THE TONY DUQUETTE HISTORIC DISTRICT
COUNTY OF VENTURA HISTORIC DISTRICT APPLICATION

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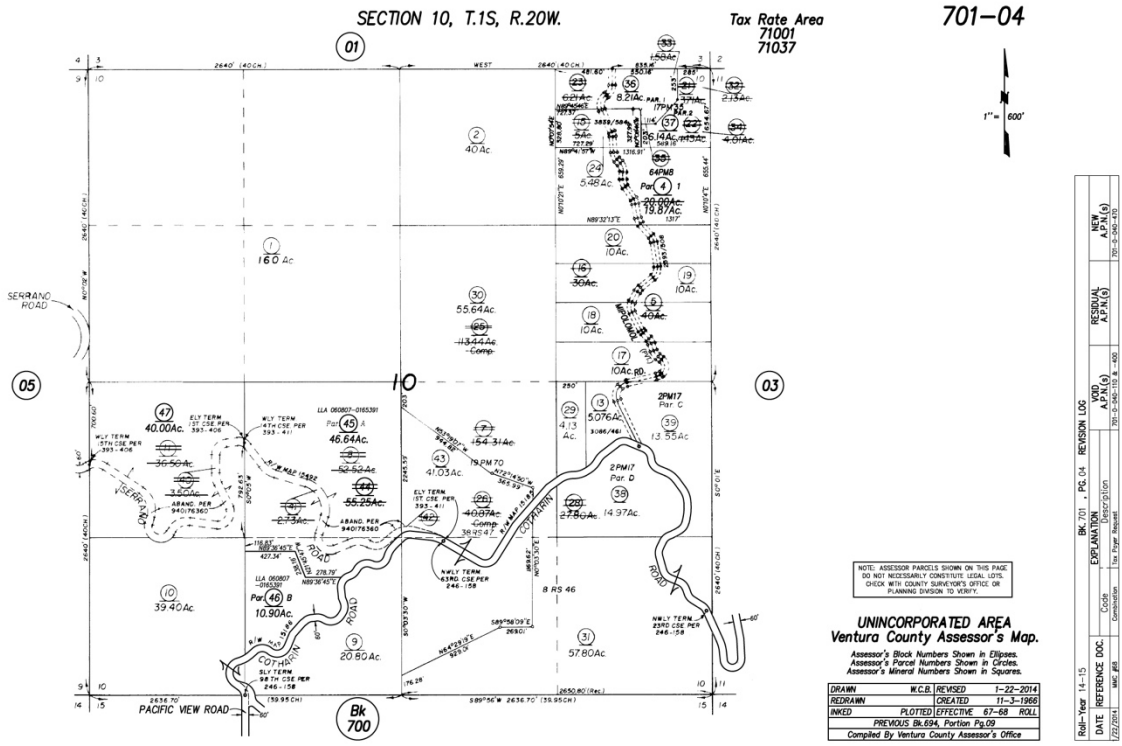
Cover Images:
Pagoda (L) and Complex (R). Daniel Paul, 2024.
Tony Duquette at Sortilegium. Photographer unknown (attrib. John Engstead), c. 1980.

THE TONY DUQUETTE HISTORIC DISTRICT

INTRODUCTION

The following report is a historic assessment to establish a proposed historic district, applying the County of Ventura Landmark eligibility criteria as outlined in the Ventura County "Criteria for Designation of Cultural Heritage Sites, "Ordinance No. 4604, §1367(a)(d). The following report is a historic assessment to establish a proposed historic district, applying the County of Ventura Landmark eligibility criteria as outlined in the Ventura County "Criteria for Designation of Cultural Heritage Sites." The proposed historic district focuses on the creations of artist and designer Anthony Michael “Tony” Duquette (1914–1999) and includes multiple resources on two large, adjacent parcels owned by separate property owners. The historic district boundary encompasses, but does not include, both parcels: 701-0-040-460 (the “east parcel”) and 701-0-040-100 (the “west parcel”). The east parcel, located at 11688 Cotharin Road, was the location of a ranch Duquette owned since 1955, where he constructed a variety of found-object buildings, structures, objects, and landscape design elements. The proposed district includes the concentration of what remains of Duquette’s intact work on this parcel, including a variety of pagoda sculptures, found-object constructions, and landscape elements. After the Green Meadow Fire in 1993, which destroyed much, though not all, of his work, he and his wife relocated to prior-repurposed horse stables on the adjacent west parcel, then owned by Hutton and Ruth Wilkinson. Hutton Wilkinson was Tony Duquette’s protégé, business partner, and friend. Over the last five years of his life, Duquette transformed his horse-stable home into an elaborate art environment at the heart of the proposed district.
Per Ventura County Initial Study Assessment Guidelines Ventura (ISAG) Chapter 8b, Part A (2), “A resource included in a local register of *historical resources*, as defined in §5020.1(k) of the Public resources Code [...] shall be presumed to be historically or culturally significant. Public agencies must treat any resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.” Insofar as the proposed district, if listed, would therefore be automatically listed upon the California Register of Historical Resources, the district would have “Presumptive Significance” per the ISAGs, Chapter 8b, Part B. The present assessment addresses the County of Ventura Cultural Heritage Site eligibility. To support the future restoration of various contributing resources and character defining features, provided the proposed historic district is approved and listed, both property owners will apply for the State of California Mills Act Historic Property Tax Credit. Other than the landmark listing itself and the anticipated Mills Act applications from both property owners, there is no proposed project upon the subject parcels. Therefore, impacts analysis and mitigation are not addressed as part of this historic assessment.

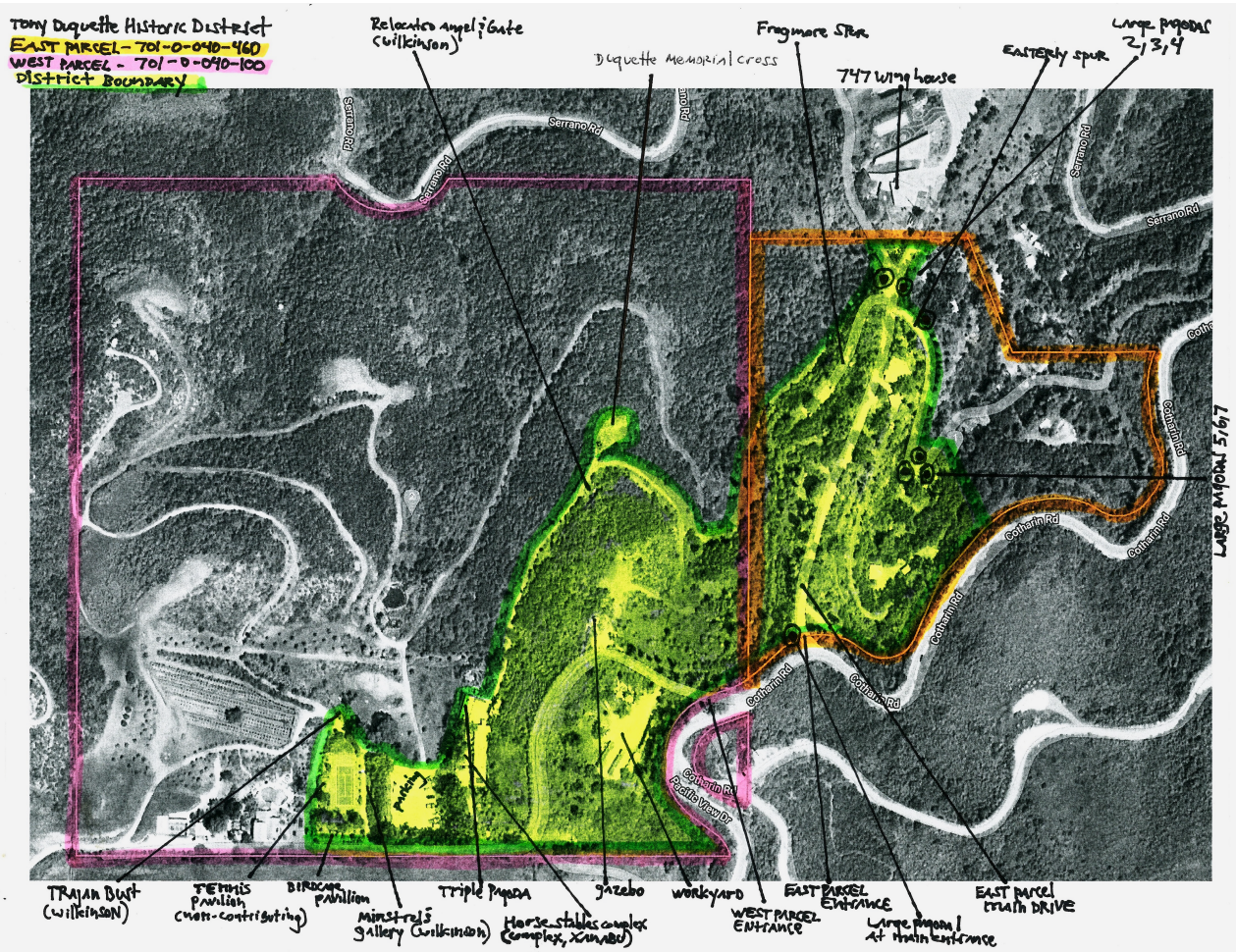
Daniel D. Paul, a 36 CFR Part 61 federally qualified architectural historian, authored this document. Mr. Paul has thirty years’ experience in the historic preservation field, and over 15 years’ experience with cultural resources regulatory compliance at the local, state and federal levels.



Ventura County Assessor Map Book 701-04; subject parcels at the lower left corner.



Subject parcels per Ventura County Assessor's GIS page.



Tony Duquette Historic District: Overview Diagram

COUNTY OF VENTURA LANDMARK CRITERIA

Ventura County Ordinance 4604, §1367, enables County properties to be listed as "Cultural Heritage Sites." This includes the ability to list not just individual properties, but historic districts as County of Ventura Cultural heritage Sites, provided at least one of the eligibility criteria listed in §1367(a) ("Landmarks") is met, and provided all four criteria of §1367(d)("Districts") are met.

CRITERIA FOR DESIGNATION OF CULTURAL HERITAGE SITES

For purposes of this Article, a site may be designated a Cultural Heritage Site by the Cultural Heritage Board or Board of Supervisors, as provided in this Article, if it meets the applicable criteria below.

Ventura County Ordinance 4604, §1367(a): **Landmarks** - Satisfy one or more of the below criteria of significance, in addition to retaining sufficient integrity. In evaluating integrity, the authenticity of the resource's physical identity shall be established by evidence of lack of deterioration and significant survival of the characteristics that existed during its period of significance. This shall be evaluated with regard to the retention of location, design, setting, materials, workmanship, feeling, and association, consistent with applicable National Register of Historic Places Bulletins for evaluating historic properties.

(1) It is associated with events that have made a significant contribution to the broad patterns of Ventura County history.

(2) It is associated with the lives of significant persons in Ventura County's past.

(3) It 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 may lack individual distinction.

(4) It has yielded, or may be likely to yield, information important in history or prehistory.

Ventura County Ordinance 4604, §1367(d): **Districts** - Satisfy all the following criteria:

(1) Possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

(2) Has precisely mapped and defined boundaries based upon a shared relationship among the properties constituting the *District*.

(3) Has at least one of the criteria for significance of Sec. 1367(a).

(4) Retains sufficient *integrity* as described in Sec. 1367(a).

COUNTY OF VENTURA CULTURAL HERITAGE SITE ORDINANCE: ELIGIBILITY

Per Ventura County Ordinance 4604, Section 1367(a), The Tony Duquette Historic District appears to be County of Ventura Landmark Eligible under Criterion 3: "It 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 may lack individual distinction." The proposed district, comprising the large-scale artworks and living locations of the designer Tony

Duquette both before and after the Green Meadow Fire, satisfies all four criteria of Ventura County Ordinance 4604, Section 1367(d) as listed above, relative to historic districts. The proposed district presents a former home and one of the last bodies of larger-scale work by Tony Duquette, a nationally significant, remarkably prolific artist and designer. Mentored by Elsie de Wolfe, the godmother of interior design practice, a Tony Award winner, and the first American to have a solo exhibition at the Louvre's Pavillon de Marsan, Duquette was a noted artist and designer of exceptional historical significance across a range of creative fields. Over the course of his career, Duquette completed innumerous interior design commissions, jewelry commissions, costume assignments, Hollywood set design assignments, and two now lost "celebrational environments" for the public, honoring the cities of Los Angeles and San Francisco.

One of the two parcels within the proposed district includes the remaining Duquette-associated resources of "Sortilegium," the former Malibu ranch property of Duquette and wife Elizabeth, which they had owned since 1955. In 1993, the Green Meadow Fire decimated the majority of Sortilegium. However, the property still possesses a variety of district contributors and character-defining features. These include sculptures, landscape elements, and constructions made by Duquette, with a small staff of laborers working under him—much like in his set design practice. After Duquette's passing, for his 1999 memorial service, his laborers repaired and renovated various pieces.[1] The treatments and measures undertaken are in-kind to Tony Duquette's original pre-fire design-work. Upon a neighboring parcel to Sortilegium, the proposed district includes an elaborate art environment Duquette created and used as a getaway property during the last five years of his life. The present property owner refers to it as "Xanabu" a portmanteau of "Xanadu" and "Malibu." However, Duquette himself never named the creation. The document refers to this improved horse stables area as the "complex," the "horse stables complex," and is sometimes referred to as the "art environment," though the proposed district, between the east and west parcels, contains two separate art environments.

Upon both parcels, as all aspects of the proposed district express, Tony Duquette possessed a remarkable creative vision that allowed him to see beauty in any variety of everyday objects, fusing salvaged materials, including discarded set pieces and even salvaged plants, with high art, precious antiques, and objects from far-off lands. Though widely recognized in his lifetime, the proposed district is a rare, surviving example of Duquette's set-like, larger-scale spatial-environmental design, hence the inclusion of the Sortilegium remains. Relative to the proposed historic district, only two other comparably scaled Duquette projects are known to still exist: his former Beverly Crest home ("Dawnridge"), and the interior spaces of the 1965 Welton Becket-designed Los Angeles Music Center. In the US, all other Duquette-designed larger-scale design works, including innumerous interior design commissions for which he was famous, are believed to be lost.

[1] Abraham Quinonez, text message to author, November 18, 2024.

The Tony Duquette Historic District tells a story of destruction by fire, and subsequent regeneration, a cycle that Duquette and his wife, Elizabeth experienced multiple times in their later years, most notably at the proposed historic district. Though Tony Duquette worked for the wealthiest and most powerful figures in Hollywood and high society, he maintained the creative instincts of an "outsider artist": self-taught individuals with unorthodox visions who use whatever materials are at their disposal to satiate their voracious, multi-decade creative impulses, creating immersive "art environments" in the process. This analysis will contextualize the proposed district against other art environment constructions. With the assistance of his wife Elizabeth, and his small staff of laborers, including one interviewed for this analysis, the Tony Duquette Historic District conveys the boundless, historically significant creativity for which Mr. Duquette was known, and exhibited until the end of his life.

Period of Significance:

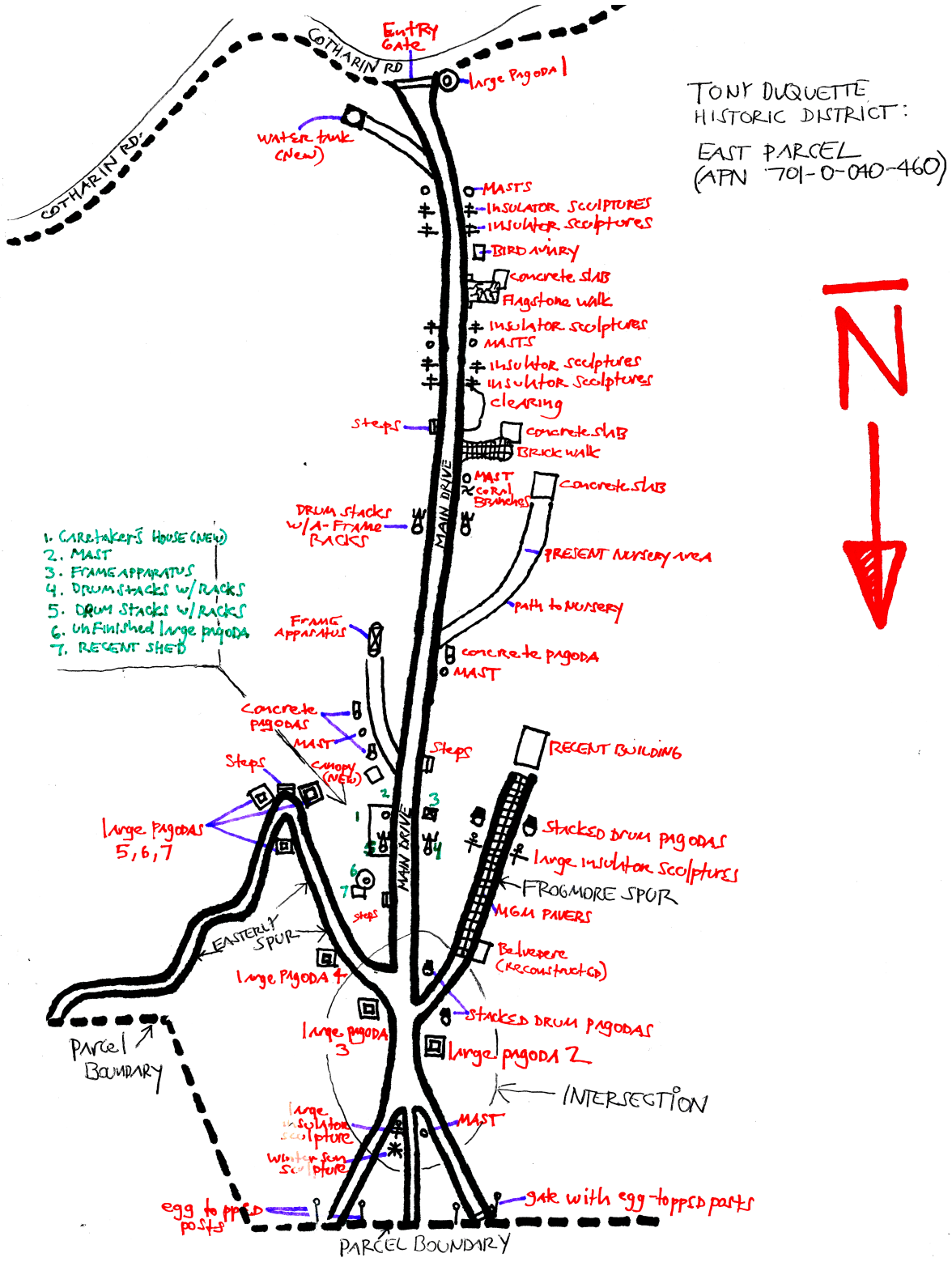
The proposed historic district's period of significance is 1955 to 1999. 1955 was the year that Tony and Elizabeth Duquette purchased the proposed district's east parcel, that became "Sortilegium," beginning improvements upon it by 1957. Tony Duquette worked upon the horse stables complex until his September 9, 1999 passing.

Boundary Justification:

The proposed district's boundary is largely defined by where the concentration of Tony Duquette's remaining creations, as they exist on both adjacent parcels. The district also includes variety of contributing resources informing the biography of Duquette's later years. These include a handful of structures and objects made by Duquette's multi-year protégé Hutton Wilkinson, who at the time owned the western parcel; an earthen workspace to which salvaged post-fire objects were relocated; and a memorial cross salvaged from Sortilegium and installed, after Tony Duquette passing, by Elias Rodriguez, Duquette's primary laborer for many years. A crossing within this sculpture aligns perfectly with a spot atop Boney Mountain where Tony Duquette's ashes are spread. The district's northern boundary, just off where this cross is located, follows a footpath Duquette created before the Green Meadow Fire, between his former Sortilegium ranch on the east parcel, and Wilkinson's former property- the district's western parcel, so that Duquette could easily walk over to visit Wilkinson, the two often sharing tea together. In an effort to avoid "donuts," the district is inclusive within its cardinal boundaries, affording inclusion of contributing resources such as the Gazebo and a workspace area Duquette used after relocating to the western parcel. Within this central area are topographic and landscape features informing the character and integrity of contributing resources. Upon the eastern parcel, the proposed district's northern boundary follows the APN -460 northern parcel boundary. The proposed district's southern boundary follows the continuous parcel boundary of both parcels as they run along Cotharin Road, off where the main entrance to each property is present. The proposed district's east boundary, located upon the east parcel before it jogs southward to Cotharin Road, terminates just beyond three large-scale

pagodas that survived the 1993 fire, located off a footpath referred to as the “Easterly Spur” in this report. The eastern boundary otherwise follows along the concentration of remaining Duquette pieces as located off the eastern parcel’s main drive, intersections with spurs, and along other portions of the Easterly Spur itself. The proposed district’s western boundary, located upon the west parcel, incorporates a tennis court and a pavilion for the court both of which are non-contributing resources. However, just south of the tennis court is the “Birdcage Pavilion”, made by Hutton Wilkinson with Tony Duquette’s blessing, which is a contributing resource. Additionally, a stage-like element facing the tennis court named the “Minstrels Gallery,” made by Wilkinson for performing musicians while he and friends, presumably Tony Duquette himself, played tennis, is a contributing resource to the proposed district. The western boundary includes a standalone Trajan Bust placed by Wilkinson north of the tennis court. The boundary then moves east, past a non-contributing parking area, to the western edge of the horse stables complex, which it then follows northward, including the Triple Pagoda. The boundary then moves eastward and northward along the footpath Duquette created. Along this footpath, the boundary flares out approximately 15 feet on either side of it (topography pending) to incorporate elements adjacent the footpath. Tony Duquette’s Sortilegium ranch, to which the proposed district’s eastern parcel is associated, originally also included a 46.4-acre parcel to the north. As nearly the entirety of Duquette’s work upon this parcel was lost in the Green Meadow Fire, this parcel is not included within the proposed district boundary. Present upon this parcel today is the 747 Wing House, an architecturally notable property completed in 2013.

DESCRIPTIONS: East Parcel (APN 701-0-040-460)



East parcel site diagram

The 11-acre east parcel was originally part of the "Sortilegium" which originally consisted of two parcels of a combined 56 acres. Nearly all its improvements lost in the Green Meadow Fire, Sortilegium's second parcel, located to the north, is not included in the proposed district boundary. Sortilegium belonged to Hollywood artist, set and interior designer Tony Duquette, and his wife, painter Elizabeth "Beegle" Duquette (nee Johnstone). Sortilegium is where Tony Duquette lived, partied, created and escaped. Sortilegium originally included 21 themed structures that Tony and Beegle made and adorned across the two parcels. In varying degrees, a variety of sculptures, follies, and other constructions survived the fire. What remains include processions of paired sculptures, masts, follies, and landscape elements the Duquettes built off either side of a 775-foot driveway ("main driveway") off Cotharin Road which led to the heart of the property. Additionally, the property includes an intersection dense with art, located between this driveway and various other paths and spurs that also contain sculpture, including a variety of district contributor large-scale pagodas: Duquette's primary surviving artworks on the property. The Duquettes named the ranch "Sortilegium" to reference enchantment, but the word has roots in the Latin word for "sorcery." The remaining, fire-surviving objects express Tony Duquette's own creative sorcery: transforming military-industrial grade scrap into finials, masts, pavilions and pagodas that read as divinal markers and mystical objects.

The property's main driveway, off Cotharin Road, is fronted by a decorative, elaborate wrought iron double gate, a recent fabrication by the present owner is an in-kind replica based off earlier Duquette gates once present. The gates are symmetrical in their design and together form a raised, segmental arch motif. Their wrought iron linework is open and includes an elaborate filigree of double S and C curves, with braids, spindles and rosettes. The gate is topped by a tall and elaborated, crown-like design element, also made of open wrought iron linework, and its uppermost point includes the cursive initials of "F.M.R." – initials of the present property owner. Because this gate was recently constructed by the present property owner, it is not a contributing resource to the proposed historic district.

Flanking its west gate and just inside the property line, is the first of numerous Duquette-designed three-story pagodas (large pagodas), most of which are present deeper onto the property. This example is made from a water tank, approximately 15 feet in diameter, encircled by upright industrial-grade 8 inch pipes, many of which are topped with Indian architectural finials. The water tank's upper portion is horizontally lined with ladder-like cable trays as mock balustrades. Its upper portion consists of what appears to be a satellite dish, approximately 12 feet diameter, topped with a large metal cable spool laid flat, the center drum of which features cut-away three-pointed arches. The spool's lower portion is edged by multiple Indian-styled bulb finials (*kalasha*), and upper portion is encircled with a projecting metal fascia. Atop it is a smaller-diameter metal spool, with cut-out three pointed arches of its own. A bronze *kalasha* finial tops this pagoda. Flanking either side of the main drive and along various spur rods and paths, are a variety of planters Duquette made with the plant specimens he preferred. Primary among these are various succulents such as jade, aloe, yucca, various agave specimens. Many of the

succulent specimens onsite at Sortilegium are descendant specimens from plantings Duquette salvaged in the mid-1950s from Chavez Ravine as it was being demolished, ultimately becoming the home of Dodger Stadium in 1962.[2] Often in picturesque, considered arrangements that survived the Green Meadow Fire, Duquette also planted pepper trees, spider fern, geraniums, oleander, and cypress trees. Coniferous, oak and eucalyptus specimens which may have predated Duquette's 1955 purchase of the land are also present. Off either side of the main drive and in addition to other trails and paths, the planters are often bordered with any variety of reused materials including include Marston Mat strips, knobbed metal blocks that may have been military grade radiators, lattice-like segments of corrugated metal, or rubble rock set in concrete.

Processional Elements

About 65 feet downward from the entry gate, symmetrically located off either side of the main driveway is a pair of fluted and tapered metal light poles. Painted a light coral red: a common Duquette coloring, the light poles appear to be from a city or other municipality, and possibly from the interwar era. Each is approximately 50 feet tall and topped with a bronze sun disk designed by Duquette. Each sun disk has curved, waving rays and faces south toward the front entry. Duquette converted each of these light poles into a flag mast, and when he and Beegle were on site, they flew Gemini-symbol flags, representing their shared birth sign, indicating they were onsite. Both masts are readily visible from Cotharin Road.

The driveway slightly curves and descends in grade as it runs northward. Set in planters on either side of the driveway, first appearing about 30 feet south of the paired flag masts, is a found-object construction- the first of many onsite. It consists of an open-frame cross-membered metal base, topped with a circular metal disk onto which is bolted a conical, pylon-shaped "bushing" a multi-disked ceramic electrical insulator. This large busing, with its stack of tapering disks, is not unlike a "chattra," a stacked-disk type of Indian finial originally intended to reference parasols, commonly seen atop ancient Indian Buddhist temples (*stupa*), commonly circular and mound-like, of Indian provenance. Duquette purchased many of these insulators from an electrical utility surplus sale. A military grade metal oil can, topped with a square-based metal finial, sits atop the bushing. A similar construction appears on the opposite end of the drive, due east, though at present that example is missing its finial. Each construction is approximately seven feet tall. As the driveway continues, off either side of it are additional sets of these pylon-like bushing constructions, identically designed, some of which are obscured by overgrown plantings.

Just after the first set of these bushing pylons, off the driveway's west shoulder is a single story, square plan bird aviary that survived the Green Meadow Fire. Its square base is of concrete inset with rough-course boulders, with a double layer of metal mesh and recent plastic screens, and sporadic, vertical bays of corrugated fiberglass siding. The structure is flat roofed with wood fasciae, and its roof is clad in additional semi-transparent corrugated

[2] Hutton Wilkinson, *More is More: Tony Duquette* (New York: Harry N. Abrams, Inc., 2009), 308.

fiberglass, replaced by Duquette's laborers after the fire. Beneath the roofline, panels of a frieze remain, made from conduit spacers. Largely destroyed in the Green Meadow Fire and missing any decorative elements once upon it, the bird aviary is not a contributing resource to the proposed district.

Approximately 50 feet north of the bird aviary, off the west side of the main drive, is a wide, rectangular flagstone pad, flanked by low running course brick piers, each topped with dark-colored, cauldron-like object. The flagstone pad may have been a porch or foundation for a since-destroyed structure, and it leads to a recent concrete pad and picnic table. This pad, and others like it on the parcel where Duquette's former buildings were made, are not contributing resources to the proposed historic district. Northward along the descending driveway, is another pair of tall, thin city light poles, tapered, painted coral red, and converted by Duquette into flag masts. Like those prior described, these are painted coral red and feature bronze sunburst motifs atop them. However, these light poles, possibly newer than the others, are smooth, without the fluting seen upon the first set, and rest upon metal electrical boxes of a slight taper.

A few feet north of these set flag masts is another set of the tapered ceramic bushing pylons, detailed as previously described, symmetrically set on either side of the driveway. A second identically designed pairing of these bushing sculptures is located another 30 feet northward along the driveway from this set. Just north of them, off the driveway's west shoulder, is a semi-circular, earthen clearing that today is a sitting area, with an antique metal sitting bench, painted coral red, featuring curved arms and a mesh-like backing, and pad. Red aloe, oleander bushes, and a screen of coniferous trees back the sitting area, which may have once contained a now-lost structure.

Directly north of this sitting area, off the west shoulder of the main drive, is a wide wayway with basketweave red brickwork, some of which are bricks from the Simons Brick Co., which closed in 1952. The walkway appears to have once led to a since destroyed rectangular plan building whose foundation remains, along with its lowest courses, of poured-in-place and concrete masonry unit (CMU) brickwork. The structure, like the others now lost in this vicinity, would have been set upon the hillside bluff west and down-grade from the main drive, with westward views toward the Pacific Ocean. The location of this former structure is obscured from the main drive by plants and topography and today appears to be used as a storage area for various objects salvaged from Sortilegium after the fire, along with concrete sculptures the present owner acquired in Bali. Where the spur to this former structure begins off the main drive, its walkway is edged on one side with an aloe vera planter bordered in gold-colored, irregular boulder work set in concrete, and edged on the other side with what appear to be rectangular, metal slab military-grade radiator pieces, with their Lego-like rows of protruding circular knobs.

Continuing northward along the main drive, beyond the pathway off the main drive's west shoulder, is another thin light pole. This one is smooth and stepped in its profile, converted by Duquette into a flag mast of similar dimensions and detailing, painted coral red but

rusting, and topped with a damaged piece of bronze. The mast is set in a square plan concrete base that may have once been a structure or folly before the Green Meadow Fire. A large cluster of arranged dead branches painted coral red; themselves implying oversized coral, accompanies this mast. This creation is a common Duquette motif seen elsewhere upon what remains of Sortilegium and next door at the complex Duquette later created

As one continues north and downward along the driveway, 50 feet down the drive beyond this standalone mast are identical, symmetrically placed sets of coral red painted metal drum stacks, each topped with an open work, pylon-form A-framed metal rack. Each construction is approximately 15 feet tall. The base of each is a 75-gallon metal drum, topped with two 55-gallon drums, one stacked upon the other that incorporate three-pointed arch cutouts along their circumference. The metal rack atop each originally contained innumerable deer antlers that Duquette purchased from the William Randolph Hearst's San Simeon estate days before it became a publicly owned park in 1958; William Randolph Hearst and Marion Davies were friends of the Duquettes.[3] The antlers that survived the Green Meadow Fire were relocated next door, where Duquette incorporated them into the complex.

Continuing northward, off the west side of the driveway is an earthen trail that once led to another now-lost structure. The path is earthen, and the trail acclimates west before veering south, parallel to but hidden from the main drive. The concrete slab base of the former structure remains and off the path's west shoulder is a wood stair with metal railing that once led down-slope due west to additional structures. The area of this terrain and the above-mentioned concrete slab is today a plant nursery. A planter, with its edging of rubble-course boulders set in concrete, is located off the southern shoulder of this trail, where it meets the driveway.

As one continues northward along the descending driveway, within view off the driveway's east shoulder is a recent, single story, rectangular plan, double-wide manufactured home, with a side-gabled roof clad in asphalt shingles. The house has smooth, vertical board cladding. Its main entry faces west and is set within an open porch of low-pitched roof supported by wood posts. A metal balustrade fronts the porch, and the manufactured home has vinyl framed windows. This house, which serves as the home of an onsite caretaker and his family, is non-contributing to the proposed historic district.
Within the vicinity of this house, off either side of the driveway, are a cluster of additional Duquette-made objects. These include another set of the stacked drums, each topped with an open, A-frame rack, colored and detailed just as those previously described. One of these stacks is directly in front of the home, and the other is symmetrically placed directly across the main driveway from it.

[3] Wendy Goodman, 2001, 17; Hutton Wilkinson, text message to author, October 12, 2024.

Directly south of the latter drum stack is an open frame square plan, pavilion-like structure, made of welded metal pipes. The pavilion has open, welded metal pipe bracket and archwork at all four sides. Its roof features welded trusses and chamfered corners, and atop it is a raised, centered metal ring clad in a screen metal mesh. This construction, which survived the fire, was, like some of the others, originally adorned with deer antlers. Early photography indicates it was also originally topped with a fiberglass roof topped with a centered ball finial. Because of the degree of fire damage and materials loss to this structure and its adornment, it is presently non-contributing to the proposed historic district.

Due south of the manufactured home is a dedicated driveway for the house's tenants. It runs parallel to the property's main drive and is due just east of the main drive. A recent, square plan wood frame carport is present off this driveway. In front of this driveway is another Duquette light standard converted into a flag mast- similar in dimension and details to those previously described.

In the direct vicinity of the caretaker's driveway are three separate pagoda towers of similar design. Each has a base of a coral red 55-gallon drum with three-pointed arch cutouts. Each drum is topped with what appears to be a metal cylinder, and set atop that is a miniature, three-level concrete pagoda, the scale of yard art. Two are located just off the caretaker's driveway, and another is located due southwest off the opposite side of the property's primary drive, near the entrance to the previously described nursery area. Each pagoda is six-sided, with their lower levels having double-haunched heart-like "window" openings, while their two upper levels have thin, vertically oriented rectangular openings. The circular roofs separating each level are themselves six-sided, with lifted corners. Some of the pagodas are topped with a small, fourth level and an onion-shaped finial. Each of these three concrete pagoda stacks is approximately 12 feet tall.

At the end of the driveway for the caretaker is another welded, metal-pipe column pavilion, very similar to the one previously described across the main drive, but slightly larger and of rectangular plan. The structure has a curved northern end, and its upper portion is topped with a metal, screen-like mesh. Centered atop it is a large, triangular two-bay, A-framed open metal rack, like those seen upon previously described drum stacks, with four tiers of extended vertical arms whose outer ends pitch upward. It is presently unknown how this construction was once adorned but was likely decorated in a similar manner to the others, with a multitude of antlers and topped with a fiberglass roof that is now lost. Currently, due to the loss of its features, this structure is non-contributing to the historic district.

Off the east shoulder of the main driveway, immediately north of the caretaker's house, is a discreet earthen footpath, with recently installed concrete slab pavers and decorative ceramic tiles on earthen treads. The path leads to a recent, single story, T1-11-clad, square-plan storage shed located behind the caretaker's house. This recent building is not a contributing resource to the proposed district.

Directly behind it is an unfinished large-scale pagoda. Like the one seen at the entry gate, its base is a water tank, which is topped with a cable spool laid flat upon it, having three pointed arches cut from its inner drum. Its upper portion features two 55-gallon drums, one stacked upon the other, with circular cut-outs. The drums are encircled with an open frame pipe column spindle, possibly a military grade salvaged part, that reads as a small, encircling balustrade for the pagoda at this level. The pagoda is topped with a six-sided conical cap that reads as an oversized bolt, and it is topped with a torch-like metal finial that appears to be Indian in design. Elias Rodriguez, Tony Duquette's primary assistant for many years, constructed this pagoda, which was unfinished at the time of the Green Meadow Fire, and is non-contributing to the proposed historic district.

Intersections

Further north along the main drive onto the property, the primary drive intersects with a variety of trails, paths and driveways projecting off from it. Some of which ultimately lead to the farthest reaches of the property and the ranch's other parcel, due north, which is not part of the subject proposed district. Off the main drive, the other paths at this intersection include- to the west- a pathway that once led to "Frogmore,"-the Duquettes' primary onsite residence; another paved segment leading to a gate, which is an unpaved trail; a pocked concrete driveway that briefly ascends before terminating at a decorative wrought iron gate; and then a little bit south of and east of these spurs, a southeasterly path that ultimately winds north and leads to the property's second parcel, ending at Serrano Road.

Pagodas at Intersection

Aside from these paths and roads, this intersection features the densest concentration of sculptures, follies and other constructions that remain upon the former Sortilegium. Perhaps most prominently at this intersection are two of Tony Duquette's full sized, multi-story large pagoda sculptures. The most elaborate of Tony Duquette's remaining constructions, the large-scale pagodas are square plan, metal frame, approximately three stories tall, and clad in vertically acclimated strips of Marston Mat. The lower level of each pagoda, constructed from military-grade metal platforms, has a centered, doorless entryway that leads to an open-sided sitting area. The roof of the first level is flat, with ladder-type metal cable trays acting as a mock balustrade. At its outer corners are acroteria of spiraling, volute-like ornamental elements. The pagoda's second level also has Marston Mat cladding with centered openings at all four sides. Affixed along each of the second level's corners is a c.19th century decorative ornamental element: a voluted and bud-finialed festoon of vines and leaves. Dramatically projecting upward and angling off each upper portion of outer level corner is an elongated Thai bird sculpture (*chofa*), recast in fiberglass after the fire, and based off an identical metal piece. The pagoda's upper portion is made from a large, circular cable spool laid sideways, with three pointed arches cut out from the spool's inner drum. The cable spool is adorned with voluted double acroteria and center-set antique ornamental spires of rosettes, double blossoms and bud finials, facing outward on each of this level's four sides. A metal drum, encircled by similar sets of said acroterion and spires of identical style and placement, tops the spool. The drum atop the spool has three-pointed arch cutouts encircling it. Above it, the top of this

pagoda has a chattra-type Indian finial of four metal shoplight shades, topped with a conical bud finial and additional acroteria volutes. A nearly identical double of this three-story pagoda, in scale, height, coloration, and detailing is set directly across the main drive driveway, due northwest, 25 feet south of the pathway that led to Frogmore.

Frogmore Spur

Due west off this prominent intersection is a path that once led to "Frogmore," the primary on-site home of Tony and Beegle Duquette. The Frogmore spur runs parallel to the main drive but is down-grade from it. The now-lost Frogmore house was at the end of the spur, set against its bluff and facing west toward the Pacific Ocean. The Frogmore spur begins off the main drive and flanking either side of it is a pair cylindrical, stacked-form pagoda sculptures, each approximately 12 feet tall. Each has a four-sided metal base, atop which sits a 55-gallon drum, itself topped with fabricated sheet metal cylinders. Set within them are what appear to be metal chimney caps, their protruding outer diameters forming visor-like "eaves" of a given pagoda stack. The drum and the sheet metal cylinders have cut-out three pointed arch forms. Each pagoda is painted coral red, and topped with a stack of metal shop lights, implying the chattra-type finials seen elsewhere upon the property.

Beyond these pagoda stacks along the Frogmore spur are various concrete frog statues purchased by the present owner in Bali, and set upon metal, open-frame box-like stands that originally belonged to Duquette. The first portion of the Frogmore spur briefly runs westward before turning south, running parallel to the main drive. The first segment of the path is earthen, and as the path continues southward, near the site of the house, it is clad in rectangular-form concrete pavers that Duquette salvaged from an MGM Studios back lot which was being demolished.

The paved portion continues for approximately 200 feet and is approximately 10 feet wide. Off the west end of the paved walk is a small walkway, made of the same pavers, that leads to an open-sided, square-plan viewing pavilion, affording panoramic views of the Serrano Valley below, the mountains in the distance, and ultimately, the Pacific Ocean. The viewing pavilion is topped with a pyramidal hipped roof having a metal crown ornament, which appears to be southeast Asian and is the same element seen upon some of the electrical conductor sculptures seen elsewhere upon the property. The viewing pavilion's roof has a wood fascia with a slight switchback, and its floor is recent wood 2x4 planks. Four metal pipe columns, painted dark green, support the hipped roof. The structure is largely a reconstruction, with a new floor and new roof, and is not contributing to the historic district.

As the Frogmore spur continues southward, it is flanked by a pair of bulbous, pylon-formed ceramic electrical wire insulators ("ceramic insulators "or "insulators"), capped with a metal crown finial that appears to be from Southeast Asia. This crown element has open linework and is set upon a small base of sculpted acanthus-like leaves and bird imagery. Each ceramic insulator is set upon a metal, 55-gallon drum, which rests on a four-sided trapezoidal concrete base. Continuing southward along the path, just south of this pair of

insulators, is a pair of cylindrical pagoda stacks of the kind previously described at the entrance to the Frogmore spur, the only major difference being that they have not been repainted since the Green Meadow fire. This pathway terminates at the site of Frogmore, which was destroyed in the Green Meadow fire. This spot now has a recently constructed studio by architect David Hertz, FAIA, made from a portion of the fuselage from the same TWA jet Hertz used to build the 747 Wing House upon the adjacent parcel.

Driveways and Sculptures at Intersections

Just off the intersection, immediately north of the Frogmore spur, is a small segment of a concrete driveway, running about 40 feet, before terminating at a square-form, metal frame double gate, of double S-curves clad in a screen-like metal mesh. Off either end of the gates are oiled wood phone poles, truncated to the height of the gate itself, each topped with a two-part, six-sided, conical-formed cap, which is itself topped with an egg. The cap and egg are fiberglass and were recast after the fire from an original Duquette construction that existed there previously.. Beyond the gate, the pathway is earthen and once led down-grade on the property to the ranch's other parcel, where various Duquette-made buildings and structures that burned in the Green Meadow fire. To the east of this small segment of driveway is a berm-like mound covered in succulent plantings. Set upon the mound is a metal light pole, approximately 30 feet tall, but appearing even higher on account of its raised placement. The pole, which the Duquettes converted to a flag mast, is like previously described masts onsite, with the same coral red coloration, and topped with a similar Duquette-designed sunburst motif as the other masts.

East of this landscaped mound is a pocked concrete driveway segment of approximately 50 feet, running northward and ascending before terminating at a decorative wrought iron double gate, originally belonging to Duquette, of a bubbling, openwork floral filigree, C-curves, and double S-curves, plus leaf and bud designs. The drive once led to another themed Duquette structure which was destroyed in the 1993 fire, and visible beyond the gate today is the rear portion of the 747 Wing House.

Between this driveway, and the primary drive to the east of it is a narrow, landscaped island. At its pointed southern tip, where it meets the intersection, is a bulbous-form ceramic electrical bushing, similar to those along the Frogmore spur: large ceramic insulators set upon a trapezoidal base of concrete, topped with a metal crown-like ornament. Next to this bushing piece is *Winter Sun*, a Duquette metal sculpture featuring emanating rays of thin metal rods, welded to set of centered, triangular metal plates and raised upon a metal post.[4] The sculpture is about six feet in height, and is dandelion-like in its character. Objects and adornments with ray-like emanations were a common Duquette motif.

To the east of this landscaped island is the main drive itself. As the main drive runs north of this intersection with its various spurs, trails, and driveways, off either side of it are a

[4] Wilkinson, 2009, 313.

handful of additional Duquette elements: symmetrically set truncated phone poles, painted green, with coral red bands at their upper portions, and each topped with a two-part six-sided finial-like element and fiberglass egg. The main drive continues northward onto a second parcel containing the 747 Wing House, which was once part of Sortilegium. However, due to the extent of the destruction caused by the Green Meadow Fire, is not included in the proposed district nomination. Off either side of the main drive on this other parcel is one more coral red light flag mast, paired to a full height, oiled wood phone pole topped with a four-sided spire.

Easterly spur

The property includes a prominent spur road, which begins off the main drive, approximately 150 feet north of the caretaker's house. This path winds eastward, before cutting southward, then bending back northward until terminating at Serrano Road, at the second parcel not presently included within the proposed district boundary.

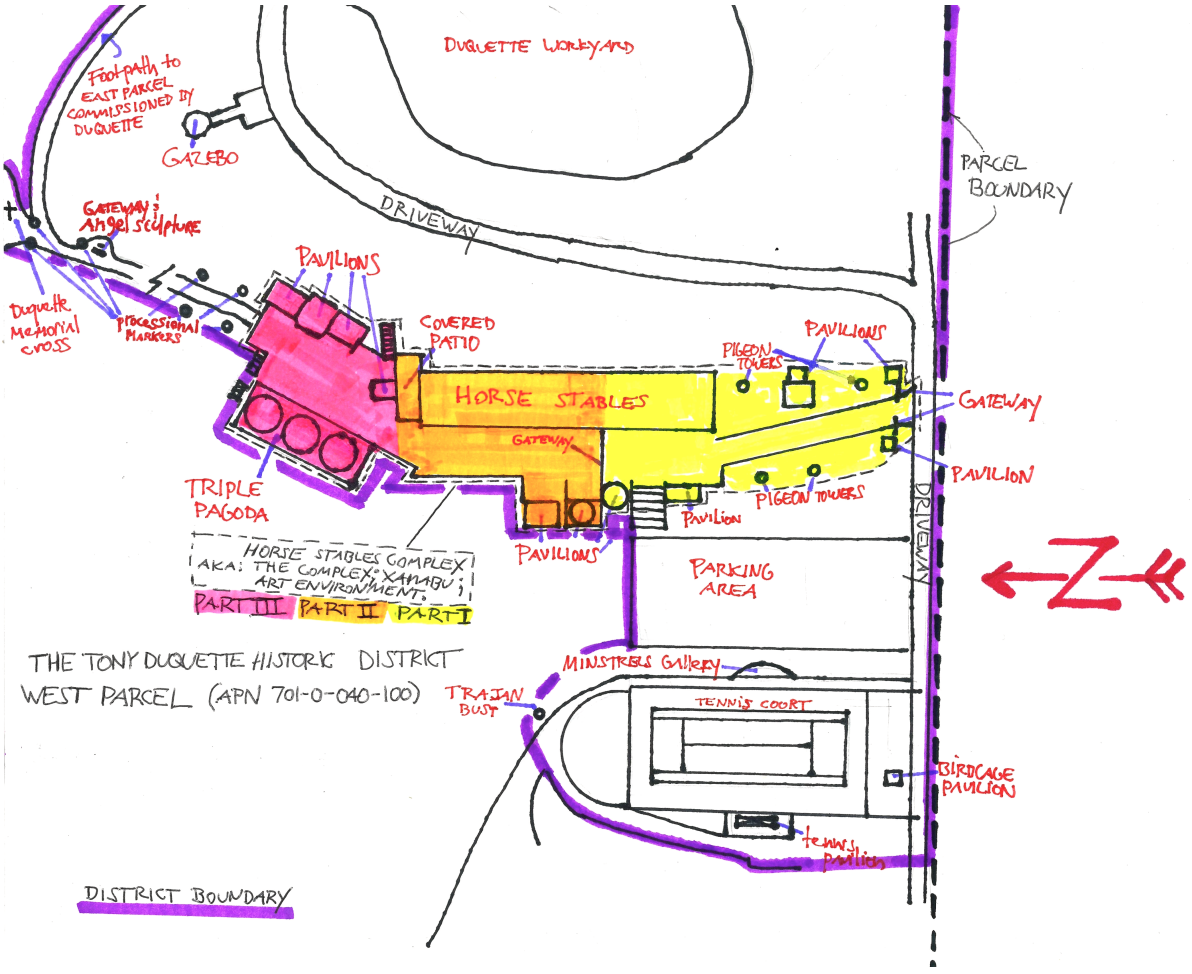
Off the north shoulder of this spur, approximately 100 feet southeast off the main drive, is another large-scale three-story pagoda, coral red with dark green accents that read as black. This large-scale pagoda is nearly identical in character to the previously described, similarly scaled grand pagodas present at the intersection, but whereas the other pagodas are clad in Marston Mat, this example is clad in an aluminum screen-like mesh with perforated, oval-shaped openings. The cladding is placed off corners, and the pagoda is otherwise open-sided. Like the other pagodas, its lower level, a former military platform, is flat-roofed, with doubled, volute-like acroteria at the corners, and cable trays serving as a balustrade-like design element running along the roof. Like the other pagodas, it too includes *chofa* projecting diagonally and upward off each outer corner and has the same festoon-bouquets seen upon other grand pagodas, affixed and running vertically up the second level's corners. The second level is topped with a cable spool set flat upon it, its inner drum having cutaway three-point arches and additional acroteria and finial decorations encircling it. Stacked metal drums of various dimensions top the spool, each featuring cut-out three-point arch motifs, and adorned with projecting rings and coronet-like metal architectural finials. A sizeable, four-sided, pointed spire, topped with a torch-like metal finial, crowns the pagoda. The ground level pad inside the pagoda is made of concrete.

The eastern spur winds south and downward for another 500 feet, where at a bend before it curves northeast, it crosses a twin set of grand pagodas, of similar height and scale, and coral red color as those previously described. The two pagodas are side-by-side, facing north toward the bend. Both appear to have survived the fire, and are missing the adornments: volutes festoons, *chofa*, etc., seen upon the other similarly scaled examples. However, each still possesses its fundamental, Duquette-designed construction: Marston Mat-clad military platforms topped by cable spools and 55-gallon drums with three-pointed arch cutouts. At the ground-level rear wall of each of these pagodas is a full-height mirror that faces the path. The pagodas are situated on either side of a wide stair set that once led to structure now destroyed after the Green Meadow Fire.

On the opposite side of the trail to these paired grand pagodas is one more similarly scaled and designed pagoda. It too appears to have survived the fire, and presumably once possessed adornments now lost. Its upper portion features slightly different design details from the pagoda it faces, with two metal drums stacked upon one other, and where they conjoin there is an affixed outer ring. This pagoda, like the other ones nearby, has a chattra-like finial made of stacked metal shop lamp shades.

The path continues southeast before whipping northward within a sunken, rustic portion of the property, past a recently installed pond and fruit orchard, and then onto the adjacent parcel, which is not presently proposed as a part of the Duquette district. In this area of the larger property, the remaining elements of Sortilegium- two unfinished pagodas and a gate made by Duquette's assistant Elias Rodriguez, along with various concrete slabs and small remains of former buildings destroyed by the Green Meadow Fire-are located on a separate parcel that is not part of the presently proposed district.

DESCRIPTIONS: West Parcel (APN 701-0-040-100)



West Parcel Site Diagram

The primary Duquette-designed resource upon the subject parcel is an elaborate complex incorporating a converted former horse stable building. Living at Dawnridge for much of the week, this new home became the Duquettes' getaway space for the last years of their lives.

An axial promenade running north-south for a length of approximately 300 feet, the Duquette-made complex is a picturesque, immersive and compositionally considered corridor of pavilions, structures, sculptures, gateways, and landscape design, including the entirety of the former horse stable building itself. Originally conceived as a means to decorate his new home, Duquette worked on the complex, which exists as his last major art project of any kind, up until his 1999 death at age 85.

The property consists of constructed and decorated elements flanking a walkway of concrete pavers he salvaged from an MGM back lot as it was being demolished. Though highly eclectic in its sectional layering and assemblage, the complex has a consistency and repetition of certain design elements. These include intricately carved antique wood screens, entryways, panels, and pigeon towers; finials made from found objects referencing *yasti* (The *yasti*, or mast, at the top of the Great Stupa in India symbolizes the axis mundi, a sacred line that runs through the center of the earth and connects the heavens and the earth), accompanied with *chattra* (stacked disks intended to reference parasols) often seen upon ancient Indian Buddhist temples (*stupa*); smaller-scale Indian finials (*stupi*); and Indian finials with bulbous pot shapes (*kalasha*). Many of the finials are of Indian origin while others are fiberglass replicas, cast and illuminated from within, fabricated by Duquette. The property features horse, elephant, soldier and goddess figures of brass or carved wood which appear to be from Rajasthan (India), Thailand, and Bali.[5] Many of these statues symmetrically face one another in groupings and serve as a counterpoint to the irregular but highly composed and picturesque arrangement of the pavilions. Within the complex, Duquette seamlessly merged these non-Western elements with any variety of found objects, including military and industrial-grade surplus pieces and parts. Prominent among these are "Marston Mat"-perforated steel planking dating to the World War II era, used by the US military to create landing strips wherever needed; ladder-like and perforated cable trays; car jacks; aircraft parts; hat channels; fan cages; oversized metal cable spools; satellite dishes; and a prominent use of 55-gallon drums which Duquette often stacked on top of one another, cut three-pointed arches from, and painted coral red. Coral red is a prominent color accent, also used on a multitude of fixed arrangements of dead tree branches, which Duquette painted in this color These branches, resembling oversized coral, were used as visual accents throughout the complex. For lighting, Duquette incorporated reused 1940s to 1960s-era junction boxes, painted light green and camouflaged throughout the site. He designed his own night-time lighting, contributing to the unique ambiance of the creation. The complex's pieces, parts and pavilions are accompanied by lush planters containing any variety of succulent specimens Duquette preferred; including descendants from late 1950's plantings Duquette rescued from Chavez Ravine, which in 1962 became the home of Dodger Stadium. Other sources of Duquette's landscape specimens include discarded plants from former movie productions, and, in one instance he purchased the entire stock of a plant nursery going out of business. The overall effect of walking along the complex's promenade is one of being within an immersive, far-off dreamland.

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[5] Franco Frescura, "Glossary of Indic Architectural Terms," *francofrescura.co.za*, accessed November 8, 2024. https://www.sahistory.org.za/francofrescura/glossary-indic-terms.html. The *chattra*-type finials are sometimes themselves referred to as *stupa*, though that term is more commonly applied to the Buddhist temples themselves upon which they are centered. The *yasti* upon which *chattras* reside is symbolic of the axis mundi. James Terry, "Yasti," Art History Glossary, accessed November 8, 2024, https://blog.stephens.edu/arh101glossary/?glossary=yasti; J.C. Harle, *The Art and Architecture of the Indian Subcontinent* (New Haven, CT: Yale University Press, 1994), 520.

For purposes of this description, the complex is divided into three separate parts: Part I runs from a gateway at the property's south-facing primary entrance to a gateway at its center; Part II runs north from the middle gateway to a major jog in the axis at the northern end of the property's former horse stables; Part III encompasses the northern portion of the complex, which jogs toward the northeast and contains a small plaza. The project will be described starting at the south, where its main entrance located just off a blacktopped roadway leading to the larger property's main house.

Complex, Part I

The complex begins at a prominent, south-facing gateway. Symmetrical in its composition, either side of the gateway flanks a centered, open entryway and where meeting it, each end of the gateway has a prominent metal gas pipe, vertically set and repurposed as a mast, topped with a bronze Indian *kalasha* finial. The gateway is made of gold-painted vertically acclimated Marston Mat strips. Flashing and framing of the gateway include perforated cable trays painted coral red. Off either side of the entryway, its walls are topped with a brass-clad Rajasthani horse sculpture, each with one hoof raised, that face one another.

Planters containing succulent, shrub, and tree specimens, in addition to oversized black lacquer Asiatic vessels and plaster lion head statues, are placed at the east and west ends of the gateway. Marston Mat strips front the east planter, and boulders front the west planter. The gateway integrates symmetrical pavilions off either end, made of the same Marston Mat and perforated cable trays as the gateway itself. Each of the pavilions is highly similar in character: single story, square plan, with pyramidal hipped roofs with rolled asphalt roofing. Three of the four sides of each pavilion are open. The pavilions present the first of many instances across the complex of similar but different-in-detail architectural screens, shop fronts, entryways, and frames, all of which appear to be antique, wood cut, and Southeast Asian in their aesthetic character. Though it is possible that some of these panels may originate from India or Thailand, most of them likely originate from Bali; all three cultures have a long history of aesthetic, cultural and religious exchange. But as a getaway, Bali was where Duquette and his business partner Hutton Wilkinson travelled after the Green Meadow Fire, and Duquette shopped. The elaborately carved leaves, vines, buds and flowers is referred to by the Balinese as *pepatran*, carved floral and leaf motifs intended to reference a climbing garden upon a building, and may connect to an ancient Hindu reference to the abundance of life itself; such vegetation is a common motif upon ancient Hindu temples.[6]

Bali possess any varieties of *pepatran*, but among those that may be present are *Patra Cina* ("Chinese Pattern") with its densely cut combination of leaves, vines, buds and

[6] Unknown, "Ornamen Bali Pepatran," *Jambika Archi*, blog, November 23, 2017. https://jambika-archi.blogspot.com/2017/11/ornamen-bali-pepatran.html; I Made Suparta, I Wayan Karja, and Ketut Muka "Balinese Ornaments," *International Journal of Social Science and Human Research*, vol 6, no 6. (June 2023). https://ijsshr.in/v6i6/Doc/17.pdf.

flowers; the rinceau-like *patra samblung* (“crazy twisted pattern”); and *Patra Mesir* (“Egyptian Pattern”) with its abstract, angled linework, often featuring a swastika- which before the 1930s had a long history as a positive symbol in any variety of cultures. The panels at these two, opposite pavilions have elaborated double-haunched lintels above the entry, referred to in Balinese architecture as a *petitis*- a reference to a decorative headdress. Each outer side of the gateway’s pavilions feature an infill of standard arbor wood trellis, topped with the upper portions of these Balinese architectural fronts. Within each pavilion is a small, tapered base of wood construction, itself clad in standard arbor wood lattice, and upon each is a glazed, eight-sided Chinese terra cotta garden pot. Centered upon each of the gateway pavilions is a fiberglass, Indian-styled *stupi* finial, with bulb-type *kalasha* finials at outer corners, Duquette made small spires of fan cages and bowling balls, each topped with a brass Indian finial, highly similar that atop each flagpole at the gateway itself.

Upon entering the gateway onto the complex proper, the MGM pavers comprising its walk are set in a light-colored mortar that highlights the strict cartesian grid the pavers maintain for approximately 115 feet north along the axis, until the second gateway, which begins the complex’s later-described second portion. At its southern portion, off either side of the walk are planters, figurative wood carved sculptures, a eucalyptus row, pigeon towers, and sizeable dead branches, often arranged in burst formations, painted coral red and mimicking coral itself, plus a multitude of small pavilions. The pavilions commonly read as being set within the planters, which predominate at the southern portion. Where the planters meet the axial walk, they are bordered in horizontal bands of Marston Mat and fronted by symmetrically placed dyads of carved wood Rajasthani soldiers. Behind them, set within planters on various wood and metal bases, are caparisoned Rajasthani horse sculptures, constructed of wood and brass, with one hoof raised. One set, toward rear of the southern portion, has a brass-clad rider, while another set does not. Just as the soldiers do, the horse sculptures face one another on either side of the walk in periodic arrangements.

The planters off either side of the walk feature an abundance of succulent specimens, and incorporate antique, elaborately carved pigeon towers from India. The pigeon towers have a single pole with brackets of sea fairies supporting a highly adorned, intricately carved eight-sided wood cupola. Two of the pigeon towers are set in the planters off the west side of the walk, and two are within the planters off the east side. The planters off the west side include a row of mature eucalyptus trees that may have served as a windbreak. Upon their trunks, Duquette has affixed emanating arrangements of sizeable tree branches painted coral red, that themselves mimic oversized coral and serve as accents against the abundant green of the planters themselves.

Toward the southern portion’s northern end, the promenade jogs, and off its west side is a recent, rough-faced concrete slab stairway down-grade to lower portions of the larger, total property. On either side of this stairway are two small, decorated structures that appear to be military grade storage containers that Duquette transformed into small

pavilions. One, located just south of the stair, is a single story, square plan, standing seam metal military container clad in green-painted corrugated metal. Its front elevation faces east toward the promenade and features a centered metal door of horizontally set Marston Mat cladding. Its roof is flat with small eaves clad in wood fasciae. A centered tower that Duquette assembled from two stacked 55-gallon drums, one stacked atop the other, with cut out three pointed arches, tops its roof. The drums are painted green with a faint yellow green outline around the arched cut-outs. Atop the stacked drums is a bulbous Indian finial (*kalasha*). An open metal railing, a "balustrade," which appears to be an industrial product of some kind, encircles the drum tower and is painted coral red. The drums and the balustrade are set upon a flat base lined with a grate-like perforated metal mesh. The drum tower on this base is flanked by two A-frame coral red painted metal car jacks, each topped with a small finial. Three similarly treated additional car jacks are symmetrically spaced along the front roofline. This pavilion is slightly set back from the walkway and has two steps with riders fronted by rectangular metal panels of a waffle pattern originally military grade radiator panels.

Due north, on the other side of the stairs, is a second decorated pavilion that, like the other appears to be a military grade storage container. It is a single story, square plan, and is clad by grouped vertical bays of Marston Mat strips. The container appears to have a metal door that faces east onto the promenade, but it is largely camouflaged with the same applied Marston Mat treatment as the rest of the building. Its roof is flat and circular, its low eaves decorated in metal arrows and swallow tails that appear to be the reused cut-outs from the three-pointed arches cut from various 55-gallon drums on the property. This includes one and a half such drums, placed atop this pavilion. The drums are encircled by a drum of made of open pipework- itself an unknown industrial grade object, now doubling as a balustrade. It is topped with a thick, metal circular plate containing a variety of punched out holes. Atop this plate is a swirling and pointed open object of metal pipe construction, and it is topped with a conical, eight-sided finial, topped with a fiberglass egg, one many Duquette had fabricated.

Within the complex's Part I southern portion, its east side includes three pavilions: one, previously described, affixed to the front gateway, a middle pavilion then a third, that is the southern portion of the horse stable buildings where Duquette lived. The middle pavilion off Part I's east side is a single story and square plan. Its columns are of Marston Mat planking and have latticed arbor wood infill within side panels. Like the pavilions of either end of the front gateway, this pavilion features an elaborate wood architectural front that is likely Balinese. The imported element is an entryway, with a *petitis* type elaborated lintel, and paneled woodwork containing *patra sari* type wood cutting, focused upon the linework of a predominant, curling vine, off which are various leaves and flower buds. The *patra sari* patterning is present in a lintel above the petitis, and as vertical panels flanking either side. Square panels at the upper corners feature an eight-pointed flower fit to the square. This imported architectural entry is topped with a perforated cable tray. This pavilion has a flat roof, upon which is constructed an elaborate tower made from the same 55-gallon drums seen elsewhere with cut-three pointed arches present within them, all painted coral red.

The drums are stacked three levels high; the lower has two sets of drums vertically filleted, incorporating larger-scale cutaway arches, while the upper-level drums include one full drum with one half drum atop it. Atop the drum stack itself is an Indian bronze *kalasha* finial, like those upon the poles at the front gateway. The cutouts from the three-pointed arches line an oversized cable spool that serves as roof for the lower drum set, forming arrows and swallow tails in an undulating fashion around the eave of this slab. Upon a base within this pavilion is what may be either a Thai dragon xylophone, or a Burmese "boat box" musical instrument. It is constructed of wood and canoe-like in its form; its ends curving up and inward, with one featuring multiple heads of a fantastical creature. In front of this pavilion is what appears to be an imported, antique structure, itself a former pavilion. It is square plan and entirely open-sided. Its columns have elaborated, two-part bases with cut-out leaf designs and brackets featuring what appear to be sea fairies or goddess figures. The brackets are figurative and caryatid-like. Each column includes four of the sea fairy brackets. The roof of this pavilion is presently an open wood frame. Its eaves are adorned with scallop-like Asiatic pattern, and above them is an elaborated parapet with quatrefoil patterned panels, topped with carved lintels. Each small post within the parapet is topped with a small, bud-like capital. This frontal open pavilion, Southeast Asian in its origin, is recessed off the promenade, and set within planters off either side of it. The floor beneath it is the same MGM pavers seen elsewhere upon the property. Each corner post of the outer pavilion is flanked by wood carved Rajasthani guard statues, each with one outstretched arm, that presumably once held a staff.

Just north of this pavilion is the southern portion of the 1949 horse stables building. The horse stables are a long, rectangular plan, single story multi-bayed building, of approximately 120 feet in total length, running north-south and facing west onto the promenade. The horse stables have a flat roof clad in rolled asphalt shingle and have multiple entries of paired, 10-and-10 wood frame French doors that are recent. 4-and-4 wood frame sliding windows are part of the design, and they are present in paired groupings along the west-facing front elevation. The horse stables have aluminum sliding windows at their rear. The horse stables are clad in wood board and batten, which is still visible upon close inspection, or when viewing the rear of the building, which is made abuts a hillside slope and is not readily visible.

The bottom quarter of the horse stables is present south of a yet-to-be described gateway that separates the southern portion of the promenade from its middle portion. This bottom portion has three bays, with a centered entry containing a pair of wood frame 10-lite French doors, with a paired 9-lite wood frame windows at either side bay. The doors and windows are recessed behind layers of antique, hand carved southeast Asian architectural elements, Marston Mat, and wood lattice. Projecting in front of the entry is a Balinese antique shop front with an elaborate, double-haunched entry lintel (*petitis*), plus transom panels and other accents in the *Patra Cina* style. Side panels include geometric "Egyptian pattern" *Patra Mesir* linework. The wood upon the shopfront appears to have been purposely distressed, and affixed upon it are carved feline masks and coral red tree branch accents. Centered upon its raised parapet is a fiberglass sunburst motif that is fronted with

metal leaves. At either side of the entryway are Rajasthani elephant statues clad in brass, each featuring a shirtless male Asiatic rider. Upon this portion of the horse stables, the bays flanking either side of this projecting entry each feature paired 4-and-4 wood frame sliding windows, recessed behind a *petitis*-type decorative, double haunched lintel, and flanked by tall, double panel vertical wood shutters. Each window bay is topped with a decorative hand cut wood transom, featuring intricate vine, leaf, and flower motifs. The transoms, slightly different in features from one another, both appear to be from Bali.

Behind each window bay is a parapet of horizontally acclimated Marston Mat, which is topped by a ladder-variety cable tray with its matchstick-like members reading as a mock balustrade. Recessed back upon the roof of this portion of the horse stables are additional southeast Asian decorative panels; a pair of which front an air conditioning unit, and then what appears to be a raised antique shop front with *Patra Mesir* sidelights and vertical wood members, fronted by what appear to be wood screens. Its transom has symmetrically set panels of diamonds in relief, decorative vine-covered medallions and a centered panel with wood cut vine and leaf work. This portion of the horse stables is fronted by planters of succulent and geranium, themselves fronted by Marston Mat and the waffle patterned metal blocks seen elsewhere.

Complex, Part II

Dividing the complex's southern portion from its middle portion (Part II) due north is a substantial gateway made of bronze panels with a soft and irregular, Mid-Century Modern design motif of suns, flowers, branches and leaves sporadically present within a reticulated block pattern. These stylized Mid-Century Modern bronze panels are present off either side of the gate, and comprise part of the gate's broad frieze, plus an additional, identical bronze piece below the frieze: a double-sided transom directly above the centered opening. its two monumental gateway doors. The gateway also includes horizontally arranged Marston Mat planking. Supporting its outer edges are wood poles. A multi-part wood lintel is fronted with a metal mesh that appears to be a military grade product, and running atop the lintel as a balustrade is a ladder-type cable tray. Atop these elements are the remains of former conduit spacers reused as a decorative fascia. Centered atop the raised parapet at the gateway's middle portion is a fiberglass deer head backed by branches in a radiating sunburst-like pattern, and behind those, a curved, softened, sloping, gold colored pair of folded angel wings in fiberglass. Off either end of the raised parapet are open-topped urns containing coral red-painted tree branches.

North of this gateway is the complex's second portion. Its character is slightly different than the southern portion and has fewer planters and off the east side of the walk, is dominated by the run of the decorated horse stables. Here, the horse stables have a slightly different treatment than they do south of the gateway, reading as one continuous row of antique, Asiatic storefronts, in a monochromatic bronze-like dark gold. This portion of the horse stables contains multiple bays of entries, each with paired 10-lite wood frame French doors. One of the entryways appears to be treated as the primary one, and is fronted with a projecting shop front, not unlike the prominent horse stable entry bay due

south of the just described gateway. This front appears to be Balinese, with its double haunched *petitis* lintel, *Patra Cina* design work at the transom, and *Patra Mesir* geometric linework in side panels. Centered atop this front is a sunburst sculpture of fiberglass yellow squiggle rays, with a smiling metal sun set within it, and its radius is partially enframed by antlers.

A second, recessed layer of décor is present behind this shop front. This recessed, second layer is flanked by wood poles, and then triangular-form pieces of floral patterns, two of which Duquette has reconfigured into a gable-like parapet. These various triangulated elements have their own sectional layering and include an intricately carved lintelpiece with a festoon-like design centered upon it. A cowbell hangs below this lintel. The overall effect is one of elaborate sectional layering. This entry fronted by a small walkway of the same MGM backlot pavers seen elsewhere along the promenade and is flanked by planters containing jade and geranium specimens, in addition to a large, glazed frog statue, and against the shop front, examples of the coral-red painted tree branches. Duquette and his staff salvaged these dead branches from the Sortilegium fire after the Green Meadow Fire. Carved wood Rajasthani guards, one leg crossed in front of the other, with lions at their feet, front the planters. Each carved figure is set upon a rusting metal base. This elaborated entry appears to have been the primary one into the space where Tony Duquette lived his last years.

The other bays along the horse stable are handled in a consistent manner. Recessed entryways are flanked by full-height wood poles, behind which is a hidden layer of pecky cedar posts and carved wood triangles with floral motif that Duquette set as decorative brackets above and off either side of each entry. Decorative hand-cut wood panels of slightly different in style from various parts of Southeast Asia, or in some instances, possibly India, top each entry, fronting the hidden brackets. The design work within many of these panels reads as flattened spindles or balustrades. Between the bays containing various entries and double French doors are other bays that project, with the original board and batten siding, visible behind various decorative panels and frames that Duquette applied to the building. Whether above the door, above window bays, or elsewhere upon the elevation, these panels are all wood cut and contain differing *pepatran*. Along the roof of the horse stables are ladder-like cable trays, repurposed as balustrades. The horse stable's north-side elevation is clad in a bay of wood lattice, which is topped by a *petitis* type elaborated lintel. Atop the northwest corner of the horse stable building is a pylon-like pier cap that appears to be of Indian origin, with a double molded surround and curved cornerwork at its upper portion.

Projecting off the north-side elevation of the horse stables is an open sided covered patio. The horse stables open onto it by a pronounced double doorway off their north-side elevation, of paired 10-lite wood frame French doors seen elsewhere upon the building. Wood posts, with rectangular wood relief panels affixed to its eave, support the patio. The structure is flat-roofed and lined with a ladder-type cable tray repurposed as a mock balustrade.

An antique, hand-carved Balinese wood lintel tops the double doorway off the horse stables. What appears to be another Balinese shopfront, with plain wood-paneled sidelights, and stacked, elaborately carved transom panels of weaves, leaves, pineapple and vines in a curving, rinceau-like pattern, encases the doorway. The covered patio space recedes, and much of its rear portions, and parts of its ceiling, are clad in antique wood wall panels, with elaborately carved upper sections. Certain corners feature plastic, one-piece shelving portions from prefabricated fiberglass shower modules. An antique five-candle chandelier of pewter hangs in this space, which presently contains a bamboo dining set Duquette painted coral red.

Facing the horse stables, off the promenade's west end, the complex contains eucalyptus trees, succulent specimen planters and yard spaces within which are brass clad Rajasthani horse sculptures, fronted by twin wood sculptures of Rajasthani guards, arranged bunches of the coral red painted branch-work seen elsewhere, and two pavilions. A pavilion set immediately north of the middle gate of the axis west side is a single story, square plan and open sided. It has simple wood posts with perforated cable trays affixed to them, in addition to coral red painted branch work. The pavilion's roof is conical, and at present is of an open, concentric frame of exposed metal, and a fiberglass, Indian styled *stupi* finial tops the roof at its apex. The eaves of the roof are lined with conduit spacers, forming a repeating, circle filigree. The rear wall of the pavilion is infilled with wood board and batten, and symmetrically affixed to it are wood carved goddess figures, that may possibly be Thai. They are located on either side of a centered, vertically acclimated wood frame mirror. The pavilion's floor consists of square panels containing a concrete-infilled waffle-patterned metal mesh. The pavilion contains a Duquette sunburst sculpture made of a fiberglass orb with maintaining metal rays, upon an ornate, metal, turned spindle pole, topped with a squire-like 18th century-looking male bust. The pavilion's south "wall" is the gateway itself the pavilion abuts, and placed upon this wall are a pair of carved wood doors that appear to be Balinese.

Immediately north of this pavilion is a second pavilion, which is single story, square plan and of wood construction. What appears to be an antique Balinese shop front is pasted onto this pavilion. Elements of it include a *petitis*-type double-haunched entry lintel, multi-panel wood doors with *patra sari* type wood cuttings and bays of matchstick-like wood members with elaborately carved frames. Beneath each of these bays is a wood-cut balustrade like pattern. The sides of the shop-front project in front of the doors and windows, providing sectional layering to the façade, and they feature highly elaborate and detailed woodwork of vines, flowers, and dentil-like intricate patterning, in curved and rectangular panels both. This pavilion has a flat roof with a raised middle portion. Atop it is a coral red cable spool with three-pointed arches cut out from its inner hub. The spool itself topped with a steel pyramid, itself topped with an elongated brass finial. Directly in front of this tower is a classically styled male bust, flanked by coral red painted A-frame car jacks. Additional, larger car jacks are upon either outer corner of the pavilion and metal finials top the car jacks. This pavilion is recessed off the promenade and accessed by a

narrow concrete sidewalk of pavers that include a biomorphic ray or starburst patterns set within it, that in its character is highly like the design elements seen upon the second gateway's brass panels. Off either side of the walkway is what reads as a front yard of succulent specimen planters. Symmetrically set in front of the planters are two concrete composite capitals that serve as bases for plant pots. An oversized gold-rimmed black lacquered Asiatic vessel is also present in front of this pavilion, and its twin is symmetrically placed on the other side in front of the horse stables. Both contain coral red painted sticks and branches seen elsewhere upon the property.

North of these two pavilions, off the west side of the promenade, is a small yard space with jade, ivy, agave, and mature eucalyptus trees affixed with coral-red branch assemblies; and sculptures of brass Rajasthani horses set within the planters, or in front of them, wood-carved figurative sculptures of Rajasthani guards upon oblong and plain metal bases. One of these horse sculptures is topped with what appears to be a double layered, bamboo open framework for a canopy or cover presently missing. The bamboo frame has a spoon-like bent form in a swooping, concave, oval and curvilinear form, and is topped with a large, torch-like bud finial. Along the western edge of the promenade, in front of these planters, pavilions, and sculptures, are a multitude of potted plants.

Complex, Part III

The third part of the complex is not, like the other two, separated by a gateway. It is instead delineated by a jog in the promenade, which suddenly shifts toward the northeast. In this rear portion, the promenade also widens to become a small plaza-like space. Off the promenade's east side is an additional cluster of pavilions. Connected off the previously described covered patio off the north-side elevation of the horse stables, is a smaller-scale, single story, rectangular plan pavilion composed of a sectional layering of wood arbor lattice, open frame metal panels of diamond-form wire pattern, *petitis* lintels, and a Balinese wood carved entryway with elaborate *pepatran* panels that appear to be in the *Patra Cina* style. This entryway, which faces west toward the promenade, has an elaborate, multi-part haunches with carved wood drop pendants. Its roof is pyramidal hipped and is topped at its apex with a fiberglass stupi finial. Its fasciae are clad with plain rectangular wood panels. Wrapping corners beneath the roofline are the gasket-like open frame pieces of a circular filigree pattern seen on other pavilions. A concrete statue of what appears to be St. Michael, with his sword and circular shield, fronts this pavilion. Its north-side elevation, which also opens, is clad with fragments of architectural ornament that include spirals, volutes and sun ray brackets. Inside the pavilion is a Thai "spirit house" (*san phra phum*): believed as a place for protective spirits that own the land. The spirit house, with its steeply pitched gable roofs and dragon antefixes, is centered within the pavilion and raised upon a tall wooden base of centered, stepped, single post. The rear portion of the pavilion opens onto a small walkway, behind which a metal staircase is hidden against the hillside, providing access to the upper levels of each of the connected, two-story pavilions just off it.

Situated at the complex's northern portion are three connected, two-story pavilions. Their upper levels are accessed by a metal, ladder-like movable staircase set against the hillside bluff, hidden behind the just-described pavilion containing the spirit house. The southerly of these three connected two-story pavilions is of square plan and two stories, and its bottom level has four bays: three of which have paired Balinese wood doors, each bay separated by pairs of turned wood spindles. Each set of doors features a dense, carved wood design of vegetation, including leaves, vines, and flowers, as well as pheasant-like birds. *Patra Mesir* Egyptian linework enframes two of the sets. The panels are applied to wood arbor lattice and flanked by wooden spindles. A fourth bay at the bottom level of this pavilion is affixed with an Indian *jali* screen in metal, of an Islamic-influenced geometric pattern. The roof of this lower level is flat and set upon it is a base consisting of a *Patra Cina* carved wood lintel. The lintel fronts a base and atop it are two Asiatic foo dog sculptures, which appears to be brass. Off either side of the foo dog sculptures are elaborate, tall and vertical hand carved wood swings from India. The swing contains three stacked levels various carved wood figures, faces, and animals. Each swing has an elaborately carved base of extremely intricate carved wood vine and leaf patterning. Centered behind the foo dog figures is an oversized turquoise blue glazed ceramic jug, which is set upon a 55-gallon metal drum. The upper portion of an antique Balinese architectural front enframes the jug, and the enframing element contains windows. This upper level also includes a free standing Indian *jali* screen. The roof of this pavilion is pyramidal hipped and clad in metal mesh. The roof is topped with a molded rectangular base, atop which is a metal box containing a sunburst design. The metal box is flanked by two brass Indian *stupi* finials each topped with a Shiva trident design cut from a sheet metal.

To the north of this pavilion is another two story, square-plan pavilion, whose upper level is also a viewing deck. The front elevation of this pavilion faces west onto the plaza and centered within it is an elaborate, full-height wood door that appears to be an extremely old, original Hindu temple door, possibly of Khmer or Javanese origin. The door is of five panels and has heavy, bolted cross-timbers. The door has an elaborately carved wood transom containing a symmetrical arrangement of bird, vine, and leaf motifs, underscored by a rinceau-like curvilinear vine pattern. Centered within this transom is a projecting centerpiece of small turned spindles supporting what look like small roofs, beneath which, behind the spindles, is a vessel, and this elaborate centerpiece may itself reference a temple. Off either side of the wood door are pairs of full-height wood panels, each topped with an elaborately carved wood lintel with vegetation patterns. The panels are flanked by full-height notched spindles at either end, and classically detailed metal columns- fluted and tapered-that were formerly City of Los Angeles light standards, raised upon bases of two drums. An elaborate wood balustrade of three rows containing matchstick balusters, spindles, and Balinese *pepatran* of open linework vines, flowers and leaves, with what appear to be feathered crowns or headdresses, fronts this pavilion's upper portion. The chamfered southwest corner of the balustrade features a different treatment: of two square panels, one atop the other, that contain the same flower-like medallion design. Recessed upon the pavilion's upper level is an open-sided wood pavilion with braided and

turned wood spindles supporting a double-layered, overlapping lintel of hand carved *pepatran* woodwork containing vine and leaf motifs. In front of the upper-level pavilion are four semi-circular, metal lattice balconettes. The roof of this upper-level pavilion is presently open metal frame conical of concentric circles, that was presumably once topped with a fabric of some type. A fiberglass Indian *stupi* finial tops its apex.

The final pavilion in the complex, the tallest of all, is two stories with a square plan. Its ground-level portion is fronted by potted plants and succulents. The lower level consists of two bays, each containing full-height door sets. A lintel of wood carved panels containing swirling leaf, vine, and floral designs tops the southern bay. The lower level of this pavilion features planks of metal coverings repurposed as "columns." Above the wood panels is a large, two-part transom containing picture windows fronted by a thin, Mid-Century Modern screen filigree of thin branches and sparse, small leaves in a delicate grid pattern. Its roof is flat, and upon it is a metal balustrade of a regency-type curved linework, centered within which is a crest flanked by double-S curves. The entry into this pavilion is on the north-side elevation, which features a sliding patio double door of metal frame painted dark green. A wood *jali*-type screen, similar to those seen elsewhere upon the property, tops its glazing. A single concrete step fronts the entry, and above it is sizeable wood frame picture window, doubling as an oversized transom. The pavilion's lower level is a reused metal storage container, camouflaged behind Duquette's decorative additions. The upper level of this pavilion has an open framework of wide metal pipes. Affixed to the corner poles of this framework are Indian, *jali*-patterned, tablet-like screens of sheet metal. Each is arch-topped and incorporates stacked layers of various stylized bird and animal motifs. A pair of the screens flank each corner at the upper level. Atop the metal pipe framework is an open frame overlay of reused uprights and hat channels. Centered and raised atop these open frameworks is a sizeable piece of circular fiberglass, its edging punched with rectangular holes, and its original use unknown. Atop it is a fan cage, itself is topped with a multi-ringed *chattra* finial and Shiva trident motif. The pavilion's upper level is accessed by a spiral, open-tread metal staircase, present in front of the pavilion, and its balustrade contains an S-curve design. A raised porch that is, at present, covered with a multitude of jade specimens and other succulent plantings fronts this pavilion.

This pavilion fronts a narrow portion of the promenade, serving as the complex's northern terminus. The narrower, northern portion of the promenade is flanked on either side by a metal case, repurposed as a pillar, of sides clad in arch-topped metal screens that appear to be of Indian origin, and contain quatrefoil motifs topped with cut motifs of symmetrical birds flanking a human figure with a jug. Above these pillars are green-colored metal boxes with affixed ornamentation that includes hammered brass sun designs and upon their shelves, crescent moons. A caparisoned, wood-carved Rajasthani horse sculpture, with bronze cladding and one hoof raised, top the metal boxes, and the two horses face one another off either side of the promenade. Just north of them, at the upper terminus of the total promenade, is one final gateway.

Tall metal poles support the gates. A fan cage, topped with a *stupi*-type finial of multiple concentric elements, crowns each pole. A sheet metal trident tops one of the finials. The gateway itself has a multitude of floating S-curve filigree elements spilling off it. Centered within the gateway is an acroterion, with its palmette and double scrolls atop another scroll with a tight-in curling rings. The double gates themselves are each of wrought iron, their upper portions of double S-curves within vertical bands, and the gates' lower portion contain a large, crossed, four-sided flower-like medallion form made from wrought iron.

Toward the rear of the complex, between the to-be-described Triple Pagoda and the two-story pavilion cluster, the walkway widens to become a small plaza. A grouping of planters, plant pots, and a landscape element Duquette made of various tree branches painted coral red, arranged in an emanating, upward line pattern akin to flames, back the plaza. The coral red branches are affixed to two larger, unpainted branches raised off the ground and set in a cross-membered formation. Affixed to the front of these branches, and facing outward is the root system from a tree, that itself looks like a piece of oversized coral. Into this root system, Duquette subtly carved a variety of animals and reptiles. Backing this program is a double of this root system which Duquette had cast in fiberglass. The arrangement of red-painted coral branches with this root system affixed to its middle, is flanked by oversized Asiatic vessels, gold rimmed and of black lacquer, that themselves contain a multitude of the red painted branches. Among the vessels are two shell clad plant pots, each set upon a decorative Asiatic themed stool, and flanking a wood sculpture of a caparisoned cheetah, itself slightly raised upon a wood base fronted by terra cotta faces.

Triple Pagoda

Opposite this last pavilion grouping, near the complex's northern terminus, is the "Triple Pagoda." The Triple Pagoda, today, is essentially a two-part building. Its lower portion is sunken into its west-facing hillside, and out of view from the complex. Its upper portion is an open sided, three-bay sitting area and view deck. The Triple Pagoda is rectangular in plan with a flat roof. Its columns are metal frames and are affixed with perforated cable trays seen elsewhere in the complex, as well as metal "dog bone" columns used by the Seabees, which Duquette purchased as salvage from Port Hueneme. The eaves of its roof are also adorned with perforated cable trays. Its deck is made of wood 2x6 reclaimed members and a recent balustrade of thin metal posts and cable wiring lines three of its sides. Three separate sets of two concrete steps access the deck.

The ceiling within the Triple Pagoda is open, with three prominent square-form skylights, one over each bay. Levitating above each skylight is a tower-like "pagoda," similar in character to the towers seen elsewhere. Each of the pagodas is akin to an oversized *stupi* finial. Their lower portions are raised, circular satellite dishes atop which are stacked cable spools laid flat, and metal drums of various dimensions. The hub of the spools and the drums above it feature three-pointed arch cutouts. Atop a 55-gallon drum is a wide, cap-like open-cut circular element of metal, upon which is an Indian type *yasti-chattra* finial,

topped with a four sided, prong-shaped metal spire. The base of a given tower, the circular plate between its drums, and the open-cut circular element atop the upper drum are each lined with alternating metal tailings that appear to be the reused cutting taken from the three-pointed arch motifs. They are painted red and white and pointed downward, with every other piece having a swallow tail. Atop the Triple Pagoda, flanking these three towers, are a multitude of smaller towers. Each is the same: a circular metal drum with arched cutouts topped by a truck rim, topped with a multi-part finial that includes a ball-like element, itself topped with a white painted, four-sided metal prong. Trapezoidal plant pots containing aloe vera are present upon the roof, as is a pair of white sitting lion statues, flanking the center pagoda as viewed from the promenade.

Constructed into a hillside beneath the Triple Pagoda's deck, its lower portion is not visible from the rest of the complex. This nestled lower portion is rectangular plan, and its primary, west-facing elevation is a continuous ribbon of full-height metal frame glass windows and sliding doors. The lower portion's sides, in addition to a prominent soffit, are of polished, exposed concrete. This lower portion reads as contemporary in its design, and occasionally incorporates an element, such as standalone bays of Marston Mat or petitis-topped Balinese *pepatran*. A concrete deck with a balcony railing of slender metal columns and cable balustrades fronts the Triple Pagoda's lower portion. Immediately north of the Triple Pagoda's lower level is a recent patio and barbeque area with a metal trellis beneath which is a concrete picnic table and benches. Just east of this small patio is a concrete pass-through incorporating an antique, hand-carved entryway applied it to it like those seen elsewhere in the complex. A concrete stairset leading to the lower level is also present north of the Triple Pagoda, near this patio area.

East Parcel: Other Elements

Beyond the complex's northern gateway are the natural and open hillside spaces of the larger property. Against a hillside within this natural terrain is a graveled footpath. Where it meets hillsides located immediately east of it, there are planters containing various jade and other succulent specimens. The planters are bordered in a low run of Marston Mat planking which appears to have a flat metal panel insert or backing. The Marston Mat borders are capped with perforated cable trays as a border and framing element. The planter's borders are distinctly colored in a combination of spring yellow-green, coral red, and a light seafoam blue-green, with an orange-colored insert within the Marston Mat perforation.

Along the pathway are multiple dyads, symmetrically placed by Duquette protégé and Business partner Hutton Wilkinson upon either side of the path, of marker-like cylindrical towers that are former military grade water heaters. Each is set upon an antique, octagonal iron bases, possibly from older street light fixtures. Their bases are painted coral red as are the cap-like painted upper portions of the cylinders, which are otherwise painted light green. Most of the towers along the walk are presently topped with four sided trapezoidal pots. As the path veers northeast, to the right off a hillside is an elaborate, openwork

wrought iron, standalone gateway, approximately 15 feet tall. The gateway is segmentally arched. Affixed to either end of the gateway are elaborate and sizeable open metalwork angel wings that appear to have been welded onto the gate itself. The infill of wrought iron S-curve scroll work of its upper portion includes celestial, sun ray like designs, and the gateway is crested with a decorative, open work parapet containing pulvinus scroll work, a multitude of S-curves, and a centered shield. The parapet is topped with a scrolled acroterion, itself topped with three hammered metal sun disks with stylized, bulbous rays that Duquette designed. Additional suns are present atop scrollwork at either end of the gate. The sides of the gate have openwork panels of S-curves laid atop one another, and vertical bar upper panels containing additional double S-curves. This gateway is clad in a multitude of small, circular, orange colored plastic reflectors like those seen upon bicycles.

One single vertical tower of the kind seen lining the trail in dyads, accompanies the gateway. The upper portion of this tower is an iron hexagonal base, its sides tapering inward, that appears to be from an earlier-era light standard or other pole. This base element has double molding, a gold-colored fiberglass egg tops it. Placed behind the gateway, off the walk, is an angel sculpture of open metal rod work that Duquette completed for the City of Los Angeles 1981 Bicentennial celebration, for which he made multiple. This specific angel is the Archangel Michael; the archangel of fire; this sculpture having survived two fires: one in San Francisco which destroyed Duquette's art instillation in 1989, and the Green Meadow Fire. The angel sculpture has open-frame rod work, and a trident-like metal staff angled within each hand. A starburst-like design element in metal is situated in front of the angel's midsection. A metal framework, originally hidden, supports the sculpture. Hutton Wilkinson installed both the above-mentioned gateway and angel sculpture.

Toward the end of this hillside walkway are two more dyads of the previously described towers seen elsewhere along this pathway. These towers visually flank an elaborate wrought iron Latin cross situated behind them. Multiyear Duquette laborer Elias Rodriguez installed this sculpture after Duquette's death. This metal cross was salvaged from Sortilegium after the Green Meadow Fire. Medieval in its character, the cross has an amphora-like metal antique base that appears to have originally been part of a light standard, embossed with acanthus leaves, garlands, and rosettes. The cross sculpture is approximately 15 feet tall and has multiple transepts, including a primary one that is centered with a rosette and flanked by C-curve elements and emanating rays, each containing a small, pointed finial. Above this crossing are accents of small leaves and double S-work patterning. At the top of the piece, another star-like four-pointed cross of equal-length members has emanating, ray-like elements and is topped by an arch of scallop-cut running patterning. This crossing serves as a form of scope, and from a certain vantage point, its crossing perfectly aligns with a spot atop Boney Mountain where Tony Duquette's ashes are laid. The very upper portion of this cross piece, above the scalloped arch, are a small set of double C-curves, a teardrop form, and atop that, another small Latin cross with ray-like arms and members. Sporadically affixed to this cross sculpture

are various pieces of melted clear glass, presumably salvaged from Duquette's property after the Green Meadow fire.

Minstrels Gallery
Designed by Hutton Wilkinson for live musicians while he and his friends played tennis, the Minstrels Gallery, is a stage-like pavilion that reads as Roman in its character, sharing design similarities to the colonnade running along the Canopus Pool at Hadrian's Villa. The Minstrels Gallery features a tall screen of tapered, fluted metal columns that were former City of Los Angeles light standards. Between the poles are open work, arched, wrought iron screens with lozenge patterning and small crosses. A centered palmette tops each screen, and atop each column is an acanthus-like foliage ornament. Centered in front of the screen is a concrete vessel containing what appears to be the lower portion of a single concrete column, or perhaps a pier. The run of the screen is fronted by an elaborately decorated fence of open metalwork. The fence contains bays with a doubled, swirling pattern of foliage with dolphin motifs. Between each bay are spindled posts and beneath them, symmetrical, axial forms with leaf shoots off either end. The upper panel of the fence is a series of undulating S-curves and the fence's center portion contains open work wrought iron detailing of large curves and swirling foliate patterns flanking a grill of parallel lines. The entirety of this center portion reads like a stylized lyre, though it is unknown if that was the original design intention. Off either end of the wrought iron fence is a low pier made of concrete masonry units (CMU), each topped with matching gadroon-form oversized planters, that each, at present, contain aloe vera. The Minstrel's Gallery is lushly adorned with jade specimen and Pride of Maderia specimens, and is backed by a thick grove of jacaranda, pepper, and oleander trees.

Trajan Bust
The Minstrel's Gallery directly faces a tennis court that is not within the proposed historic property boundary. North of the tennis court is a double gate of a mesh-like chain link. Affixed to both gates are antique, wrought iron wreath elements reconfigured into a quatrefoil pattern, with additional, reconfigured wreath elements beneath them forming "m"-pattern double cusps, themselves underscored with four-pointed metal medallions. A footpath beyond a gateway north of the tennis courts, leads to a single, standalone Tuscan-doric column topped with a plaster bust of Trajan. The bust, installed by Duquette protégé Hutton Wilkinson, has a gadrooned base covered in acanthus, topped with molding that is itself acanthus clad, and fronted with a central rosette. The figure's head slightly tilts and incised just beneath the bust incised "Traiano"- vernacular Italian for "Trajan." The raised Trajan statue is set within a lush landscape of jade, Pride of Maderia and Aloe Vera.

Gazebo
The Gazebo is a single-story, open frame, octagonal construction. The gazebo itself a salvaged movie set piece from 1959 MGM movie *The Gazebo*, starring Debbie Reynolds and Glenn Ford. The subject gazebo has metal columns defining its eight bays of alternating widths. Its chamfered corners are smaller and contain a metal screen infill of a

sun against cloud-like curving metal work and a quatrefoil mesh. Its roofline has a simple, molded wood eave underscored with a wide brush-worked ogee cornice, and beneath that, an elaborate multi-band frieze of dropped, shield-like crests containing fleur-de-lis, interlocking chain band patterns containing rosettes, topped with another fleur-de-lis, each containing an egg, interspersed with three-leaf clovers. The roof of the Gazebo is largely open and a raised, centered fiberglass disk of low, conical pitch, that may have originally served as an umbrella, tops it. At its apex is a bulbous, multi-part fiberglass *kalasha* finial topped with a Duquette-designed sunburst orb of sheet metal, with its squiggly rays emanating in all directions. The gazebo is set upon a small patio of blonde-colored concrete brickwork in a triple basketweave pattern.

The Gazebo is raised atop a hillside peak, and accessed by a set of antique concrete steps, some of which hers are damaged, missing their molded treads. The stairset contains a concrete landing at approximately its halfway point. Either side of the stair set contains multiple, stacked Corinthian architectural capitals in concrete that Duquette repurposed as planter bases. Fronting the Gazebo's stairway is a symmetrically placed pair of fiberglass, box-form piers, each incorporating a scalloped panel design. Each pier is topped with a square form, molded concrete pad, itself topped with a large concrete planter with a stylized acanthus pattern. The Gazebo area is lushly adorned with a landscape of various succulents and shrubs.

Birdcage Pavilion
The Birdcage Pavilion is a two-story, four level, folly-like pavilion, within which includes a seating area. The construction features a square plan and entirely of a cage-like open metalwork painted coral red. The pavilion also incorporates two antique open-work metal elevator cars stacked upon one another. The upper car was salvaged by Duquette from the Hollywood Hotel, which was demolished in the 1950s. The lower car has paneled sides with upper portions containing jogged, double S-curve detailing, and the entirety of its box is enframed in a wrought iron braiding. The Hollywood Hotel car atop it has paneled lower portions, and upper portions of vertical member open rod work. It is topped with the same jogged/ notched double S-curve detailing seen at the lower car. The ceiling of this second level is of barrel-curved open metal rod work. The second level is surrounded by a small deck, enframed by an elaborate wrought iron balustrade with squiggle-form members, double S- curved center panel, corner posts with crocketed pinnacles and pointed finials, and centered upon the balustrade, an acroterion containing a palmette flanked by budding flowers, atop double scrollwork and ringlets. The second level's roof is barrel curved with decorative rod work projecting outward off the roofline directly over the walkway.

The Birdcage Pavilion's third level is a small, square-plan, cage-like space of Venetian arched openings flanked by latticed sides, and this element of the larger construction may have been an actual birdcage. It has a curved barrel roof of open rod work and the same, elaborate circle and dagger pattern of projecting rod work off its roofline as seen both a level below and upon the level atop it. The fourth, final level of the stack is an even smaller, box-form cage-like open sided design of Venetian arched openings flanked by lattice work

infill. This final level of the stack is topped by a birdcage like dome of open, wrought iron rod work. Atop it is a pinnacle of double S-curves and small metal leaves, and the pinnacle is surmounted by a small, metal finial of a two-part interlocking leaf-like design.

Workspace Area
Just after one enters the property down its winding driveway off Cotharin Road, is an antique, square form-double gate with open work wrought iron panels containing repeating double S and double C curves in horizontal and vertical arrangements. The ironwork is backed by flat metal sheets. Each gate, at its outer side, is flanked by a metal pipe topped with a cushion-like metal capital, itself topped with a small, spiked finial. The gateway opens onto a 200 x 65-foot earthen clearing, the spot where salvaged items from Sortilegium were relocated after the Green Meadow fire, which also became Duquette's workspace. This area today includes recent, large scale metal shelving where the current property owner stores a wide variety of Duquette-salvaged objects.

THE TONY DUQUETTE HISTORIC DISTRICT: SIGNIFICANCE

Significance Summary
The Tony Duquette Historic District appears to be County of Ventura Landmark eligible, as a district, relative to Ventura County Landmark Criterion 3: "It 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 may lack individual distinction." Of two separate creative chapters upon two adjacent parcels, the proposed historic district is a rare example of the larger-scale work of historically significant artist and designer Tony Duquette. Duquette's extensive background in Hollywood set design, primarily working for director Vicente Minnelli at MGM studios, informs the production methodologies, solutions, and aesthetics of the proposed historic district.

Furthermore, with their expressions of unorthodox creativity, their sense of immersion, and their generous and unexpected incorporation of found objects including former set pieces themselves, the district's various resources and features, taken together, read as art environments. These are not unlike other Southern California examples, such as Simon Rodia's Watts Towers, or within Ventura County, Grandma Prisbrey's Bottle Village.

The Tony Duquette Historic District meets all four criteria of County of Ventura Ordinance 4604, §1367(d), necessary to list a County historic site as a "district." Both of the district's two adjacent parcels are directly associated with the life Tony Duquette. One parcel ("east parcel") is where, dating back to 1955, he lived part time, escaped, and created. The other parcel ("west parcel") is where at age 80 he established his new getaway home after the Green Meadow Fire, on the property of his protégé and friend Hutton Wilkinson.

The proposed district "possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development." The proposed district's boundary is largely defined by the concentration of Duquette's remaining creations, as they exist on both adjacent parcels. The district also includes a variety of peripheral pieces informing the biography of Duquette's later years. These include a handful of structures and objects made by Duquette's protégé Hutton Wilkinson, a workspace where salvaged post-fire objects were relocated, and a memorial cross salvaged from Sortilegium and installed, after Tony Duquette passed away, by Duquette's multi-year laborers. A crossing within this sculpture aligns perfectly with a spot atop Boney Mountain where Tony Duquette's ashes are spread.

The proposed district appears to meet at least one Criteria of significance per §1367(a)-Criterion 3; and despite the Green Meadow Fire, both parcels of the proposed historic district, which includes some of the last large-Duquette works known to exist, appear to retain sufficient historic integrity to be listed. Federal level guidance, often used in local and state preservation practice when a local agency does have integrity thresholds of their own, affords the ability to list rare surviving examples of a property type, even if a resource possesses "a greater degree of alteration or fewer features," such as with the post- Green Meadow Fire eastern parcel remains: contributing resources informing a fire and regeneration narrative that Duquette and his wife repeatedly survived later in life.[7]

Tony Duquette: Life and Work

Anthony Michael "Tony" Duquette was born in Los Angeles on July 11, 1914. His youth was split between Los Angeles and Three Rivers, Michigan, near his father's hometown of Mendon.[8] Duquette's mother, England-born Elsa Fuhrer, was a noted Southern California area musician that played in a string quartet with her sisters.[9] Her performances and interests exposed Duquette at an early age to live stage, which left a strong impression upon him. Duquette's creativity was precocious, and his childhood activities included interior decorating the family house and producing a puppet version of Sergei Diaghilev's short ballet *Scheherazade*.[10] Tony Duquette received two separate college offers that included full scholarships: one to the Yale School of Drama, and the other to Los Angeles' Chouinard Art Institute. Duquette chose the latter, his family and him relocating from Michigan to Los Angeles in 1935, living at 4006 Sunset Drive.[11] While in school, Duquette undertook display and décor work for the noted Southern California department stores J.W. Robinson's and Bullock's. At the latter's iconic Parkinson and Parkinson-designed Art

[7] U.S. Department of the Interior, National Park Service (NPS), "How to Apply the National Register Criteria for Evaluation (National Register Bulletin 15)" ([Washington, DC: US Government Publishing Office], 1997), 47.
[8] Wendy Goodman and Hutton Wilkinson, *Tony Duquette* (New York: Harry N. Abrams, Inc., 2007), 18.
[9] Goodman and Wilkinson, 2007, 15.
[10] Goodman and Wilkinson, 2007, 22.
[11] "United States Census, 1940," database with images, GenealogyBank (https://genealogybank.com/#), Anthony M Duquette, Councilmanic District 13, Los Angeles, Los Angeles Township, Los Angeles, California, United States, 60-1054.

Deco store on Wilshire Boulevard, Duquette transformed floors into season-themed environments.[12] Concurrently, Duquette picked up freelance work designing small *objets d'art* and decorative house furnishings for the noted Los Angeles interior designers Billy Haines and Jimmy Pendleton and picked up display work for the stores for Adrian; a Hollywood costume designer and the city's primary *haute couture* clothier.

At a 1941 dinner party at Pendleton's house, Elsie de Wolfe (Lady Mendl), an actress and society figure considered the godmother of modern interior design practice, noticed table objects Duquette had made for Pendleton.[13] Shortly thereafter, de Wolfe would become Duquette's primary mentor, perceiving Duquette as a genius.[14] Among his first works for de Wolfe was a "meuble"- a decorated, dresser-like vanity de Wolf had Duquette make for "After All," her Beverly Hills house. Beverly Hills was where de Wolfe and her husband- English diplomat Sir Charles Mendl- fled during World War II, after the Nazis took over the Villa Trianon estate in Versailles, where she had prior lived and decorated.[15]

Seeing his own objects more and more in interior design magazines, in 1941 Duquette decided to open an interior design studio. But just as his career ascended, World War II began. Duquette enlisted in the Army, where he was stationed at Fort MacArthur in San Pedro, serving four years and leaving with honorable discharge in 1945. Returning to civilian life, Duquette promptly picked up where he left off, and then some. Just as de Wolfe became acquainted with Tony Duquette in 1941, so too did MGM film director Vicente Minelli, who would become Duquette's lifelong friend; Tony Duquette was the godfather of Liza Minelli, Vicente's daughter whom he had with actress Judy Garland. Duquette began work in set design and his first Minelli film, which he seems to have worked on while still stationed, was a sequence in *Yolanda and the Thief (1945)*, and then worked with Minelli in 1946's *Ziegfeld Follies*.[16] In 1947, Duquette had his first one man show at Los Angeles Mitch Leisen Gallery.[17]

On Valentines Day of 1949, at Pickfair- the estate of Mary Pickford and then-husband Buddy Rogers, Duquette married the painter Elizabeth "Beegle" Johnstone- nicknamed "Beegle" by Duquette for having "the industry of the bee and the soaring poetry of the eagle"- whom he met at Chouinard.[18] Pickford served as Beegle's matron of honor, and Rogers as Duquette's best man. Beegle and Tony Duquette would work as a team for the rest of their shared life together. Later that year, for $1500.00 he purchased two adjacent gully lots in Beverly Crest; a property that others had told him was unbuildable. Duquette hired architect Caspar Ehmcke: a friend he knew from his college days, to design him and

[12] Goodman and Wilkinson, 2007, 27.
[13] Wendy Goodman, "Paradise Found," in Christie's Los Angeles*, The Duquette Collections*, auction catalog (Beverly Hills, CA: Christies, 2001), 17.
[14] Goodman and Wilkinson, 2007,160.
[15] Goodman, 2001,18.
[16] Goodman and Wilkinson, 2007, 100.
[17] Goodman and Wilkinson, 2007, 51.
[18] Goodman, 2001, 17.

Beegle a 900 square-foot house.[19] The house, known as "Dawnridge," named after its street, still stands.

Just after Ehmke completed Dawnridge, instead of living in it the Duquettes chose to live at their 3913 Fountain Avenue studio, located in the bohemian Los Angeles neighborhood of Silver Lake. The Duquettes decorated and then rented out Dawnridge over the following years to various celebrities, including Marlon Brando, who lived there while filming the 1950 release of *Julius Cesar*. In 1947 and then again in 1950 the Duquettes travelled to Paris. The first trip was for their honeymoon, and the second was for Duquette to prepare for an exhibit about his work ("*Oeuvres de Tony Duquette*") held at the Louvre's Pavilion de Marsan in early 1951.[20]

After living in Paris while they prepared and presented his Louvre exhibit, and in the process wholly redecorating and transforming the house where they stayed, Duquette returned to Los Angeles triumphant and in-demand. Two more exhibits- at the Los Angeles County Museum of Art [at Exposition Park] (1951), and San Francisco's M.H. de Young Memorial Museum (1952), followed in quick succession. Duquette continued his set design work with Minelli upon the MGM films *Lovely to Look At* (1952, an uncredited sequence involving a fashion show), *Kismet* (1955)- the only film Duquette set designed in its entirety, and designed scenes for the Alfred Hitchcock movie *To Catch a Thief* (1955).[21] In the early 1950s, Duquette also began jewelry design work, which included a necklace designed in 1951 for the Duchess of Windsor, which she owned and wore the rest of her life.

Concurrently to all the above work, his interior design practice skyrocketed. Duquette by the mid-1950s had become the go-to person for the interiors needs of California-based high society and other Hollywood royalty. Clients during this era included tobacco heiress Doris Duke; actress, singer and Hearst columnist Cobina Wright; cosmetics heiress Elizabeth Arden; the art collectors/ industrialists Norton Simon and J. Paul Getty; Mary Gross: the wife and daughter of Lockheed CEO Robert Gross, and their daughter Palmer Gross Ducommun; the actress Agnes Moorehead, and many, many others.[22] Notable among these clients was Wright- who became a mentor of sorts to Duquette after de Wolfe's 1950 passing, and Doris Duke. Duke and Duquette became close friends, and in the early 1950s for her former Rudolph Valentino house "Falcon's Lair," Duquette and Duke devised an eclectic, Asiatic-inspired interior design they named "Chow Fun," to which Sortilegium's various pagodas, and the complex as a whole, are distantly related.[23] Duquette's commercial and institutional projects included but are not limited to Hilton Hawaiian Village, public rooms of the Sands Hotel Las Vegas, the Sheraton Universal Hotel

[19] Goodman and Wilkinson, 2007, 199.
[20] Hutton Wilkinson, text message with author, October 30, 2024.
[21] Goodman and Wilkinson, 2007, 103, 123.
[22] Goodman, 2001, 18.
[23] Goodman and Wilkinson, 2007, 152.

in Studio City, and the interiors and stage curtain of the Los Angeles Music Center.[24] Aside from the presently proposed historic district, Duquette's former Dawnridge property, and elements of the Los Angeles Music Center design, nothing else of Tony Duquette's larger-scale design work, including any of his interiors, are known to still exist.

By the mid-1950s, the Duquettes had success, but with it, an unrelenting schedule and commitments. Desiring to get away, their friend- the heiress Ann Chamberlain, arranged for them to stay at her Malibu ranch, with its 1940 hunting cabin designed by *Gone With the Wind* art director Lyle Wheeler.[25] While Tony and Beegle resided there, they redecorated it, and Chamberlain was so impressed with their work, that she promptly had the Duquettes leave, so she could live there again.[26] At first irritated and disgruntled, Tony proceeded, in 1955, to buy the adjacent ranch land due east- of two parcels totaling about 150 acres, ultimately crediting Chamberlain with getting him into the business of property ownership and real state. Tony and Beegle's 150-acre ranch, which they, at first, named "Empire," would later be renamed "Sortilegium," a Latin word referencing "sorcery" but which Duquette translated as "enchantment." Tony and Beegle completed their first onsite building, "The Hamster House," in 1957, and the property would become their primary getaway until the early 1990s.[27]

One year after purchasing the Malibu property, in 1956 the Duquettes purchased the former silent film studio of the screen actress Norma Talmadge.[28] Located at 824 N. Robertson Boulevard in Los Angeles, for the next 25 years this space would become Tony and Beegle's home base of operations: a workshop the Duquettes constantly redecorated, and where they hosted elaborate, themed fetes for Hollywood's society set.
In the late 1950s and early 1960s Duquette undertook both set and costume design for various productions of the San Francisco Ballet; in Austria he costumed and set-designed the first postwar-era *Jedermann* (Everyman) play at the Salzburg Festival (1961); costume designed the Gottfried Reinhardt *Jedermann* movie that same year; and upon the 1959 death of Adrian, completed the costumes for the Lerner & Lowe Broadway production of *Camelot*, starring Richard Burton, Julie Andrews, and Robert Goulet. Tony Duquette won

[24] Goodman and Wilkinson, 2007, 174-175.
[25] Goodman and Wilkinson, 2007, 242, 257.
[26] Goodman and Wilkinson, 2007, 242, 257.
[27] Kate Wolf, "Lost Enchantment," *Art Los Angeles Reader*, January 2017, 5, https://reader.la/pdf/Reader_No3.pdf; Wilkinson, 2009, 325. Author has engaged Ms. Wolf in conversation regarding possibility that Duquette's post-fire art environment on the west parcel may be one of the first instances of a trend in Southeast Asian/ Bali chic pervading Southern California's Westside and coastal communities starting in the late-1990s and culminating with innumerous books c. 2012 about the land as paradise, and the Bali Resort style. Ms. Wolf senses that by the 1990s others were already collecting and then donating Southeast Asian art to major museums. As a design approach, Duquette's creation appears to be early to this trend. Kate Wolf, email to author, October 22, 2024.
[28] Goodman, 2001, 18.

the 1961 Tony Award for *Camelot* costume design, an honor posthumously shared with Adrian.[29]

With money earned from *Camelot* residuals, in the early 1960s the Duquettes purchased a 1906 Victorian house in San Francisco's Cow Hallow neighborhood, naming their new property "The Little House of the Flowers."[30] In the coming decades the Duquettes, when not travelling beyond California for a given project, would split their time between the San Francisco house, Dawnridge, and the Malibu Ranch. Perhaps inspired by what he saw from his new San Francisco home, a 50-something Duquette responded positively to 1960s counterculture aesthetics; installing a light show at the Robertson Blvd studio, dressing in flowing robes and caftans, and hosting hippie-themed parties at his Malibu Ranch with names like "Spa Ma-Ma," where partygoers exercised, ate health food…and drank vodka.[31]

Over the decades, the City of Los Angeles increasingly saw Tony Duquette as a native son, and in 1971, sponsored a Duquette exhibit hosted by Mayor Sam Yorty at Frank Lloyd Wright's Eileen Barnsdall House- that the City had recently acquired and ran as a municipal art gallery.[32] *Los Angeles Times* art critic Henry Seldis glowingly reviewed the exhibit, titled "Personal Culture." There, Duquette met 18-year-old Hutton Wilkinson, who was serving as one of the many volunteers enlisted by Duquette to assist in fabricating various installations. Wilkinson would become Duquette's protégé, biographer, business partner and friend for the rest of Tony Duquette's life.

In 1981, ten years after City sponsored an exhibit of his work at Barnsdall, the City of Los Angeles tapped Duquette to undertake an art instillation, of what Duquette called a "celebrational environment" for the City of Los Angeles Bicentennial. The exhibit featured eight golden angel sculptures, each 24 feet tall, plus a winged and throned 14-foot tall *Queen of the Angels* mixed media work, Duquette-made tapestries, music by Robbie Robertson of The Band, plus a poem written by Ray Bradbury, spoken by Charlton Heston.[33] Around this time, the Duquettes sold their Robertson Boulevard studio, and moved many of its objects northward to San Francisco, where next to The Fillmore concert venue they purchased Temple Beth-Israel: an abandoned Jewish Temple, which they would transform into "The Pavilion of St. Francis," another celebrational environment, devoted to St. Francis: San Francisco's namesake, whom Duquette referred to as "the hippie saint."[34]

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[29] Tony Awards Productions,"1947 to the Present: Winners and Honorees," *Tony Awards*, 2024. https://www.tonyawards.com/winners/year/any/category/costume-design-musical/show/any/
[30] Goodman and Wilkinson, 2007, 261.
[31] Wilkinson, 2009, 174
[32] Please see: Anthony Duquette, "Tony Duquette : A Personal Culture" (Los Angeles: Municipal Art Gallery, [1971]).
[33] Please see: Anthony Duquette, Ray Bradbury, et. al, *Our Lady of the Queen of the Angels: A Celebrational Environment* ([Los Angeles]: Anthony and Elizabeth Duquette Foundation for the Living Arts, 1980).
[34] Dick Roraback, "Duquette's Angels Find a Home Away From Home," *Los Angeles Times*, December 31, 1987, 59.

Tony Duquette's interior design practice continued through the 1980s for clients such as his friend Herb Alpert, who had him design a Santa Monica recording studio, and San Francisco socialites John & Dody Rosekrans, who had him design their spaces in Venice and Paris, the latter in an Indian theme, and later, in the early 1990s, had Duquette undertake the design and costumes of the debutante ball for their granddaughter.[35] As part of that project, the Rosekrans' sent the Duquettes and Hutton Wilkinson around the world in search of exquisite Southeast Asian and Indian artifacts, some of which are now included in the complex. By this time, Tony Duquette became interested in real estate investment, often designing the interiors of various houses, apartments and commercial buildings he owned in Los Angeles. Having no children of their own, Tony and Beegle began programs to work with young people in the art making process, hosting them at the Malibu ranch.[36] By the early 1990s, at Sortilegium the Duquettes had constructed, adorned, and landscaped 21 separate structures, each based off a different theme. Additionally, Sortilegium would come to include a multitude of pavilions and stacked, pagoda-like structures follies, and masts, that taken together, gave Sortilegium a mystical character, befitting of its name.

In these later decades, the Duquettes had the unfortunate experience of destruction by fire, four fires total, destroying their properties, collections, special objects, antiques, materials, and artworks of their own. This seems particularly tragic for Beegle, whom aside from collaborating with her husband, was a private but gifted painter. Beegle occasionally exhibited and her work was featured in films such as the 1965 Elizabeth Taylor and Richard Burton movie *The Sandpiper*, most of which Taylor purchased after wrapping production.[37] The first of the fires occurred in 1975, when the house adjacent to Dawnridge went up in flames but caused substantial smoke and water damage to items in their own house. 27 years later, in January and February of 1989, the Duquettes would experience two more fires: first, another fire at Dawnridge, then an electrical fire which caused the complete destruction of the Pavilion of St. Francis, which aside from housing the St. Francis exhibit itself, housed the angel sculptures from the Los Angeles bicentennial exhibit, and everything Tony and Beegle moved from their Robertson Boulevard headquarters.[38] Four and a half years later in October of 1993, the Green Meadow Fire, which burned 44,000 acres and 430 homes from the San Fernando Valley to the Pacific Ocean, decimated Sortilegium, destroying all 21 of the buildings Tony and Beegle built and decorated, while sparing the handful of pagodas, follies, sculptures and landscape elements toward the ranch's southern portion within the proposed district boundary.

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[35] Goodman and Wilkinson, 2007, 187.
[36] Myrna Oliver, "Elizabeth J. Duquette; Artist and Socialite, *Los Angeles Times*, January 18, 1995, A16. Just after high school in Michigan, Tony Duquette did become a father of a child quickly given up for adoption, a son who reconnected with Tony Duquette near the end of his life: Goodman and Wilkinson, 2007, 22.
[37] Goodman and Wilkinson, 2007, 69.
[38] Wilkinson, 2009, 59.

Hutton Wilkinson, Duquette's protégé, had been living next door to Sortilegium on a property the Green Meadow Fire spared: the former Ann Chamberlain property. Wilkinson lived in the very house that nearly 40 years earlier the Duquettes unwittingly remodeled for Ann Chamberlain while they stayed in it. Their ranch now largely destroyed, the Duquettes needed a place to stay and though they certainly could have purchased anywhere, Wilkinson offered that they relocate next door, into the property's former horse stables, which had already been converted to living spaces. Just after the fire, to get away for a while, the Duquette and the Wilkinson travelled to Bali.[39] There Duquette went shopping, returning home with numerous Balinese pieces- eight 40-foot shipping container's worth.[40] After this period of grieving and travel, Duquette not only began his elaborate Balinese-infused construction project, with what he bought overseas, but also regenerated his jewelry design practice, developing a line of pieces for designer Tom Ford at Gucci, and Oscar de la Renta at Balmain.

Regarding Tony's new horse stable home, when he and Beegle had first moved onsite, Wilkinson only asked of Tony that he not touch the outside of the stables; a request that Tony Duquette, with flourish, completely ignored.[41] The former horse stables, now shrouded in decorative screens, statues, landscape elements, and accompanied by Duquette-made pavilions of various, impossibly synthesized found objects, is the core of the proposed historic district: an elaborated multi-layered 300' long axial promenade. Though Tony and Beegle also lived at and presumably improved and revised Dawnridge during this time, the complex would be Duquette's last major large-scale creation. Elizabeth "Beegle" Duquette, Tony's wife of 46 years, and his partner in all things creative, succumbed to Parkinson's Disease in January of 1995.

In a series of talks at the UCLA Neuropsychiatric Institute given in November of 1972, Tony Duquette went into some detail regarding his truly unorthodox and visionary approaches: his ability, through the clearest of seeing, to transform the most banal and unexpected objects into ones of supreme beauty. In those talks, Duquette identified some people as humble partridges, and others as showy peacocks. But on account of its ability to bridge the world of nature with a dimension both deeply internal and beyond, Duquette identified himself as a phoenix. Duquette referred to the phoenix in these talks as one who "casts himself into the fire and is forever new," but did so three years before the first of the four major fires the Duquettes endured.[42] How tragically prescient he was to identify himself as this creature. By 1980, the Duquettes referred to their Malibu Ranch as "Sortilegium," a word they used to mean "enchantment." Related to this, Tony Duquette talked of the ability of objects and ornaments to show the "visible power of the spell."[43] But even more so than "enchantment," the truer meaning of the word "Sortilegium" references both

[39] Wolf, 2017, 6.
[40] Hutton Wilkinson, text message to author, August 31, 2024.
[41] Wilkinson, 2009, 325.
[42] Duquette, *The* Enchanted Vision: Casting *the* Spell, in Wilkinson, 2009, 15.
[43] Duquette in Wilkinson, 2009, 16.

"sorcery" and "divination," both of which apropos to Duquette, the nature of his creativity, and his life taken in sum.[44]

21 years and four fires later after his 1972 lectures, just down the street from UCLA at the Armand Hammer Museum, Tony Duquette, exhibited "The Phoenix Rising from the Ashes." The show featured 25 separate phoenix-themed assemblage works Duquette made, many of which contained an egg, symbolizing rebirth and continuance.[45] In his ultimate and final act of creative regeneration, Tony Duquette made the complex, today named "Xanabu," beginning at age 80, working upon it until his very last days, passing at age 85 on September 9, 1999.

Duquette's Malibu Creations as Art Environments

In Hollywood and high society, Tony Duquette worked in the most rarified of circles. Though his peak years paralleled Modernism's International Style, with its "less is more" ethos, Duquette opted "more is more" aesthetic excess, and did so with a remarkably confident, even visionary, sense of rule breaking. Author Wendy Goodman called him "a natural born scavenger with a Baroque sensibility, elevating recycling into an artform," one who "defied everything we know about decorating."[46]

The proposed district's two adjacent parcels are of two Duquette chapters, bookending a fire. The artwork and improvements upon both parcels exhibit Duquette's bold tendency to seamlessly reuse and repurpose found objects as his vision required. Art writer Lawrence Weschler once titled a book about California Light and Space artist Robert Irwin "Seeing is Forgetting the Name of the Thing One Sees."[47] A similar sentiment deeply informed Tony Duquette's creative approach. Duquette had a remarkable ability to delete all semantics, identification, judgements, names and labels from any variety of objects, stripping them of everything except how the given thing, as is, engaged his senses in the material world. In this process of true, sensory seeing, Duquette ascribed beauty, if not metaphysical presence, to the objects of his gaze. In Duquette's words, "it is beauty, not luxury, that I value," and he retained this ethos regardless of the high or low nature of objects he employed.[48] According to Duquette, "I used anything to help me capture the effect I was

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[44] Specifically, "divination by lots" and "sorcery" are definitions of the middle English term "sortilege," which derives from the Medieval Latin term "sortilegium": "Sortilege," *Merriam-Webster*, 2024, https://www.merriam-webster.com/dictionary/sortilege. The word "sortilegus," means "That predicts the future by means of lots; prophetic; oracular." Therefore this framing of the term too had connotations to Tony Duquette, who by identifying as a phoenix in 1972, predicting his future of fire. G.M. Lee, ed., *Oxford Latin Dictionary*, (Oxford, England: Clarendon Press, 1968),1795.

[45] Hutton Wilkinson, "Phoenix Rising from Its Flame: Armand Hammer Museum, Los Angeles, [1995]," *Hutton Wilkinson Tony Duquette Studios*, https://www.tonyduquette.com/phoenix-rising-from-its-flame

[46] Goodman, 2001, 17,18.

[47] Please see: Lawrence Weschler, *Seeing is Forgetting the Name of the Thing One Sees* (Berkeley: University of California Press, 1982).

[48] Hutton Wilkinson, *More is More: Tony Duquette* (New York: Harry N. Abrams, Inc., 2009), 338.

seeking, whether I found it in the street, in the attic, in the desert, or the sea."[49] According to friend and noted photographer Tim Street-Porter, Duquette was the person he knew who could spend $1,000 at the 99-cent store.[50]

In the 1950s, the writer and diplomat Clare Boothe Luce described Tony Duquette's style as "Organic Baroque." Indeed, Duquette's style parallels a certain strand of Organic Architecture then emergent, by the radically eclectic likes of Bruce Goff, whose buildings the *New York Times* called "gloriously disobedient," or the later work of his protégé Bart Prince.[51] As seen upon the east and west parcels, when given the total freedom of working only for himself, the character of Duquette's creative tendencies is itself radical. His approaches fall in-line with "outsider artists"- individuals with formal training who often devote their lives to the creative process, doing so on their terms, and with whatever is at-hand. Specifically, the Duquette's creative output upon both parcels parallel tendencies seen in the outsider art genre known as "art environments"- immersive, multi-decade constructions, unorthodox in their character, and often made from found objects. Commonly made by self-taught individuals who never considered themselves artists in the first place, according to author Seymour Rosen- one of the first to fully document art environments, "What these builders seem to have in common is whimsy, independence and tenacity [...] what seems to make these people different is that they took their dreams and made the time to do something about them."[52] Though Tony Duquette attended art school, his work upon both parcels reveal that his creative instincts and chosen media are virtually the same as other art environment makers. Regardless of labels one provides to themselves, as artists or not, outsider artists and the art environments they often made speak to the importance of creativity in everyday life, and the ability of the creative process to be all consuming.

Southern California's best-known example of an art environment is the Watts Towers, made by Italian immigrant and tile-setter Simon Rodia. Constructed behind his small house between 1921 and 1954, Rodia made multiple substantial spires, the tallest of which is just under 100 feet. Rodia did so with rebar he bent off nearby railroad tracks, using no welds, rivets, or bolts, no scaffolding, and little else but a window washer's belt to support himself.[53] In decorating his towers, Rodia used any variety of scrap materials, including broken ceramic tiles, porcelain, bottle bases, broken glass, and natural objects

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[49] Tim Street-Porter, "Land of Enchantment," *Los Angeles Times*, November 24, 1991, 834.
[50] Allison McNearny, "The Scorched Legacy of Legendary Hollywood Designer Tony Duquette," *The Daily Beast*, February 1, 2020, https://www.thedailybeast.com/the-scorched-legacy-of-legendary-hollywood-designer-tony-duquette/.
[51] Amanda Fortini, "The Man Who Made Wildly Imaginative, Gloriously Disobedient Buildings," *New York Times Style Magazine*, September 10, 201,. https://www.nytimes.com/2018/09/10/t-magazine/bruce-goff-architecture-midwest.html.
[52] Seymour Rosen, *In Celebration of Ourselves* (San Francisco, CA: San Francisco Museum of Modern Art, 1979), 176.
[53] Christopher Reynolds, "Watts Towers at 100: Junk turned into art still casts a spell," *Los Angeles Times*, December 24, 2021; Bud Goldstone and Arloa Paquin Goldstone, *The Los Angeles Watts Towers* (Los Angeles: The Getty Conservation Institute, 1997), 59-60.

such as seashells- all either throwaway, found, or otherwise readily available, embedded into cement. A National Historic Landmark, Simon Rodia's Watts Towers were one of Tony Duquette's favorite Southern California places, and when Salvador Dali visited the region in the early 1940s, Duquette drove Dali to see them.[54]

Ventura County's best-known art environment is Grandma Prisbrey's Bottle Village: a 1/3-acre enclave of 15 structures originally made of tens of thousands of Bottles placed in mortar, in addition to shrines, wishing wells, and walkways. Each of these creations is made from found objects that Tressa "Grandma" Prisbrey (1896-1988) scoured from the dump in her 1948 Studebaker pickup truck or were otherwise found by or given to her.[55] The final result, much like Duquette's Malibu works, was an immersive otherworld that Prisbrey from her mind envisioned, where sunsets make beer bottles into stained glass. An internationally recognized art environment and one of very few made by a female, Bottle Village was listed as a County of Ventura Landmark in 1979: 13 years after Prisbrey finished its last major constructions, but while Prisbrey was still living and working upon the property. Furthermore, Bottle Village was listed in the National Register of Historic Places in 1996: two years after the 1994 Northridge earthquake, epicentered eight miles from it, and which devasted the property, leveling most of its buildings.[56]

Like Watts Towers and Bottle Village, Duquette's works within the proposed district similarly incorporate the salvaged and the throw-away. This included an abundance of scrap metal, military grade flotsam from Port Hueneme and Point Magu surplus sales, pavers from an MGM backlot slated for demolition, satellite dishes, cable trays of different kinds, uprights, ceramic insulators, oversized cable spools, Hollywood movie sets, purpose-made prefabricated fiberglass pieces, 55-gallon metal drums, truck rims, and succulent specimens rescued by the truckload from Chavez Ravine, as it was being leveled in the late-1950s. The descendants of these succulents, not to mention plants from finished film productions and in one instance, from an entire nursery going out of business, are among the most thriving and intact landscape within the Tony Duquette Historic District.

Tressa Prisbrey and Simon Rodia largely worked alone, but one need not do so to make an art environment as commonly recognized. Two California art environments listed upon the National Register of Historic Places: Rubel's Castle in Glendora (period of significance: 1959-1986 [for the art environment], listed in 2013) and the art environment/ ecological design "The Last Resort" in Marin County, (period of significance: 1973-1991, listed in 2024) were both productions of self-taught makers supervising helpers: friends, family,

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[54] Duquette in Wilkinson, 2009, 11.
[55] "Tressa "Grandma" Prisbrey's Bottle Village," *SPACES Archives*, 2024. https://spacesarchives.org/explore/search-the-online-collection/grandma-prisbreys-bottle-village/.
[56] Daniel Paul, "Grandma Prisbrey's Bottle Village," National Register of Historic Places application (#96001076), July 2, 1996, https://npgallery.nps.gov/GetAsset/042b000e-ec72-4381-a357-523e99911b84; Colleen Cason, "Quake Shakes Up Art Scene," *Ventura County Star*, January 21, 1994, 68-69.

Tibetan Lamas, or dedicated, multi-year laborers.[57] Duquette, in making Sortilegium and with his later improvements to the horse stables complex, did so with the aid of primary laborers Elias Rodriguez, Abraham Quinonez, and others working with them. In this regard, Duquette handled his art environments like his set design work: supervising a team under him who implemented his creative direction. Duquette's adjacent Malibu projects included set pieces from various released movies, including, upon the west parcel, a gazebo reused and revitalized by Duquette originally used in the 1959 MGM feature "The Gazebo," starring Glenn Ford and Debbie Reynolds. The district's east parcel, originally associated with Sortilegium, once featured many more salvaged set pieces, many of which were housed in a building named "The Star Barn," destroyed in the Green Meadow Fire. As part of making his art environment upon Wilkinson's property, Duquette continued to work with fiberglass fabricators with whom he had worked for years in Hollywood, and it featured fiberglass shells, finials, and even the casting of a tree root system from which Duquette carved various animals.

Tony Duquette was well connected, with many Hollywood and A-list clients. But the sheen of this world did not blind him to raw vision creative instincts from the depths of his "private worlds," to paraphrase the name of his 1971 Barnsdall show. [58] Though to their credit his many clients and patrons saw and appreciated this in him, as the proposed historic district conveys, nowhere were these instincts on fuller display than the environments- the homes- Tony Duquette made for himself.

THE TONY DUQUETTE HISTORIC DISTRICT: INTEGRITY

Integrity Summary

National Register Bulletin 15: "How to Apply the National Register Criteria for Evaluation," provides a detailed analysis of what "Historic integrity" is, and a property's ability to express it, relative to various eligibility criteria. Although the National Park Service (NPS): a federal agency- wrote this bulletin for the National Register of Historic Places program NPS oversees, its guidance and definitions are commonly accepted at all government levels, especially where local preservation ordinances or other frameworks do not possess integrity thresholds of their own. Bulletin 15 identifies integrity as "the ability of a property to convey its significance."[59] Aside from meeting at least one eligibility criteria, coupled with the need for historic integrity is the ability for a property to express significance from its "period of significance," which for the proposed historic district runs from 1955: the

[57] Please see: Historic Resources Group, LLC (Debi Howell-Ardila and Christine Lazzaretto), "Rubel Castle Historic District," National Register of Historic Places application (#13000810), November 5, 2012, https://glendorahistoricalsociety.org/rubel_castle_historic_district.pdf; Daniel Paul, "The Last Resort Historic District," National Register of Historic Places application (#SG100010109), November 27, 2023, https://ohp.parks.ca.gov/pages/1067/files/CA_Marin_The%20Last%20Resort_DRAFT.pdf.

[58] A significant international publication devoted to outsider art, published out of England since 1993, is named *Raw Vision*; please see https://rawvision.com.

[59] NPS, 1997, 44.

year the Duquettes purchased the eastern parcel, until 1999: the year of Tony Duquette's passing, five years after he moved onto the district's western parcel and begin his new creation.

According to NPS, historic integrity is understood as consisting of seven separate aspects of integrity, some of which are primary over others relative to the specific eligibility criteria against which a property is significant. Bulletin 15 defines the seven aspects of integrity are defined as follows:

> **Location**: the place where the historic property was constructed or the place where the historic event occurred.
>
> **Design**: the combination of elements that create the form, plan, space, structure, and style of a property.
>
> **Setting**: the physical environment of a historic property.
>
> **Materials**: the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
>
> **Workmanship**: the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
>
> **Feeling**: a property's expression of the aesthetic or historic sense of a particular period of time.
>
> **Association**: the direct link between an important historic event or person and a historic property.[60]

The Seven Aspects of Integrity

The proposed historic district possesses integrity of **location**. Though Duquette and his help relocated some surviving elements from the east parcel to the west parcel after the fire, these pieces and parts are still within the district boundary, repurposed into the complex or otherwise set by Duquette, partner Hutton Wilkinson and their laborers, upon the adjacent property where Duquette and his wife moved. The proposed historic district possesses integrity of **design**. Through and through, piece-to-remaining piece, this integrity of design conveys Duquette's noted ability to fuse high and low, exhibiting rich sectional layering of unexpected objects to create new pieces. At the east and west parcels both, Duquette's landscape design for the planters and strips which many of his pieces reside remain highly intact, and as Duquette intended. The proposed historic district possesses integrity of **setting**, as the district contributing elements have long existed in the and hilly Serrano Canyon portion of Malibu, facing Boney Mountain, with the

[60] NPS, 1997, 44-45.

Pacific Ocean within westward view. The proposed historic district possesses integrity of radically varied **materials**, which include military grade objects, ceramic electrical wire insulators, cable trays, pavers from an MGM backlot, and succulents from Chavez Ravine, seamlessly coupled with Balinese wood carved shopfronts, fiberglass-cast elements informed by Duquettes experience in set design, and much more. Some of the fabric roof elements upon the complex appear to have deteriorated or are otherwise lost to time. The proposed historic district possesses integrity of **workmanship.** Tony Duquette himself or a handful laborers under his supervision and guidance, made all contributing elements. As they are largely unaltered or in some cases accurately restored, the pieces still exhibit the construction tendencies Duquette employed, including techniques and approaches Duquette learned and shared from work as a Hollywood set designer. The pieces incorporate wielded frameworks, assemblage arrangements, and in some cases, instances of hand-carved figurative work by Duquette himself. The proposed historic district possesses integrity of **feeling** for Duquette's ability to create far-off fantasy worlds, whether the mystically inclined entry program that remains at Sortilegium, or the otherworldly Balinese-infused art environment promenade upon the western parcel, exceptionally intact from Duquette's last days there, 25 years ago. Finally, the proposed historic district retains integrity of **association**, as Duquette made or otherwise art-directed the contributing artworks, landscape elements, assemblage pieces, and decorated constructions that remain.

Integrity Discussion

In sum and as contributing resources of a proposed historic district, the works and landscape elements within the proposed district boundary largely retain historic integrity. The Green Meadow Fire spared the west parcel and upon it, Duquette's creation has few alterations from the time that Duquette passed. Among the alterations that are present, the Triple Pagoda originally contained a trailer at its upper portion that is now removed. The Triple Pagoda's upper portion was partially enclosed by Balinese carved wood panels and window bays, and this upper portion is now open-sided. The Triple Pagoda's substructure, which was always enclosed, was modernized.

With Tony Duquette's input, Hutton Wilkinson doubled the size of the Birdcage Pavilion by stacking one antique, wrought iron elevator car upon the other.[61] Upon the west parcel, the historic property boundary includes the concentration of Duquette's projects, primarily the converted horse stables art environment, but also other standalone pieces nearby, including some set-in place or otherwise designed by Wilkinson. These other works are compatible to, if not informed by, Duquette's creative output.

At the time of Duquette's occupancy, the east parcel's main drive was an earthen road that the present owner has paved in concrete. A major fire destroyed a substantial amount of what the Duquettes once made upon the east parcel. However, a variety of its sculptures and landscape elements survived the fire, and the proposed district boundary includes the

[61] Hutton Wilkinson, text message to author, November 1, 2024.

concentration of these surviving resources. Despite of the loss the majority of Sortilegium from the Green Meadow Fire, the rarity of the remaining resources and features, as large-scale Duquette works of any kind, their place as part of a fire narrative that was a frequent, unfortunate aspect of Tony and Beegle's later years, and their direct association the ranch the Duquettes made their getaway for nearly 40 years, all appear to justify the east parcel's inclusion. If a property or resource is exceptionally rare, National Park Service guidance, used for National Register nominations, affords a greater flexibility regarding historic integrity for rare examples of a property type, specifically stating, "The property must have the essential physical features that enable it to convey its historic character or information. The rarity and poor condition, however, of other extant examples of the type may justify accepting a greater degree of alteration or fewer features, provided that enough of the property survives for it to be a significant resource."[62]

The fire destroyed a variety of smaller scale objects and attachments, including all fabric elements, once included upon the east parcel resources. After Tony Duquette's 1999 passing, as part of his memorial service, his multi-year primary on-site assistants, Elias Rodriguez and Abraham Quinonez, and a staff working under them, undertook renovation of the various east parcel pagodas, of the same aesthetic practice Duquette preferred, and coordinating with the same fiberglass casting expert with whom Duquette, and later his business partner Hutton Wilkinson, worked. Although, in some instances, the renovated pieces are not exact to their pre-fire appearance, the design-work undertaken by Elias Rodriguez and Abraham Quinonez is in-kind to what Duquette made.
A separate parcel once associated with Sortilegium saw nearly total loss from the fire, now contains the 747 Wing House, and is not included within the proposed district boundary.

District Contributors and Common Character Defining Features:

Applicable Definitions:

- The County of Ventura Ordinance #4604, §1363 defines "**District**" as "A geographically definable area, urban or rural, possessing a significant concentration, linkage, or continuity of sites, landscapes, structures, or objects, united by past events or aesthetically by plan or physical developments. A district may also be composed of individual elements separated geographically but linked by association or history."
- The County of Ventura Ordinance #4604, §1363 defines "**District Contributor**" as "A building, structure, site, feature, or object within a District that embodies the significant physical characteristics and features thereof, or adds to the historical associations, historic architectural qualities, or archaeological values identified for the District, and was present during the period of significance, relates to the documented significance of the property, and possesses historic integrity or is capable of yielding important information about the period."

[62] NPS, 1997, 47.

- The County of Ventura Ordinance #4604, §1363 defines "**Character Defining Features**" as "The physical aspects of a site's design and form which identify it as belonging to a specific time and place. Design, materials, workmanship, form, and style of decorative and structural features and spaces, and special relationships both interior, exterior, and environmental [...]"

The Tony Duquette Historic District is unorthodox in its comprising primarily of art objects, versus a collection of residential or commercial buildings commonly informing other districts. Insofar as the County of Ventura's definition of district contributors includes features and objects, a variety of Duquette-made [and in some instances made by others in his life] art objects and assemblages of widely ranging scales, complexity, and types are all listed as district contributors. Where a resource was conceived as a single total design, even if large and comprised of various elements, it is treated as one district contributor. Notably, this is the case with the complex. Elements listed as "character defining features" are those informing the seven aspects of integrity for the district contributors, and therefore the proposed district. For each contributing resource, the list character defining features below is handled in-sum. Please the verbal architectural descriptions above for a more detailed accounting. District Contributors, followed by a list of Character Defining Features, are listed for both parcels combined.

EAST PARCEL:

District Contributors with their Character Defining Features:

- 13 ceramic insulator sculptures
  +brown-colored pylon form ceramic insulators of various sizes
  +ceramic insulators topped with metal Southeast Asian metal crowns motifs, or spouted, metal oil cans.
  + set upon open metal frameworks of one piece to the original insulator, or concrete, trapezoidal bases.

- **Seven large pagoda sculptures**
  +Multi-story pagodas made from military platforms and fronted with Marston Mat or aluminum mesh siding
  + Incorporate cable spools at upper levels and ladder-like cable trays as fasciae
  + Post-fire revitalized pagodas posses Thai bird motifs (*chofa*) and fiberglass-cast volutes by Duquette's laborers and informed by Duquette's set design practice.
  + bud and vine festoon accents and other older metal architectural ornament pieces
  + Finials of different kinds including four-sided spire or axis mundi *yasti* finials incorporating *chattra* (parasol motif) made from metal light shades.

+ Large pagoda at main entrance made from water tank and incorporating cable trays, gas pipes as columns, kalasha finials, satellite dish.
+ Coral red coloration
+ Select large pagodas incorporate mirrors

- **Nine light standards converted to flag masts**
  + Coral red coloration
  + Tall (multi-story), thin and tapering metal street light standards
  + Frequently topped with front-facing metal sun disk motif designed by Duquette.

- **Four stacked drum pagodas**
  + Stacked metal chimney flues, 55-gallon drums, and wrapped sheet metal
  + Painted coral red, and
  + feature cut-out three-point arch motifs, and cut out metal tailings are incorporated into design
  + Topped with metal lightshades.
  + Solid metal square-form bases.

- ***Winter Sun* sculpture**
  + Metal construction
  + Pole-raised dandelion-like and orbital spiked burst form and
  + Triangular metal plates

- **Four drum stack sculptures topped with A-frame racks**
  +70 and 55 gallon drums
  + Three pointed arch cut-outs
  + Coral red coloration
  + Pylon shaped military-grade open frame metal racks

- **Two smaller-scale concrete Pagoda sculptures**
  + Set upon 55-gallon drums with three-pointed arch cutouts,
  + Solid metal drum at center portions
  + Concrete pagodas themselves tall and narrow and of four levels and topped with onion dome finials

- **Four fiberglass egg -topped posts**
  + Oiled or painted wood telephone pole segments
  + Capping of angled, hexagonal base, topped with fiberglass egg
  + Coral red coloration

WEST PARCEL

- **Duquette-made art environment and promenade ("Complex"; "Horse Stables Complex"; "Xanabu")** centered around former horse stables and including sculptures, three gateways, landscape elements, and nine pavilions.
    + Innumerous carved wood, antique Balinese architectural fronts of differing elaborate, hand carved floral, vine, leaf and bud motifs (*pepatran*). Identified *pepatran* include *Patra Mesir* (Egyptian style), *Patra Cina* (Chinese style), *Patra Samblung* (crazy twisted pattern).
    + Pavilions made from military grade storage containers fronted by layers of eclectic and detailed sectional layering and found element applique
    + Military and industrial-grade objects reused as art media, including but not limited to: Marston Mat, satellite dishes, gas pipes, 55-gallon drums, car jacks, fan cages, metal mesh, cable trays, cable spools, conduit spacers, uprights, metal lightshades.
    + Axial promenade covered in reused MGM pavers
    + Processional dyads of Southeast Asian and Rajasthani sculptures of wood and bronze that include horses and riders, guard figures, and elephants,
    + Carved wood Southeast Asian feline faces, fairy and goddess figures
    + Emphasis on stacks, toppings, spires and finials of different kinds
    + Original, fiberglass replica, or found object copy Indian finials that include: axis mundi "*yasti"* with stacked disk Indian "*chattra*" elements; square-plan, pointed *stupi*; bulbous, pot-form *kalasha*.
    + Four-sided spire finials
    + Finials topped with Shiva tridents
    + Fiberglass-cast parts, some of which are illuminated from the inside, informed by set design practice
    + Indian pigeon towers of wood with sea fairy brackets
    + Reused, functioning junction boxes for night-time lighting
    + Palette emphasizing coral red, greens, and upon much of the horse stables, a patinated dark bronze-gold.
    + Sunburst and emanating ray ornamental elements made by Duquette of different materials including metal and fiberglass
    +Inclusion of one-off Southeast Asian objects including an open-sided wood pavilion, foo dogs, dragon box musical instrument, and Thai spirit house
    + Two prominent, mixed media gateways featuring Marston Mat, gas pipe columns, conduit spacers, cable trays, metal mesh, *kalasha* finials, deer antlers, fiberglass angel wings, and oversized Mid-Century Modern bronze panels with stylized organic celestial motifs
    + Antique wrought iron antique gate with double S-curves and double C-curves
    + Wood lathe paneling
    + Deer antlers originally from San Simeon and their replicas cast in fiberglass.

+ Indian-styled *Jali* screens
+ Classical styled busts

- **Triple Pagoda**
  + Various pagoda and roof ornaments made from satellite dishes, cable spools, truck rims, four-sided metal spires, cut metal tailings,
  + 2x6 wood member decking
  + Topped with axis mundi *yasti* finials with *chattra* elements made from metal light shades, themselves topped with four-sided metal finials.
  + Renovated Triple Pagoda structure clad in original uprights and hat channels

- **Birdcage Pavilion**
  +Two wrought iron, cage-like antique elevators stacked on top of one another
  + metal bird cages
  + projecting rod work
  +barrel-curved roofs
  +squiggle line wrought iron work
  +crocket finials
  +coral red coloration

- **Gazebo**
  + Open-sided structure
  + pipe columns,
  +fiberglass fasciae containing fleur-de-lis,
  + reused fiberglass umbrella,
  + fiberglass finial with sunburst orb,
  + antique reused stone treads,
  + fabricated box piers topped with molded, antique concrete pads and acanthus-decorated urns
  + antique, concrete Corinthian capitals lining stair set

- **Open-space work yard**
  + Earthen ground cover
  + antique wrought iron gate

- **Trajan Bust sculpture (Wilkinson)**
  + Marble Trajan bust set upon antique wood Tuscan-Doric sculpture.

- **Minstrels Gallery (Wilkinson)**
  + City of Los Angeles fluted metal light standards as columns
  + Openwork, Regency styled screen with lozenge patterning and small crosses

+ Palmette and acanthus ornament
+ wrought iron fence with folate and S-curve patterning, incorporating stylized lyre.
+ CMU piers topped with decorative urns
+ Centered obelisk-like column

- **Angel and Gateway installation (Wilkinson)**
  + re-installed wrought iron gate salvaged from Sortilegium
  + wrought iron gate containing ray motifs, angel wings, S-curve patterning, crests, orange reflectors, and topped with multiple Duquette-made sun disk designs
  + Open work metal rod angel sculpture holding trident and incorporating sunray burst motif in metal at its mid-section

- **Foot trail linking the two parcels**
  +Earthen trail commissioned by Duquette connecting east to west parcel
  + Periodically placed dyads, “Processional Markers” on diagrams, of military grade water heaters (Wilkinson)

- **Tony Duquette Memorial Cross (Installed by Elias Rodriguez)**
  + Wrought iron cross originally salvaged from Sortilegium by Duquette
  + Centered disk and ray patterns
  + Ornate metal base with anthemion, molding and garland pattern
  + Multiple crossings of different styles and sizes
  + Upper crossing aligns with spot on Boney Mountain where Duquette’s ashes were spread
  + Double S-curve metal work
  + Affixed melted glass pieces

General Character Defining Features, East and West Parcels

- Found object constructions
- Military and industrial-grade objects as art media.
- Unorthodox use of materials and media
- Axial arrangements
- Symmetrically paired sculptures and objects in procession
- Tower, mast, stacked, or otherwise vertically acclimated sculptures and objects, and toppings
- Multitude of finials and spires
- Coral red coloration
- Three-point arch motifs, often cut into various drums; their cut-out pieces reused as flag-like tailings
- East and Southeast Asiatic theming
- Salvaged succulent specimens
- Landscape elements

+ Succulent specimens that include jade, aloe, yucca, blue agave, and foxtail agave. Many are descendant specimens Duquette salvaged in the late-1950s from Chavez Ravine, from former movie sets, or the stock of a defunct nursery
+ Pepper trees, spider fern, geraniums, oleander, and cypress trees
+ Pre-existing coniferous, oak and eucalyptus specimens
+ Yard and planter edging of Marston Mat; perforated cable trays; and radiator panels of waffle or knobbed forms
+ Asiatic vases, vessels and urns; oversized examples in symmetrical processions
+ Dried tree branches painted coral red, bunched or set in emanating, coral-like designs

Non-Contributing Resources

The County of Ventura Ordinance #4604, §1363 defines "**District Non-Contributor**" as: "A building, structure, site, feature, or object within a defined District that is not associated with the significance of the District or was not present during the period of significance or has been altered to the extent that it no longer retains integrity. A District Non-Contributor shall not be precluded from being individually eligible as a Site of Merit or Landmark under different significance criteria." District Non-Contributors include elements either made after the proposed district's 1955-1999 period of significance, are non-compatible, or in the case of the east parcel, elements made by Elias Rodriguez unfinished at the time of the fire, or remaining resources the Green Meadow Fire substantially damaged.

District Non-Contributors, east parcel:

- Recent manufactured home ("Caretaker's House) and driveway canopy
- Recent T1-11 storage shed
- Recent water tank near main entrance
- Two metal framework constructions ("framework apparatus" on diagrams), originally pavilions, substantially damaged in Green Meadow Fire.
- Bird aviary, substantially damaged in the Green Meadow Fire.
- Recent studio building
- Wholly reconstructed lookout pavilion ("Belvedere") off Frogmore Spur
- Unfinished large pagoda by Elias Rodriguez
- Replica Cotharin Road entry gate
- Steps and concrete slabs where former structures once existed (not counted)

District Non-Contributors, west parcel:

- Tennis court
- Tennis Court Pavilion
- Cotharin Road entry gate to property
- Parking area west of Duquette's horse stables complex

The Tony Duquette Historic District: Contemporary Images
Daniel Paul, March, May, September and November 2024.



Sortilegium Entrance, **Large Pagoda 1**. View: NW.



Large Pagoda 2. View: NW.



Large Pagoda 2. View: W.



Large Pagoda 3. View: E.



Large Pagoda 4. View: N



Large Pagoda 3 in landscape. View: NE.



Large Pagoda 4 detail. View NE, upward.



Large Pagoda 5. View: SE.



Large Pagodas 6 (L) and 5 (R). View: S.



Large Pagoda 7. View: NW.



Overview at **Intersection**. View: N.



Large Pagoda 2 (center) and **Stacked Pagodas** at Frogmore Spur intersection. View: E.



Stacked Pagodas, **Insulator Sculptures**, and former **MGM Backlot Pavers** at Frogmore spur. View: N.



Ceramic Insulator Sculpture. View: NW.



Duquette sculpture ***Winter Sun*** (L) and **Insulator Sculpture** (R). View: NE.



Duquette ***Winter Sun*** sculpture. View: NE.



Concrete Pagoda and **Mast**. View: N, NW.



Mast Pair. View: N.



Stacked Drum Constructions off driveway. View: N.



Landscape Elements, Antique Gate in background. View: N, NW.

West Parcel Images:



Entry Gateway to Complex, ("Horse Stables Complex"; "Xanabu"; "Art Environment"). View: N.



Complex, Part I. View: N.



Complex overview, Part I overview. View: S, SW.



Second Gateway. View: N.



Pavilion within Complex, Part I. View: NW.



Pigeon Tower in Part I. View: NE.



Rajasthani Guard Figures and **Pavilion** in Part I. View NE.



Pavilion in Part I, roof details. View: E and upward.



Southern portion of **Horse Stables Building** in Part I. View: E.



Elephant Sculpture and architectural details. View: SE.



Pavilion in Part I. View NW.



Roof detail on Part I **Pavilion**. View: NE, upward.



Horse and Rider Sculpture, **Second Gateway**. View N.



Second Gateway. View: S.



Pavilion in Part II. View: S.



Pavilion in Part II. View W.



Converted Horse Stables. View: SE.



Converted Horse Stables, main entry. View: E.



Main Entry at night. View: NE.



Pavilion Grouping, Part III. View: NE.



Pavilion, upper level, Part III. View: E, upward.



Pavilion, Part III. View: E.



Triple Pagoda, **MGM Pavers** at Part III. View: N, NW.



Triple Pagoda with enclosed lower portion. View: NE.



Coral Branch Grouping, at Part III. View: N.



Gateway at Complex's northern end, Part III. View: N, NE.



Antique Double Gate leading into Duquette's **Work Yard**. View: NE.



Duquette's **Work Yard**, post- Green Meadow Fire. View: SW



Gazebo. View: N.



Gazebo with steps. View: N.



Birdcage Pavilion. View: NE.



Processional Markers placed by Hutton Wilkinson. View: N, NE



Duquette's former **Gateway** and **Archangel Michael sculpture**, placed by Hutton Wilkinson. View: SE.



Trajan Bust placed by Hutton Wilkinson. View: N.



Minstrels Gallery, made by Hutton Wilkinson. View: E.



Duquette Memorial Cross, installed by Elias Rodriguez. View: N.

Historic Era Images



Tony Duquette in his studio, c. 1950s.
Goodman and Wilkinson, 2007, front-page.



Duquette-designed display at Bullock's Wilshire, Los Angeles, c. late 1930s.
Goodman and Wilkinson, 2007, 25.



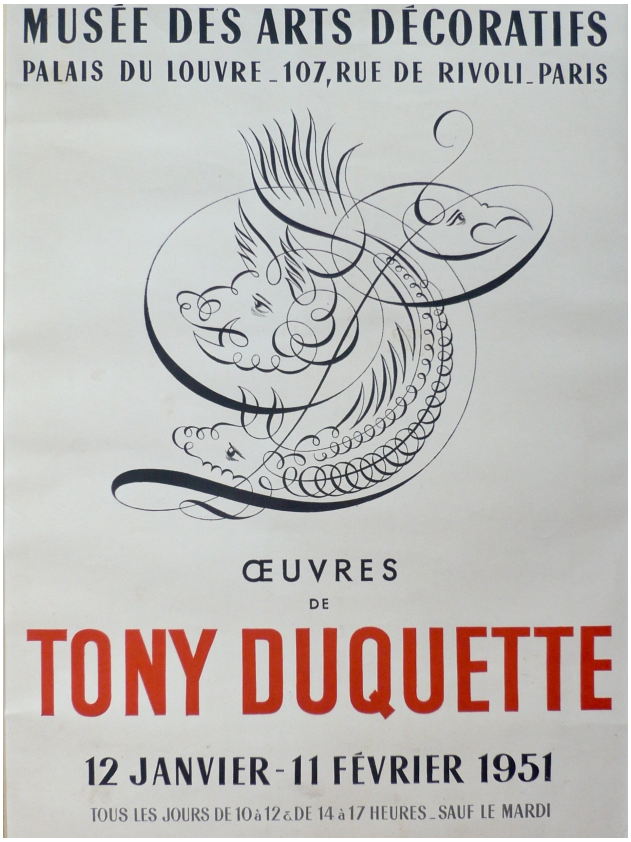
Elizabeth Duquette, photographed by Man Ray
Goodman and Wilkinson, *2*007, 61.



Elizbeth Taylor in *The Sandpiper* (1965), with Elizabeth Duquette's painting
Goodman and Wilkinson, 2007, 66.



Assorted Tony Duquette art materials for 1947 Mitch Leisen gallery exhibit
Tony Duquette, Inc., "Mitch Leisen, Los Angeles, 1947," *Hutton Wilkinson Tony Duquette Studios*, 2020, https://www.tonyduquette.com/mitch-leison.



Poster for 1951 Tony Duquette exhibit at Pavilion de Marsan, Louvre
Tony Duquette, Inc., "Museum Exhibitions," *Hutton Wilkinson Tony Duquette Studios*, 2020, https://www.tonyduquette.com/louvre-exhibition.



Meuble piece Duquette made for Elsie de Wolfe (Lady Mendl)
Jenn Thornton, "The Good Life: Tony Duquette," *DIGS*, May 7, 2015. https://digs.net/the-good-life-tony-duquette/.



Hearst columnist Cobina Wright sitting in her Duquette-designed interior, 1950s
Tony Duquette, Inc., ""Cobina Wright Residence, Bel Air," *Hutton Wilkinson Tony Duquette Studios*, 2020, https://www.tonyduquette.com/cobina-wright.



Duquette's Robertson Blvd studio, 1950s
Tony Duquette, Inc., "Historic Duquette Studio on Robertson Boulevard, West Hollywood," *Hutton Wilkinson Tony Duquette Studios*, 2020, https://www.tonyduquette.com/duquette-studios-fountain-and-robertson.



The Duchess of Windsor wearing Duquette-designed necklace
Goodman and Wilkinson, 2007, 89.



Liza Minelli in playhouse designed by her Godfather: Tony Duquette
Goodman and Wilkinson, 2007, 101.



Fred Astaire and Lucille Bremer in *Ziegfeld Follies* (1947), set design by Tony Duquette
Tony Duquette, Inc., "Ziegfeld Follies, 1945," *Hutton Wilkinson Tony Duquette Studios*, 2020, https://www.tonyduquette.com/ziegfeld-follies.



Tony Duquette with sketches for *Camelot* costume design
Mary Lou Loper, "Clothes That Make the Knight," *Los Angeles Times*, March 17, 1963, 51.



Richard Burton and Julie Andrews in Duquette-designed costumes for *Camelot*, 1960.
Goodman and Wilkinson, 2007, 139.



Tony Duquette's Dawnridge Estate, with Duquette-designed chandelier. Later additions by Duquette collaborator Hutton Wilkinson, who now owns the property. Tony Duquette, Inc., ""Historic Dawnridge Beverly Hills," *Hutton Wilkinson Tony Duquette Studios*, 2020, https://www.tonyduquette.com/historic-dawnridge-wilkinson-design.



Tony and Beegle in their Robertson Boulevard studio, early 1980s.
Tony Duquette, Inc., "Historic Duquette Studio on Robertson Boulevard, West Hollywood," *Hutton Wilkinson Tony Duquette Studios*, 2020, https://www.tonyduquette.com/duquette-studios-fountain-and-robertson.



Gayelord Hauser, Beegle and Tony Duquette, and Greta Garbo at Sortilegium, 1970s.
Wilkinson, 2009, 210.



Frogmore house at Sortilegium.
Wilkinson, 2009, 309.



Duquette-made pavilion with San Simeon deer antlers.
Photo courtesy Tim Street-Porter, c. 1990.



Sortilegium, pre-Green Meadow Fire.
Photo courtesy Tim Street-Porter, c. 1990.



Sortilegium, pre-Green Meadow Fire. Pagoda at left remains.
Photo courtesy Tim Street-Porter, c. 1990.



Sortilegium overview with bushing pylon and *Winter Sun* sculpture in foreground, both of which remain in-situ. Photo courtesy Time Street-Porter, c. 1990.



The 1993 Green Meadow Fire consuming the east parcel (Sortilegium).
Goodman and Wilkinson, 2007, 267.



Part I Entry Gate, date unknown.
Goodman and Wilkinson, 2007, 250-251.



Horse stables detail, date unknown.
Wilkinson, 2009, 325.



Tony Duquette (R) at the Horse Stables Complex, date unknown.
Tony Duquette, Inc., "Sortilegium, Malibu," *Hutton Wilkinson Tony Duquette Studios*, 2020, https://www.tonyduquette.com/sortilegium.



Anthony Michael "Tony" Duquette, 1914-1999.
Jenn Thornton, "The Good Life: Tony Duquette," *DIGS*, May 7, 2015.
https://digs.net/the-good-life-tony-duquette/.

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