new city.

42) Mrs. Daida Wilcox Beveridge (-1914)
Gave Hollywood Its Name/Founder of the City

Mrs. Wilcox Beveridge , along with her husband H.H. Wilcox, owned a 200-acre fig and apricot

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ranch near Los Angeles. On a train trip back east, Mrs. Wilcox sat next to a wealthy woman who was returning to her country home, "Hollywood". Mrs. Wilcox was so taken by the name that **upon her return to the ranch, she named it "Hollywood"** as well. It stood at 6467 Hollywood Boulevard (razed).

By 1887, she and her invalid husband had laid out the plans for their dream city, "Hollywood", including **naming and landscaping the first streets**, planting the first pepper trees and flower beds, and **laying the first bit of city sidewalk** in front of their home. Mrs. Wilcox became known as **the mother of Hollywood**.

Her legacy to the city included **building Hollywood's first bank, donating land for the first city hall, police station, tennis club, elementary school, post office, and three churches**. She also **provided space for Hollywood's first theatrical production**.

43) Renee Adoree (1899-1933)
Silent Screen Star

Ms. Adoree, a former French circus performer, **appeared in many silent films** during the 1920's. Her most famous role was the girl John Gilbert leaves behind in the World War I drama, ***The Big Parade***. He was one of the top box office stars of the period. After successfully making the transition to talking pictures (Mr. Gilbert did not), she made her last film during the early 1930's.

44) Eliza A. Otis (1833-1904)
California Poet, LA Times Founder/Owner

Mrs. Otis was a **much-beloved California poet** and published many of her works locally. Her husband founded the Los Angeles Times and she actively participated in the newspaper and in philanthropic activities. Bronze bells cast in her honor and inscribed with her poetry hang in the bell tower of the cemetery. They were commissioned after her death in 1904 by a memorial association of local citizens wishing to honor her work and memory.

45) Arthur Letts (1862-1923)
Founder of the Broadway Stores

Mr. Letts, born in Holmby, England, came to the United States in 1883. In 1896, he settled in

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Los Angeles and **established the first Broadway Department Store**. The Broadway became a well-known series of stores throughout the state of California and was recently bought by Macy's Department Store.

46) Wilson C. Weddington (1847-1923)

Founder of Lankershim (North Hollywood)

Wilson Weddington officially **established the town of Lankershim** (later known as North Hollywood) in the San Fernando Valley in 1896. Prior to the official founding, Mr. Weddington was **appointed by President Grover Cleveland to serve as the area's first postmaster**. Weddington became an important business figure in the community, helping to establish banks, retail centers, and business organizations/alliances. In 1911, he personally drove the silver spike which opened up the Red Car Trolley Line to the San Fernando Valley from downtown Los Angeles.

47) Harry Cohn (1891-1958)

Columbia Pictures President/Pioneer Producer

Mr. Cohn was the least typical of the studio heads of Hollywood's Golden Age. Harry was almost 30 when he began to take films seriously as a potential business opportunity. He became **president of Columbia Pictures** in 1932 at 40 years of age. He started in show business in 1915 on Broadway and Tin Pan Alley. He saw himself as a developing Broadway impresario or a partner in a music publishing company. His competition with his brother, Jack, drove him to gain control of Columbia Pictures, a studio then known for its low budgets. Harry, however, **managed to transform it into one of the Hollywood majors**. Even so, Columbia still retained its reputation for being a studio with tightly-controlled budgets.

48) Nelson Eddy (1901-1967)

Legendary Singing Star

Mr. Eddy was a **sensational baritone** who, along with Jeanette MacDonald, starred in lavish musicals of the 1930's. He appeared in *Naughty Marietta*, *Rose Marie*, *Maytime*, and *Sweethearts*. He also worked with other prominent sopranos of the day.

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49) Marion Davies (1897-1961)

Early Screen Star/Hearst Companion

Ms. Davies (family name - Douras) **enjoyed a long career which spanned the silent era on through the establishment of talking pictures.** She was under the personal sponsorship of **William Randolph Hearst** - the most powerful publishing mogul in the world at the time and the subject of the classic film, *Citizen Kane*. She single-handedly saved the Hearst empire during the Depression by giving Mr. Hearst a large cash loan (\$1,000,000) from her own personal fortune. Additionally, she **helped design and furnish Hearst Castle**, now a Historic Trust Property and popular tourist attraction. The mansion served as Ms. Davies and Mr. Hearst's home and attracted many of Hollywood's elite during the Golden Era.

50) Tyrone Power (1914-1958)

Legendary Screen Star

Tyrone Power, under contract at 20th Century Fox, was **one of the top 10 box office stars of 1938-40.** Darryl Zanuck, head of the studio, regarded him as "the truest, the handsomest, the best of the lot". Mr. Power enjoyed success in all types of films and was known for his versatility. His last film, *Witness For The Prosecution* (1958), is considered one of his best.

51) Cecil B. DeMille (1881-1959)

Legendary Pioneer Film Director/Producer

Mr. DeMille, along with his partner Jesse Lasky, **made the first full length motion picture in Hollywood - *The Squaw Man* (1913).** The film greatly contributed to the establishment of film as a serious medium. Mr. Demille **made several early innovations**, including publicizing the names of leading players.

With *The Ten Commandments*, in 1923, Mr. DeMille began a series of historical and biblical films of lavish scale and spectacular style. This was to become his trademark. He **produced/directed more than 70 films** during his career, including the **1952 Academy Best Picture Award Winner**, *The Greatest Show On Earth*. Other well-known projects included *Cleopatra* (1934), *King of Kings* (1927), *Lux Radio Theatre of the Air*, *The Ten Commandments* (remake, 1956). In 1919, Mr.

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DeMille **organized a pioneering air service** called the Mercury Aviation Company.

52) Carl "Alfalfa" Switzer (1927-1959)
Child Star - "Our Gang"

Carl Switzer played the squeaky-voiced, freckle-faced kid in the popular "**Our Gang**" movie series shown usually before the featured film. His character, "**Alfalfa**", with the twist of hair pointing straight up, was one of the most **beloved in the series**. The "**Our Gang**" series remains popular today.

53) Guy M. Weddington (1875-1941)
Early North Hollywood Pioneer/Businessman

Guy M. Weddington, prominent businessman of the early San Fernando Valley, was **instrumental in bringing the first natural gas lines into the Valley**. He also served as director of Hollywood National Bank and North Hollywood Savings and Loan. Between 1915 and 1922, he was a charter member of Masonic Lodge 542 and the Lankershim Kiwanis Club. He served as the President of the North Hollywood Chamber of Commerce. By assisting in the acquisition of federal dollars for construction of the **Cahuenga Pass Highway** into the Valley, Weddington **played a major role in opening up the San Fernando Valley to other parts of Southern California**.

54) Harry Chandler (1864-1944)
Los Angeles Times Inheritor/Owner

Mr. Chandler **inherited the Times** from the Otis's and became a **prominent Los Angeles citizen** involved not only in the publishing empire, but in philanthropic works. **Los Angeles streets and culturally-important buildings bear the Chandler name**.

55) Agnes Ayres (1898-1940)
Silent Screen Actress/The Sheik

Ms. Ayres **co-starred with Rudolph Valentino** as the love interest in *The Sheik*. She starred in many other silents including *The Affairs of Anatol*, *Forbidden Fruit*, *Clarence*, *The Ten Commandments* (Cecil B. DeMille's silent version), and *Cappy Rick's*.

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56) Benjamin "Bugsy" Siegel (1905-1947)

Founder of Modern Las Vegas/Infamous Mobster

Mr. Siegel was a well-known mobster in the 30's and 40's. He put Las Vegas on the map when he opened the first resort casino there in the 1940's - the Flamingo Hotel and Casino.

57) Paul Muni (1896-1967)

Academy Award Winning Actor

Paul Muni, a master of make-up, was considered an actor genius. He specialized in playing old men and won the Best Actor Oscar for *The Story Of Louis Pasteur*. He was nominated for Best Actor for his performance in *The Life Of Emile Zola* and *The Valiant*.

58) Peter Finch (1917-1977)

Academy Award Winning Actor

Peter Finch won his Best Actor Award for his performance in *Network* in 1976. He was nominated for Best Actor for *Sunday, Bloody Sunday*. He starred in numerous films since the beginning of his career including *The Spy Who Came In From The Cold*, *Far From The Madding Crowd*, *Lost Horizon*, *Elephant Walk*, *The Miniver Story*, and *Red Sky At Morning*.

59) Eleanor Powell (1913-1982)

Legendary Tap Dancer

Eleanor Powell began her career as a child dancer. She quickly became a Broadway star and made her first screen appearance in 1935. Some of her most memorable films include *Broadway Melody Of 1936*, *Born To Dance* and *Broadway Melody Of 1940*. She was known as the world's greatest female tap dancer.

60) Norma Talmadge (1894-1957)

Legendary Silent Screen Star

Beginning her screen career in 1910, Ms. Talmadge starred in more than 60 full-length films

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and 250 shorts. Drama was her forte and she **became a superstar** with the public, appearing in such films as *A Tale Of Two Cities*, *Secrets*, and *The Only Woman*. She married renowned producer Joseph Schenck and actor George Jessel. When talking pictures arrived, she did not successfully make the transition and soon retired from the movies. She did, however, have a syndicated radio show during the 1930's.

61) Constance Talmadge (1898-1973)
Silent Screen Star/Producer

Ms. Talmadge, sister to Norma Talmadge, was the **vivacious blonde comedienne star of 76 silent films**. She first appeared on the screen in 1914 in *Buddy's Last Call*. *Venus* (1929) was her last film before retiring. She never attempted a talking picture and never considered making a comeback. Instead, she became a generous philanthropist and New York society matron.

62) Clifton Webb (1893-1966)
Esteemed Character Actor/Academy Award Nominee

Mr. Webb, a great actor, was known for his roles as witty, sharp-tongued characters. He was also one of Broadway's most sophisticated musical comedy stars. His film work began in the 1920's co-starring with some of the biggest names of the day. He was **nominated three times for the Academy Award** for his performances in *Laura*, *The Razor's Edge*, and *Sitting Pretty*.

Additionally, he was known for his roles as the father in *Cheaper By The Dozen* and *Mr. Belvedere* in the series of films by the same name.

63) Jesse Lasky (1880-1958)
Pioneer Producer

Arriving in Hollywood in 1913, Mr. Lasky, along with Mr. DeMille, **produced the first full-length feature film made in Hollywood - *The Squaw Man***. He was president of Famous Players-Lasky Studios (which later became Paramount Pictures) and also a producer for 20th Century Fox, RKO Radio Pictures, and Warner Brothers.

After starting out as a successful vaudeville producer in 1911, Mr. Lasky lost everything in a disappointing business venture. He started over in Hollywood by going into business with his

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brother-in-law, Samuel Goldwyn and director-producer Cecil B. DeMille.

By 1940, Jesse Lasky had made over 1000 films, his most notable being *Sergeant York* (1941) starring Gary Cooper.

64) Darla Hood (1931-1979)

Child Star - "Our Gang"

Darla Hood, in show business from the age of 3, was a **popular member of the famous "Our Gang" comedy film series**. After the series, she never stopped working and continued her acting career well into her later years in commercials and voiceovers.

65) Victor Fleming (1883-1949)

Legendary MGM Director

Victor Fleming established his legendary status in Hollywood by **directing** two of the greatest and most treasured films ever made in the same year, 1939 - *Gone With The Wind* and *The Wizard Of Oz*.

He began his career in 1910 as an assistant cameraman at New York's American Film Company. Moving to Triangle Pictures in 1915, he worked with D.W. Griffith until the First World War. During the conflict, he joined the U.S. Army Signal Corps as a cameraman. At the War's conclusion, he served as cameraman to Walter Wanger at the Versailles Peace Conference.

Mr. Fleming moved to Hollywood after returning to the U.S. and began directing Douglas Fairbanks Sr. in two of the star's films. Then, Mr. Fleming became a contract director for MGM, where his work was well-respected. Some of his greatest films include: *Red Dust*, *Captain's Courageous*, *The Wizard of Oz*, and *Gone With The Wind*. One of his chief talents was the ability to spot potential talent and understand the star persona phenomenon. He **played a key role in the career development of some of Hollywood's greatest stars** - Jean Harlow, Spencer Tracy, Gary Cooper, Henry Fonda, and Clark Gable, to name a few.

66) Louis Calhern (1895-1956)

Distinguished Character Actor/Academy Award Nominee

Mr. Calhern played many character roles in films during the 1930's and 40's. **His work was**

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highly distinguished amongst his colleagues and he received the **Best Actor Academy Award nomination** for his role in *The Magnificent Yankee*. He starred in many notable films during his career, including *Executive Suite* and *Julius Caesar*.

67) Elmo Lincoln (1889-1952)
First Movie Tarzan

Elmo Lincoln, the **first actor to play Tarzan in the movies**, became a part of screen history with the debut of *Tarzan And The Apes* in 1918. He played the role a total of three times.

Originally a professional strongman, his earlier films included D.W. Griffith's *Birth Of A Nation* and *Intolerance*. By 1919, Mr. Lincoln was one of Universal's greatest serial stars. After appearing in many feature films during the 1920's, he retired. In 1949, he returned to the screen for minor roles in *Tarzan's Magic Fountain* and three additional films.

68) Joan Hackett (1933-1983)
Leading Lady/Academy Award Nominee

Ms. Hackett, **nominated for Best Supporting Actress**, won the Golden Globe Award for her final performance in *Only When I Laugh*. She made her debut in 1966 in *The Group*. Prominently cast in many films, Joan Hackett also won numerous awards for her work on the Broadway stage.

69) Bebe Daniels (1901-1971)
Star of Silent/Sound Eras

Vivacious, versatile, and gifted, Bebe Daniels first appeared as a leading lady in Harold Lloyd's comedies. She **starred in many films for DeMille and other leading directors**. Due to a beautiful singing voice, Ms. Daniels easily made the transition to talking pictures from the silents. She married studio executive, Ben Lyons and moved to England. There, she was successful on radio, TV, and in films.

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70) Peter Lorre (1905-1964)

Legendary Character Actor

Known for his gentle-voiced master villain roles, Peter Lorre was a huge talent. He starred in many classic films including *The Maltese Falcon* (1941) and *Casablanca* (1941). He also was Mr. Moto in a series of films by the same title. He worked with many great directors, including two films for Alfred Hitchcock, *The Man Who Knew Too Much* (1935) and *Torn Curtain* (1964)

71) Janet Gaynor (1906-1984)

First Academy Award Winning Actress

Janet Gaynor **won the first Academy Award** given to an actress for her work in three silent films between 1927 and 1928. She made the transition to talkies very successfully due to her charming gentle voice. She was a much-loved star.

72) John Huston (1906-1987)

Legendary Director/Academy Award Winner

Director, actor, and screen legend, John Huston **won the Academy Award** the very first time he was nominated for the film, *The Treasure of Sierra Madre*. He was also nominated for Best Director for *The Asphalt Jungle*, *The African Queen*, *Moulin Rouge*, and *Prizzi's Honor*. Nominations for Best Picture under his direction include *The Maltese Falcon* (1941)(his debut), *Key Largo*, *The Night of the Iguana*, *Heaven Knows* and *Mr. Allison*, among many others. Mr. Huston enjoyed tremendous acclaim and success all throughout his career. He was **one of the best directors** Hollywood ever produced.

73) Mel Blanc (1908-1989)

Man of 1000 Cartoon Voices

Mel Blanc, the **legendary voiceover man**, supplied the voices for some of the most enduring cartoon characters in American culture - *Bugs Bunny*, *Tweety Bird*, *Daffy Duck*, *Sylvester*, *Porky Pig*, *Wile E. Coyote*, *the Road Runner*, *Pepe le Pew* and many more. Altogether, he made more than 3000 cartoons for Warner Brothers, Looney Tunes, and Merrie Melodies.

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74) Arthur Lake (1905-1987)

Popular Character Actor (Dagwood)

Mr. Lake starred as Dagwood in the *Blondie* series of films between 1938 and 1950 at Columbia. He began movies at 12 years of age in the silent era and went on to play many other comedic roles. He married actress Patricia Van Cleve, Marion Davies' niece, at Hearst Castle in an elaborate 1937 ceremony.

75) Woody Herman (1913-1987)

Big Band Leader

Woody Herman was a **legendary clarinet-playing band leader**. He and his band, The Thundering Herd, starred in numerous films during the 1940's. Their theme song, "Blue Flame" was just one of many songs for which the band was famous. Other included "The Woodchopper's Ball" and "Caledonia"

76) Nelson Riddle (1921-1985)

Big Band Leader

Nelson Riddle began his career as a trombonist-arranger and became **one of Hollywood's most noted composers, arrangers, and orchestra leaders**. His orchestra played most often for Frank Sinatra. Mr. Riddle won the Academy Award for his musical adaptations for the score of *The Great Gatsby*, starring Robert Redford.

77) Dezso Lanyi (1879-1951)

World-Renowned Sculptor

Mr. Lanyi, born in Hungary, won Austria's greatest sculpturing award when he was 18 years of age. He **studied in Paris under the direction of Rodin**. Then, he went on to hold the **gold medal of the Royal Arts Academy in London** and the grand prize in sculpture in Berlin. His work was exhibited at the 1915 San Francisco Exposition. He later moved to the United States in 1937. Settling in Los Angeles, Mr. Lanyi modeled many caricatures of famed film figures.

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78) Carl Morgan Bigsby (? - 1959)
Inventor/Printing Pioneer

Mr. Bigsby **developed the rotogravure printing process** that made newspaper inserts possible. He was fascinated with outer space and built a 25-foot marble replica of an Atlas rocket to serve as his burial marker.

79) Ben Lyons (1901-1979)
Influential Studio Executive

Ben Lyons was a **popular matinee idol during the silent era** and into the talkies until 1939. Later, he became a **20th Century Fox talent director**. He is **credited with discovering and naming Marilyn Monroe**. Married happily to actress Bebe Daniels, the Lyons family acted as unofficial goodwill ambassadors in England during World War II. They hosted and broadcast patriotic radio programs all through the Battle of Britain.

80) Elmer Berger (19th/20th Century)
Inventor of the Rear View Mirror

Mr. Berger is credited for having designed the rear view mirror for the modern automobile.

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ADDENDUM A

The architects involved in the construction of the cemetery and its buildings are nationally-recognized Los Angeles designers whose work includes many outstanding buildings in the Southern California area. This is a compendium of their work in the region and is in addition to their contributions at Hollywood Memorial Park Cemetery.

- 1) **Robert D. Farquhar** - William Clark Jr. Memorial (1922)
 - a. **The California Club** (1929-1930)
238 S. Flower Street, Los Angeles (Downtown)
8-story Beaux Arts Building
 - b. **Clark Memorial Library** (1924-1926)
2520 S. Cimarron Street, Los Angeles (near USC)
Italian Renaissance
 - c. **Fenye House** (1906)
170 N. Orange Grove Blvd. (Pasadena area)
Neo-Classical, Headquarters of the Pasadena Historical Society
 - d. **Gorham House** (1910)
Southwest corner of Adelaide Dr./Fourth Street (Santa Monica area)
Low stucco, classical entrance, Oriental porch roof

- 2) **Marston and Van Pelt** - Hollywood Cathedral Mausoleum (1919-1922)
 - a. **American Legion Post** (1925)
131 N. Marengo Avenue (Pasadena)
Spanish Renaissance
 - b. **Garford House** (1919)
1126 Hillcrest Avenue (Pasadena area)
Spanish Colonial Revival

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- c. **House** (1926)
293 S. Grand Avenue (Pasadena area)
French Provincial Mansion
- d. **Turner and Stevens Mortuary** (1922)
95 N. Marengo Avenue (Pasadena area)
English Gothic
- e. **Vista del Arroya Hotel** (1920)
125 S. Grand Avenue (Pasadena area)
with accompanying bungalows

3) Marston, Van Pelt, and Maybury

- a. **Administrative Building** (1923)
Westridge School
324 Madeline Drive (S. Pasadena)
Tudor Revival
- b. **Grace Nicholson Building** (1924)
46 N. Los Robles Avenue (Pasadena)
Chinese Palace - now the Pacific Asia Museum
- c. **Shakespeare Club** (1925)
171 S. Grand Avenue (Pasadena area)
Florentine Villa
- d. **Westminster Presbyterian Church** (1928)
1757 N. Lake Avenue (Pasadena)
a landmark modeled vaguely on Saint Maclou at Rouen.

4) Marston

- a. **Buckingham House** (1918-1919)
325 Bellefontaine Street (Pasadena area)
Late Queen Anne Style

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- b. **House** (1910)
1011 S. Madison Avenue (Pasadena area)
- c. **Thomas House** (1911)
574 Bellefontaine Street (Pasadena area)
West Coast Prairie Style

5) Marston and Maybury - Abbey of the Psalms Mausoleum

- a. **C. F. Braun and company** (1929-1937)
1000 S. Fremont Avenue (Alhambra)
International Style Modern
excellent example of this style
- b. **Mark Keppel High School** (1939)
501 E. Hellman Avenue (Alhambra)
Streamline Moderne with a vaguely Pre-Columbian brick base.

6) Morgan, Walls, and Clements - Masonic Lodge (1930-1931)

- a. **Adamson House** (1928)
Pacific coast Highway at Serra Road (Malibu)
Spanish Colonial Revival
- b. **Automobile Showroom** (1927)
611 La Brea Avenue (Wilshire Corridor)
Moorish
- c. **Bank of America** (1925, 1935)
6870 Hollywood Blvd. (Hollywood)
Classic Facade
- d. **Belasco Theatre** (1926)
1060 S. Hill Street (Downtown)
Spanish Churrugueresque

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- e. **El Capitan Theatre** (1926)
6834 Hollywood Blvd. (Hollywood)
Beautifully-restored/Landmark
- f. **Fuller Paint Company** (1924-1925)
290 San Fernando Road (Downtown)
Spanish Colonial Revival
- g. **Globe Theatre** (1921)
744 S. Broadway (Downtown)
Classic Beaux Arts
- h. **Gray Company Building** (1928)
824 S. Los Angeles Street (Downtown)
Spanish Colonial Revival
- i. **Hite Building** (1923-1924)
Southwest Corner of Cardondelet Street/West 7th Street (MacArthur
Park near Downtown)
- j. **Hollenbeck Home for the Aged** (1898, 1908, 1923)
573 S. Boyle Avenue (Boyle Heights)
Mission Revival
- k. **Hollywood Chamber of Commerce Building** (1925)
Just west of Hudson on Sunset Blvd. (Hollywood)
Churrigueresque
- l. **I.N. Van Nuys Building** (1910-1911)
Southwest corner of Spring Street/West 7th Street (Downtown)
Beaux Arts
- m. **Kerkoff Building** (1907)
Northeast corner of South Main Street/East 6th Street (Downtown)
Beaux Arts
- n. **Leimert Theatre** (1931-1932)
3300 43rd Place (Exposition Park, near Downtown)

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- o. **Los Angeles Pacific Telephone Company Building** (1911)
716 S. Olive Street (Downtown)
Art Deco (Zigzag Moderne)
- p. **Mayan Theatre** (1926)
1040 South Hill Street (Downtown)
Pre-Columbian
- q. **Odd Fellows Temple** (1924)
1828-34 Oak Street (MacArthur Park near Downtown)
Spanish Renaissance
- r. **Owl Drug Company** (1934)
6380-84 Hollywood Blvd. (Hollywood)
superb example of Streamline Moderne
- s. **Pantages Theatre** (1911)
534 South Broadway (Downtown Historic Theatre District)
Early Beaux Arts
- t. **Richfield Building** (razed) (1928-1929)
Downtown
Art Deco (Zigzag) Moderne
Shimmering black and gold building. Was the greatest example of the style in Los Angeles and one of the greatest in the nation.
- u. **Samson Tyre and Rubber Company Building** (1929)
5675 Telegraph Road (now the Citadel Outlet Shopping Mall)
Babylonian priest kings adorn walls as well as other magical creatures;
1920's movie set decor.
- v. **Warner Brothers Western Theatre, Pellissier Building (Wiltern Theatre)** (1930-1931)
Southeast corner of Wilshire Blvd/Western Avenue.
Fully-intact Art Deco (Zigzag) Moderne.

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Narrative Statement of Significance

Hollywood Cemetery, one of the first examples of the lawn-park style cemetery in California, represents, by its design, the inception of newly emerging concepts of death in American society at the beginning of the 20th Century. These new ways of thinking about death and managing the care of the dead, as illustrated by the purposeful design of Hollywood Cemetery in 1899, came to represent and define 20th Century American burial customs. Many of the greatest Los Angeles architects of the 19th and early 20th Centuries contributed their designs and building expertise toward achieving the free-flowing lawn-park style of Hollywood Cemetery. Most of the founding pioneers of early Hollywood are buried here as well as many of the most legendary Hollywood movie personages in motion picture history.

The Hollywood Cemetery (now called Hollywood Forever) meets the conditions of Criterion A and Criterion Consideration D for inclusion on the National Registry. Criterion A states that eligible cemetery sites must be associated with events that have made a significant contribution to the broad patterns of our history, attitudes, or behaviors. In the case of cemeteries, these attitudes and behaviors must be shown in context with the evolution of burial customs and how this evolutionary process contributed to our understanding of history. Under Criterion Consideration D, which further clarifies and augments Criterion A, the cemetery must reflect important historic associations from a community's early period of settlement and important aspects of community history. Criteria Consideration D also states that the cemetery must embody the principles of an aesthetic movement or design tradition.

The Hollywood Cemetery also meets the conditions of Criterion C and Criterion Consideration D for inclusion on the National Registry. Criteria C states that eligible cemetery sites must embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values in architecture and art. Under Criterion Consideration D, which further clarifies and augments Criterion C, the principles of an aesthetic movement or tradition of design and monumentation through its overall plan, its markers, buildings, and structures.

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CRITERION A

To begin, let us address the event associated with the Hollywood Cemetery that has greatly impacted our history - namely, the birth of the motion picture.

Established in 1899, the Hollywood Cemetery became the very first burial ground in the newly established city - a city, which in just a few short years, was to become inseparably linked to the incredible industry it spawned. A community of legendary proportions, the Hollywood of movie legend became an intoxicating, elusive mix of myth and reality. The little farm community of Hollywood became the birthplace of the defining art form of the 20th century - an art form so powerful that, through its technological medium, the cultural identity of the nation could be experienced and shared by millions of Americans in theaters across the country. Many pioneers of the early motion picture era are buried in Hollywood Cemetery.

The Hollywood Memorial Park Cemetery is located just a few blocks from where the first full-length Hollywood film was made. The year was 1913, the movie, **THE SQUAW MAN**. Its creators, movie pioneers **Jesse Lasky** and **Cecil B. DeMille** (both buried at Hollywood Cemetery), had just arrived in the new little town to take advantage of the sunny weather - ideal filming conditions because artificial lights were not yet perfected for use in illuminating scenes for the hand-cranked cameras.

By that early time in 1913, the Hollywood Cemetery was already clearly established as the premier burial place for all the prominent families of Los Angeles. They joined the early settlers of the area who were buried there before them. As the motion picture industry grew increasingly important, many of its people clamored to buy lots in the cemetery. Hollywood Cemetery, (changed to Hollywood Memorial Park Cemetery in 1939), was on its way to becoming one of our nation's most fascinating burial places.

In addition to being inseparably associated with the birth of the movie industry in California, Hollywood Cemetery and the story of its development provides an opportunity for gaining an understanding of the early settlement of the area and the area's evolving sense of community.

In 1899, San Fernando Valley settlers **Isaac Lankershim** and **Isaac Van Nuys** purchased 100 acres of land in what is now central Hollywood to be developed into the area's first cemetery. At that time, the population of Hollywood was about 500. Streets consisted of a few unpaved dirt roads flanked by citrus orchards, bean fields, and ranches. **Mrs. Daida Wilcox Beveridge** (in cemetery) was the person who named the town of Hollywood in 1886. She and her first husband, **H.H. Wilcox** (in cemetery) officially founded the town in 1887 and maintained their residence at

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6467 Hollywood Blvd. (razed).

The cemetery property had originally been part of the old homestead of another of Hollywood's first settlers - **Mary Love Gower** (1852-1932) (in cemetery). She and her father and brothers (all in cemetery) sowed their 1400 acres in central Hollywood with wheat and barley. Later on, Mary wrote about the early days for the Hollywood Citizen News. She explained that in the beginning, there wasn't an average of one house to each 160 acres. Each family owned mustang horses and some owned a wagon. Trips into Los Angeles for mail and groceries were made by horseback.

Interestingly, in 1875, her family threshed wheat for Isaac Van Nuys. It was the first wheat crop raised by his father-in-law, Isaac Lankershim, on the **Lankershim Company Ranch**. In 1899, Mr. Van Nuys and Mr. Lankershim became the founding partners of the Hollywood Cemetery by establishing it on land previously part of the Gower family homestead property.

At the time the land was purchased for the establishment of the cemetery, the area which formerly included Mary Gower's homestead, was known as **Colegrove**, a neighborhood within the town of Hollywood proper. Colegrove derived its name from a prominent citizen of the area - **Senator Cornelius Cole**. He had served in Congress during the **Lincoln Administration** and was well-respected as a community leader.

When the plans for the 100-acre cemetery parcel became known to the area's residents in 1899, many Hollywood citizens protested vehemently. They were anticipating the construction of a traditional cemetery in the old 19th century style. They worried about unsightly images of death pervading their neighborhood and lowering property values. Hollywood expressed great concern that such a manifestation would be built in the heart of their developing city.

However, zoning permits had already been issued for the cemetery's installation. A publicity campaign, immediately launched by the Hollywood Cemetery Association, attempted to assuage citizens' fears and apprehension.

This campaign sought to promote the property as the **new style of the modern cemetery - the lawn-park (Contributing Resource #16)**. This concept was as of yet unheard of by most people. Indeed, only three other cemeteries in the nation at that time exhibited the new style, and they were in transitional phases from the old to the new design.²

The Los Angeles Examiner (1904) stated that there wasn't another example of the lawn-park

² Los Angeles Examiner, Sept. 11, 1904, p. 41, frontpage

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style on all the West Coast³ and that the citizens of Hollywood had to be educated and convinced of the aesthetic values the new style was capable of contributing to their community. The citizens relented somewhat in their protests and awaited the completion of the new cemetery.

The lawn-park style cemetery was an aesthetic movement in cemetery design and construction and reflected society's changing attitudes towards death and its need for respite from the bustling developing cities. According to the Examiner, Hollywood Cemetery, from the outset, was planned to be the first true representation of the lawn-park style in the country.⁴

While Sloane does not specifically address this claim in his work *The Last Great Necessity*, he does indicate that California passed legislation in 1859 governing what was then an East Coast trend toward the commercialization of cemeteries. This new pattern slowly moved west to California, arriving in Hollywood in 1899 with the establishment of the Hollywood Cemetery.

By the 1850's, across America, rural cemeteries were replacing urban ones and becoming increasingly influential in the evolution underway in burial practices. Critics claimed, however, that these rural installations were becoming overcrowded - a particularly unsatisfactory condition, as the original intent of the rural cemeteries was to provide calming relief from the bustling city.

Because of this criticism, the cemetery was redesigned. The new design was more formal and mirrored the new urban parks and suburbs. It featured limited marker sizes, thinned trees and shrubs and opened up the cemetery landscape.

By 1900, Adolph Strauch, a landscape gardener who designed one of the first lawn cemeteries in the country (1855), was acknowledged as the creator of the modern cemetery and its accompanying professional management structure. The Hollywood Cemetery sought to replicate the newly-emerging lay-out design and to operate the facility with professional business management personnel. Although this represented a radical departure from earlier established practices, the attitudes toward death were rapidly changing all across America - attitudes which isolated the lot-holders from the actual cemetery itself.

Hollywood, just like other developing cities across the nation, began to reflect the growing secularization of American society. People's sentimental visions of an afterlife became threatened and there was an increased fear associated with death. Americans distanced themselves from the reality of death by relying more and more on others to care for the dead and maintain graves. This

3 ibid

4 ibid

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trend opened the door for entrepreneurs who saw it as a business opportunity coupled with community service.

In Hollywood, Isaac Van Nuys and Isaac Lankershim were two such businessmen. In 1899, they formed the **Hollywood Cemetery Association** based on this new business-oriented model. The Association was comprised of eight trustees whose duty it was to operate the cemetery using a perpetual care fund and to see that such monies were adequately invested to maintain a healthy fiscal outlook for future operations. The original members were:

- 1) I.N. Van Nuys
- 2) W.F. Botsford
- 3) N.M. Entler
- 4) Homer Laughlin
- 5) F.W. Samuelson
- 6) Herbert V. Brown
- 7) John Freeman
- 8) C.O. Finnuiller

Edwin Palmer, a 1930's Hollywood historian, wrote:

“The entire property is of outstanding beauty, because of the great effort and expense which has been given to laying out the grounds which are in the nature of an enlarged private park with lawns, shrubbery, trees and even sunken gardens. The structures including the chapel, mausoleum, and crematory and other buildings are of classic architecture and all are planned and designed to meet every need. The cemetery represents an investment of nearly 3 million dollars [1937 standards] and its perpetuation is assured by the income from an ample trust fund, which is rapidly growing.”

Objections to the commercialization and business-oriented approach to caring for the dead caused some groups of Americans to launch protests and they encouraged their fellow Americans to choose cremation as an alternative to earth burial or entombment. The Hollywood Cemetery

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Association was ready to take advantage of the opportunity and began plans in 1909 for the construction of a **crematory (Contributing Resource #6)** on the property to accommodate those wishing to embrace this alternative form of burial - a form becoming more widely accepted but still not without controversy.

Indeed, the first national convention leading to the formation of the Cremation Association of America wasn't until 1913, four years after plans were already underway at Hollywood Cemetery. In order to avoid losing revenue on traditional stone markers and lots, the association planned to offer beautifully made bronze urns and niche spaces in the new columbarium they were designing to be situated near the crematory.

Although cremation was promoted as a hygienic and economical method of burial in congruence with the rise of the scientific age in the 19th and early 20th centuries, the Hollywood Cemetery facility was fraught with controversy from the beginning. After designing the plans in 1909, it took nineteen years to convince citizens in the Hollywood community to accept the presence of such a facility in the center of their city. Even then, some citizens were never persuaded and chose the aging but feisty Senator Cornelius Cole (served during the Lincoln Administration) to lead the protest at 97 years of age.

In 1921, under Senator Cole's leadership, a large petition garnering 4000 signatures was circulated amongst the Hollywood citizenry to protest any construction on the crematory. The Santa Monica Blvd.-Vine Street Improvement Association intended to present the petition to the City Council. They weren't aware that the permits had already been issued and the foundations laid for the crematory until an evening council meeting in December of 1921. The meeting became very bitter and the president could not maintain order.

The protesters, led by Senator Cole, focused on the unpleasant experiences they had endured as a result of a functioning Los Angeles crematory (built in 1902) at the corner of 16th and Grover Streets near downtown. They explained that this facility, promoted as state-of-the-art perfect combustion, smokeless, and odorless was anything but that. Citizens described terrible odors drifting out over Hollywood on damp days and they were deeply concerned about having another such facility constructed in their midst. Their concerns focused on how the health and comfort of children would be affected when the new junior high school opened just three blocks from the new crematory. Their arguments then expanded to include all of the children in the Hollywood area. The Hollywood Chamber of Commerce argued agreed and vehemently opposed the construction. But, the opposition forces did not prevail and the cemetery's crematory opened for service in January 1928.

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The Cemetery Association proudly offered their new service as having the best technology available - completely odorless and smokeless. Advertisements promoted clean combustion with only “white mineral elements remaining” after the procedure; mineral elements “refined as pure gold”, an “ideal transmutation”. Waiting friends and family were assured that no unpleasantness would disturb their “sensibilities”. Niches and urns were offered for sale as economically priced “marvels of artistic beauty”.

The crematory continued operations for about 44 years. The last person to use its services was **Mama Cass Elliot** of the famed 1960’s singing group, **The Mamas and the Papas**. Since the cremation in 1972, the facility has not been used. The equipment, however, is still in place, relatively untouched.

In summation, Hollywood Memorial Park cemetery meets the requirements of Criterion A and Criterion Consideration D for inclusion on the National Registry as follows:

Criterion A/Criterion Consideration D

- a. Closely associated with the birth of the town of Hollywood and the pioneers of the motion picture industry, who established film as the defining art form of the 20th Century.
- b. Reflects the broad patterns of change in American attitudes toward death and burial practices at the end of the 19th century and beginning of the 20th century with its lawn park and crematory design managed by business professionals. Was the first lawn-park style cemetery in Hollywood.
- c. Formed by two early prominent pioneer ranchers and farmers from acreage previously homesteaded by another early pioneer farming family - Mary Gower, her father and two brothers.

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**Hollywood Streets and sections of the San Fernando
Valley still bear their names.**

CRITERION C

As mentioned previously under Criterion A/Criterion consideration D, Hollywood Cemetery represents the first modern-style lawn park cemetery to be constructed in Hollywood. Additionally, according to newspaper accounts at the time and later historical sources, it was the very first official cemetery in Hollywood.

For that reason, many citizens living in the area were initially opposed to any cemetery construction whatsoever. The dead had heretofore been buried in Los Angeles or far outside the populated areas. Hollywood was a rural town and did not want its idyllic landscape "marred" by what they thought would be an unsightly old-fashioned graveyard. As shown in the previous discussion, the citizens were persuaded to give the new lawn-park style a chance to enhance their community.

Aside, from the sociological aspects of its design discussed earlier, let us now consider the artistic qualities of the specific plan devised by the Hollywood Cemetery Association in 1899.

Initially, the 100-acre site was bounded between Gower Street on the west, Van Ness Avenue on the East, Santa Monica Blvd. to the north, and Melrose Avenue to the south. The lawn-park style, the first example of modern cemetery design, was to govern every aspect of its layout. Generally, these five characteristics determined its final plan:

- 1) more spaciousness
- 2) simpler
- 3) more pastoral landscapes
- 4) tight management control over monuments, markers, (generally low or flush to the ground) and plantings.
- 5) the melding of nature and art in a balance that could easily be maintained over time.

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In 1901, the first person was laid to rest in the developing Hollywood Cemetery. Her name was **Mrs. T.W. Price**, the wife of a Hollywood blacksmith. By 1903, improvements to the property continued with the planting of 6000 Monterey cypress trees around the perimeter of the entire grounds. This work was done by **H.G. Rising and Company**. Additional landscaping was designed by landscape architects **Ernest and Punshon** of Cincinnati, Ohio.

The main entrance to the grounds, planned by architect **B. Cooper Corbett**, opened onto Santa Monica Blvd. This entrance was constructed of Chatsworth stone granite, wrought iron and cement. Additional handsome carriage and pedestrian entrances of the same materials were constructed at the southeast corner of Santa Monica Blvd. and Gower Street and the northeast corner of Melrose Avenue and Gower Street. The Melrose/Gower Street entrance was used for passenger and funeral train cars arriving on the Los Angeles Pacific Railroad System. Neither of these two side entrances remain today.

A complete system of curving walks and drives, designed to enhance and meld with the natural beauty of the land, wound through the property. Old style footpaths were prohibited. Two ornamental lakes (Sylvan and Mirror Lakes) with cement bottoms and curbs were installed. One remains today in Section 8 (Sylvan Lake). It features a fountain and a 40-foot granite slab bridge leading to the **William Clark Jr. Memorial (Contributing Resource #7)**.

Mr. Clark, a copper and railroad magnate, philanthropist, and founder of the **Los Angeles Philharmonic**, erected a magnificent **Classical Revival** family mausoleum in 1920-21 at a cost of more than \$500,000 in 1920 dollars. Today, the cost would be in the millions.

The granite exterior features fluted columns with spiral scroll capitals. The grand scale of the monument and broad expanse of plain wall surface connotes a sense of weightiness, nobility, and solidity. The door into the interior chamber is linteled rather than arched and the roof lines are unbroken by sculptural incidents.

The interior is completely done in **Italian carrera marble** - cream-colored and white with veins of gold, green, orange, and blue. Because only a limited amount of carrera marble was permitted to be quarried each year, Mr. Clark waited many years to collect the stones from which the mausoleum was built. Seven beautifully carved white marble sarcophagi line the interior walls. Mr. Clark's is positioned at the head of the building on the south side opposite the entrance. He is flanked on either side by his first and second wives and his only son. The other sarcophagi lie empty and are available for additional family members.

On the walls behind the sarcophagi, elaborate Biblical scenes are done in small colorful mosaic tiles, beautifully accented by the midnight blue background tiles. The midnight blue mosaic tiles

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then follow the walls upward and into a domed ceiling inset with stars of silver and gold.

Originally, Sylvan Lake (which surrounded the Clark Memorial) was planted with floating lotus blossoms, lilies, and hyacinths. Some lotus blossoms remain thriving today and the lake, still intact, and is being dredged and cleaned.

Interestingly, Mr. Clark, an industrialist, chose a design - Classical Revival - which was featured at the Chicago Fair of 1893. The design was seen to call attention to America's expanding international presence - a new age of Imperialism. Greek Classical Revival (and Roman Revival) were the preferred architectures of an American society which, at the dawn of the 20th century, saw no limits in the new industrial age in which Mr. Clark and many others played a very prominent role.

The contracts for the construction of the lakes were awarded to the firm of **Couverly and Coulter**. The Clark Memorial was designed by renowned architect **Robert D. Farquhar**, who also designed four other Los Angeles area structures including the famous **California Club** (see Addendum A). While adept in many styles, a classic calmness is always associated with his work.

A chapel, built in the center of the cemetery grounds in 1902, constructed of solid granite and having ample audience space, was considered to be one of the most beautiful in the West. It no longer exists today, but a newer chapel facility (1928) was built near the crematory close to the main entrance on Santa Monica Blvd. It is part of the Columbarium. Sometime during the 1950's/1960's, a plain, linear modern façade was superimposed over the Italian Renaissance chapel interiors. The original architecture is still intact behind the façade, however, and plans are underway to restore the chapel to its original 1928 interior.

By 1904, the Los Angeles Examiner newspaper was promoting the cemetery as a beautiful park without the graveyard's traditional "unsightly" features. It was held up as unique amongst the world's cemeteries - only granite and marble ornamental shafts (obelisks) were to be visible as recognizable cemetery markers along with a few private family mausoleums. Otherwise, markers were to be flush or almost flush to the ground creating great expanses of green lawn and the appearance of a lush city park. The Hollywood Cemetery was designed to reflect how a great city cares for its deceased.

Indeed, the **Hollywood Cemetery** compared itself to three cemeteries back East that were described as examples of the early lawn-park style or rural styles that were eventually re-fashioned into the lawn-park style: **Mount Auburn, Spring Grove, and Greenwood**.⁵ Hollywood Cemetery,

⁵ Sloane, David, *The Last Great Necessity - Cemeteries in American History*, 1991, p.44-58.

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however, eliminated all vestiges of the old traditional graveyard, which it claimed couldn't be said for the other three examples.

The garden effect of Hollywood Cemetery was enhanced even more at this time by landscape architect **J.E. Earnshaw** with installations under the supervision of George Frick. Each section of the cemetery was to have the appearance of a well-kept lawn. Markers were generally flush or almost flush to the ground and no grave boundaries were permitted to be marked with individual fences or copings. Views from the site were considered to rival any in the country - to the north, the majestic purple San Gabriel mountains and lush farmlands of the Cahuenga Valley; to the south, a broad expansive valley; to the southwest, the blue Pacific Ocean and to the southeast, the bustling city of Los Angeles. The property enjoyed national distinction as a result of its beauty and style.

In 1920, the movie industry boom caused forty unused acres on the south side of the cemetery facing Melrose Avenue to be sold to two then fledgling studios - **Paramount Pictures** and **RKO Radio Studios**.

By 1924, the **Hollywood Cemetery was at its zenith**. Leading Hollywood cinematographers were commissioned to produce a one-reel promotional film showcasing the park's beauty. This film was to be shown at funeral director conventions across the country. Astoundingly, the film was to be done in natural color - a revolutionary process still in its infancy in 1924 and much too expensive for regular widespread use. **The grounds were held up as a model for the nation.**

In the 1930s the administration improved the main entrance on Santa Monica Blvd. with the first unit of the Italian Renaissance building (Contributing Resource #5). The units of this building were used as a popular meeting place for fraternal organizations and civic and cultural societies.

One such unit was the **Masonic Lodge** completed on December 4, 1931. The idea for forming the lodge site was conceived by local Hollywood masons in 1924. In 1925, they petitioned the leadership and were granted permission to establish a Southwest Chapter at the Hollywood cemetery. After taking four years to obtain the necessary permits, ground was broken in March 1931. **Morgan, Walls and Clements**, premier master architects of Los Angeles (see Addendum A), were commissioned to design the structure's interiors and exteriors. Chester M. Williams, of Los Angeles, was the general contractor implementing the design.

The architects chose an Italian Renaissance style and then created a **totally new technique in the architectural treatment of concrete monolithic walls**. This treatment was unique and had

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never before been used by any other architectural firm.⁶ Morgan, Walls And Clements wanted to produce a random ashlar effect using concrete. Normally, such an effect was traditionally done with broken ashlar stone. For the first time ever, this effect was to be successfully imitated and achieved in concrete.

First, sample panels were built to show the effects that could be achieved with form liners of various materials and thicknesses. The random ashlar effect was created by a pattern detailed on the inside of the outer form. The blocks of this pattern were then covered with the lining materials which included:

- 1) pressed wood
- 2) rubber matting
- 3) Rubberoid roofing
- 4) Sisalkraft
- 5) Matta-Horn
- 6) studio board of Celotex and Insulite

Some of the liners were scored with a chisel to vary the surface texture. The liners varied in thickness from a scant 1/8 inch to a full 1/4 inch.

These variations produced uneven blocks on the surface and the technique aesthetically increased the wall's beauty by allowing light and shadow to vary. As a result, the walls of the building are actually concrete, but appear stone-like in their warmth and tonal variation - an effect heretofore unachieved in architecture.

The interiors of the masonic lodge were also designed and furnished by Morgan, Walls and Clements and feature Spanish Renaissance furnishings, carpets, and specially created lighting fixtures. The main meeting room is massive and features a pitched mahogany-stained oak beam ceiling, a balcony and an organ. The total cost of the project was reported between \$250,000 and \$350,000 dollars at the time (1931). Today, the building would easily cost well into the millions of dollars to construct and furnish. The last masonic meeting held in the facility was in the 1960's. Since that time, the building has not been used except for storage and occasional office space.

Other outstanding features of architectural and artistic interest at the Hollywood Cemetery are

⁶ Southwest Builder and Contractor, Dec. 4, 1931, p. 38-39.

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the **Eliza Otis Memorial Chimes (Contributing Resource #15)**. Installed in 1905, they honor the late Mrs. Otis, much-loved **California poet** and wife of **General Harrison Otis (founder of the Los Angeles Times)**. Two hundred members of her memorial association were responsible for the bells being purchased and installed in the tower of the cemetery's original chapel. John W. Daniels, superintendent of the Buckeye Bell Foundry in Cincinnati, Ohio, was in charge of the installation. His firm had already been in business for half a century by this time in 1905 and enjoyed a good reputation nationally.

The secretary and general manager of the firm, Charles T. Eden-Eadon, personally supervised the completion of the installation of the bells after their arrival from Ohio via the Southern Pacific Railroad. He also instructed cemetery personnel in the art of playing the chimes.

There are 12 bronze bells in all and their total weight is about 20,000 pounds. Amazingly, each bell has a name and an inscription taken from Mrs. Otis' many poems. By careful positioning, the verses on the bells were made clearly visible to all persons climbing the bell tower. They are named and inscribed with Mrs. Otis' poems as follows

Name of Bell	Title of Poem Inscribed
1) Meekness	1) "California" (1879)
2) Gentleness	2) "The Spirit Unfettered" (1879)
3) Patience	3) "Love" (1892)
4) Goodness	4) "Home" (1893)
5) Faithfulness	5) "Woman" (1895)
6) Kindness	6) "Man" (1885)
7) Long-Suffering	7) "Life" (1896)
8) Self-Control	8) "Sunrise" (1900)
9) Mercy	9) "The Night" (1901)
10) Faith	10) "Immortality" (1901)
11) Hope	11) "Beyond" (1904)
12) Love	12) "The Pen Falls" (1904)

The bells stayed in the tower of the original chapel until 1925. At that time, they could no longer

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be played due to sagging timbers in the old tower. They were subsequently moved to the newly constructed 3-story **Spanish-style tower (Contributing Resource #8)** at the main entrance on Santa Monica Boulevard. Built in 1925, the tower is made from granite and is framed with foliage.

The first story of the tower houses the console of the chimes where the carillonneur plays them. The playing stand itself is elaborately done in the **Mission Style**. Here also is the flower room where fresh flowers were always kept to remind visitors of the spirit's renewal. The second story features an office with stairs leading up into the bell tower itself. The bell tower comprises the third story and features tiled arches with views of the hills and landmarks of Hollywood.

Today, the chimes can still be played, but are in need of tuning. According to the current cemetery staff, these bells are so rare they can only be repaired and tuned by a company in Philadelphia.

Mrs. Otis also had another structure erected in her honor at Hollywood Cemetery - the **Otis Obelisk (Contributing Resource #10)**. In December 1909, **Joseph Pajeau & Son** of Chicago were hired by General H.G. Otis, founder and owner of the Los Angeles Times, to design and build a commemorative monument for his deceased wife.

The entire Vermont granite monument is 41 feet 4 inches high, weighing 40 tons. The obelisk which forms the shaft portion is 31 feet high and weighs 18 tons. It is supported by a 10-foot by 10-foot base and a deep-sunk concrete foundation also weighing 40 tons. Upon the monument, is a die carved with ivy and laurel leaves, triglyphs, and moldings. The emblem of the Los Angeles Times - a sword of justice, a pen and an acorn crossed with oak leaves - is done in high relief.

The die itself, is covered by a pediment carved with **egg and dart, bead, and other moldings**. The completed monument cost \$5500 in 1909, which would be substantially multiplied in today's dollars. The design was copyrighted and the contractor was under legal agreement with General Otis not to copy it elsewhere.

Southeast from the Otis Obelisk, stands the **Hollywood Cathedral Mausoleum (Contributing Resource #1)**, designed by another prominent Los Angeles architectural team - **Marston & Van Pelt** (see Addendum B). William C. Cromwell was the builder when the first unit, comprising 888 crypts, was constructed in 1919 and when the second unit, comprising 1454 crypts, was completed in 1922.

At that time, the mausoleum was said to be one of the most outstanding examples of **Italian Renaissance** architecture in the country. It seemed to combine simplicity of design with stateliness and a sense of permanence achieved by the self-supporting character of the California granite exterior and the roof construction.

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Delicately-colored stained glass was installed in the corridor to soften the natural light and to give the rooms an air of reverence. Mural designs adorn the huge entrance hall where large marble statues of the Apostles flank either side of the entrance and continue along the entire length of the hall. Crypts are faced with Alabama marble slabs and bronze flower urns. Family sections are separated by bronze gates or marble pedestals. Originally, the corridors were carpeted and lined with potted plants and shrubs.

Exteriorly, the building features two beautifully made granite urns set into the outer front north-facing wall. Simplicity characterizes the style (Italian Renaissance), which in itself was a result of the movement away from the ornateness of the High Victorian Period. The Hollywood Cathedral Mausoleum perfectly represents the style's character with its large-scale stateliness, arched openings, strong horizontal lines and rusticated masonry laid with deep joints to give the appearance of massiveness.

The first two units of the Mausoleum represented an investment of \$2,000,000 in 1922 dollars. Three additional parts were planned bringing the total number of crypts to 6000 - said to be the largest in the world at the time. Today, the building needs repairs to its stained glass windows and exterior courtyard, which has broken green stone pedestals originally intended to support the marble Apostle statuary now housed in the entrance hall.

In addition, many of the crypt vaults in the last additions are incomplete or have their marble slab facings unsealed and partially open. Interiorly, many of the bronze gatings intended to separate the family areas are missing and should be replaced. The delicately-hued entrance hall murals have suffered water damage from the leaking roof and require restoration. Perhaps the most frequently visited crypt in all Hollywood lies in the Mausoleum - that of silent screen legend **Rudolph Valentino**.

Additionally, two other newer mausoleums are present on the property. **Beth Olam** (1930) (**Contributing Resource #4**), located in the southwest corner, is reserved for Jewish burials. It features a granite exterior with rose marble interiors. The ceilings are slightly arched with beautifully colored stained glass panels. Many of these panels are missing and need to be replaced to avoid further exposure of the interior to the elements. **Benjamin "Bugsy" Siegel**, founder of Las Vegas and notorious mobster, is buried here in Beth Olam.

Walking northwest from Beth Olam, one finds the **Abbey of the Psalms Mausoleum** (**Contributing Resource #2**). Another outstanding architectural firm designed the structure - **Marston & Maybury** of Pasadena (see Addendum B). **Egyptian Revival Style** graces the main

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entrance's facade with a **vulture and sun disk motif** (symbol of protection) and bundled shaft columns.

The building, however, was never finished and the Egyptian Revival motifs are not carried consistently throughout the structure. In fact, the interior features a domed cupola and inlaid terrazzo work flooring with yin and yang symbols surrounded by additional symbolic writing. The building of 650 crypts and 20 family rooms is one and a half stories with elevator and stairs leading to the second level. Interiors are faced with rose marble and slightly arched stained glass ceiling panels similar to that featured in Beth Olam.

Interestingly, life-size Biblical figures representing passages from the 23rd Psalm were to be carved seven feet high from white carrera marble in three quarters relief - almost in the round and placed in the entrance walkway. The cemetery association commissioned **Nisson Tregor**, an internationally known sculptor, for the work. The first studies by Tregor were done in clay in Rome, then cast in plaster and shipped back to Hollywood for final approval. The casts were ¼ the size of the final statuary.

The final carvings, 28 marble statues in all, were never done. Had they been completed, they would have stood eleven feet high, positioned in a frieze to extend a length of 88 feet across the main facades of the mausoleum. Today, Nisson Tregor's plaster casts are affixed to the facade walls instead.

The condition of these two mausoleums warrants roof repairs and replacements for missing stained glass panels. In addition, the exterior portions of the Abbey of the Psalms need to be completed following the original design by Marston & Maybury. Statuary should be completed according to the models and placed in the appropriate entrance location. The plans show an obelisk on the lawn in front of the entrance, but no such construction was built.

Walking due east from the Abbey of the Psalms, we find the oldest obelisk in the park - a granite shaft raised in 1902 to mark the Griffith family lot. **Colonial Griffith J. Griffith (Contributing Resource #11)**, of Griffith Park and Greek Theatre notoreity, constructed the 40-foot high monument at a cost of \$6000 in 1902. The obelisk could be seen from all parts of Hollywood at the time of its installation. Underneath its 10-foot square base, is a vault containing the remains of Griffith's mother. He was buried there in 1919 after serving time in San Quentin prison for shooting his wife in the eye. She lived, but his reputation was ruined and he died in disgrace, despite his large land donations to the city of Los Angeles.

The **Columbarium (Contributing Resource #3)**, built by 1928 to accommodate the urns of those choosing cremation, is a spectacular structure featuring a circular 2-story dome design. The

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columns containing the bronze urns beautifully support the upper level, which features a railing all the way around. The leaded stain glass windows feature dark purple irises. A large fountain, posed by silent film star/philanthropist **Louise Fazenda** and titled "Morning, Noon and Night", graces the center of the interior (**Contributing Resource #14**).

Adjacent to the Columbarium is the **Corridor Mausoleum** - a small white marble corridor featuring some early crypt burials at Hollywood Cemetery. A marble fountain adorns the corridor. Currently, the Columbarium appears to be structurally sound and in good condition. The Corridor Mausoleum, however, was badly damaged in the Northridge Earthquake of 1994 and requires lumber posts to provide reinforcement for the walls and ceiling.

On the lawn, opposite the front entrance to the Columbarium, stands a magnificent white marble statue of Cupid and Psyche. (**Non-contributing Resource #18**)

Surveying the remaining family monuments, one finds beautiful examples of **Egyptian Revival, Classical Revival, and Italian Renaissance architectural styles**. The **Douglas Fairbanks Sr. Memorial (Contributing Resource #9)** and reflecting pool represent **classic Roman design** - Mr. Fairbank's face profiled in bronze, wreathed in laurel leaves and mounted on white marble. His marble sarcophagus lies directly in front on the huge marble tablet and casts its reflection into the long pool, which stretches out in front, spanning the entire length of the lawn.

Recently, the 1980's saw large numbers of Armenian and Russian immigrants move into the area and buy lots in the Hollywood Cemetery. The effect on the property has been minimal, but is noticeable and for a time threatened to alter the historical lawn park style of the cemetery. These immigrants, of Eastern Orthodox Christian traditions, brought a distinct change to part of the cemetery's landscape. Because the cemetery had lost its license to sell new lots (due to legal entanglements), single lots previously purchased were subdivided into two lots in order to accommodate both husband and wife. Markers erected are somewhat large and imposing due to being crowded onto the smaller lot sizes. Eastern Orthodox-styled crosses mark some gravesites.

With the exception of these newer areas and a few other locations in the cemetery where markers are not low-lying or flush to the ground, the Hollywood Cemetery has generally retained the characteristics of the lawn-park style established there in 1899. Since the recent purchase of the property by Hollywood Forever (May 1998), new landscaping is being implemented to reduce the visual impact of the non-lawn park styled large Eastern European markers and to return the cemetery's general style and feeling to the original lawn park intention.

In summation, Hollywood Memorial Park Cemetery (Hollywood Forever) meets the requirements of Criterion C and Criterion Consideration D for inclusion on the National Registry as

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follows:

Criterion C/Criterion Consideration D

- a. Was the first example of the modern lawn-park style cemetery in Hollywood and Hollywood's first official cemetery.
- b. Features magnificent examples of the Greek and Roman Classical Revival architectural styles, Egyptian Revival, Italian Renaissance and Mission Styles. The estimated cost of construction in today's dollars would be in the many millions. The principal architects are nationally-recognized masters in their field with other spectacular works throughout the Los Angeles area (see Addendum A).
- c. Was held up as a model for the nation's cemeteries.
- d. Features rare custom-cast poetry-inscribed bronze bells that must be individually tuned and played by trained staff.
- e. Features a new building surface texturing technique never before used in architecture.

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Number of Resources Within the Property: Numbered Inventory

Contributing:

- Buildings -
1. Hollywood Cathedral Mausoleum (1919, 1922)
 2. The Abbey of the Psalms Mausoleum (1930)
 3. The Columbarium (1928)
 4. Beth Olam Mausoleum (1930)
 5. The Italian Renaissance Building (1932)
 6. The Crematory (1909, 1928)
 7. Chapel of the Psalms (1928)
- Structures -
8. Eliza Otis Bell Tower (1925)
 9. Douglas Fairbanks Reflecting Pool (1939)
 10. Clock Tower (1930)
- Objects -
11. Louise Fazenda Fountain (1928)
 12. Eliza Otis Poetry-Inscribed Bronze Cast Bells (1905)
 13. William Clark Jr. Memorial (1920)

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14. Douglas Fairbanks Sr. Memorial (1939)

15. Otis Obelisk (1909)

16. Griffith Obelisk (1902)

Sites - 17. Lawn Park Landscape Design (1899)

Non-Contributing:

Objects - 18. Cupid and Psyche Statue (no date available)

19. Wishing Well Fountain (no date available)

Structures - 20. Pump House (no date available)

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LEGAL DESCRIPTION:

The land referred to in this report is situated in the state of California, County of Los Angeles and is described as follows:

That portion of the North half of Section 14, Township 1 South, Range 14 West, San Bernardino Meridian, in the city of Los Angeles, in the county of Los Angeles, state of California, according to the official plat of said land filed in the district land office, described as follows:

Beginning at the intersection of the southerly line of Santa Monica Boulevard, 80 feet wide, with the easterly line of Gower Street, 55.00 feet wide, as said intersection is shown on city of Los Angeles Engineer's Field Book 16031 Page 34; thence north 89° 59' 00" East 900.41 feet along said southerly line; to the true point of beginning; thence along said southerly line 89° 59' 00" west 456.00 feet; thence leaving said line south 0° 01' 00" east 102.33 feet; thence north 89° 49' 33" west 57.80 feet; thence south 0° 10' 27" west 4.86 feet; thence north 89° 49' 33" west 11.16 feet; thence south 0° 10' 27" west 2.51 feet; thence north 89° 49' 33" west 53.07 feet; thence north 0° 10' 27" east 7.37 feet; thence north 89° 49' 33" west 322.25 feet to a point on said easterly line of Gower Street distant south 0° 05' 29" east 100.85 feet from said intersection of the southerly line of Santa Monica Boulevard and the easterly line of Gower Street; thence along said easterly line south 0° 05' 29" east 1.178.82 feet to the northerly line of tract No. 3688, in said city, as per map recorded in book 40 page 22 of Maps, records of said county; thence along northerly line of said tract and along the northerly lines of Tract No. 9885, Tract No. 12154 and the Marlborough Tract, all in said city as per map recorded in Book 147 pages 31 and 32, Book 259, page 32 and Book 10 page 9, all of maps, records of said county recorder, north 89° 59' 12" east 1.922.40 feet to the westerly line of Van Ness Avenue, 60.00 feet wide; thence along said westerly line north 0° 05' 00" west 1,177.86 feet to a point distant south 0° 05' 00" east 102.11 feet from the intersection of said westerly line with the southerly line of Santa Monica Boulevard 80.00 feet wide as shown on city of Los Angeles Engineers Field Book 13938, page 20; thence; leaving said line south 89° 58' 31" west 1,022.49 feet to a point which is distant south 0° 00' 27" west 102.18 feet from the true point of beginning; thence north 0° 00' 27" east 102.18 feet back to the true point of beginning.

This is what remains of the historic property.

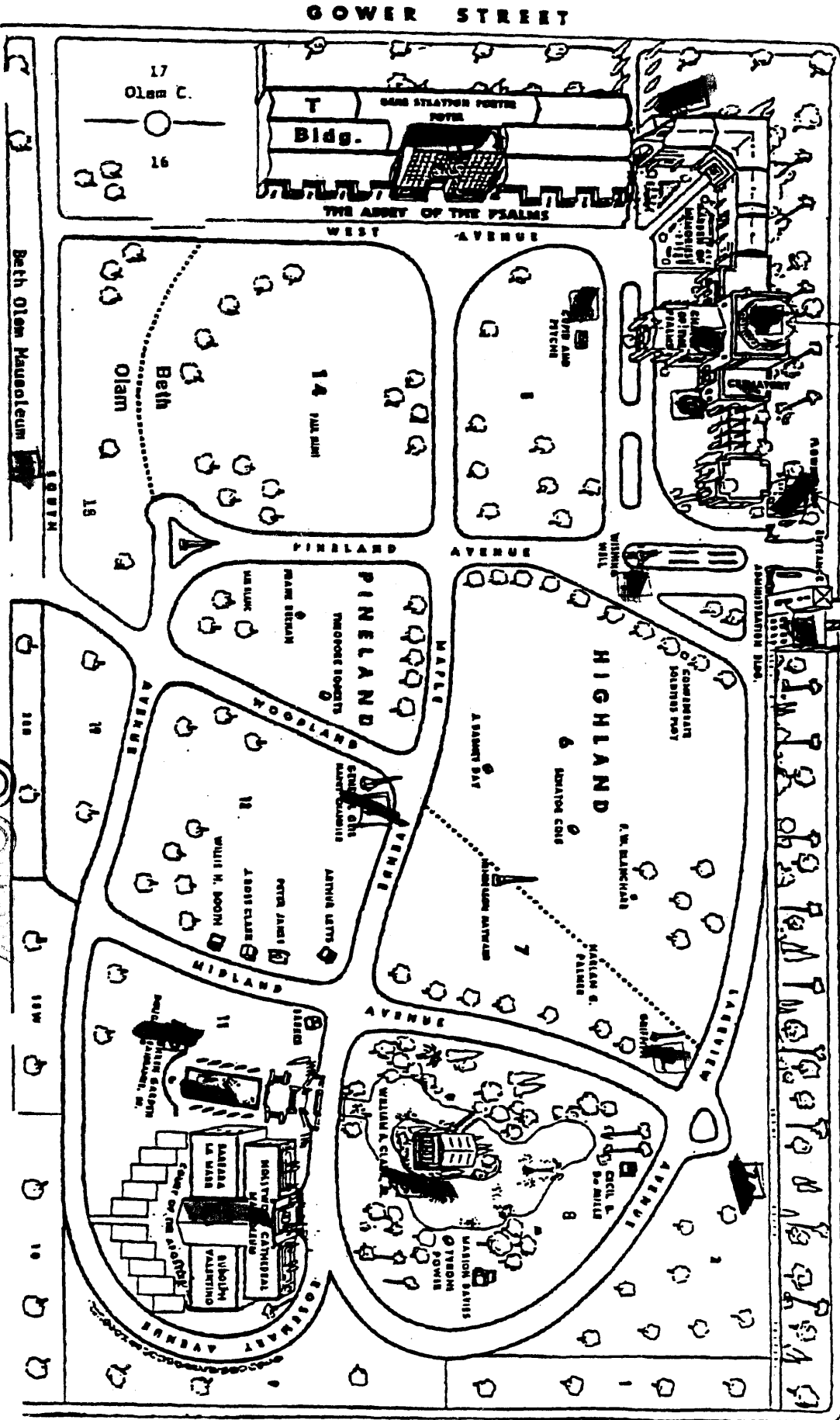
N ↑ HOLLYWOOD MEMORIAL

PARK CEMETERY - inside #3

inside #9

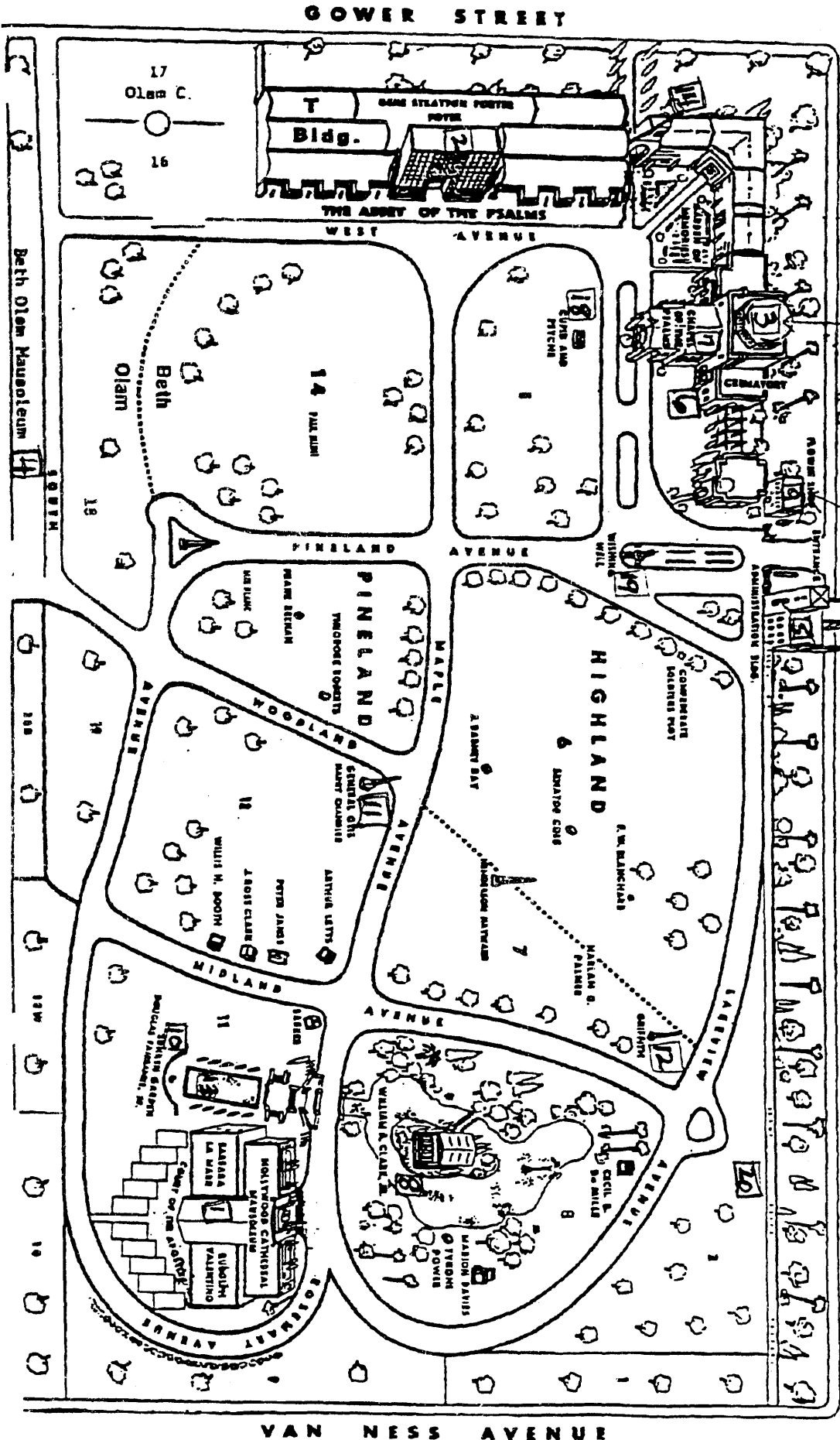
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Overall Landscape Design (Lawn-Park Style)



VAN NESS AVENUE

COPY



N ↑ HOLLYWOOD MEMORIAL
 PARK CEMETERY

17 - Overall Landscape Design (Lawn-Park Style)

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