



DeMilleHouse

For years it has been said in Hollywood that the first thing an actor does after he or she becomes successful is to buy an expensive house. Then maybe you bought a flashy car, and then, at least in Hollywood's golden age, you probably bought a yacht. Among the first to do it all was the legendary director Cecil B. DeMille.

In 1916, with his fame growing fast, DeMille bought one of the two houses built next to each other to launch an exclusive Hollywood development called Laughlin Park. He first bought a fancy Locomobile roadster (a car then as famous—and as expensive—as a Rolls Royce is today), and a 106-foot sailing yacht, *The Seaward*.

The house next door to DeMille's, designed by a local architect named Clarence Dodd, was rented by a man who was already the most famous star in the world, Charlie Chaplin. Then, after Chaplin moved in 1917, DeMille bought the house to serve as a 5,000-square-foot home office.



Cecil B. DeMille and his secretary in 1922.

Charlie Chaplin in the DeMille House. The house owned in the early 1920s and modified extensively since.



Decorate the living room
company, Clark's office.



by Charles Clark in 1916. DeMille also used an
in-rear-of-camera setup.

DeMille's wife, Constance, was responsible for building and owning the first house and one to a full batch of sets and industry lockers were estimated to be \$100,000. But it was from his office in the second house that, for more than forty years and his death in 1959, the director exercised his power and prerogatives as the uncrowned king of Hollywood. Occasionally, he even used the property as a location, as shown from his famous 1927 film *King of Kings* was shot in an olive grove on the grounds.

Walking into the beautifully restored living room of that house is a startling experience. There, in the large room with its leaded glass windows, where a pair of comfortable chairs now sit, was the desk where DeMille developed most of his seventy-five film that are part of Hollywood history: *The Ten Commandments* (both the 1923 film and its 1956 remake, which would be DeMille's last film), 1934's *Cleopatra* with Claudette Colbert, *Union Pacific* (1939), *Unconquered* (1947), and 1952's *The Greatest Show on Earth*, the only film for which he won an Oscar™. From that desk, the director could gaze at his countless awards and Oscar™ displayed atop a large built-in bookcase, filled with history books like H.C. Wolk's *History of the World*. For years after his death in January 1959, his secretary, who came to daily to attend to family business, would make certain that the desk calendar was turned to the proper date and that all the pencils were sharpened.

Today the desk and the bookcase are gone, but the bookcase remains in spirit. The original intricately carved mahogany cabinet has been replaced in design by a modern integrated into a mahogany cabinet that holds modern electronics. But it was nearly lost. "When the previous owners bought it in the mid-1990s," says the present owner (appropriately a film and television producer), who acquired the property in 1999, "it was in such bad shape they thought seriously of razing the house.... There were actually carpenter bees in the attic."



Elizaveta, the owner's daughter, had some trouble with the renovation and landscaping.



All the material of the original ground floor is maintained, some parts of the architecture are kept out of it.

Since Telesno, with his wife, son Telesno and Thuy, is finally able to renovate and building architect has, spent the rest of his life, looking up a million dollar renovation of the house. "The place was in very bad shape," Telesno says. "I really liked it... Actually, since construction has been a bit of a mess, the only thing that was left was the living room (DAMI's office) which was started as a dining room, the rest of the place was empty, so a tiny when home from a 10,000 dollar industry, it comes in a lot of it, that's it, "summit room" in the early days was nothing more or less than a project and a screen set up whenever you want—the drawing room is a half-globe chair table."

During the DMAs era, the client used the same spaces, a table was set up and rooms, to show his papers, occasionally, Telesno's biggest challenge was that during the copies and clearing the place up—"was to make the house vibrant." In addition to major work on the system—during which it kept open, since he was not available—so he had to be covered out of several small rooms on the main floor in the basement that was not worked, it means some and give some back, the magazines provided around was also in pieces, but luckily, there was enough left to copy for the renovation.

Because the loan money that connected the DeVille residence was done and the house that arrived on his side had largely other story, I was surprised, Telesno came up against the lawyer's old story that the business had been designed by the boy from architect John Morgan, found for designing publisher William Randolph Hearst's San Antonio estate as well as for Executive building in Los Angeles. "I want

Opposite: The master bedrooms of the house were transformed at several points during the renovation. The present owners added the bookcases to hold a book collection.

The ornate, marble master bedroom in the new bedrooms. Roy was specially added by the present owners.



into the matter thoroughly," Eichner says, "and it turns out that there is absolutely no evidence that he had anything to do with the design of the bathroom except that there is a record that she visited DeMille at one point and that some of the window treatments in what is left of the bathroom look something like her work in the Bay Area. She may have made a sketch on a napkin or something which DeMille could have given to a contractor." It is fairly certain, however, that Frank Lloyd Wright, Jr. known as Lloyd designed the beaded glass windows of the bathroom of the living room and the front door of the house.

This fall when DeMille started his films was also beyond repair. The exterior reinforcement of the concrete structure had crumbled and the roof had collapsed. It has been replaced with a greenhouse in which the present owners raise orchids. Eichner also put in the new pool and gardens, and lived art restorers to replace the wall decoration of the loggia from old photographs. He put a new roof on the house to which he later added solar panels for heating water.

"The house was mostly retained when we bought it," says the new owner. "We completed the landscaping and some exterior landscaping." The previous owners made two larger bedrooms out of the four upstairs. Because the bedrooms remained small, however, the new owners decided to move a closet into the sitting room off the master bedroom and enlarge the master bedroom to its present luxurious dimensions. The house no longer has the same floor plan, but thanks to a meticulous, historically respectful restoration, it does have the spirit of that time when Hollywood ruled world entertainment, and Carol B. DeMille ruled Hollywood.





From what is seen, a reflection of the house is visible in the water. The house is located in a residential area and is surrounded by trees and a fence.

Opposite the blue glass wall, the house is surrounded by a fence and a garden. The house is located in a residential area and is surrounded by trees and a fence.





VinmontResidence

Born in 1890 in Indiana, architect Roland E. Coate Sr. arrived in Los Angeles in 1919 after working with one of Manhattan's top commercial design firms and serving in France with the American Expeditionary Forces. Despite a thorough education in the baroque Beaux-Arts style then espoused at Cornell University's School of Architecture (think New York's Grand Central Station), Coate brought something unique to a community whose architecture was characterized by business—a spare simplicity that even eighty years later, looks freshly revived.

Although Coate also designed English, Tudor and American Colonial Revival homes, his most popular designs were based on a Mediterranean idiom that, by the 1920s, was becoming intrinsically woven into the psychology of the population. In partnership with the British emigre architect Gordon B. Kaufmann, Coate started designing buildings that honored but greatly simplified the traditional pomp and ceremony of the Mediterranean style, thus achieving a rare elegance. This



Home and landscape: The Vinmont house, designed in 1928, in the Hollywood Hills. Photo: Robert Coate and Photography



Question: The picture being shown, the architect was particularly looking for the features

Answer: According to the picture, the architect was particularly looking for the features

was recognized in an October 1929 issue of *Penicillium*, which described his design as, "central in the development of the informal, comfortable and open style house... regarded by many as the best expression of California residential work." Among Coates' well-known clients were the designer Frank Capra, producer David O. Selznick, and stars such as Cary Cooper, Robert Taylor, and Barbara Stanwyck. Howard Hughes once bought a Coates house although it had not been designed for him. Richardson's work would evolve in the next decade from the Mediterranean into Art Deco, expressed in such design triumphs as the Los Angeles Times building. The most familiar of Coates' contributions is Beverly Hills' Al Stern's Episcopal Church, designed in 1924, which, with its unadorned facade, simplifies Mediterranean style to an extreme. Another less radical approach was the home he designed for the president of the California Petroleum Corporation, Jacques Vincent, five years later.

Located at the edge of Hollywood's exclusive Larchmont Park enclave, the Vincent house was recognized as a masterpiece from the day it was built. *Artistic Craft* record featured photographs and floor plans of the house in its March 1927 issue; two months later *The Architectural Record* did the same. Located on a corner site, with the garage and pool, the 7,000-square-foot house cost \$27,492 (17 to build), a huge sum when most mortgage homes could be bought for a twentieth of that sum.

The Vincent got fair money's worth; a Mediterranean-style interior, topped following a sweeping stair; a large living room measuring 23 x 30 feet (with 12-foot ceilings) was anchored on a granite floor; a large dining room; a living room; a dining room; and a library located offward, overhauled ceilings. Off the living room was a patio and



The large kitchen was created by preserving the original structure and adding modern amenities.

loggers, situated around a fountain and surrounded by a lovely arcade. In the lounge or study overlooking the patio was a bookcase from the sixties by concrete slabs suspended on wires, in exactly the same way and light was visible (controlled via 140-watt LEDs) under the seat. There was a basement garage, now which was a four-car garage (spacious car), somewhat unusually for the area, a large (18 x 20) lot, with a depth of 10 feet swimming pool.

The Vancos sold the house in March 1979 to a designer of theater organs, and following his death, the house was bought by Donald Lynn, president of the Pacific Soap Company, in 1980. He and his wife had plans for their new home, doing which they needed the property and enlarged the kitchen they could make children in the house. Everything else remained as it was until 1993, when new owners embarked on a complete, multi-million dollar restoration of the house, which took two and a half years.

After 12 years without Theater Organ, the restoration meant that the house was "nearly lost to hell, but Edward Crane was so accomplished as an architect," he said, "I'd let him do what he wanted, and we knew what to do." He added to the expected restoration challenges like dry rot, replacing the roof, insulating and seal from, the job, was the use of solid cherry wood floor and beams. "The area had been added which makes no sense at all because of its light color." The biggest change was the kitchen, "nearly an emporium of the original kitchen and several steel cases. A staff room was later converted into a gym for the present owners, at the direction of his wife, who bought the place in 1996.

Original kitchen island. Custom cabinets with oak, cherry, maple, and birch. Oak and maple with oak. Custom kitchen by the original owner.





Figure 1: The building's facade.

Figure 1: The building's facade. The image shows a modern building with a prominent archway and a column. The building has a glass entrance and large windows. There are some plants and a paved area in front of the building.



The study of the building's facade is a complex task that involves a variety of factors. The first step is to identify the building's facade and its components. This is followed by a detailed analysis of the facade's design and construction. The next step is to evaluate the facade's performance and its impact on the building's energy efficiency. Finally, the study concludes with a series of recommendations for improving the facade's performance and its impact on the building's energy efficiency.

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