INTRODUCTION

This survey was prepared under contract to the Culver City Redevelopment Agency by Thirtyeth Street Architects, Inc.

The main purpose of the historic resources survey, was to identify structures of historical/architectural/cultural significance to Culver City. The resulting information, set forth in this document, is intended for use by the Redevelopment Agency as it pursues potential implementation of an historic preservation (rehabilitation) program to provide financial assistance to private property owners who may not be able to preserve their historically, architecturally and/or culturally significant structures without such aid.

The Agency's consultants, in preparing this document, applied and interpreted the criteria used by the State Office of Historic Preservation which, in turn, is based upon the federal National Register of Historic Places criteria.

The information and evaluations set forth by the consultants in this document are subject to local review and evaluation. Structures could be added or deleted depending upon the criteria and interpretations that may be determined to best reflect "significance" to Culver City.

Certain structures in this report are subject to seismic safety retrofit under the City's Seismic Safety Ordinance adopted February 9, 1987. Of those buildings affected, some have already complied with the Ordinance's requirements; others are under review or in some stage of the compliance process.

For information on the Seismic Safety Ordinance please contact the City Building Official at 213/202-5822. For further information on the Historic Resources Survey or the proposed Agency Preservation (Rehabilitation) Program, please call the Redevelopment Agency office at 213/202-5773.
This document is one of three products of the Historic Resources for Culver City:

1) Historic Resources Report, Phase 1.0;
2) Historic Resources Report, Phase 2.0; and
3) Survey Forms Report (this report).

The Phase 1.0 report was an interim report focusing on buildings identified in the City’s seismic survey. The Phase 2.0 report is the final overview report for the study. It describes the study methodology and findings and identifies which buildings were found to be historically significant.

The significant buildings are individually described in this document (the Survey Forms Report). For each building, four types of information is presented:

1) Data from the field survey and records check;
2) a black and white photograph of the building facade;
3) Architectural description; and
4) Significance statement.

The data from the field survey and records check includes specific information such as construction date. The data presented and codes used are further described later in this introduction.

The architectural description identifies the building’s architectural style. This section describes what elements of the building’s design are consistent with its style or are unusual for that style.

The significance statement includes historical data about the building (e.g. what business occupied the premises or who lived there). This section concludes with a statement of whether the building is significant architecturally or historically and why.

The information provided is consistent with that required by the California State Office of Historic Preservation on their Inventory Forms (DPR 523) and can be transferred to those forms if desired. Additional information requested on those forms (parcel number, present owner, etc.) requires primarily clerical work to obtain.

For information on the criteria used to determine historical significance or to identify potential districts, the reader is referred to the Phase 2.0 report.
LEGEND FOR FINAL FIELD SURVEY

1. Address

Address number are listed sequentially by street. Street names are listed alphabetically.

2. Date

This item indicates the original construction date of the building. Where the original date is difficult to determine (*e.g. no permits are found and the original building has been modified), this date may be shown simply as a decade, such as "1920's".

3. Style

This item provides a brief description of the architectural style of the building. The basic-characteristic of major styles identified throughout Culver City are described in the Survey Report, prepared at the end of Phase 2.0. May commercial and industrial buildings were functional in their original design and do not include design elements depicting a particular architectural style. These are simply listed as "20's Commercial" or "30's Brick Commercial", as appropriate.

4. Source

This item indicates whether permit records or a visual evaluation of the building was used to determine the date. The code used is: P = permit and E = estimated (permit not available).

5. Rating

The buildings are rated into four groups (A,B,C,D). Initially this rating was based on a visual review of architectural style. When research was completed on the historical significance of these buildings and when the full extent of historic resources in the City was known, the ratings were modified, as needed, to reflect architectural style, the uniqueness of that style in the City, and historical significance. The meaning of each rating is listed below:

- "A" Buildings - This category includes buildings which are potential candidates for listing on the National Register of Historic Places.
"B" Buildings - This category includes buildings which are not architecturally distinctive or historically significant enough to be considered for the National Register, but which maintain a local importance.

"C" Buildings - This category includes buildings which maintain their original style, but are not individually distinctive architecturally or historically. These buildings may be important when grouped in a district.

"D" Buildings - This category includes pre-1940 buildings which have been altered and do not maintain sufficient integrity to be considered for a higher category, but may possibly be restorable. (Buildings unlikely to be restorable are not listed)

"+" Buildings - A "+" is added to any A, B or C rating for buildings located in a potential historic district. Thus a "C+" building is a contributor to an historic district while an "A+" or "B+" building is both a contributor to a district and important in its own right (nationally or locally).

6. Alterations

This item indicates the degree of alterations and, if available from permit records, the dates of alterations. The initial letter identifies the degree of alterations in terms of severe (S), moderate (M), or few (F). Thus, an entry reading "S-37, '41, '60" indicates a building which has been severely altered from its original style and for which alteration permits were obtained in 1937, 1942, and 1960.

7. Residence

This item identifies which buildings are single residences or duplexes (multi-unit buildings are not identified).

8. Notes/Comments

This item is an open category to include notes or comments as needed. Buildings which house a particular use or have a common name, may be identified by that use or name in this item, e.g. Helms Bakery.

9. Phase I

Although not listed as a distinct item, three asterisks appear over the upper right-hand corner of the photograph if the building was included in the Phase I study.
COMMERCIAL BUILDINGS
ADDRESS:
9343 CULVER BLVD.

DATE:
1930

STYLE:
MODERN

SOURCE: RATING:
E B

ALTERATIONS:
F

RESIDENCE:

COMMENT:

DESCRIPTION:
The building at 9343 is attached to the taller Modern structure at 9355 and was added to the original building a few years after the building at 9355 was constructed. The scored masonry facade and stepped back base, with the scroll design, match those of the main building. A row of red clay tiles edge the shaped parapet, which hides the flat main roof. The main entrance is recessed in the center, with large storefront windows on each side. The present storefront windows have replaced the original windows.

SIGNIFICANCE:
According to the National Register application for the building at 9355 Culver Blvd., the building at 9343 Culver Blvd. was commissioned by Eugene Donovan to house the State Employment Office. Due to its design relationship to a significant historical building and its association with locally noteworthy persons, this building is considered individually significant on a local basis. (See significance statement for 9355 Culver Blvd.)
DESCRIPTION:

This fine example of Art Deco/Moderne architecture is constructed of red brick with a cast concrete front facade. The flat roof that covers the rear nine-tenths of the building is hidden by a two-level rectangular parapet with a vertical emphasis. The cast concrete facade is scored with a pattern resembling modern concrete blocks. Cast concrete trim, in a classical design, projects from the front facade and forms a border on each side of the impressive recessed entry way. The decorative trim continues on to the second level of the parapet and extends to the top. A row of chevrons forms a straight border across the top of the parapet. Cast concrete rectangular forms add interest to the second level of the parapet. The stepped-back base of the front facade is accented with scrolls in the corners of the top level. The 13-foot-high arched recessed main entry is edged with cast concrete trim with a floral motif. The recessed multi-paned doors are topped with an arched multi-paned transom. The original Art Deco light fixture hangs from the center of the entry.

SIGNIFICANCE:

The Citizen Publishing and Printing Company, which occupied this building, was formed in 1929 by Eugene Donovan and his son Roy E. Donovan. The building has been designated as Culver City Historic Site #4 and has recently been placed on the National Register of Historic Places (2/12/87). The newspaper produced by the Citizen Publishing and Printing Company ("The Citizen") was a strong influence in the early development of the City. The Publishing Company is also noteworthy as a major printing operation and an expert in historical newsprint ing practices, providing dummy newspapers for use in films. The building is significant in architectural design and as the work of locally prominent architect Orville Clark, who also designed the City Hall for Culver City.
ADDRESS:
9400
CULVER BLVD.

DATE:
1923

STYLE:
NEO-CLASSICAL HOTEL

SOURCE: RATING:
P A

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER HOTEL

DESCRIPTION:

Six stories high and shaped like a wedge, the Neo-classical Culver City Hotel is noteworthy not only for its fine architectural character, but also for its significance in the history of Culver City. Closely-spaced carved brackets decorate the wide cornice at the top of the building. The sixth floor, with rows of 6-over-6 recessed double-hung windows, is trimmed in light-colored terra cotta tiles. A matching beltcourse runs below the windows, forming a wide light colored band that is attached visually to the fifth floor with decorative tile stems. The second through fifth floors are clad in dark tan and gold brick and feature recessed 6-over-6 windows on all facades. The second floor windows are edged with wide terra cotta surrounds. Simulated terra cotta quoins form a light-colored vertical band that runs from the second floor to the fifth at each corner. The first floor windows and doors are capped with graceful arched transoms, topped with keystones. The windows are recessed and multi-paned. The building retains almost all of its original architectural integrity.

(continuation of significance)

The Culver Hotel is one of the most significant buildings in Culver City. Large and imposing, it is a very fine example of Neo-classical architecture. This building appears to be eligible for the National Register of Historic Places, on the basis of its architecture, its relationship to persons significant to world history, and the part it has played in the social and economic patterns of Culver City and Los Angeles County.

SIGNIFICANCE:

Harry H. Culver built this hotel in 1923-24 (building permit 11/24/23), when Culver City was in its heyday as the headquarters for some of the world’s most prominent movie studios. The Winter Construction Company was the contractor. Located only a few blocks from three major studios, the hotel was built to provide accommodations for visiting movie stars, directors, and others connected with the movie industry. Harry Culver owned the building for several years, but by the 1940’s Edna and Red Skelton had purchased the building. In 1947 they took out a permit to install a neon-lighted sign for the top of the building which read “Culver City”. They owned the building into the 1950’s. John Wayne was another well-known owner. The hotel appears in several silent movies, notably those featuring Laurel and Hardy. In the early 1930’s the dwarfs who played the “Little People” in the Wizard of Oz were headquartered here. The book and 1979 film “Under the Rainbow” told of the adventures of the small actors and actresses, using replicas of the hotel’s interiors. The building is still seen in some of the television programs filmed at the nearby studios, including “Dallas” and “Highway to Heaven.”
HELMS MODERNE DISTRICT

The buildings in the Helms District form one of the finest groups of Moderne commercial buildings in Southern California. The district includes four buildings: 1) the Main Plant at 8703-35 Washington Blvd.; 2) the Helms Garage (3210 Helms Avenue) across Helms Street from the Main Plant; 3) the Beacon Laundry (8695 Washington Blvd.) east of the Helms Building and south of the Garage; and 4) Helms Hall (8758 Venice Blvd.) north of the Helms Garage. The first three form a triangle of large impressive Zigzag moderne buildings. The fourth building is related historically, but not architecturally to the district.

Zigzag Moderne buildings are uncommon and Zigzag commercial are rare in California. As most Moderne buildings were built during the Depression, they tend to be public buildings, built with public funds. Few businesses were prosperous enough to construct new plants in the early to mid 1930's. To build a facility this grand in such economically harsh times illustrates the remarkable success of the Helms Bakery Company. The company provided the baked goods for the 1932 Olympics, and were very proud of having done so. Both the Bakery and the Beacon Laundry, built at the same time, provided employment for hundreds of local residents during the Depression. The Helms Hall was built in 1936 as Helms Hostess House, and housed the Helms Athletic Foundation, founded by Paul Roy Helms. The Helms family devotion to athletics helped many young people during the Depression.

This grouping is significant architecturally as a fine example of a rare architectural style, Zigzag Moderne commercial. The district is historically significant from an economic standpoint since the Helms company was one of the earliest major industries, distinct from the movie/entertainment industry, to diversify the local economic base. The district is also historically significant since it reflects the significance of the 1932 Olympics in supporting the economy of the state.
CULVER CITY HISTORICAL SURVEY

ADDRESS:
3800
INCE BLVD.

DATE:
1924

STYLE:
1920'S INDUSTRIAL

SOURCE: RATING:
P B

ALTERATIONS:
F

RESIDENCE:

COMMENT:

DESCRIPTION:
A large sign etched in the stucco-clad parapet of this large two-story, flat-roofed industrial building proclaims PARAMOUNT LAUNDRY COMPANY. The stepped front parapet tops a whole section of the front facade which extends forward approximately 2 feet from the rest of the facade. A row of three recessed metal-framed multi-paned windows, with a decorative stucco frame on all sides, are centered below the stepped parapet. A pair of walk-in doors, accented with stucco scrolls at the top, are located on either side of a centered metal-framed multi-paned window. To the right of the main entrance is a large section of the building which features two rows of the same style metal-framed multi-paned windows. The pattern is repeated on both sides and on the rear of the building.

Since the survey was conducted, this building has undergone substantial interior and exterior alteration (original building facade incorporated).

SIGNIFICANCE:
John McBain was the contractor for the Paramount Laundry Company building when it was constructed in 1924. It was 110' wide and 125' long. Four years later a 20' by 30' garage was added to the rear. The laundry plant is unusually large and appears to have been built with the idea of servicing the Ince studio across the street. It is presently being cleaned and rehabbed. It is significant for its architectural integrity and for its possible connections with the movie studios.
ADDRESS: 3927 VANBUREN PLACE

DATE: 1923

STYLE: MODERNE

SOURCE: RATING: P B

ALTERATIONS: F

RESIDENCE: WASH. HOTEL

DESCRIPTION:

Stucco covers all faces of the three-story Zigzag Moderne-style Washington Hotel. Most of the Moderne decoration is located at the top of the unusual parapet. Ledges outline both the bottom and the top of the stepped parapet. Vertical projections form Egyptian-influenced zigzag forms in the center and in the corners of the parapet. Double-hung, wood framed windows line the second and third floors on the front and sides. An elaborate cartouche is centered between the second and third floors, above the main entrance. The first floor of the front facade contains three deeply recessed spaces. The arched recess in the center leads to the double wooden doors of the main entrance. The recesses on each side contain large sliding doors with wrought iron railing along the front. The building side facades are plain, with a few double-hung windows on the second and third floors.

SIGNIFICANCE:

Three stories high, with 53 hotel rooms, the Washington Hotel was built by R.P. Davidson in 1923. The original owner was Jesse M. Lewis. In 1927 the large electric sign on top of the building was erected. An awning, now gone, was added over the front entrance in 1929 by the Lewis family. In 1937 then-owner J.C. Johnson built an addition. The Washington Hotel, constructed in 1923, gains historical significance because of its probable relationship to the movie industry and the contribution of the technical persons who once stayed there. The building retains most of its original integrity and is architecturally significant for its Zigzag Moderne style. This is a very early example of the style, which was not used extensively until 1930.
DESCRIPTION:

Red brick, edged with cream-colored facebrick, covers the exterior of the single-storied commercial building at 11300-04 Venice Blvd. A flat roof is fronted with an unbroken parapet, punctuated by the tops of the pilasters. A diagonally-placed entrance occupies the corner. The cream-colored brick is used to make a Moderne-style diamond pattern above the entrance. A single metal-framed commercial door, topped with a transom with vertical panels, leads into the market. The original vertical-paned transoms are used elsewhere on the side facades of the building. However, the glass-paneled storefront windows are new. A side entrance, edged in cream brick, is topped by a matching cornice. The building is well-placed on a prominent corner, and maintains a substantial amount of its original architectural integrity.

SIGNIFICANCE:

The most obvious significance of this attractive building is in its architectural character and integrity. Constructed in 1920 for commercial/retail use, the building has a variety of owners and uses throughout the years. It is known as the Rempsey Building, and is a dressed-up version of the corner store that played an important part in the daily lives of those who lived in the surrounding neighborhoods. Before the advent of the two-car family and the shopping center, which became prevalent in the early 1950's, the neighborhood store provided a vital service to nearby families.
DESCRIPTION:
A side-facing gabled roof, clad in red-clay tiles, crowns the single-storied brick Neo-classical commercial building at 5790 Washington Blvd. Square pilasters, topped with cast concrete caps, emphasize the corners of the front facade. A triangular parapet, also in cast concrete, crowns the center section of the three-bayed store front. Two groups of large multi-paned windows flank the front door, which is topped with a transom. A freight door occupies the eastern-most bay. The awning holders visible above the windows are not original. Behind the side-facing gabled front section, the building has a flat roof, red brick walls, and a row of double-hung windows down each side.

SIGNIFICANCE:
H.M. Waterman was the first owner of the brick store building located at 5788-90 Washington Blvd. Various businesses, including the F.W. Shrader Company in 1954, have occupied the building. It is architecturally significant because it is a good example of the style of Neo-classical brick commercial buildings built in the 1920's in California and because it retains much of its original architectural character.
DESCRIPTION:

This unusual wedge-shaped building is located on the corner of Hines Street and Washington Blvd. Although the windows of this elegant, single-story, red brick Neo-classical building are covered with wood panels, it still retains the majority of its architectural integrity. A stepped Mission-style parapet crowns the main entrance on Washington; the roof is flat with the parapet edged along the top with a concrete ledge. A cartouche is centered in the stepped parapet. The red brick of the building contrasts effectively with a row of small concrete arches below a concrete cornice, approximately one foot below the parapet. Concrete panels with an inset pattern decorate the brick pillars which are used between each section of windows. A secondary entrance on the Hines Street side is flanked by brick pilasters with the same inset pattern. The original transoms, consisting of a row of square glass panels separated by carved balusters, is still uncovered on the west side. The back has a wood addition along the alley.

SIGNIFICANCE:

Built in 1923, this distinctive brick building was owned by Gilroy Sigr Works and used as a carpenter shop. The building was soon sold to Saul Martin Lumber Co. and used for a store room, in 1925. A later owner was the California Cabinet Company in 1935. A long-term owner was the National Wholesale Dye Company which owned the building from the 1950's through the 1970's. The building has retained its integrity of design and has local historical significance for its early and long term association with the economic growth of the City.
ADDRESS:
5837
WASHINGTON BLVD.

DATE:
1928

STYLE:
SPANISH ECLECTIC

SOURCE:  RATING:
P  B

ALTERATIONS:
S - '34

RESIDENCE:

COMMENT:

DESCRIPTION:
Clad in stucco, this commercial building features an elongated "v" - shape with a flat roof. Spanish style piers accented with recessed stuccoed arched panels are placed at the corners. The original main door, in the center of the Washington facade has been covered over with stucco. Small windows on each side are covered with shutters. The windows across the diagonal of the "V" are also covered with louvered windows. The red tile-clad portico above the entrance is supported with stucco-clad brackets. A small square second story section is located near the rear and supports a large hexagonal tower. The tower features a red tile-clad roof, arched openings and a wrought iron balcony on all sides. A large stucco-clad shed style addition is located on the east side.

SIGNIFICANCE:
Although this building has been somewhat altered, the prominent tower is till a striking feature. It is significant as an important building during the 1920's nightclub era.
ADDRESS:
5879
WASHINGTON BLVD.

DATE:
1928

STYLE:
BYZANTINE

SOURCE:
RATING:
E
A

ALTERATIONS:
F

RESIDENCE:

COMMENT:
KING'S TROPICAL INN

DESCRIPTION:
The Byzantine architecture of this unusual domed building adds a fairytale quality to its exterior. The large rear portion is single story with high ceilings, but the front section features a second story. The large stucco clad dome is accented with insets of colorful tiles and capped with a minarette. The two story entry below is flanked by slanted corners. Rows of cutout Byzantine trim run below both the cornice and frieze. This theme is used throughout the rest of the building. The main entry is recessed in a large arch and consists of wooden doors with an arched multi-paned transom above. Pairs of recessed multi-paned casement windows are used on the remainder of the entry facade. Vivid tiles on the entry sides and heavy wrought iron hinges on the doors add visual character to the entry. Rows of 3-sectioned plate glass windows along the north, east and west sides are topped with arched transoms filled with random-patterned stained glass. The pilaster between each bay are topped with a Moderne-patterned crown and flank red clay-tile shed style hoods. A square tower on the west end has a door accented with heavy wrought iron hinges, and a window. A shed style addition is attached to the west end, but is not overly noticeable. There are lots of palm trees and vegetation surrounding the building.

Since the survey the City has approved a permit for conversion of this structure to a church which entails interior and exterior modifications.

SIGNIFICANCE:
Significant for its unusual and glamorous Byzantine architecture, this building played an important part in the broad pattern of the 1920's nightclub scene. The landscaping is also significant because it provides an atmospheric setting for the building and fits the tropical theme.
ADDRESS:  
8695  
WASHINGTON BLVD.

DATE:  
1931

STYLE:  
ZIGZAG MODERNE

SOURCE:  
P  
RATING:  
A+

ALTERATIONS:  
F

RESIDENCE:  

COMMENT:  
HELM'S DISTRICT

DESCRIPTION:  
The Beacon Laundry building, still in use as a laundry, relates in style and age to the Helms Building and Helms Garage to the north and west. It has strong zigzag lines, in the use of vertical pilaster with pointed, projecting caps. Vertical scoring adds to their strength. The building consists of 14 matching bays on the west side and three matching bays on the south side. Multi-paned metal-framed aluminum windows are used between the projecting pilasters. The main entrance is in the middle bay on Washington Blvd and consists of a recessed walk-in door, no longer in use. The tall triangular Beacon Laundry sign on the top of the building can be seen for blocks and fits the zigzag theme. Alterations consist of aluminum framed doors on the west sides, near the corner, with an aluminum awning and a canopy above, and take very little from the strong integrity of the building.

SIGNIFICANCE:  
Not only the Zigzag Moderne architecture is significant here, but also the economic impact of this large business during the Depression, when employment opportunities were at a premium. The Beacon Laundry has continued to provide employment and a strong visual Moderne statement for over 50 years.
The Helms Bakery Building, with its myriad of rectangular volumes, is one of the finest Zigzag Moderne buildings in Southern California. It fronts on both Washington and Venice Boulevards, occupying the entire block between these two major arterials. Constructed of concrete, scored to resemble large stone blocks, the building retains almost all of its architectural character. All sections are flat-roofed except the corner towers at each end of the Washington Boulevard frontage. A border of stylized tulips runs along all sides of the buildings. Cartouches with "Helms Olympic Bread" in the center or with sheaves of wheat and a wheat border accent the parapet area on all sides of the building. An emblem on the east side shows a copy of the State of California seal and notes that Helms Bread received an award from the State Agricultural Society for the best loaf of bread. All of the windows are recessed, multi-paned, and set in metal frames. Plain pilasters form a vertical design between each window and door section. A row of fluted dentil trim forms a border across the top of each window frame and a row of zigzag trim, with an elaborate floral motif, decorates the lintels of the windows.

The Helms Bread building was constructed for the Helms Bakery Company in 1930 which occupied the building in 1932. Helms provided the bakery products for the Olympics and gained a reputation which helped to sustain the company through the later years of the Depression.

The two Helms buildings are significant both historically and architecturally. The Helms Bread buildings are superior examples of the Zigzag Moderne style. The remarkable attention to detail and arrangement of the volumes which create the horizontal lines of the building are unusually fine. Additionally, it is quite unusual to find major commercial/industrial buildings which were built during the Depression.
ADDRESS:  
9050 WASHINGTON BLVD.

DATE:  
1920

STYLE:  
NEO-CLASSICAL COMMERCIAL

SOURCE:  
RATING:  
E B

ALTERATIONS:  
F

RESIDENCE:  

COMMENT:  

DESCRIPTION:
Tan brick walls contrast with white face brick trim to form patterns on the single-storied commercial building located at 9050 Washington Boulevard. Neo-classical in style, the building retains much of its original integrity. The original vertical-paneled transoms still exist along most of the front facade and a large plate glass window on the east side appears to be original. On the west side, the original plate glass windows have been replaced with wood. Square white ceramic tiles, along with the white brick, form patterns along the unbroken parapet. Two large recessed stucco-clad panels accent the front of the parapet. The transom in the middle is original, while the others have been replaced with jalousie windows or air conditioners. The centered entrance consists of diagonal storefront windows on each side of a wood-framed glass entry door which is accented with a large window. The tile and brick work on the front facade of this building are good examples of 1920's decorative brick work and add to its architectural significance.

SIGNIFICANCE:
City permit files do not include early permits for this building. Collins Engineering Corporation was the building owner in the 1950's and 1960's. The building is significant for its contribution to the early economic growth of the City and, more importantly, for its architectural design, since there are few examples of neo-classical architecture in the City.
CULVER STUDIOS

The Culver Studios, originally owned by Thomas H. Ince, consist of approximately 40 buildings, most of which were designed in the Colonial Revival style. The complex is located at the corner of Washington and Ince Boulevards. On July 19, 1918, Harry Culver agreed to supply the land for the new Ince Studios, on an option basis, and to supply Ince with a $132,000 loan. Within a year the grand administration building, called the "mansion", was finished, with stages and auxiliary buildings completed soon after. A wide circular driveway leads to the brick steps of the two-story Colonial Revival building, which closely resembles a southern mansion, with its white clapboards and two-story columned porch. Green shutters flank the 6-over-6 double hung windows and a Palladian window caps the paneled front door. The expansive lawn is well maintained and surrounded by the original brick and lattice-work fence. Other buildings, added at the sides in the 1920's, 30's, and 40's, continue the Colonial Revival theme. Behind the administration building are located several single-story Colonial Revival buildings, as well as the more utilitarian stages, carpenter shop, scene dock and power plant. A small group of bungalows, built for various movie stars, is located on the west side and were designed in styles popular in the 1920's and 30's. The buildings and grounds are all well maintained and retain their original integrity. The entire studio lot appears to be eligible for the National Register of Historic Places on the basis of its architectural character and integrity, as well as for the persons and events connected with it from its beginnings in 1918 to the present. During the last 70 years a myriad of world famous directors, producers, movie stars, and artists passed through the gates of this studio. The following movie production studios have occupied the premises:

Thomas H. Ince Studios Inc.

Thomas Ince must have been captivated by the charm and romance of the Colonial Revival architecture represented in the typical southern mansion. His large, two-story administration building, the centerpiece of the studio lot, sets the theme for eleven other buildings flanking both sides of the main building and extending behind it. Meyer and Holler were the architects for the administration building, which was the first building to be built on the lot. The Milwaukee Building Company was in charge of construction. Not only does the building retain its original architectural integrity, but also its original setting.

In 1920 two glass stages, a hospital, fire department, reservoir/swimming pool, and back lot were completed. Two film companies, the Charles Ray Company and the Dorothy Dalton Company, were already at work on the lot. The first films released which were made at the new studio were: Irving Willat's Behind the Door (with Hobart Bosworth), Dorothy Dalton's Black is White, Charles Ray's Homer Comes
Home, directed by Jerome Storm, Hairpins, starring Enid Bennett and directed by Fred Niblo, and The Typhoon, starring Sessue Hayakawa. President Wilson visited the Ince Studios in 1920. The King and Queen of Belgium, along with Prince Leopold, took a tour of the studio, among much pomp and ceremony.

David Shepard says, in the book, The American Film Heritage,

"Thomas Ince did everything. He was so proficient at every aspect of film making that even films he didn't direct have the Ince-print, because he exercised such tight control over his scripts and edited so mercilessly that he could delegate direction to others and still get what he wanted. Much of what Ince contributed to the American film took place off the screen; he established production conventions that persisted for years, and, though his career in films lasted only fourteen years, his influence far outlived him."

Louis Dullac wrote that "He was the first to synthesize the confused but brilliant impulses of this art as it emerges from the matrix". Jean Cocteau, in describing the movie Carmen of the Klondike, said that "a spectacle such as this seems in recollection to equal the world's greatest literature." Others called Ince "the enigma of the picture drama." Marc Wanamaker, film historian, says that the Thomas H. Ince Studios Inc. was a center of creativity and innovation in film production until Mr. Ince's untimely death at the end of 1924".

Charles Ray, Sessue Hayakawa and William S. Hart were some of Ince's best known stars. Charles Ray starred in several Ince pictures from 1912 to 1921. Their most famous picture was The Coward, a drama about the Civil War. Ray usually played a simple, but sensitive country boy who was threatened by bullies, but his courage and convictions always surfaced to win in the end. Sessue Hayakawa was discovered by Ince in 1913, when he starred in the play The Typhoon. In the 1920's he made 25 pictures in three years. Sessue lived the part of a star both on and off the screen, often entertaining as many as 900 people for dinner in his greystone castle. He rose to a stature enjoyed by no other non-Caucasian actor. William S. Hart was considered by some to have been the greatest early western star. He achieved an unparalleled authenticity in his movies. He grew up in the West with his half Irish and half English family, and had high standards of integrity. The Squaw Man, The Virginian, and The Trail of the Lonesome Pine were three of his most famous pictures. The mansion itself "starred" in some films. In 1924, Regal Pictures, a new film distributing company in conjunction with Ince Productions, produced the movie Barbara Frietchie using the Ince Studios mansion as its setting.
DeMille Studios.

The next owner of the studio complex, in 1925, was Cecil B. De Mille. He bought the property from Mrs. Ince, with financing from the Producers Distributing Corp. On February 26, 1925, all of Culver City welcomed the De Mille Studios with a ceremony held on the steps of the "mansion". Mayor Houck, Louis B. Mayer, and Joseph Schenck presented De Mille with the key to the city. The headlines of the Culver City Star proclaimed:

"Welcome Cecil B. De Mille! Welcome Joseph Schenck! Welcome Wampas and Baby Stars--and all other celebrities of filmdom! Culver City greets you with sincere hospitality and offers you the "golden" key to the 'The Heart of Screenland.' On every hand our merchants are displaying this welcome to you in the form of flags, banners, bunting, pennants and other colorful decorations. This manifestation of welcome comes direct from the heart of our citizens -- a silent demonstration of our solid friendship for you and yours".

The newspaper also reported that De Mille was planning a forty million dollar production schedule for 1925. De Mille also instituted a "buy-at-home" movement to utilize local products and local talents which helped to bring added revenue to Culver City.

The Road to Yesterday, starring Joseph Schildkraut and Jetta Goudal, was the first picture produced by De Mille Studios on the new lot. Directors working on the lot included William De Mille (Cecil's brother), James Horne, William K. Howard, and Donald Crisp. Stars of this era working at the studio included Zazu Pitts, Bessie Love, Jack Mulhall, Bryant Washburn, and William Boyd (familiar to most as Hopalong Cassidy). The Volga Boatman and Her Man O' War were two of the films produced that year. In 1927 De Mille Studios produced King of Kings, The Yankee Clipper, Rubber Tires, and The Heart Thief. In that year DeMille built the theater located on the east side of the administration building (the "mansion") and matched its Colonial Revival styling. The theatre is still known as the DeMille Theatre.

RKO and RKO-Pathe Studios.

Several smaller companies, R. C. A, K-A-O, Pathe, and PDC merged together to form a new company called RKO. Although the RKO name was to become one of the most prominent among movie studios, few people know that the initials stand for Radio Keith Orpheum. Cecil B. De Mille wrote "I turned over all my keys to my office to William Sistrom, general manager for PDC. My letter of transmittal was significantly addressed to him at the Pathe Studios, Culver City, Calif. The De Mille
Studio is no more." Having sold all of his stock to the new organization, De Mille moved over to MGM to continue to make motion pictures.

January 1929 brought a significant change to motion pictures: the first "talkies" were introduced. Geraldine was that first movie to have talking sequences. Tay Garnett, Joseph Santley, and Edmund Goulding were among the directors working at RKO. Carol Lombard appeared in Big News, Ann Harding was in Paris Bound, and Ina Claire was in The Awful Truth. Pola Negri, Constance Bennett, and Robert Armstrong were other prominent RKO stars. At the end of 1930 RKO merged with Pathe to create the RKO-Pathe Studios.

The studio instituted an austerity program during the early 1930's, due to the economic hardships of the Great Depression. However, movies continued to be made and watched since these were inexpensive entertainment and gave the public a chance to spend a few hours a week trying to forget their troubles. Several landmark movies were made during the early 30's, including King Kong, Bring 'Em Back Alive, What Price Hollywood, and A Bill of Divorcement. Several of the sound stages and portions of the back lot were leased out. Popular stars at the studio in 1934 included June Collyer, Paul Kelly, Neil Hamilton, William Boyd, Jack La Rue, Fred Astaire, Ginger Rogers, William Powell, Kathryn Hepburn, and Victor McLaglen. Top Hat and Becky Sharp were among the most popular pictures produced that year.

The Selznick Years.

Well known producer David Selznick leased the entire RKO-Pathe Studio in 1935. Selznick International Pictures took up residence on the lot and produced fine classic pictures for the next 14 years. Selznick made architectural changes to the studio by moving one of the Colonial Revival buildings to the east side of the lot, beside the mansion and adding a compatible building on to the front. Perhaps the most memorable film produced here during the Selznick years was Gone With the Wind. The studio lot still includes the Colonial Revival double bungalow shared by Clark Gable and Vivian Leigh during the production of this film. Other films were The Garden of Allah, A Star is Born, The Prisoner of Zenda, Rebecca, Duel in the Sun, Since You Went Away, and Little Lord Fauntleroy (with Freddie Bartholomew). Marlene Dietrich and Charles Boyer were in The Garden of Allah.

In the late 1930's such films as Room Service with the Marx Brothers and Intermezzo with Ingrid Bergman were produced. In 1940 Selnick produced Rebecca, featuring Laurence Olivier. Orson Welles started production on the classic Citizen Kane on June 24, 1940. He used one of the bungalows on the west side of the lot for his office.
In 1943 David Selznick formed Vangard Pictures. He continued to produce fine movies throughout the 1940's, including *The Robe*, *Three's a Family*, *Tarzan and the Amazons*, *Since you Went Away*, *I'll Be Seeing You*, *Spellbound*, *The Spiral Staircase*, *Till the end of Time* and *The Paradine Case*. Jennifer Jones starred in *Portrait of Jennie* in 1949. Selznick Studios and Vanguard Pictures filed for bankruptcy. That same year all assets of the companies were liquidated.

The Studio 1950's to Present.

In 1950 Howard Hughes took over ownership of the RKO studios. Some of his directors were: Mel Ferrer, Don Siegel, Alfred Werker, John Cromwell, and Lesley Selander. The popular *Superman* series was made from 1951-1953. Independent producers rented space on the lot and made features and television movies.

In 1957 Desilu Productions purchased the studio and made significant changes in the use of the lot. There were several newspaper pictures showing Lucille Ball and Desi Arnaz receiving the key to the city or holding a press conference. The residents of Culver City were enthusiastic about the sale, and felt that Desilu would bring new life to the old studio. Pilots for many important television series were made under the Desilu name: *The Untouchables*, *Whirlybirds*, *Sheriff of Cochise*, *The Texan* and *U. S. Marshal*, and *Star Trek*. From 1957 until 1967 the lot was very busy with all kinds of independent productions. *The Greatest Story Ever Told* was released in 1965. After the breakup of the Arnaz-Ball marriage, Lucille Ball ran the studio. In 1967 the holdings were sold to Paramount Pictures. They kept the studio lot for one year before selling it to a real estate investor. Television series made on the lot included *Peyton Place*, *Felony Squad*, *Green Hornet*, *Batman*, and *Lassie*.

Laird International purchased the studio complex in 1977 and the lot continued to produce quality motion pictures. The films *Under the Rainbow*, *Airplane*, *Carrie*, *True Confessions*, *Rocky II*, *King of the Gypsies*, *Raging Bull*, and *The Jerk* were some of the movies made here during that time. The *Cher Specials* and *Osmond Brothers Christmas Shows* were also produced here.

The studio lot is being restored under its present ownership and Thomas Ince would be proud of the sparkling clean white and green buildings and the well-tended landscaping. The studio is significant for many of the same economic and social reasons as MGM Studios. As the second major studio in the City, it helped to identify the City as a center for the industry, rather than a "Company Town" with a single employer. The changing ownerships of this studio is indicative of the changing nature of the industry and the rise in prominence of many independent producers. Additionally, this studio is significant architecturally for its "Mt. Vernon" theme (1920's Colonial Revival) which is interpreted in the mansion (administration building) as well as many other buildings on the lot.
ADDRESS:
9336
WASHINGTON BLVD.

DATE:
1927

STYLE:
1920'S COLONIAL REVIVAL

SOURCE: RATING:
E  B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
DEMILLE THEATRE

DESCRIPTION:

The entrance to the Cecil B. DeMille Theatre, built by the famous producer in 1927, faces onto a brick courtyard on the east side of the administration building. Five square wooden posts, with chamfered edges and trimmed at the top with molding, support the full porch. A pair of paneled wooden doors lead to the small lobby. Round classical pilasters, supporting a segmented portico, flank the single wood paneled door to the theatre. A swagged Palladian window tops the door. Classical pilasters and ceiling molding trim the interior of the theatre, which is topped by an arched ceiling. The facade which faces the street matches the other Colonial Revival buildings across the front of the lot, and has 6-over-6 windows and red brick wainscoting.

SIGNIFICANCE:

Cecil B. DeMille built this theatre in 1927, and it was dedicated to him in a ceremony on July 27, 1984. It is used to show daily rushes and for special screenings.
Address: 9336 #B Washington Blvd.

Date: 1940

Style: 1920's Colonial Revival

Source: Rating: E C+

Alterations: F

Residence:

Comment: Culver Studio

Description:

Wide lapped siding covers the exterior of the single-storied Colonial-styled double bungalow to the west of the administration building. A side-facing gabled roof tops features enclosed eaves and returns. Matching 9-light windows, which open from the top, are used throughout the building. Gabled porticos shelter the two entrances, on the east side of the building. Chippendale-style balustrades border the porches and run along the sidewalk at the front of the building.

Significance:

See District Introduction for General Significance.
ADDRESS: 9356 #C Washington Blvd.
DATE: 1918-19
STYLE: 1920's Colonial Revival
SOURCE: RATING: E A+
ALTERATIONS: F
RESIDENCE:
COMMENT: Culver Studio

DESCRIPTION:
An outstanding example of 1920's architecture, this large office building is the centerpiece of the Culver City Studios, and was the first building on the lot. The main section is two-stories-high, with a side-facing gabled roof. Single-storied wings extend from each end and extend forward, to form ells. The formal landscaped yard is quite large and features a circular drive and a wide brick walk leading to the brick steps in the center. Wide shiplap siding covers the exterior, and wide boards trim the corners. The side-facing gabled roof is centered with a large pedimented front-facing gable and topped by four narrow gabled dormers. The dormers extend forward, almost to the roof edge, and are joined by a Chippendale-style balustrade. A multi-paneled round window, with a keystone on each side, is centered in the gable, and the eaves of both the roof and dormers are enclosed. Eight two-story-high round pillars, accented with Doric capitals, support the recessed porch roof. The porch floor is made of red brick and has no balustrade. The 13-course Colonial-style front facade features 12 sets of 6-over-6 double-hung windows, flanked with green shutters. The centered front door is topped with a Palladian window and segmented cornice, supported by a pair of Doric columns. Red brick chimneys extend from the roof at each end of the main gabled section. The wings on each side are different in design. The wing on the west end is topped with a side-facing gabled roof with gabled dormers which match the center section of the building. A large front-facing gabled wing extends forward. Enclosed eaves, with returns, and a Palladian-style vent accent the facade of the wing. Rows of identical 6-over-6 windows are flanked with green shutters. Red brick wainscotting adds visual weight to the bottom third of the wing. A Palladian window accents the 6-over-6 window on the bay at the corner of the ell. The east wing has a flat roof, bordered by a Chippendale-style wooden balustrade. Ums top each corner post. The fence across the front features red brick piers with criss-cross lattice panels in the center. White wrought iron gates lead to the walk in the center and the driveway on each end. The rear of the building features a single-story porch which runs its length. Several small porch landings, with wooden stairs and rails, lead to the rooms inside. This portion of the building once housed the artist section of the studio.

SIGNIFICANCE:
This building has served as the main administration building since the studio was built in 1918-19. World-famous directors and producers once worked here. Through the years such giants of the movie industry as Thomas Ince, Cecil B. DeMille, and David Selznick had their offices here. In later years Desilu Productions, a pioneering television company owned by Desi Arnaz and Lucille Ball, had its headquarters in the building. It is fondly known on the lot as the "mansion", and was modeled after Mt. Vernon. It would appear to be eligible for the National Register on its own, as well as part of a historic district.
DESCRIPTION:

Two large single-storied multi-paned curved bay windows, accented along the bottom with vertical siding, accent the Colonial Revival-style wing on the northeast corner. Lapped siding, trimmed with wide corner boards, cover the exterior. The two-story section on the south is topped with a side-facing gabled roof, while the northern section features a gabled roof running at right angles to the taller structure. A large red brick chimney runs up the north side. 6-over-6 double-hung windows are used throughout the building.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

Horizontal lapped siding covers the exterior of the two-story Colonial Revival building to the east of the mansion. Rows of 6-over-6 double-hung windows are used singly and in pairs on both the first and second floors. The low-pitched gabled roof runs from the north to south. A pedimented gabled portico, supported by round Doric columns, shelters the paneled front door. The porch and stairs are of red brick. A plain railing borders the porch. Multi-paned sidelights flank the front door. The building is connected on both ends to other buildings.

SIGNIFICANCE:

David Selznick moved this building here from another location on the lot in 1927.
ADDRESS:
9336 #E
WASHINGTON BLVD.

DATE:
1922

STYLE:
1920's COLONIAL REVIVAL

SOURCE: RATING:
E   B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:
Narrow shiplap siding covers the exterior of the Colonial-style cottage across from the DeMille Theatre. The side-facing gabled roof is centered with a front-facing portico with a gabled roof. Square wood posts with chamfered edges and molding at the top support the portico. 6-over-6 windows, used both in pairs and singly, match the windows on the administration building. A gabled wing, with a recessed porch across the back, extends from the south side.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS:
9336  #F
WASHINGTON BLVD.

DATE:
1920

STYLE:
1920S COLONIAL REVIVAL

SOURCE:  RATING:
E  B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:

This single-storied rectangular bungalow occupies the center of the lot behind the administration building. It is clad in lapped siding, with wide boards at the corners. The low-pitched gabled roof is edged in closely spaced carved exposed beam ends. Aluminum windows have replaced the original. All doors and windows are edged in wide board trim. One section of the building is clad in red brick and was used as a film vault. The entrance to the Ice Theatre is located in the east facade.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
9356  #G
WASHINGTON BLVD.

DATE:
1930

STYLE:
1920'S COLONIAL REVIVAL

SOURCE:  RATING:
E  C-

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:

This single-storied rectangular bungalow occupies the center of the lot behind the administration building. It is clad in lapped siding, with wide boards at the corners. The low-pitched gabled roof is edged in closely spaced carved exposed beam ends. Aluminum windows have replaced the original. All doors and windows are edged in wide board trim. One section of the building is clad in red brick and was used as a film vault. The entrance to the Ince Theatre is located in the east facade.

SIGNIFICANCE:

See District Introduction for General Significance.
CULVER CITY HISTORICAL SURVEY

ADDRESS:
9536  #H
WASHINGTON BLVD.

DATE:
1925

STYLE:
1920'S COLONIAL REVIVAL

SOURCE:  RATING:
E  B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:
The Colonial-style detailing of the single-storied bungalow shown here is more pronounced than on the other small buildings. The side-facing gabled roof is of medium pitch. Lapped siding, which matches the administration building, covers the exterior and is trimmed in corner boards. Pairs of 6-over-6 double-hung windows, edged with plain trim and narrow molding, are used throughout the building. Round Doric pillars support the pedimented gabled portico, and a plain railing runs along each side. The wood-paneled door is topped with a fine swagged Palladian transom. A smaller gabled portico is located on the west side.

SIGNIFICANCE:
See District Introduction for General Significance.

Culver Studio District
DESCRIPTION:

Another in the row of bungalows which runs perpendicular to the administration building, this single-storied lapped-sided structure is topped with a low-pitched side-facing gabled roof. Single and double 6-over-6 double-hung windows, surrounded by wide trim, occupy all facades. A shed-style porch, supported by round Doric columns, is placed slightly off center. The plain railing runs across the front of the porch, with the steps on the south side.
DESCRIPTION:

Board-and-batten siding covers the exterior of the two-storied gable-roofed electric ship building, located on the eastern boundary of the studio lot. The front-facing gabled roof is topped by a narrow projecting gablet, which runs the length of the building. Three large two-story-high wooden freight doors, trimmed with narrow boards, are located along the west side. The north side features a row of small aluminum windows. An addition on the south end is clad in plywood, trimmed in batts, and has a flat roof. It features one of the two-story-high wooden doors and rows of aluminum windows. A shed-style porch shelters the windows along the first floor at the south end.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
9336 #K
WASHINGTON BLVD.

DATE:
1930

STYLE:
CALIFORNIA BUNGALOW

SOURCE: RATING:
E C+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:

Horizontal lapped siding covers the exterior of the small rectangular bungalow located along the eastern border of the studio lot. A low-pitched gabled roof, with a shed-style enclosed porch on the front, tops the structure. Double-hung windows and a wooden door occupy the front facade. A small awning shelters the door.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

Originally used as the nitrate film processing lab, this two-story brick building now serves as the commissary. Two stories high, with a flat roof and unbroken parapet, the structure is reinforced with visible concrete beams. Sets of large, recessed, multi-paned metal-framed windows occupy the second floor of the front (west) facade. Below, a metal and canvas awning shelters the dining terrace. New large recessed metal-framed windows are interspersed with recessed aluminum-framed doors, topped with transoms.

SIGNIFICANCE:

Constructed of brick because of the highly flammable characteristics of nitrate film, this building is very different in style and character from the frame Colonial Revival buildings that dominate the Culver City Studio lot. All of the studio's early films were processed here.
ADDRESS:  
9336 #M  
WASHINGTON BLVD.

DATE:  
1930

STYLE:  
BRICK COMMERCIAL

SOURCE:  RATING:  
E    B+

ALTERATIONS:  
F

RESIDENCE:  

COMMENT:  
CULVER STUDIO

DESCRIPTION:  
A flat roof and stucco exterior are the predominate features of the single-storied building connected to the south side of the old nitrate film lab. Short shed-style roofs shelter the row of double-hung windows, used in sets of three, on each side of the portico. A pair of wooden doors, accented with 4-light windows, provide entrance

SIGNIFICANCE:  
See District Introduction for General Significance.
ADDRESS:
9336 #N
WASHINGTON BLVD.

DATE:
1925

STYLE:
BRICK

SOURCE: RATING:
P C+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
POWER HOUSE

DESCRIPTION:
This building is the power house for the Culver Studios, and is located in the midst of the large movie production lot. This structure is one of several pre-1937 buildings still surviving on the premises. Single-storied, with gables at each end, the power house is constructed of brick. Two large multi-paned windows on the east side reach from the ground to the roof and have metal frames. A freight door is located on the south end and smaller metal-framed windows are located on the west side. The power lines and insulators are located on the west side.

SIGNIFICANCE:
Historical research related to the movie industry indicates that the studio site was built in 1918, borrowing an architectural design from Thomas Jefferson's Mt. Vernon. The lot in 1920 included two glass stages, a hospital, fire department and a back lot. The studio has been held by a number of owners, possibly the most famous being Cecil B. deMille who was known as the "leader among the Independents" [film producers] during his ownership (1925-28). Subsequent owners included Selznick, RKO, Desilu, Paramount, Laird, and (most currently) Culver Studios/GTG Entertainment. While this building alone does not appear to have architectural significance, it is part of a larger group of buildings which likely has historical significance.
9336 #N WASHINGTON BLVD.
ADDRESS:
9336 #0
WASHINGTON BLVD.

DATE:
1919

STYLE:
1920’S INDUSTRIAL

SOURCE: RATING:
E C+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:

Three stories high, Building O is clad in stucco. The low-pitched front-facing gabled roof is accented with a plain freize and molding. The row of windows along the third floor has been removed and stuccoed over. The double-hung windows on the second floor have been replaced with aluminum double-hung windows, but the original wide board trim, bordered with narrow molding, is still intact. Two sets of exterior stairs lead to the second floor. A narrow beltcourse separates the first and second floors. A variety of wood-trimmed windows and doors are used along the first floor west facade. A pair of large wooden freight doors open into the building from the west side. The east side is blank and faces Iree Blvd.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
9336 #R  
WASHINGTON BLVD.

DATE:  
1925

STYLE:  
1920'S COLONIAL REVIVAL

SOURCE:  RATING:  
E  B+

ALTERATIONS:  
M

RESIDENCE: 

COMMENT:  
CULVER STUDIO

DESCRIPTION:  
Although this building still retains much of its original character, it must be noted that it has been covered with aluminum siding and windows. The siding is lapped, with corner boards. The low-pitched side-facing gabled roof features hipped peaks at each end. Gabled porticos shelter two of the four entrances on the west side. Square posts and a plain railing, with closely-spaced balusters, are featured on the porch. Other porches are similar, with small shed-style roofs. Aluminum windows, edged in green plastic replace the original.

SIGNIFICANCE:  
This bungalow's plain appearance and major alterations are offset by the fact that Alfred Hitchcock used it for his office/study for several years.
ADDRESS: 9336 #5 WASHINGTON BLVD.

DATE: 1935

STYLE: 1920's COLONIAL REVIVAL

SOURCE: RATING: E A+

ALTERATIONS: F

RESIDENCE:

COMMENT: CULVER STUDIO

DESCRIPTION:

Following the Colonial Revival theme set by most of the buildings on this studio lot, Building S has wide lapped siding, 6-over-6 double-hung windows and shutters. The hipped roof is centered with pedimented front-facing gabled porticos on both the north and east sides. The porticos are supported by round Doric columns and bordered with plain balustrades. The wood-paneled doors are topped with three-paneled transoms. A small yard and white picket fence surrounds the bungalow.

SIGNIFICANCE:

This double bungalow was built for Clark Gable and Vivian Leigh for the classic movie "Gone With the Wind" in the early 1930's. It is now occupied by Blake Edwards Productions, an internationally-known film production firm.
ADDRESS:
9336 #T
WASHINGTON BLVD.

DATE:
1938

STYLE:
1920'S COLONIAL REVIVAL

SOURCE: RATING:
E A+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:
A slight variation of the Colonial Revival theme is seen in the bungalow called Building T. Like Building S, it was constructed several years after the administration building. Wide lapped board, trimmed with corner boards, covers the exterior. The side-facing gabled roof features enclosed eaves and returns. Small pedimented, gabled porticos extend from the east and south sides. Square posts support the porticos and trellises accent the spaces on the sides of the porch. A pair of matching doors is centered in the north end, while a single wood-paneled door is located under the portico on the east side. Small 9-light windows, with plain trim are used on all sides. A small yard surrounds the bungalow.

SIGNIFICANCE:
Built for Olivia DeHavilland in 1938, this building retains almost all of its original integrity.
ADDRESS:
9336 #U
WASHINGTON BLVD.

DATE:
1924

STYLE:
STREAMLINE MODERNE

SOURCE: RATING:
E A+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:

A flat roof, with unbroken parapet, caps the single story stucco-clad Moderne building called Building U. Small double-hung windows, edged with narrow molding and installed flush with the exterior, are used on all facades. A plain door, sheltered by a horizontal Moderne-style flat canopy, is centered in the front facade. The canopy is supported by pipes leading from the outside corners of the canopy to the face of the building. A wooden water heater addition on the front is an obvious alteration. Rows of double-hung windows are used on all facades.

SIGNIFICANCE:

This bungalow was used by Orson Wells for his office/study area in the 1930's. Because it was used by a person who played an important role in the history of our nation, it is given an A rating.
DESCRIPTION:

A narrow border edges the top of the unbroken parapet of this stucco-clad building. The front is single-story, but there is a flat-roofed second-story room at the back. A flat-roofed porch, supported by square wooden posts, occupies the southeast corner. Double-hung windows are used throughout the building. Those on the east on the south side have Oriental-style muntins. Narrow horizontal banding accents the face above the windows and at wainscot height. A small yard and picket fence surround the building.

SIGNIFICANCE:

Joseph Kennedy built this building for Gloria Swanson. It is now occupied by Blake Edwards Productions.
ADDRESS:
9336 #X
WASHINGTON BLVD.

DATE:
1930

STYLE:
FILM VAULTS

SOURCE: RATING:
E C+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:

Long and narrow, with its back on Ince Blvd., the film vaults are constructed of brick, topped with a very low-pitched hipped roof. Six single-paneled doors, edged in egg-and-dart molding, are spaced along the west facade.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

A flat roof and stucco cladding cover the exterior of the two-story-high scene dock. Three sets of metal-clad doors are located on the north side. Two small aluminum windows, a door, and a transom indicate the location of the office.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS: 9336 #Z
WASHINGTON BLVD.

DATE: 1930

STYLE: SCENE DOCK

SOURCE: RATING:
E C+

ALTERATIONS: S

RESIDENCE:

COMMENT: CULVER STUDIO

DESCRIPTION:

Corrugated metal covers the 2-story portion of the scene dock office at the back of the lot. Board-and-batten covers the southern-most single-story section. Two tall, narrow multi-paned windows are located on the second floor and metal-clad freight doors are used on the first floor. A row of wood-framed windows forms a transom above the shed-style porch roof. New aluminum windows and French doors are in place at the first floor level.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS: 
9336 S-1 
WASHINGTON BLVD.

DATE: 
1919

STYLE: 
INDUSTRIAL

SOURCE: RATING: 
E A+

ALTERATIONS: 
M

RESIDENCE: 

COMMENT: 
CULVER STUDIO

DESCRIPTION:
The original sound stage, built in 1919, is placed on a diagonal. The first floor is clad in board-and-batten siding and carries out the Colonial theme. The upper two-thirds is clad in large wood panels, with wide trim boards in between. A low-pitched gabled roof, running north to south, caps the structure. The original multi-paned glass gable is visible on the north end. Multi-paned double-hung windows, which match those in the administration building, are used along the first floor facade. The doors feature multi-paned windows in the center and are topped with multi-paned transoms. Wood porches with plain balustrades border the porches. All openings are neatly trimmed in dark green boards.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS:  
9336 S-2,3  
WASHINGTON BLVD.

DATE:  
1926

STYLE:  
INDUSTRIAL

SOURCE:  RATING:  
E  A+

ALTERATIONS:  
M

RESIDENCE:  

COMMENT:  
CULVER STUDIO

DESCRIPTION:  
Wood panels cover the exterior of the three story high stages located in the center of the lot. The roof is flat. A row of multi-paned metal windows and a recessed porch, supported by wood posts, run along the third floor. Wooden stairs lead to the second floor at the south end and metal stairs lead to the north end of the third floor porch. Recessed 4-over-4 windows run occupy the first and second floor at the north end. The large wooden doors are left open most of the time and ramps allow vehicles to drive into the lobby.

SIGNIFICANCE:  
See District Introduction for General Significance.
ADDRESS:
9336 S-4
WASHINGTON BLVD.

DATE:
1926

STYLE:
INDUSTRIAL

SOURCE: RATING:
E A+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:

Wood panels cover the exterior of the three story high stages located in the center of the lot. The roof is flat. A row of multi-paned metal windows and a recessed porch, supported by wood posts, run along the third floor. Wooden stairs lead to the second floor at the south end and metal stairs lead to the north end of the third floor porch. Recessed 4-over-4 windows run occupy the first and second floor at the north end. The large wooden doors are left open most of the time and ramps allow vehicles to drive into the lobby.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
9336 S-7,8
WASHINGTON BLVD.

DATE:
1928

STYLE:
INDUSTRIAL

SOURCE: RATING:
E A+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
CULVER STUDIO

DESCRIPTION:
Stucco covers the exterior of this 3-story-high rectangular building. A low-pitched Dutch Colonial-style roof forms wide gables at the front and back. There are no windows in the building. Large wooden freight doors, sometimes clad in diagonal car siding, lead to the interior. 3 flat metal Moderne-style canopies, interspersed along the west side, shelter the walk-in doors.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS: 9336 S-9
WASHINGTON BLVD.

DATE: 1928

STYLE: INDUSTRIAL

SOURCE: RATING: E A+

ALTERATIONS: M

RESIDENCE:

COMMENT: CULVER STUDIO

DESCRIPTION:
Succo covers the exterior of this 3-story-high rectangular building. A low-pitched Dutch Colonial-style roof forms wide gables at the front and back. There are no windows in the building. Large wooden freight doors, sometimes clad in diagonal car siding, lead to the interior. 3 flat metal Moderne-style canopies, interspersed along the west side, shelter the walk-in doors.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS: 9356 S-10
WASHINGTON BLVD.

DATE: 1935

STYLE: INDUSTRIAL

SOURCE:  RATING: E B+

ALTERATIONS: S

RESIDENCE:

COMMENT: CULVER STUDIO

DESCRIPTION:
Stage 10 is located in the southeast corner of the lot. Clad in stucco, it is capped with a side-facing gabled roof. There are no windows in the main section. A pair of large wooden doors lead to the interior and are sheltered by a shed-style porch. An addition to the north of the main entrance has aluminum windows and paneled wood doors, sheltered by shed style porticos.

SIGNIFICANCE:
See District Introduction for General Significance.
This large stucco-clad building has no decoration and is topped with a low-pitched gabled roof with narrow overhangs. Three metal-clad freight doors lead to the interior from the east side. Two metal-striped canopies shelter the two walk-in doors. A single story shed style addition runs along the west side.

See District Introduction for General Significance.
Stages 14, 15, and 16 were built in 1939 and are an addition to stages 11 and 12. They are two stories high and clad in stucco. Large one and one-half high freight doors lead to the sound stages. A single story style lean-to has been added to the side.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
9400 -10
WASHINGTON BLVD.

DATE:
1925

STYLE:
SPANISH COLONIAL COMM.

SOURCE: RATING:
E B-

ALTERATIONS:
M

RESIDENCE:

COMMENT:

DESCRIPTION:
Six stories high and shaped like a wedge, the Neo-classical Culver City Hotel is noteworthy not only for its fine architectural character, but also for its significance in the history of Culver City. Closely-spaces carved brackets decorate the wide cornice at the top of the building. The sixth floor, with rows of 6-over-6 recessed double-hung windows, is trimmed in light-colored terra cotta tiles. A matching beltcourse runs below the windows, forming a wide light colored band that is attached visually to the fifth floor with decorative tile stems. The second through fifth floors are clad in dark tan and gold brick and feature recessed 6-over-6 windows on all facades. The second floor windows are edged with wide terra cotta surrounds. Simulated terra cotta quoins form a light-colored vertical band that runs from the second floor to the fifth at each corner. The first floor windows and doors are capped with graceful arched transoms, topped with keystones. The windows are recessed and multi-paned. The building retains almost all of its original architectural integrity.

Harry H. Culver built this hotel in 1923-24 (building permit 11/24/23), when Culver City was in its heyday as the headquarters for some of the world's most prominent movie studios. The Winter Construction Company was the contractor. Located only a few blocks from three major studios, the hotel was built to provide accommodations for visiting movie stars, directors, and others connected with the movie industry. Harry Culver owned the building for several years, but by the 1940’s Edna and Red Skelton had purchased the building. In 1947 they took out a permit to install a neon-lighted sign for the top of the building which read “Culver City”. They owned the building into the 1950’s. John Wayne was another well-known owner. The hotel appears in several silent movies, notably those featuring Laurel and Hardy. In the early 1930's the dwarfs who played the "Little People" in the Wizard of Oz were headquartered here. The book and 1979 film "Under the Rainbow" told of the adventures of the small actors and actresses, using replicas of the hotel's interiors. The building is still seen in on some of the television programs filmed at the nearby studios, including "Dallas" and "Highway to Heaven".

SIGNIFICANCE:

This building appears to be eligible for the National Register of Historic Places, on the basis of its architecture, its relationship to persons significant to world history, and the part it has played in the social and economic patterns of Culver City and Los Angeles County.
ADDRESS:
9540
WASHINGTON BLVD.

DATE:
1928

STYLE:
NEO-CLASSICAL COMMERCIAL

SOURCE: RATING:
E B-

ALTERATIONS:
F-'66

RESIDENCE:

COMMENT:

DESCRIPTION:

Four large matching arched openings form a row across the front facade of this single-storied commercial building. Each arch, as well as the cornice, is edged in cream-colored brick and contrasts with the dark red brick of the body. Plate glass windows, with multi-paneled transoms above, fill two bays, while the metal-framed front entrance doors and plywood face the other two.

Since the survey was completed, there has been added a roof dish and screen.

SIGNIFICANCE:

This Neo-classical brick commercial building has had a variety of uses through the years. In the 1930's it was the Noren-Wuster Furniture Co., a use that continued through the 50's. During the 60's World Wide Antiques was located in the building. Westwood One used it for sound rooms recently. It is one of the few brick commercial buildings in the downtown area that has not been substantially altered.
ADDRESS:
9543
WASHINGTON

DATE:
1925

STYLE:
NEO-CLASSICAL

SOURCE:  RATING:
E    B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
HULL BUILDING

DESCRIPTION:

Shaped like a wedge, the Hull Building is constructed of tan and rose-colored brick. Two-stories high, the building is topped with a flat roof with a heavy cast terra cotta tile cornice embellished with closely-spaced brackets and Greek floral tiles. The rows of recessed windows on the second floor have been replaced with single-paned metal-framed windows. Arches outlined in three rows of brick form a pattern along the Culver Blvd. and Waseka Avenue facades. Terra cotta pilasters, with plain capitals and a cast decoration in the center, support the arches. The main entrance on Culver has been remodeled and the deeply-recessed metal entrance doors and wall of glass brick are fairly new. The former entrance to the second floor offices, on the Waseka Ave. facade, was located in the last arch. It features a terra cotta surround and an arched window, pierced with a large keystone. This and all other arched openings, except for the Culver Blvd. entrance, now contain metal-clad windows with grey and green tile on the bulkheads. The building is in good condition.

SIGNIFICANCE:

A plaque, placed by the Huntington Beach Historical Society, says:"
The Hull Building was built in 1925. Dr. Foster Hull, having the interest of his profession at heart, built the most modern medical offices and hospital for that time. Early in the 30's, Louis Freeman acquired the building which served Culver City in various uses and to this date retained its original character ". During the 1930's, the Eastham Sales Corporation, one of Culver City's most prominent insurance, real estate and investment firms. Earle S. Eastham was the president and Ernest T. Maitox the secretary-treasurer. The Hull Building is certainly significant to Culver City, and deserves local recognition. National Register eligibility might not be a reality, because of the new windows and bulkheads.
ADDRESS:
9720 -30
WASHINGTON BLVD.

DATE:
1925

STYLE:
NEO-CLASSICAL

SOURCE:  RATING:
E    A

ALTERATIONS:
F

RESIDENCE:

COMMENT:
WASH. BLDG.

DESCRIPTION:

Triangular in shape, the two-story Neo-Classical Washington Building is constructed of cast concrete shaped to resemble large granite blocks with recessed mortar between. The flat roof is emphasized by a heavy cornice trimmed in dentil work along the bottom. Decorative pediments are centered above the cornice on the north and south sides. Rows of prominent arched windows run along the north and south sides, with a matching window located in the diagonally-placed east entrance. Medallions featuring portraits of George Washington accent the frieze below the cornice at 15 foot intervals. Shield-style cartouches are featured between each set of first floor arched transoms. Wide trim, painted white to emphasize the arched shape of the transoms above the first floor windows, is edged in molding. Capitals, accented with rectangular sunbursts at the top, top the projecting pilasters between the windows. The frames of the windows and doors are new painted metal. The original entrance to the second floor offices is on the Washington Blvd. side. The original black-and-white floor and stairway exist in this entrance. The building has recently received a new coat of peach paint, with white trim and darker peach accents. It is in excellent condition.

SIGNIFICANCE:

So many of Southern California's Beaux Arts buildings have been destroyed that those remaining have become valuable and architecturally significant assets to each local community. The building provided an important function as an office building in Culver City. In the 1930's some of the tenants were: American National Insurance Co; V. A. Berry, a lawyer; Dr. J. T. Connelly, a dentist; Mrs. E. P. Lacy, Christian Science practitioner; Mrs. G. P. Gorham, artist bureau; Chester Graves, photographer; Mrs. Effie Grisby, beauty shop; and G. M Suffren, jeweler. Although it appears eligible for the National Register, the new metal windows may affect its eligibility.
DESCRIPTION:

A rolled roof, with a high hipped roof in the center and several smaller roofs forming planes on the first floor, caps this stucco-clad Tudor Revival building. A single-story wing, facing front, features a hip at the top of the gable. A large recessed multi-paned window is centered in the front facade. All other windows are recessed and multi-paned, with projecting stucco-clad sills. A large two-story stucco-clad chimney is located on the east side. The main entrance is located in the ell formed by the front wing. It was an open porch, but an aluminum awning has been added to shelter the front door.

SIGNIFICANCE:

This is a good example of a Tudor Revival house because of its many-paned rolled roof. It served as the office and home of Dr. George Hays, and his wife, Edith, in the 1930's. It is a doctor's office at the present time.
ADDRESS:
9820
WASHINGTON BLVD.

DATE:
1945

STYLE:
MODERNE

SOURCE:  RATING:
P    B

ALTERATIONS:
F

RESIDENCE:

COMMENT:
CULVER THEATRE

DESCRIPTION:

The Culver Theatre was designed in the late Moderne style, having some characteristics of the 1940's. The building is clad in stucco, with a flat roof and an unbroken parapet with a ledge across the top. The northwest corner is rounded and provides the base for a tall triangular tower with the word "Culver" on each side. A large finial, in the shape of a crown tops the tower. The marquee appears to be original and is centered with a Moderne crest. The first floor of the front and part of the west facade are clad in large cream-colored tiles, with a band of rust tiles below. The original ticket booth, crowned with Moderne swirls, is still in use. The floor of the entry is a remarkable pattern of cream, peach, green, lavender, rust, and gold terrazo and is a work of art. The ceiling above depicts a leafy pattern in neon lights. The same pattern is repeated on the ceiling of the lobby, in gold. The drinking fountain surround, on the east side of the lobby, is silver colored, with swirls surrounding the edges.

SIGNIFICANCE:

Even though the Culver Theatre was built after 1940 (1945 is the permit date), it retains some architectural and artistic details representative of the late Moderne period which are not found anywhere else in Culver City.
The Metro-Golden-Mayer (MGM) Studio is probably the premier significant group of buildings in Culver City. The studio buildings appear eligible for the National Register of Historic Places on the basis of their architecture, the association of the studio with famous persons, and place in the broad patterns of national and international history. Its significance to Culver City lies in the economic and social impact it has made on that City. During the 1920's, 30's and 40's, the studio was one of the city's largest employers and paid most of the City's taxes. Talented people were attracted to Culver City because of the studios. MGM hired only the best directors, cameramen, technicians, costume designers, makeup experts, and set designers. Because of these gifted employees MGM was able to make the successful transition from silent to talking films during the 1920's. They made significant advancements to the state of the art in all areas of creative endeavor. Culver City residents worked both in front of and behind the cameras. Local residents frequently had jobs as extras and usually were the ones to appear in mob scenes. Because of this constant need for extras, the studios did much to ease the serious unemployment problem during the Depression. MGM was also the main promoter of the star system which did much to promote and popularize movies through the 1920's, 30's and 40's. Culver City's City Seal bears the motto "The Heart of Screenland". In 1937 the Chamber of Commerce adopted the slogan "Culver City — Where Hollywood Movies Are Made."

When Thomas Ince, the original owner of the Ince Triangle Studios which eventually became MGM, came to Culver City in 1915, he found a fledgling city with some streets laid out, a landscaped park, a scattering of houses, and several commercial buildings in the process of being constructed. Ince was the manager and director of a large western-themed studio and lot in the Santa Inez Canyon, operated by the New York Motion Picture Corporation (NYPC). The Canyon site was a long way for studio workers to travel (by Red Car), and he was searching for a location that was more convenient to Los Angeles. Ince was interested in branching out to produce a higher class of films, and was in need of indoor sets and permanent facilities for film technicians. Harry Culver offered Ince an 11-acre parcel along Washington Blvd. On July 20, 1915, a new division of the NYPC was formed with D. W. Griffith, Mack Sennett, and Thomas Ince, entitled Triangle Studios. In September of 1915 Triangle Studios purchased the eleven acres and proceeded to build a $30,000 studio. The first buildings, Army surplus barracks, were brought in on trucks and placed in the middle of the lot and still in use today.

The studio officially opened in January of 1916. In February, eight new glass stages were placed in service. These provided locations for indoor sets and were designed to maximize the use of the sun's rays for lighting. Some of these buildings were later
moved to the back of the lot and are currently in use as carpenter's shops. The impressive Beaux Arts front facade, used for office space and dressing rooms, was also constructed in February of 1916. It still forms the prominent front facade of the studio and retains most of its original integrity. In the fall of 1917 sixteen acres were added to the Ince Triangle Studios. That event, along with the incorporation of the city, was celebrated by the entire town on September 15, 1917. However, Triangle Studios was in financial trouble and the partnership soon dissolved. Thomas Ince left to become an independent producer, starting a new studio at the corner of Washington and what is now called Ince Blvd. That studio still stands and is known as the Culver Studios. D. W. Griffith and Mack Sennett also formed new independent companies.

Samuel Goldwyn arrived on the West Coast in 1918 and began to use the Triangle Studio lot. In May of 1919 he purchased the studio and hired Will Rogers to make Doubled Stakes and Mabel Normand to star in Pinto. Some of the movies made between 1919 and 1924 were: Madame X, starring Pauline Frederick; Prisoners of Love with Betty Compson; Souls for Sale, with with Eleanor Boardman and Barbara LaMarr; The Rendezvous, with Sydney Chaplin; and Greed starring Jean Hersholt and Zazu Pitts (directed by Erich Von Stroheim). Samuel Goldwyn strongly disagreed about the production of both Greed and Ben Hur, and left the studio in 1921. His name survived, however, as part of the new corporation formed on April 18, 1924. Metro Pictures Corp., Goldwyn Pictures Corp., and Louis B. Mayer Productions Inc., merged as the Metro-Goldwyn-Mayer Studio with the Marcus Loew Company in control. The controversial movie, Greed, was released to mixed reviews, and Ben Hur went into production in Rome in 1924. Ramon Novarro and Francis X. Bushman starred in this epic motion picture which was one of the most famous early motion pictures in history. Because of labor troubles, the crew and cast returned to Culver City to finish the movie. A replica of the Circus Maximus was constructed on Culver Blvd. and a great number of the residents of Culver City were used as extras in the chariot race scenes.

Louis B. Mayer and Irving Thalberg were running the studio in 1924. During the late 1920's many fine silent movies were filmed at the studio. They included: The Big Parade, starring John Gilbert and Hallelujah, both directed by King Vidor. By 1930 sound films had established themselves, and many classic movies were made at MGM. Grand Hotel, starring Joan Crawford; Dinner at Eight with Jean Harlow; Min and Bill, starring Wallace Beery and Marie Dressler; David Copperfield with Freddie Bartholomew; The Good Earth, starring Paul Muni and Luise Rainer; and one of the most famous movies of all time, The Wizard of Oz, starring Judy Garland. Sound films of the Forties included: Mutiny on the Bounty, with Charles Laughton; The Thin Man Goes Home, with William Powell; Gaslight, starring Ingrid Bergman; The Philadelphia Story, starring Katherine Hepburn; and Boom Town, featuring Clark Gable. Films of the Fifties included: The Asphalt Jungle with
Sterling Hayden and Marilyn Monroe; the epic *Quo Vadis* with Robert Taylor; the musical *Showboat* with Kathryn Grayson and Howard Keel; *An American in Paris*, starring Gene Kelly and Leslie Caron; and *Singing in the Rain* with Debbie Reynolds and Donald O'Connor.

The star system, now a thing of the past, was invented by Louis Mayer and Irving Thalberg, and did much to bring about the golden era of movie stars. The studio, with its stable of well-known stars, would plan a publicity campaign for each new star. He or she would be featured in films with several of the studio's leading stars of the opposite sex. When the newcomer was established, he or she would star in a picture with a newer person of the opposite sex. In those days stars were the product of the publicity department and were surrounded with drama and mystery. Most appeared only at their glamorous best. Such stars as Mickey Rooney, Judy Garland, Greta Garbo, Betty Grable, Norma Shearer, Spencer Tracy, Joan Crawford, John Gilbert, Lon Chaney, Clark Gable, Wallace Beery, and Norma Dressler were products of the MGM star system.

The 1937 City Directory points out that motion pictures were the chief industry of the community and that Culver City was the chief center of the motion picture industry. The industry payroll was in excess of twenty-five million dollars annually, even during Depression days. Over 5,500 Culver City residents worked for the studios in 1937.

In 1941 Culver City produced more than half of all the films made in America, most made by MGM, which had a weekly payroll of more than $1,400,000. MGM boasted of having "more stars than the heavens." MGM continued to make films during WWII, many of them with a patriotic theme. By 1949, the studio was in trouble. Television had begun to take over the entertainment industry. Another source of competition was the growing movie-making industry in Europe. High production costs in America drastically cut profits and high U. S. taxes became a problem to the executives and stars. In addition, the federal courts ordered MGM to sell its theater distribution chain or go out of the movie business. In 1951 Louis B. Mayer resigned under pressure.

In 1969 Kirk Kerkorian, who controlled the majority of MGM stock, announced that all but the original 30 acres of the studio's property would be sold for development. Location shooting, made possible by lighter cameras and streamlined equipment, reduced the need for the back lots. A much-publicized auction was held to rid the studio of excess costumes, props, and other movie paraphernalia.

In January of 1975, MGM officials appeared before the Culver City Chamber of Commerce to announce new plans regarding motion picture production. It would
move its corporate headquarters from New York to Culver City and would begin to produce television programs. The MGM Studio buildings and lot were sold to Lorimar and are used for the production of many television series and movies for television, in the same buildings where Clark Gable, Greta Garbo, Mickey Rooney, Judy Garland, Fred Astaire, Gene Kelly and other famous stars plied their trade.
ADDRESS:
10202 EN.
WASHINGTON BLVD.

DATE:
1917

STYLE:
BEAUX ARTS

SOURCE: RATING:
E A+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

The grand entrance to the MGM-Lorimar Studios is a superior example of Beaux Arts architecture and retains most of its original integrity. A balustrade inset with elaborate cast concrete balusters, runs across the top. Large brick piers, edged in molding, separate the sections. A heavy cornice, lined with closely-set brackets, runs below the balustrade. Dentil trim defines the top of the frieze and molding trims the bottom. Two sets of 2-story high fluted columns, crowned with Corinthian capitals, frame the entrance. Two arches, one for entry and one for exit, define the entrance. The elaborate wrought iron gates are now permanently closed. A small security building, made of cast concrete in a Moderne style, is located between the sets of gates on the interior of the lot. Elaborate brackets are attached to the side walls of the entrance. Even though this is no longer the major entry through which the stars came into the studio, it is still significant for its original architecture and because it was sometimes seen in the movies, on television, or in the newspapers, featuring the studio's stars.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202 #2
WASHINGTON BLVD.

DATE:
1916

STYLE:
BEAU ARTS

SOURCE: RATING:
P A+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

The elaborate Beaux Arts building shown here was constructed just before the studio opened in 1916. Contrasting with the factory-like appearance of the inside of the studio, the entrance building is illustrative of the grandiose style and imagination often seen in early motion pictures. A balustrade, inset with elaborate cast concrete balusters, runs across the top of the three-story building that forms the eastern quarter of the 600+ foot long front facade. A wide cornice, accented by closely-spaced brackets and a row of dentil trim, fronts the flat-roofed building behind. A row of massive fluted columns, crowned with Corinthian capitals, supports the balcony. Rows of multi-paned windows look out from the front facade on the east side of the former main entrance. A blank facade, with a cornice accented in two places with pedimented gables, occupies the remainder of the front footage. The blank facade has no windows, but does exhibit Neo-classical character through the use of rounded pilaster, molded trim, and inset panels. The dressing rooms are located on the other side and the building is only 15 feet wide.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
10202  #11,12  
WASHINGTON BLVD.

DATE:  
1930

STYLE:  
1930'S INDUSTRIAL

SOURCE:  RATING:  
E  C+

ALTERATIONS:  
M

RESIDENCE:  

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:

Two-stories high, with a flat roof and unbroken parapet trimmed in a narrow metal band, this 1930's Industrial building features a second story that cantilevers over the first story. It is clad in stucco, which appears to be original. A row of 8-over-1 double-hung wood sash windows runs along the second floor on both sides. The first floor features a row of 8-over-8 double-hung windows. A few air-conditioners have replaced the top half of the original windows. The south end of the building has a single-story addition which matches the two-story portion.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

Two-stories high, with a low-pitched side-facing gabled roof, the large industrial building shown here was built in 1940. A row of exposed rafter tails extends from the roof line. Groups of 4-over-4 double-hung wood-sashed windows run along the second story. Freight doors, clad in wood and accented by cross members and plain trim, open onto the first floor. A recessed entrance at the north end reveals the horizontal lapped boards of which the rest of the structure is constructed.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202  #31
WASHINGTON BLVD.

DATE:
1917

STYLE:
NEO-CLASSICAL

SOURCE:  RATING:
E          A+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

This shows the rear or south side of the impressive two-story facade that runs for 600+ feet along Washington Blvd. Originally built as dressing rooms, the small suites are now used for film processing. The brick structure is clad in stucco and a shed-style second-story porch runs along the length of the building. Double-hung windows, often in pairs, are used along the south side of the building, and 5-panel wooden doors lead to the interior. A wrought iron railing has been added between the original wooden posts.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202  #32
WASHINGTON BLVD.

DATE:
1931

STYLE:
STREAMLINE MODERNE

SOURCE: RATING:
E  B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

The stucco-clad building shown here is two-stories high, with a flat roof and unbroken parapet trimmed in a narrow band of metal. A narrow band of wood forms a ridge above the multi-paned metal-framed windows. Bands of the windows are used to accent the corners of the second story. The same windows are featured along the south side. A single door, topped with a metal canopy, leads to the interior from the east side.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

Constructed of poured-in-place concrete, a popular building material in the 1940's, this two-story industrial building is rather plain. It has a two-story high flat roof, with a slight parapet on three sides and a slight overhang on the north side. A row of shed-style lights extends along the beltcourse between the first and second floors. The original metal pole supports for the recessed porch have been covered with concrete block on each side, perhaps for extra support. Recessed under the second floor, the first floor features a row of metal-clad doors.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
10202  #34  
WASHINGTON BLVD.

DATE:  
1933

STYLE:  
STREAMLINE MODERNE

SOURCE:  RATING:  
E  A+

ALTERATIONS:  
F

RESIDENCE:

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:

The business office shown here is two-stories high, topped with a flat roof and unbroken, metal-trimmed parapet, and clad in stucco. Score lines, typical of 30's architecture, accent the corners of both the first and second stories. A row of large multi-paned metal-framed windows, slightly recessed, runs along the second story. Some of the windows can be opened with a crank, but the outside and top sections are stationary. A pair of high 4-light metal-framed windows is located above the corner entrance. The windows on the first floor match those on the second floor. A rounded metal canopy shelters the door. Sets of square terracotta drain pipe accents the foundation. The section of stucco below the windows extends outward a few inches.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202  #35
WASHINGTON BLVD.

DATE:
1933

STYLE:
ZIGZAG MODERNE

SOURCE: RATING:
E  B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

Three stories high and clad in stucco, this flat-roofed Moderne building is almost completely original. Rows of wood molding emphasize the tops and bottoms of the window sections. The multi-paneled windows are framed with metal. The banks of windows accent the corners of all three floors. Recessed hallways lead to plain doors. The rails of the walkways are constructed of metal pipe.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202    #37
WASHINGTON BLVD.

DATE:
1940

STYLE:
1930'S INDUSTRIAL

SOURCE:  RATING:
E   B+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

A covered wooden balcony runs along the second floor of the two-storied stucco-clad building shown here. The flat roof supports a shed-style balcony roof, edged in closely-set exposed rafter tails. A row of double-hung windows, sometimes in pairs and trios, runs across the second floor. The balcony is fronted with a row of closely-set plain balusters, set between square support posts. A metal railing borders the newer wooden steps that lead to the second floor. A beltcourse forms a double ledge between the first and second floors. Rows of double-hung windows, recessed into the stucco, run along the first floor. A square bay extends forward on the south wall and contains a pair of the same windows.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202
WASHINGTON BLVD.

DATE:
1935

STYLE:
STREAMLINE MODERNE

SOURCE: RATING:
E A+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:
The Irving Thalberg Building is one of the most impressive Moderne structures in Southern California. Its symmetrical classic design and fine detailing make it a good example of the Moderne style. Set on an angle at the entrance to the studio, the building can be easily seen from all directions. Its three-story high wings extend in both directions, across each end of the main core. The square four-story flat-roofed entrance tower rises above the rest of the building and is crowned with a set-back ridge and a row of pleated trim across the top of the main parapet. The plain frieze below is dotted with large round rosettes. Five sets of three-story high windows, separated with square stucco-clad columns, create a strong vertical pattern above the main entrance. A rounded metal canopy shelters the doors. Square bays, with flat roofs and a row of luted banding, wrap around each corner of the tower and continue to the north and south to form wings. The wings are T-shaped and feature two-story high recessed metal-framed windows. The fluted edge forms a band around the entire building. Each window is topped with an elaborate cimice. The windows along the first floor match the location of those above and are also recessed, multi-paned, and metal-framed. Two huge lanterns, on elaborate pedestals, flank the wide concrete steps which lead to the main entrance. The rear of the building matched the front and is just as beautifully finished.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS:
10202   #39
WASHINGTON BLVD.

DATE:
1935

STYLE:
MODERNE

SOURCE:  RATING:
E   B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

This is one of several Moderne buildings that were built during the 1920's. The 30's was an important era in the evolution of sound movies. Many of screenland's greatest stars used these buildings. The stucco-clad exterior is original and has a narrow rim along the top of the second story windows and along the bottom of the first story windows. The recessed double-hung windows have a narrow vertical border of glass on the outside edges. They are used singly and in pairs in both the first and second floors, in a matching pattern. The entrance is in the southeast corner and is delineated with a square offset bay. A stairway leads to the second floor entrance. A wooden door, accented with a large window, leads to the interior.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202 #40
WASHINGTON BLVD.

DATE:
1938

STYLE:
1930'S INDUSTRIAL

SOURCE: RATING:
E C+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:
A low-pitched front-facing gabled roof caps the single-story industrial building shown above. Corrugated metal sheets cover the exterior of the original building. A combination of 4-over-4 and 6-over-6 double-hung windows are used along the front facade. An addition on the west side is clad in lapped board. The shed-style roof is almost flat and has a wide overhang. Batten boards trim the corners. The addition has 4-over-4 windows that match those on the original building.

SIGNIFICANCE:
See District Introduction for General Significance.
DESCRIPTION:

This building has some interesting features. The main structure is capped with a shed-style roof, supported across the front by triangular braces. A row of garage doors, clad in cabsiding and accented with 6-light windows at the top, once formed the entire front of this building. A row of 6-light transom windows form a row across the top of the doors. The original doors on the south end have been replaced by a newer set of wooden doors, with wire mesh covering the opening above. The addition to the south is flat-roofed and supported by posts made of peeled logs. Plywood walls and aluminum windows have been added along the front.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
10202 #42  
WASHINGTON BLVD.

DATE:  
1917

STYLE:  
EARLY INDUSTRIAL

SOURCE: RATING:  
E    C+

ALTERATIONS:  
S

RESIDENCE:  

COMMENT:  
LORMAR STUDIO

DESCRIPTION:  

The second story of the building shown above is clad in lapped siding, while the first floor is clad in stucco. The building is capped with a side-facing low-pitched gabled roof. It is probable that the second floor is an addition. Aluminum windows are used throughout the second floor. Below, three-light metal-framed windows are deeply-recessed in the first floor facade. The deeply-recessed doors, with windows in the top half and recessed panels below, lead to the interior. A set of wooden steps runs up the west side to the second floor. The small open porches are clad in vertical siding.

SIGNIFICANCE:  

See District Introduction for General Significance.
ADDRESS:  
10202 #43  
WASHINGTON BLVD.

DATE:  
1917

STYLE:  
MODERNE

SOURCE:  
E

RATING:  
C+

ALTERATIONS:  
S

RESIDENCE:  

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:  
A wide four-tiered beltcourse is the most prominent Moderne feature of the stucco-clad two-story building shown above. It forms a second story balcony on the south side of the building. A recessed porch, supported by large round stucco-clad pillars, shelters the large multi-paned windows in the first floor. Multi-paned metal-framed casement windows, capped with 6-light fixed transoms, punctuate the second story. A flat roof and unbroken parapet form the top of the building.

SIGNIFICANCE:  
See District Introduction for General Significance.
ADDRESS:
10202 #44
WASHINGTON BLVD.

DATE:
1918

STYLE:
1910's INDUSTRIAL

SOURCE: RATING:
P B

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:
The powerhouse on the Lorimar Studios lot is one of several buildings in that complex which are over 50 years old. The powerhouse is located along the back fence on Culver Boulevard, but is not accessible from that street. The single-story flat-roofed stucco-clad structure is capped with a smaller rectangular wooden tower with a hipped roof. Three round smoke stacks also extend from the roof top. A stucco-clad cornice accents the top of the parapet. Some of the original multi-light, wood-framed windows still exist in some areas of the building. There are numerous pipes along the exterior of the building and four medium-sized metal storage tanks adjacent to the east side of the building.

SIGNIFICANCE:
Built in 1915, by Triangle Studios (formed by Thomas Ince, D.W. Griffith, and Mack Sennett), this studio was officially opened in 1916 with 8 glass stages, office space, dressing rooms and technical work shops (some of which were housed in Army surplus barracks moved to the site). The most famous and long-term owner of the studio was Metro-Goldwyn-Mayer which acquired the studio in 1924 and retained ownership until 1986. Known as the "world's largest studio" in 1925, their properties covered almost two square miles of territory and their products included such film classics as the 1924 BEN HUR and the 1930's WIZARD OF OZ. Although not architectural significant individually, the powerhouse is significant as a part of a grouping of historically significant buildings.
additional page of photos

10202       #44       WASHINGTON BLVD.
ADDRESS:
10202 #45
WASHINGTON BLVD.

DATE:
1930

STYLE:
STREAMLINE MODERNE

SOURCE: RATING:
E A+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:
A rounded corner acccents the two-story Streamlined Moderne Commissary. Large multi-paned windows, interspersed throughout the building let in large amounts of light. Stucco-clad panels are used between and below the first floor windows. A row of multi-paned windows run along the second story, below the flat roof. The interior of the Commissary has recently been remodeled. The Commissary is where the stars, directors and producers eat lunch. This was especially true during the days of the “star system” in the 30’s, 40’s and 50’s.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS:
10202 #46
WASHINGTON BLVD.

DATE:
1935

STYLE:
SPANISH ECLECTIC

SOURCE:  RATING:
E           A+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

Designed in the Spanish style, the single-storied school building in the center of the lot is now used for offices. The low-pitched side-facing gabled roof was clad in red clay tiles and the walls were clad in stucco. The eaves were edged in exposed rafter tails. A large stucco-clad chimney dominates the front facade. The 6-light casement windows are deeply recessed into the facade. The paneled wood door is set in a recessed arch. This was where Judy Garland, Mickey Rooney, Roddy McDowell and other famous child stars attended school when they were making a film.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS: 10202 #47
WASHINGTON BLVD.

DATE: 1930

STYLE: MODERNE

SOURCE: E RATING: B+

ALTERATIONS: M

RESIDENCE:

COMMENT: LORIMAR STUDIO

DESCRIPTION:

A varied roof line, outlined in narrow horizontal bands, caps the three-storied stucco-clad building shown above. A square, flat-roofed section projects above the row of multi-paned metal-framed windows in the center of the third floor. Horizontal bands run both above and below the band of windows and extend to the east end of the building. A matching row of windows is located in the center of the second story, and a horizontal band runs from the top of these windows to the curved roof line on the west end. A metal awning, added fairly recently, shelters the walk-in doors and windows along the first floor. A freight door, constructed of wood with wood strips forming rectangles, is located beside the windows. 4-over-4 double-hung windows are used in the first floor facade.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

A flat roof and unbroken parapet caps the two-story stucco-clad Moderne building shown here. The second floor windows are accented by horizontal bands which run below and above the windows in a continuous line. Horizontal scorelines run parallel to the bands and strengthen the horizontal emphasis. Pairs of 4-light casement windows, flanked by matching 4-light stationary windows and topped by matching transoms, are used throughout the building. A band of three such groupings forms a row along the first story and the south sides. Moderne architecture was a distinctive departure from the formal Neo-classical Beaux Arts elegance featured in the grand entrance and Washington Street facade of this studio lot. Moderne styling is well represented here.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202 #49
WASHINGTON BLVD.

DATE:
1938

STYLE:
MODERNE

SOURCE: RATING:
E C+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:
Cast concrete is the building material used to construct this two-story Moderne building. The shape of the horizontally-placed boards used to form the walls can still be seen on the exterior walls. A flat roof, with an unbroken parapet outlined with a ledge, caps the building. Below the parapet, the balcony is covered with a metal shed-style roof. The balcony, constructed of cast concrete with supporting wood brackets, is accented with pipe rails and supports. No windows can be seen along the second floor, but there are plain pilasters evenly spaced across the entire second floor facade. Casement windows are used throughout the first floor.

SIGNIFICANCE:
See District Introduction for General Significance.
DESCRIPTION:

This is one of the few brick buildings ever built in this large complex. It is three stories high and capped with a flat roof and unbroken parapet. The top story is clad in stucco, has different windows, and appears to have been added in later years. Large and small metal pipes obscure much of the building. The northeast corner is segmented, forming a curve. Metal framed, multi-paned windows look out from the first and second stories. Freight doors can been seen along the first floor.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

A flat roof and unbroken parapet, edged with a stucco-clad ledge, tops this two-story stucco-clad building. A tower with a hipped roof is located at the west end. Double-hung wood-sashed windows are used in the second story. A row of small square vents runs below the windows. A beltcourse divides the first and second stories horizontally. The windows on the first floor are double-hung and recessed. The doors have small stoops and are also recessed.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202  #52
WASHINGTON BLVD.

DATE:
1940

STYLE:
METAL INDUSTRIAL

SOURCE:  RATING:
E       C+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

A low-pitched side-facing gabled roof, accented by exposed rafter tails, caps this large single-storied industrial building. Corrugated metal sheets cover the exterior, and large freight openings form a row along the front facade.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

Clad in corrugated metal sheets, the two-story industrial building shown above is capped with a side-facing gabled roof with exposed rafter tails at the eaves. A row of multi-paned stationary windows forms a band along the second story. A pair of 24-light stationary windows is located on the first floor, next to a pair of matching narrower windows. A large freight door and a walk-in door are located to the east of center, along the first floor. An opening above the walk-in door appears to be an elevator loading platform.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:
Corrugated metal sheets cover the exterior of the industrial building shown here. A low-pitched side-facing gabled roof, with narrow eaves, caps the structure. Two sets of freight doors, clad in metal, slide to the west side, when needed.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS:
10202 #55
WASHINGTON BLVD.

DATE:
1917

STYLE:
NEO-CLASSICAL BRICK

SOURCE: RATING:
E   B+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

Originally used as dressing rooms, this two-story row of suites runs along the back of the impressive classical facade facing Washington. Double-hung windows and five-panel doors form a row along each floor. Sets of steps, bordered in wrought iron railings, lead to the second floor balcony. The steps and railing are replacements. Square posts support the roof and balcony. The balcony has been enclosed on the west end by a solid stucco-clad wall and aluminum windows. The rooms are now used for film processing.

SIGNIFICANCE:

See District Introduction for General Significance.
This building has been drastically altered recently, but it is one of the pre-1920 structures on the lot. The flat parapet and roof overhang along the perimeter of the roof line. Aluminum windows are recessed along the second story, and a recessed walk-in door is reached by a set of metal stairs which lead to the building across the way as well as to the ground. Most of the windows along the first floor are recessed, multi-paned and metal-framed. A new window and door are located near the southwest corner.

See District Introduction for General Significance.
DESCRIPTION:

This is one of the original wooden barracks that were the first buildings on the studio lot in 1915. It has seen few alterations. Lapped board covers the exterior and a low-pitched gabled roof, edged in exposed rafter tails, caps the structure. A balcony runs the length of the building. Pairs of 6-over-6 windows, neatly set in plain trim, alternate with pairs of doors with windows in the top half. Matching windows are used in pairs on the first floor, but the doors are solid five-panel doors. Square posts support both the first and second floor porches. Plain rails run between the posts. The first floor porch is a few feet off the ground.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS: 10202 #58 WASHINGTON BLVD.

DATE: 1930

STYLE: STUCCO-CLAD INDUSTRIAL

SOURCE: RATING: E C+

ALTERATIONS: S

RESIDENCE:

COMMENT: LORIMAR STUDIO

DESCRIPTION:
A flat roof with shed-style extensions on each side caps this three-story building. A piece of metal trim runs along the top of the parapet. Stucco covers the exterior and large wooden doors slide on tracks. The doors are clad in wood with a criss-cross design on the exterior.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS:  
10202 #59  
WASHINGTON BLVD.

DATE:  
1920

STYLE:  
FRAME INDUSTRIAL

SOURCE:  RATING:  
E  C+

ALTERATIONS:  
M

RESIDENCE:  

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:

Used as the gardener's headquarters, this single-storied flat-roofed building was built in 1920. Lapped boards, trimmed with batten boards at the corners, cover the exterior. A pair of matching double-hung windows, trimmed in plain boards, are placed side-by-side in the front facade. The plain door is located to the west of the windows. Other windows in the sides match those in the front.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
10202 #61  
WASHINGTON BLVD.

DATE:  
1917

STYLE:  
GLASS STAGES

SOURCE:  RATING:  
E  A+

ALTERATIONS:  
F

RESIDENCE:  

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:

These original glass stages were moved to this location from the front of the lot and are now in use as carpenter's shops. They were the scene of the filming of some of America's best-loved early movies. The rows of glass, below the low-pitched gabled roof, were designed to let in as much light as possible. The second story is almost solid glass panels. A variety of freight and walk-in doors lead to the interior and there is some first floor alteration.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
10202 #62  
WASHINGTON BLVD.

DATE:  
1920

STYLE:  
FRAME INDUSTRIAL

SOURCE:  RATING:  
E  C+

ALTERATIONS:  
F

RESIDENCE: 

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:

One of the frame buildings constructed during the early days of the studio, this two-story lapped board building is capped with a low-pitched front-facing gabled roof. Exposed rafter tails accent the eaves and horizontal louvered vents are centered in the gable ends. Batten boards trim the exterior corners. Double-hung windows form rows along the second story side facades. Several of the windows on the first floor match those above, but the windows near and on the north end are 4-over-4 vertical-paned double-hung windows. A wooden stairway runs from the ground to the second floor, leading to a plain wooden door (not original). Another plain wooden door opens into the first floor.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
10202 #63  
WASHINGTON BLVD.

DATE:  
1935

STYLE:  
FRAME INDUSTRIAL

SOURCE:  RATING:  
E       A+

ALTERATIONS:  
F

RESIDENCE:

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:

Stucco now covers this two-story building. Enclosed eaves, clad in stucco, form a cornice at the top of the flat-roofed building. Aluminum windows replace all of the original windows.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

A low-pitched gabled roof, edged in exposed rafter tails, caps this three story stucco-clad building. Two vents, shaped like square pilasters are located near the center of the east side. A series of three-light casement windows forms a row across the third story. There are no windows in the first or second stories. A pair of large metal-clad freight doors open near the south side and a pair of stairs leads to the third floor on the east side.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202 #65
WASHINGTON BLVD.

DATE:
1930-40

STYLE:
1930'S INDUSTRIAL

SOURCE: RATING:
E C+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

Stucco covers the exterior of this altered building. Aluminum windows now replace the original. A row of three windows, shaded with a metal awning (also not original) opens to the west side. A recessed corridor leads to a pair of wooden doors to the left of the windows.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

Board-and-batten siding covers the flat-roofed section of this two-storied industrial building. An addition on the right is clad in lapped board and edged in batten boards. A large wooden freight door leads to the interior.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202  #67
WASHINGTON BLVD.

DATE:
1930

STYLE:
1930'S STUCCO INDUSTRIAL

SOURCE:  RATING:
E  C+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:
Stucco covers the two-storied flat-roofed building shown here. Large 9-light stationary windows are used in pairs along the second floor. Stairs, with a pipe railing, lead to a car siding-covered shed-style entry. Windows on the first floor are double-hung and recessed, with three vertical panes in each section.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS:  
10202 #68  
WASHINGTON BLVD.

DATE:  
1930

STYLE:  
1930'S BRICK INDUSTRIAL

SOURCE: RATING:  
E C+

ALTERATIONS:  
M

RESIDENCE:  

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:  
Red brick was used to construct the single-storied industrial building shown above. A low-pitched front-facing gabled roof is clad in rolled roofing material. A metal freight door and window open to the interior.

SIGNIFICANCE:  
See District Introduction for General Significance.
DESCRIPTION:

This is one of the strongest buildings, architecturally speaking, on this studio lot. Three stories high, and constructed of brick, the building features rows of arched recessed double-hung windows, which form a rhythmic pattern along each floor. Structural members which run from the ground to the roof produce a vertical emphasis. Each floor has its original iron balcony-style fire escape and stairs. The wooden freight doors, accented with multi-panel windows, are recessed along the first floor. This building has seen few alterations.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
10202 #70  
WASHINGTON BLVD.

DATE:  
1925

STYLE:  
1920's INDUSTRIAL

SOURCE:  
RATING:  
E   B+

ALTERATIONS:  
M

RESIDENCE:  

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:

Stucco covers the main portion of the three-story building shown here. A cantilevered bay, centered with a hood-style opening, is located on the third floor and is underscored with pipe supports. Adjacent to the bay is a closed bay on the second floor. The single-story lapped board addition is almost as old as the main section of the building. The roof is shed-style, with narrow eaves. Openings along the top half of the addition are covered with lapped board doors. A few wooden doors lead to the interior.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202  #71
WASHINGTON BLVD.

DATE:
1931

STYLE:
INDUSTRIAL

SOURCE:  RATING:
E        A+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

Stucco covers the three-story buildings shown here. Twin sections, topped with front-facing Dutch Colonial roofs with close eaves, are joined by a flat-roofed-stucco-clad center section. Wooden freight doors, clad in cased wood and having a criss-cross design, lead to the interior. There are no windows in this building.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

Stucco covers the exterior of the sound stage buildings shown here. Twin arched parapets crown the front facade. Moderne-style pilasters feature a stepped design near the top. A 12-light metal-framed window is centered in the section between the two arched facades. Below is a walk-in door, flanked by large freight doors. The building gathers its significance because of all the well-loved movies and television shows made inside and the famous persons who have worked there.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

This is another of the sound stages where movies and television shows are made. Stucco covers the exterior and the twin halves of the building are topped with stepped parapets and joined by a central section. Huge freight door lead to the interior.

SIGNIFICANCE:

See District Introduction for General Significance.
DESCRIPTION:

A varied flat roof line adds to the factory-like appearance of this two storied industrial building. It was constructed of poured-in-place concrete. The horizontal ridges were made by the horizontal boards used as forms to hold the concrete. A corrugated metal shed has been added to the west side. There are no windows in the building. The doors are metal-clad. There are no windows in the sound stages because privacy and protection from outside noises and lights is needed when shooting film.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:  
10202 S-6  
WASHINGTON BLVD.

DATE:  
1935

STYLE:  
ZIGZAG MODERNE

SOURCE:  RATING:  
E    A+

ALTERATIONS:  
F

RESIDENCE:

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:

The three-story high building shown here is one of the sound stages and illustrates the fact that most of the stages are very utilitarian in character and do not have a lot of openings to the exterior. Stucco-clad, with a flat roof and modified stepped shape, the building has a row of four Moderne stripes approximately one-quarter of the way down from the roof. The other side of the building contains two-story high freight doors which lead to the sound stages. Although this building has little architectural character, it has a significant history because of all the famous movie stars and directors who have worked here, the creative forces which put many talents together to produce a successful movie, and the economic support it gives to the citizens of Culver City.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202 S-7
WASHINGTON BLVD.

DATE:
1940

STYLE:
STUCCO-CLAD INDUSTRIAL

SOURCE: RATING:
E C+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

This three-story building is another flat-roofed sound stage building. The ridges from the boards used in the poured-in-place concrete method form horizontal rows along the sides of the building. It, too, is one of the plain industrial buildings used to make movies.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS:
10202 S-8
WASHINGTON BLVD.

DATE:
1940

STYLE:
STUCCO-CLAD INDUSTRIAL

SOURCE:  RATING:
E  C+

ALTERATIONS:
M

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:
A flat roof and stucco-clad exterior form the size and shape of the three-story building shown here. Sections of plain stucco are alternated with square pilasters, accented with narrow strips near the top. A balcony with a metal pipe railing shelters the first floor. Double-hung windows are recessed in the first floor facade. A recessed door, topped with a Moderne motif, leads to the interior. Again, this three-story sound stage building is utilitarian in nature.

SIGNIFICANCE:
See District Introduction for General Significance.
ADDRESS:  
10202 S-9  
WASHINGTON BLVD.

DATE:  
1940

STYLE:  
STUCCO-CLAD INDUSTRIAL

SOURCE:  RATING:  
E  C+

ALTERATIONS:  
M

RESIDENCE:  

COMMENT:  
LORIMAR STUDIO

DESCRIPTION:  

A flat roof, with a slight cave at the top, caps this three-story sound stage. The walls are plain stucco and serve to provide soundproofing and privacy for the people making movies and television films inside. Two sets of two-story-high wooden doors lead to the interior at the north end of the building. There is little architectural detailing.

SIGNIFICANCE:  

See District Introduction for General Significance.
ADDRESS:
10202 S-10
WASHINGTON BLVD.

DATE:
1930

STYLE:
STUCCO-CLAD INDUSTRIAL

SOURCE: RATING:
E  C+

ALTERATIONS:
S

RESIDENCE:

COMMENT:
LORIMAR STUDIO

DESCRIPTION:

This is one of the sound stages where television shows and movies are made. It has been altered and is now clad in stucco. The roof is flat and there are no windows. Large metal-clad freight doors lead to the interior.

SIGNIFICANCE:

See District Introduction for General Significance.
ADDRESS: 10722 WASHINGTON BLVD.

DATE: 1923

STYLE: MANUF. STONE COMMERCIAL

SOURCE: RATING: P B

ALTERATIONS: F

RESIDENCE:

COMMENT:

DESCRIPTION:
Manufactured stone covers the exterior of the single-story commercial building at 10722 Washington. A flat roof, fronted with a straight parapet and topped with a ledge, is accented with short pilasters at the corners. Large plate glass windows flank the deeply-recessed centered entrance, which features diagonally-placed plate glass windows. Manufactured stone was the forerunner of our modern-day concrete block and was a very popular product in Southern California. This building is a good example of construction with that material.

SIGNIFICANCE:
The building at 10722 was constructed in 1923 by owner George J. Kana. Described in the permit records as a "concrete block store and dwelling", the building housed a store room and three living rooms in a 21' by 25' area with a 20' by 20' garage. In 1961 Beacon Laundry owned the building. This building is interesting as an early example of combined commercial and residential use and is significant for its use of manufactured stone as a building material, since it is one of the few remaining in Culver City from that era.
ADDRESS:  
12400 -04  
WASHINGTON BLVD.

DATE:  
1920

STYLE:  
NEO-CLASSICAL COMMERCIAL

SOURCE:  RATING:  
E  B

ALTERATIONS:  
M

RESIDENCE:  

COMMENT:  

DESCRIPTION:

One of several wedge-shaped buildings representative of Culver City as a result of the City's unusual street pattern, this two-story brick commercial building retains a significant amount of its original design. Trimmed with cream-colored face brick and white ceramic tile squares, the building is at a highly visible location on an important intersection. Rows of recessed wood-framed double-hung windows, used in pairs, line the east and north facade. The cream-colored face brick is used for the cornices and window ledges. Typically, the original storefront windows have been replaced with modern metal-framed plate glass. The entrance door, located between two pilasters of face brick, is not original. The building is still in commercial use, and is a good example of the substantial brick commercial structures built throughout Southern California during the 1920's.

SIGNIFICANCE:

No early records are found for this building in the City's permit files. The building housed McKibbon Drugs in the 1950's and was well-known to local residents. The building is significant for its contribution to the early economic growth of the City and as a good example of brick commercial architecture of that era.
ADDRESS:
11333
WASHINGTON BLVD.

DATE:
1910

STYLE:
AUTO COMMERCIAL

SOURCE:       RATING:
E           B

ALTERATIONS:
F

RESIDENCE:

COMMENT:

DESCRIPTION:

This small rectangular filling station building is clad in narrow clapboard siding edged in corner boards. Another board forms a band around the flat roof. A pair of stationary light windows flank the centered door. The same style 9-light stationary windows are used on both sides. A matching Colonial Revival house and garage are located to the north and east of the filling station.

SIGNIFICANCE:

The rare 1920's filling station located on the corner is still in use in the auto repair business. Few 1920's filling stations still exist in Southern California. These were built during a significant era in the history of the automobile and its impact on the nation.
RESIDENTIAL BUILDINGS
BRADDOCK HISTORIC DISTRICT

The Braddock Historic District is a grouping of nine houses, each of which was built in 1927 by C.D. Colby and owned by C.F. Chapman. Designed in a compatible mixture of Spanish Colonial and Eclectic styles, the houses are of high quality construction. They are excellent examples of the style of home building which occurred in Culver City during the growth boom of the 1920's.

The houses in the district have several design elements in common. All of the houses are clad in stucco and are "U" shaped or ell-shaped. Dutch clay tiles (a neater and more regimented version of the Spanish tile) are used on nearly all of the houses. A stucco-clad ledge, which runs around the bottom edge of the roof is used on all of houses. All were originally five rooms. In combination, the nine houses create a compatible streetscape, typical of the Culver City of the 1920's.

The intermixing of six houses within this district which were built in 1939 or later is a pattern typical of other residential areas in the City. The area was only partially built out by 1930 when the Depression halted new home building. With returning prosperity in the late 1930's, infill houses completed the development.

This district is significant because it is a prime example of a contiguous grouping of high-quality 1920's Spanish style houses. This style is the most prominent in Culver City and represents the early growth of the City with the building boom of the 1920's. This rapid growth period coincided with the development of the movie industry and the resultant increase of prosperity in the Culver City area.
A high-pitched front-facing wing, centered with half-timbering in a filled arch, is the center of interest for this single-storied stucco-clad Tudor Revival house. A bellcast shed-style roof forms the smaller branch of the U-shaped front facade. Horizontal shiplap siding covers the ends of the gables. The section between the two wings is in the form of a side-facing gabled roof, with the eaves of the center section lower than the two wings. An open porch leads to the entrance, centered in the north wall. The door is sheltered by a bellcast shed-style roof decorated with spindles and heavy carved supports. Three multi-paned French windows occupy the east side of the porch. The multi-paned three-sectioned window in the center of the front gable is embellished with wood molding and brackets below the window sill.

Though small, this house has several good Tudor Revival architectural elements that make it significant. The unusual half timbering, the bell-cast roof on the south wing, the use of recessed multi-paned windows, and the steeply-gabled roof line all contribute to its architectural character.
ADDRESS:
11027
BRADDOCK DRIVE

DATE:
1927

STYLE:
SPANISH ECLECTIC

SOURCE: RATING:
P C+

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
A neat appearing Dutch tile roof, bordered by a stucco ledge, caps this ell-shaped house. A square tower, topped by a red tile roof, is located on the southeast corner of the front facade. Stucco covers the exterior of the building. The front facing gabled wing is accented with a vertical tile vent at the peak and a pair of narrow windows. Wing walls form a graceful curve on each side of the wing. A plate glass window is located in the face of the ell. A large stucco-clad chimney, typical of Period Revival houses, is located at the ell. The entrance is from an open porch, and is in the west wall of the ell.

SIGNIFICANCE:
Jack and Eva Martin owned this house in the 1930's. He was a studio worker. The Martins continued to live here for several years. Studio workers were an important component in the economy of Culver City. The house is a contributor to the district because of its architectural integrity and quality.
DESCRIPTION:

The Dutch tile roof is used on several of the houses on this street. In all cases it is used with narrow eaves with a stucco-clad ledge defining the bottom edge. The house is ell-shaped, with a front-facing gabled wing on the west side. A large multi-paned window is located in the center of the wing. Wingwalls, with a graceful curve, add interest to each side of the front facade. The door, located in an recessed arch in the west wall of the front wing, is wood paneled and fronted with an open porch. A pair of matching double-hung windows are located in the front facade, to the east of the front door.

SIGNIFICANCE:

John Liberto, a clerk, and his wife, Lucille, were the owners in 1937. James Luckett was the owner during the 1940’s. The wing walls and flattened arch above the front door add character to this house. It contributes to the district because it is a good example of the style built by C.F. Chapman and C.D. Colby.
ADDRESS:
11034
BRADDOCK DRIVE

DATE:
1927

STYLE:
SPANISH ECLECTIC

SOURCE: RATING:
P    C+

ALTERATIONS:
M

RESIDENCE:
***

COMMENT:

DESCRIPTION:

The two gabled wings of the "U"-shaped house at 11034 is also capped by a Dutch tile roof. However, the rear portion of the roof is flat, with a stepped parapet, outlined with a fringe of red clay tiles. Vertical tile vents are centered in the facades of the front wings. The larger front-facing wing is centered with a large arched multi-paned window, while the smaller wing features a pair of windows (now jalousied). The entrance is in the east side of the open center porch.

SIGNIFICANCE:

Elvin S. McAlexander, a salesman, and his wife, Rox E., lived here in 1937. By the 1960's Charles Listman occupied the residence. The house contributes to the historic district because of its architectural integrity and attention to detail.
ADDRESS:
1037
BRADDOCK DRIVE

DATE:
1927

STYLE:
SPANISH ECLECTIC

SOURCE: RATING:
P   C+

ALTERATIONS:
M

RESIDENCE:
***

COMMENT:

DESCRIPTION:

A medium-pitched Dutch tile roof, in a U-shape, caps this single-storied, stucco-clad house. A central open patio is formed by the "U", with a larger front-facing gabled wing on the west side and a smaller wing on the east side. The same stucco-clad ledges and vertical tile vents are used on this house, as on the others in the district. A series of three arched windows, with a larger window in the center, are used on the front facade of each wing. The front door is in the west side and sheltered by a shed-style portico which is a continuation of the main roof. The original driveway, with a grass strip down the middle, is typical of the 1920's, a period of phenomenal growth for the mass production of automobiles.

SIGNIFICANCE:

Charles and Grace Alexander lived here in 1937. He was a carpenter. The N. Constables lived here during the 1960's. This U-shaped Spanish Eclectic bungalow is one of the best examples of high quality 1920's construction in the historic district and is significant for its architectural integrity.
DESCRIPTION:

Ell-shaped, with a Dutch tile roof, edged in a stucco-clad ledge, the house at 11043 features three sets of three windows across the front. The set of windows in the front-facing wing features a large arched plate glass window in the center and narrow arched windows on each side. Those in the section of the front facade are recessed in individual spaces, with tall narrow 3-light casement panels and projecting wood sills. A wooden pergola has been built over the previously open concrete porch. The door, which is set in the west wall of the front wing, is accented with wood panels and a Palladian window.

SIGNIFICANCE:

J. D. Conley resided here in the 1930s. The triple window in the center of the front wing and the sets of rectangular windows form an interesting pattern across the front of the house. The building contributes to the district on the basis of its architectural integrity.
ADDRESS: 11047 BRADDOCK DRIVE

DATE: 1927

STYLE: SPANISH COLONIAL

SOURCE: RATING: P C+

ALTERATIONS: M

RESIDENCE: ***

COMMENT:

DESCRIPTION:

The house at 11047 is another one of the "U"-shaped models in the district. It features the Dutch tile roof and the stucco-clad ledge along the roof line. A large recessed plate glass window is centered in the front-facing gabled wing on the west, and a pair of tall, narrow recessed windows in the smaller wing on the east. The open porch in the center has a concrete floor and solid stucco clad railings on each side of the entrance. The door is in the west wall of the front-facing wing.

SIGNIFICANCE:

George and Janet Claussen lived here in the 1930's. He was a salesman. During the 1950's, Doug Masters was the owner. This house contributes to the Braddock Historic District because it retains its original architectural integrity and is a good example of the understated Spanish style houses in the neighborhood.
ADDRESS:
11050
BRADDOCK DRIVE

DATE:
1927

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
P C-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

The two-story section of this house, located across the back, was built in 1983. However, the front section has been left unaltered accept for the enclosure of the front porch in the center. Spanish-style red clay tiles are used on this roof, and may have replaced the original. The stucco-clad rim around the roof matches those used on the other houses in the district. The original shape was in a "U", with the larger front-facing wing featuring a large Palladian window in the center. A pair of arched multi-paned casement windows occupies the middle of the front-facing wing on the east. The front porch has been enclosed with a trio of french doors. A solid stucco-clad railing has been added across the front of the porch.

SIGNIFICANCE:

Although this home has been altered, it still fits the architectural theme of the district. Lydia Flodquist lived here in the 1930's. The Palladian window and matching arched casement windows form an elegant pattern on this house, which contributes to the historic district because of its basic design. Its alterations tend to weaken its position, but does not eliminate it from the district.
A round tower dominates the front of this single-storied stucco-clad house. An arched opening in the east side provides entry. The tower is clad in red clay tiles. The medium-pitched side-facing gabled roof has the same style stucco-clad ledge around the roof and is clad in Dutch tiles. A large Byzantine-style plate glass window is located to the west of the tower, with a pair of 4-light casement windows located on the east side. The same casement windows are used throughout the house.

Roy Weller, a machinist, and his wife, Mae, lived here in the 1930's. During the early 1940's Carl Grandi was the owner, with M. Markowitz the owner in the late 1940's. The house contributes to the historic district because it has the same massing, design forms, roof, cladding materials, and casement windows.
ADDRESS:
9026
CARSON STREET

DATE:
1922

STYLE:
CRAFTSMAN BUNGALOW

SOURCE:  RATING:
E  B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
Symmetrical in shape, this single-story Craftsman Bungalow is topped by a side-facing gabled roof with hips at the gable peaks. The wide shed-style dormer contains a horizontal multi-paned window, flanked by louvered vents. A recessed porch in the center of the front facade is flanked by two wings with each featuring a trio of windows. A pair of multi-paned double doors, with a casement window on each side, is centered at the back of the entry porch. All windows have a double row of mullions at the top. A cantilevered square bay is located on the west side.

SIGNIFICANCE:

Culver City's stock of Craftsman Bungalows is very small, because the city was sparsely settled during the Craftsman era. The house at 9026, with its casement windows with a double row of mullions across the top, is a good example of a late Craftsman Bungalow, built at a time when most houses were Spanish or Tudor in design. Edward Sanchez, a clerk, and his wife, Marjorie, lived here in the 1930's.
DESCRIPTION:

Five bungalows and two garages make up this single-storied Colonial Revival Court. Two buildings are placed on each side of the centered driveway, with 1 bungalow located in the center at the back. The two garages are behind the middle bungalow. The original driveway has had the grass strip in the middle replaced with concrete. Each bungalow is topped with a medium-pitched gabled roof, with small hipped sections at the gable peaks. A louvered vent accents the gable end. Lapped siding covers the exterior. An eyebrow-shaped portico, supported by large ornate brackets, shelters each door. The doors are multi-paned french style, and the windows are in a 6-over-1 pattern and double-hung.

SIGNIFICANCE:

Another of the trend-setting bungalow courts, designed in a distinctive Colonial Revival style, this group of small houses was built in 1922 by Mrs. M. E. Fullinwider. The Singery Construction Company was the contractor. George E. Williams, Mrs. Edna Lavenberg, John and Augusta Rayment (he was in auto repair), and James and Charlene McGarr (he was a cigar maker) were among those who lived there during the 1930's. Clinton Lavenborg, a mechanic, lived with his mother, Edna. The court is significant because it is representative of a new life style in California during the 1920's. The individual houses and the unusual Period Revival architecture add to its significance. It retains most of its original integrity.
ADDRESS:
9058
CARSON STREET

DATE:
1925

STYLE:
SPANISH COLONIAL COURT

SOURCE:
E

RATING:
B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

The imposing central entrance to the courtyard of this single-story stucco-clad Spanish Colonial bungalow court is through a large square opening with a square tower above. The tower roof is clad in red clay tile. Serpentine columns, accented with Ionic capitals, flank the entrance. A fringe of red clay tiles runs around the perimeter of the flat roof, with a narrow strip of tile-clad roof forming a diagonal below the parapet on the west side. The driveway forms the entire center of the space between the two buildings. Pairs of multi-paneled casement windows are placed on each side of the main entrance. Each building contains two apartments, with entrances accented by small red-tile-clad porticos and stucco-clad brackets. Plank doors lead to the interiors. 6-over-6 windows line the facades. A row of single-story garages, topped by a flat roof, run across the back. The awnings on the front are not original.

SIGNIFICANCE:

The unusual design of this bungalow court is elegant and a good example of a Spanish Colonial court. Among those who lived here in the 1930's were Mrs. Martha Spence, L. G. Hilborn (he had an auto top business in Inglewood), and G. Parks and Opal Addington. The driveway down the middle of the serpentine columns and the tower entrance are design forms which make this court significant.
ADDRESS: 4105 DUQUESNE STREET

DATE: 1925

STYLE: SPANISH COLONIAL COURT

SOURCE: E RATING: B

ALTERATIONS: M

RESIDENCE:

COMMENT: 5-BLDS.

DESCRIPTION:

The arrangement of this bungalow court, with its two rows of single-story buildings facing each other across a narrow courtyard and a matching two-story unit across the back, was popular in Pasadena and San Diego in the 1910's and 20's. The stucco cladding and Mission-style parapet, with its fringe of red clay tiles, indicate a Spanish Colonial theme. The original pairs and smaller single double-hung windows have been replaced with aluminum double-hung sliders. Round clay tile vents are located below each Mission Revival parapet. The wooden doors are recessed in stucco-clad entries. The entry floor features colored tiles, some with designs, in tones of turquoise, blue, green, and black.

SIGNIFICANCE:

In the 1910's and 20's, Bungalow courts were an attractive new type of housing that contrasted with the large tenement apartments available back east. Not only did the occupant have more privacy, but he could also be just a step away from the outdoors and California's greenery and flowers. The court at 4105 was called the Alpine Court in the 1930's and was managed by Herman and Ann Abrahamson. Others who lived there were C. R. Senf, Mrs. J. B. Nogle, Fred and Nellie Morgan, F. L. and Phyllis Baldwin, Mrs. Mattie Burke, Frank Hemsted, and Mrs. Jennie McDonald.
ADDRESS:
4135 -35
DUQUESNE STREET

DATE:
1928

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
E B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
Red clay tiles, stucco cladding, and wrought iron elements add a definite Spanish Colonial character to the two-story duplex at 4133-35 Duquesne. The front 2/3rds of the roof is shed style, while the rear third is flat. Pairs of multi-paned casement windows are used throughout the house. A wrought iron balcony, supported by scrolled brackets, fronts a pair of french doors in the center of the front facade. A small window to the south of the balcony is sheltered by a stucco-clad grill. Below, another small window is protected by a wrought iron grill in a diamond pattern. A porch on the north end of the front facade, is capped by a red-clay-tile clad roof and supported by square wood posts. A matching porch exists on the south facade.

SIGNIFICANCE:
This is one of several two-story 1920's duplexes on this street. This is a successful 1920's attempt at multi-family housing. The rooms of such buildings are generally large and airy. During the 1930's Walter and Claire Marsh lived here. He was a studio worker. Virginia and Marie Leeb lived on the first floor.
ADDRESS:
4151
-53
DUQUESNE STREET

DATE:
1938

STYLE:
NORMAN REVIVAL.

SOURCE:  RATING:
E    B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
The Second Empire roof line, quoins, small turret, and stucco walls define the Norman Revival character of this two-story duplex. A stairway, with stucco-clad enclosed sides, extends from the southeast corner to a landing in the center of the front facade. The front door leading from the balcony is made of wood panels. The first floor entry is located in the arched opening below the landing. 4-over-1 double-hung windows are used throughout the building.

SIGNIFICANCE:

This building is significant because its Norman Revival architecture is a rather rare style in Southern California. Another substyle, the English Tudor, tends to be much more rounded, with the look of a cottage. The Norman Revival architectural elements are seen in the mansard roof, turret, quoins, and vertical emphasis. This building has a twin across the street and was occupied by several people during the 1930's, including Mrs. Edna Vilm, a studio worker.
CULVER CITY HISTORICAL SURVEY

ADDRESS:
4154  -56
DUQUESNE STREET

DATE:
1938

STYLE:
NORMAN REVIVAL

SOURCE:  RATING:
E  B-

ALTERATIONS:
M

RESIDENCE:
***

COMMENT:

DESCRIPTION:

This two-story house is a twin to the house at 4151-53 Duquesne, and also has a Second Empire roof line, quoins at the corners, a small turret, and stucco cladding. The stairway to the second floor runs up from the southeast corner to a landing in the center of the front facade. The railings are enclosed with stucco cladding. Below the landing is an archway leading to the first floor apartment entrance. 4-over-1 double-hung windows are used throughout the house. Two small windows on each floor add to the castle-like appearance. A metal canopy has been added over the second floor entrance.

SIGNIFICANCE:

Henry and Margaret Woelher lived here during the 1930's. He was a stadiworker. Lawton and Frances Williams lived upstairs. This building is significant because of its rare Norman Revival architecture. This style was sometimes used in Beverly Hills during the 1920's and 30's. It retains most of its original integrity.
ADDRESS: 
3823
GIRARD AVENUE

DATE: 
1930

STYLE: 
TUDOR REVIVAL

SOURCE: RATING: 
P B-

ALTERATIONS: 
F

RESIDENCE: 
***

COMMENT: 

DESCRIPTION:

A rolled roof, artfully clad in its original English style wood shingles, crowns this single-story ell-shaped Tudor Revival house. A tower with a conical roof is centered in the apex of the ell and forms the entrance. Cast quoins surround the recessed entrance with its black wrought iron gate. A three-foot-high stucco-clad wall forms an entrance courtyard. A recessed plate glass window, with an arched top and a small wrought iron balcony is located in the center of the front wing. Pairs of recessed multi-paned French windows face the patio on the south side of the tower. Typical of such designs in the 1920's, a matching garage is located at the end of the driveway in the southwest corner of the back yard.

SIGNIFICANCE:

William and Elizabeth Neaderour were the first owners of this 6-room Tudor Revival house, constructed in 1930. They continued to live here for several years after it was built. Charles Emmens was the contractor. The house is significant as a fine example of the Tudor Revival architecture. Tudor Revival is relatively rare in Culver City and this house gains additional stature because of its original integrity.
ADDRESS:
11373
HERBERT STREET

DATE:
1915

STYLE:
CRAFTSMAN BUNGALOW

SOURCE: RATING:
E     B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
Narrow clapboards covers the exterior of the single-storied Craftsman Bungalow at 11373 Herbert St. The gabled T-shaped roofs intersect to form gables on the front (south), rear, and west sides of the house. Tapered wooden posts on concrete piers support the recessed porch and continue on the west side to form the porte-cochere. The stucco-clad concrete railing has stepped sections on each end. The front door and matching sidelights have mullioned borders. Picture windows, topped with multi-paned transoms and flanked with double hung sidelights occupy the front and west side facades. All other windows are double-hung.

SIGNIFICANCE:
This home is the only Craftsman Bungalow in the immediate area and is the earliest house here. It is a good example of the late Craftsman style.
ADDRESS: 
4117 -19 
HIGUERA STREET

DATE: 
1932

STYLE: 
BYZANTINE REVIVAL

SOURCE: 
RATING: 
P 
B-

ALTERATIONS: 
P

RESIDENCE: 
***

COMMENT:

DESCRIPTION:
The two-story Byzantine Revival duplex on Higuera Street appears to be the only one of that sub-style in Culver City. The variegated roof line features several shed-style roofs, clad in red clay tile. A square tower, with a tile-clad cupola on top, is located in the center of the front facade. A stairway, with solid stepped stucco-clad railings, leads up to a covered landing in the center of the second floor. A pair of narrow arched openings, fronted with a small wrought iron balcony, is centered in the front wall of the entry. The entry to the first floor apartment is located through an arched doorway below the landing. Deeply-recessed casement windows are used throughout the house. A pair of french doors, accented by a narrow balcony, is centered in the second floor of the front wing, while a matching pair is located at the first floor level.

SIGNIFICANCE:

Good attention to detail and unusual architectural elements are used to give character and architectural significance to this building. It was built by John R. Johnson in 1932 as his own residence and a rental unit. He continued to live here for several years. Mr. Johnson was with the police department.
CULVER CITY HISTORICAL SURVEY

ADDRESS:
3824
HUGHES AVENUE

DATE:
1925

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
E B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

Culver City Historical site No. 5, built by the American Legion Post #46 is a two-story Spanish Colonial building with a red clay tile roof. The second floor is ell-shaped with a large open patio in the corner of the ell. The prominent gabled front-facing wing is centered with a large multi-paneled Byzantine window. A recessed hallway at the back of the patio leads to the rear wing. A trio of deeply recessed multi-paneled windows is located in the front facade of the rear wing. A red-tile clad shed style roof runs across the front of the first floor. A shaped parapet emphasizes the deeply-recessed wood entry doors, repeating the shape of the large window above. Recessed openings along the front have been covered over and ow have small jalousied windows at the top. A narrow cantilevered bay on the south side of the second story is underscored with rounded stucco-clad brackets. A shed-style wing on the north side features a row of large multi-paneled windows with transoms above.

SIGNIFICANCE:

A plaque on the building dedicated February 27, 1985 reads "The American Legion Post #46 Clubhouse was dedicated Aug. 9, 1930. Contractor Don Ely erected the building on this site over the first swimming pool in the area, in land donated for this purpose by Harry H. Culver. The structure was restored by new owner Brozman Medical Center and reopened in 1984". The building is significant for its architecture, prominent builder, and its role in the broad patterns of Culver City history.
ADDRESS: 3914 -16 HURON AVENUE

DATE: 1925

STYLE: SPANISH COLONIAL

SOURCE: RATING: E B-

ALTERATIONS: F

RESIDENCE: ***

COMMENT:

DESCRIPTION:

This building was selected to represent several Spanish Colonial Revival style apartment buildings north of Washington Blvd. which were built in the 1920's. Most are fourplexes with a symmetrical facade. Stucco-clad, this two-story apartment building has a flat roof and a parapet with stepped corners. A fringe of red clay tile runs around the top, and two pieces of molding create a small gable shape in the center of the front facade. A pair of small, arched multi-paned windows are placed below the faux gable, in the center of the second story. Twin square cantilevered bays flank the small windows. They each have a trio of windows which are bordered with a row of mullions. The metal awnings which shade the windows and the front entrance are not original. A matching pair of multi-paned french doors lead from the entrance to the second floor. A shed-style red-tile-clad roof covers the entry. Open courtyards, with rounded corners on each side of the concrete front steps, are placed on each side of the entrance. Multi-paned doors lead into the first floor apartments. Double-hung windows, with mullioned borders, are used throughout the rest of the building.

SIGNIFICANCE:

Earl and Mabel Gingerich, Mrs. Anna N. Markus, Simon and Edna Hanson, and Mrs. Antoinette Gauthier were tenants in this building in 1937. Mr. Gingerich owned a gas station at 11049 Washington. Anna Markus was a dress designer, possibly for the movie studios. Simon Hanson was a barber for Alex George. During the Teens and Twenties large fourplexes, with many windows and a symmetrical room plan, were built in many cities in Southern California. They housed working persons with a variety of occupations. This one was chosen as a good example because of its attention to detail (the cantilevered bays, stucco-clad brackets, mullioned windows, small decorative windows, and open courtyards), and because it retains most of its original integrity.
ADDRESS:  
4034 (REAR) IRVING PLACE  

DATE:  
1920  

STYLE:  
SPANISH COLONIAL  

SOURCE: RATING:  
E B-  

ALTERATIONS:  
F  

RESIDENCE:  
***  

COMMENT:  

DESCRIPTION:  
A prominent red-tile-clad cornice, supported by heavy brackets, crowns this flat-roofed apartment building. Casement windows, with mullioned borders, line the front facade, while double-hung windows are used on the sides. The building is entered through a wide door, with sidelights, in the middle of the first floor front facade. A red-tile-clad portico, also supported by brackets that match those below the main cornice, shelters the front porch. Cantilevered square bays, with red-tile-clad gable roofs at the top, accent the side facades.  

SIGNIFICANCE:  
In the late 1920's and early 30's several large flat-roofed rectangular fourplexes were built in Culver City. The apartments were large and airy, and usually opened off a central entrance. This building has added architectural character in the use of red tile on the prominent cornice, the large supporting brackets, and the large windows.
ADDRESS:
4025
JACKSON AVE.

DATE:
1926

STYLE:
SPANISH COLONIAL

SOURCE:
P
RATING:
B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

An adventurous roofline and wingwalls at the sides adds interest to this Spanish Colonial house. It received major alterations to the garage area many years ago, but these are compatible with the architectural character of the Spanish Colonial style. The main section of the stucco-clad house is flat-roofed with a variegated parapet, edged in a row of red clay tile. A front-facing gabled wing extends to the front on the south side. It is topped with a red-tile-clad roof and features a centered red brick chimney, flanked with small diamond-shaped windows. The front porch opens off of the north side of this wing and is topped by a flat roof, edged in red clay tile. Most of the windows in the house are recessed 3-light casement style. The two-story garage wing on the north side features these same windows. A large window, similar in design, with multi-paned sidelights, replaces the garage door. The wingwalls on each side contain wooden gates.

SIGNIFICANCE:

Alfred Brandt was the owner of this house when it was built in 1926. The contractor was the Herman and Mason Company. By 1937 Larry and Hazel Talbot moved in to stay for over 40 years. The house is significant as a good example of a Spanish Colonial residence because of its varied red-tile-clad roof line, diamond shaped windows, wing walls, and flat-roofed porch.
ADDRESS:
4222 KEYSTONE AVE.

DATE:
1939

STYLE:
TUDOR REVIVAL

SOURCE: RATING:
P B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

Ell-shaped, with a steeply-pitched wood-shingle-clad roof, the Tudor Revival residence at 4222 is clad in stucco. The eaves are very narrow. The entrance, topped by a shed-style roof, is located at the apex of the ell. It has a solid wall, accented with half timbers and a small diamond-paned window across the front. 6-over-6 double-hung windows, used in singles, pairs and trios, are used throughout the house. A red brick chimney is located on the south side, next to the driveway.

SIGNIFICANCE:

This residence is a good example of a late Tudor Revival. By the end of the 1930's the Revival styles had begun to have some of the elements of the latest style of the future, California Ranch. Subtle changes such as the shake roof, multi-paned double-hung windows, and general shape reflect the early 1940's taste. Reed A Neal was the contractor and owner for this house in 1939. By 1952 W. G. Marker lived here.
ADDRESS:
9031 -33
KRUEGER STREET

DATE:
1938

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
E B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
The large, two-story Spanish Colonial house at 9031 is capped by 2 red clay-tile clad roofs on the front third. The roof on the west side is a front-facing gable and the one on the east side is shed style. A flat roof, fringed with red clay tiles, covers the rear two-thirds. A large recessed arched plate glass window is centered in the front-facing wing on the western half of the front facade. A small arched louvered vent is placed above the window. A crenelated border is edges the bottom of the cantilevered second floor section. Large plate glass windows, topped with diamond-patterned transoms, are used on the eastern portion of the second floor and on the first floor. The remaining windows are narrow casements. A shed-style porch, with a red-tile-clad roof, shelters the front door.

SIGNIFICANCE:
This late Spanish Colonial house was built just before the “new” ranch style houses, with their long, low profiles, became popular around 1940 and is significant because it is a good example of that period of Spanish Colonial architecture. Notable are the large diamond-paned transoms on the front windows.
DESCRIPTION:

This five building court is formed by two pairs of single-story clapboard cottages on each side of the centered walk and a fifth cottage at the end of the walk. Gabled roofs top the structures. Large elaborate brackets support the segmental arched porticos which shelter the multi-paneled French doors and sidelights. A 6-over-1 double hung window and high horizontal window face the front, and 6-over-1 double hung windows are used throughout the rest of the cottages.

SIGNIFICANCE:

This bungalow court is one of two in the City with an English cottage theme. It is significant because it is a good example of a bungalow court.
ADDRESS:
4041
LAFAYETTE PLACE

DATE:
1924

STYLE:
SPANISH COLONIAL COURT

SOURCE:  RATING:
P  B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

This unusual Spanish Colonial style court is centered with the original double-lane concrete driveway, which passes under a stucco-clad arch supported on each side by large, round stucco-clad columns. The facade is symmetrical, with four units in each row extending toward the back. The units are flat-roofed and edged in a row of red clay tile. Sets of 3 windows, flanked with rustic shutters and shaded by striped awnings, are featured in each side of the front facade. Wing walls extend to each side. Note the unusual pattern of the front parapet and the manner in which it extends downward to form the top of the wingwall. A row of garages runs along the back.

SIGNIFICANCE:

W.A. Abbot built this bungalow court in 1924. A variety of working people lived there through the years. Among them were Dan and Jessie Faure, a salesman, Elva and R. W. Shepstone, a gardener, and Neal and Helen Tawney. From the 1940's through the 70's, Forest Gephart was the owner. The building is significant for its architectural character and because bungalow courts were such an important part of California's settlement pattern. The two-lane driveway is typical of those built from 1910 to 1935.
LAFAYETTE HISTORIC DISTRICT

This unique residential district is an excellent example of Spanish Colonial architecture and is unusual in its design. Comprised of four buildings, each housing three dwelling units, this district combines elements of the triplex and the bungalow court to create a housing style unique in the City. Bungalow courts represent a housing style which typifies the development of Southern California and this example is a rare variation on that theme.
CULVER CITY HISTORICAL SURVEY

ADDRESS:
4052 ABC
LAFAYETTE PLACE

DATE:
1925

STYLE:
SPANISH COLONIAL COURT

SOURCE: RATING:
P A+

ALTERATIONS:
M

RESIDENCE:
***

COMMENT:

DESCRIPTION:

This is one of 12 units facing two driveways, with three units in each row. All have a Spanish Colonial character, with variations on that theme. All are split level, with a single-car garage below the second story. These six on the north end are constructed of poured-in-place concrete and have tapered round chimneys. The two-story section at the back is capped with a flat roof, trimmed with a row of red tiles, and a small tower, accented with vigas. A large shed-style roof, clad in red clay tiles forms the front half of the house. The front facade is centered with the tapered chimney, which is clad in stucco, and flanked by pairs of recessed, multi-paned French doors. A red tile clad shed-style roof shelters the rustic wood front door, which faces the driveway. Concrete grillwork covers the window beside the front door. An aluminum window replaces the original recessed window centered in the second story facade. A Spanish-style grill accents the small arched window beside the garage. The garage door has been bricked in, with a small window in the center.

Unit B is very similar to Unit A, except the plan is reversed. The original garage door, with a flattened arch at the top, is still in place. A concrete planter border is embedded with rows of small river rocks. Unit C is a reverse plan of Unit A. The original front door has been removed and replaced with a recessed multi-paned window. The new entrance is located in the shed-style addition on the west side. The addition is stucco-clad and capped with a red-tile-clad roof, to match the original. The new door is arched, recessed, and accented with an arched stained glass window. A slightly larger matching stained glass window is located to the east of the door, and a terra cotta sun god medallion has been placed above. A red brick threshold and steps is located in front of the window. Even though this house has been moderately altered, it still fits the basic architectural character of the court and contributes visually to the group.

SIGNIFICANCE:

Built in 1925 by H. L. Kerr, these six "bungalows" were unusual in design, size, and attention to detail. The six along the north road are constructed of poured-in-place concrete, while those on the southern-most road are frame with stucco cladding. Don G. Orlapp was the contractor. These bungalows were popular with studio workers for many years. During the 1930's Betty Newby, an elocution teacher, lived in Unit A. Hattie and J. C. Carter, a studio worker also lived there in the 30's. In the 1930's E. T. Urban, a salesman, and his wife, Capitola, lived in Unit B. L.A. Ebert lived in Unit C in the 1930's.

By 1954 Charles Frannell was the owner of the court. Because this is a very good and unusual example of a bungalow court in the Spanish Colonial style, these buildings appear to be eligible for the National Register of Historic Places.
DESCRIPTION:

Unit A is the front unit of the second row of bungalows, all of which were built in 1925. These 6 were all built of poured-in-place concrete and were identical except for reversed floor plans. All are split level, with a dramatic balcony and balustrade running from front to back, where the two levels meet. In Unit A the original garage space and door has been converted to living space; wide rustic shiplap boards, centered with a multi-paned aluminum window, fill in where the garage door was located.

Unit B is a reverse plan of both Unit A and C. It has the same architectural elements as the other 5 bungalows and retains its original planked garage door. A recessed, three-sectioned window centered above the garage door is original and even uses the original wood-framed screens. On the east side a pair of valances and suashades have been added to the exterior of the windows on each side of the tapered stucco-clad chimney.

Unit C conforms to the plan of Unit A and retains most of its architectural character, including the original garage door. Single garages were the norm in the 1920's. By 1925, when these bungalows were built, the car had taken its place as an important part of the daily life of urban Americans. Very few families, with the exception of the very wealthy, had two cars until the late 1940's and early 50's.

SIGNIFICANCE:

During the 1930's W. G. and Helen Wallace lived in Unit A. He, like so many other Culver City residents, was listed as a studio worker. Thora Stevens was among the persons living in Unit B in the 1930's. These buildings are significant for their picturesque Spanish architectural character.
DESCRIPTION:

The south half of this 12-bungalow court is constructed of frame and stucco instead of poured-in-place concrete. The floor plan and most of the exterior architectural elements are very similar to the north half. The flat roofs, with square towers on the inside corner, are trimmed in red clay tile and the adjacent shed style roof is clad in red clay tile. The windows beside the front doors are recessed and multi-paned, with an arch at the top, instead of cast concrete grill coverings. The doors are of rustic wood. The garage has been expanded with a stucco-clad rectangle and a row of tiles across the top of the expansion.

Unit B is the opposite floor plan of Unit A. It has the same architectural elements, and even has a matching garage extension. The cars of the 20's and 30's were smaller than those of the 40's, 50's, and 60's and few families had more than one. By 1940 the cars were too long for the old garages, so it was commonplace to add onto the front or back of the garage.

Unit C is the opposite of Unit B, but has all of the same architectural elements, except the front door. A small eye-level window, with a decorative grill, and a row of molding close to the outside edges accent the door of Unit C. The garage extension is the same as that of Units A and B.

SIGNIFICANCE:

One of the occupants of unit A in the 1930's was Mrs. M. V. Bell. She had the unusual occupation of president and manager of Culver City Fireworks Inc., located at 1015 Washington Blvd. Mrs Minnettee Gimm, a studio worker lived in unit B in the 1930's. F. L Hunt was one of several early occupants of the unit C bungalow. Mr. G. Clive was the owner in the 1940's and in the 1960's Sara Sue Sears used it as a sculpture studio. The buildings retain much of their architectural character and are unusually large illustrating a good attention to detail.
CULVER CITY HISTORICAL SURVEY

second page of photos

4068      ABC      LAFAYETTE PLACE

Unit B

Unit C
ADDRESS:  
4070 ABC LAFAYETTE PLACE

DATE:  
1925

STYLE:  
SPANISH COLONIAL COURT

SOURCE:  RATING:  
P A+

ALTERATIONS:  
P

RESIDENCE:  
***

COMMENT:

DESCRIPTION:

The large tapered stucco-clad chimney on the front of the Spanish Colonial bungalow shown here dominates the facade. Pairs of french doors flank the chimney. As in the other 12 units, the front door, sheltered by a red-tile-clad portico, faces the driveway/courtyard. This house has a garage extension that matches the others on the southern half of the court. Unit B is the reverse plan of Unit A. It retains much of its original Spanish Colonial architecture, but is perhaps the weakest contributor because of the enclosure and extension of the original garage.

Unit C has the same configuration as Unit A, and is the only unit of the southern set of 6 to have its original garage door. The paneled rustic wood adds to the Spanish Colonial ambiance of the bungalow. This picture presents a good view of the trio of 3-light windows that are centered in the second floor facades, above the garages.

SIGNIFICANCE:

Milford and Laura Cline have owned four of these units since the 1930's. They live in this bungalow and rent the others out. Before retiring, he was a studiowerker. Hannah Lindfors was among the occupants in 1937. John Baker was the owner in the 1940's. Each of the 12 bungalows in a contributor to the site as a whole. A. J. Hodgetts, a studiowerker, lived in Unit B in the 1930's. These units are representative of California architecture and contrasted sharply with the more traditional homes being built in the rest of the country. The houses are graceful and informal with a romantic interior balcony. This court is unusual because of the size and architectural character of the separate units.

Lafayette District
CULVER CITY HISTORICAL SURVEY

second page of photos

4070 ABC LAFAYETTE PLACE

Unit B

Unit C
CULVER CITY HISTORICAL SURVEY

ADDRESS: 4114 LAFAYETTE PLACE

DATE: 1920

STYLE: SPANISH COLONIAL COURT

SOURCE: RATING: P B

ALTERATIONS: F

RESIDENCE: ***

COMMENT:

DESCRIPTION:

The Spanish Colonial duplex on the south side of this double lot was built in 1920 and the matching duplex on the north side in 1923. They were joined at that time by a common parapet which arches above the walkway to the courtyard between the duplexes. The flat-roofed units are fronted with a modified crenelated parapet, partly trimmed with a row of red clay tiles across the top. All of the front doors open off of the courtyard and the identical front facades feature a picture window topped with a multi-paneled transom and multi-paneled sidelights. Open wingwalls extend from each end of the parapet. Small graduated porticos shelter the doors along the courtyard. The wooden garage in the rear was built in 1924.

SIGNIFICANCE:

C. E. Dooley built these duplexes. Some of the people who lived here in the 1930's were Les and Millie Tonsler, Edwin and Ruby Tulp (he was a driver), Alex Shaffer, a stoneworker, and his wife Gertrude, and Mrs. J. M. Rix and her son, Laurence, also a stoneworker. Charles Kersey owned the court during the 1950's. This type of court was a sharp contrast to the multi-family living units found in the East. New arrivals from those areas particularly enjoyed the convenience of the bungalow court. It allowed the occupants to enjoy the wonders of California weather and live in close proximity to the out-of-doors, yet not have the upkeep of a large yard. Such courts are considered significant because they are so representative of the California atmosphere.
ADDRESS:
4125
LAFAYETTE PLACE

DATE:
1922

STYLE:
SPANISH COLONIAL COURT

SOURCE:  RATING:
P  B

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

This building has a more formal facade than most of the Spanish Colonial courts. With its symmetrical stepped parapet and squared stucco walls, the court has a proper look. The four front doors face on the courtyard, which is entered through an large rectangular opening between the two buildings. Red-clay-tile hoods crown the matching windows in each half of the front facade. The sets consist of plate glass windows, topped with multi-paneled transoms, and flanked by 6-over-6 double-hung windows on each side. Squared wingwalls extend to each side. The doors, facing on the courtyard, are sheltered by small arched porticos. The windows are 12-over-1 double-hung style. A four-stall garage was added at the back in 1922.

SIGNIFICANCE:

This is one of several significant courts in Culver City. The city of Pasadena has led the way in the recognizing the significance of the bungalow court in the history and development of California. This one was built by A. C. Bourland. Some of the people who lived there in the 1930’s were: William Robertson, a plumber, and his wife, Anne; Anthony Speir, a driver for the Culver City Bus Lines, and his wife, Merle; George and Elsie Fisher (he was a cook); and Vincent Macaulay.

Spanish Colonial bungalow courts are fairly rare and this one is a good example. The stepped parapet red rake tile and red clay tile hoods above the windows are significant design elements. Spanish style bungalow courts were part of the California "mystic" that brought families from the East and Midwest in search of a more comfortable way of life.
DESCRIPTION:

A second story, topped with a red-tile-clad, side-facing gabled roof, tops the back half of the first story, providing visual interest to this large Spanish Colonial home. A prominent front-facing gabled wing, capped with a red clay tile roof, is centered with a large arched plate glass window. The main entrance is in a courtyard, surrounded by a low stucco-clad wall which runs along the south side of the front-facing living room wing. The porte cochere is crowned by a side-facing gabled roof, clad in red clay tiles. A balcony, in the front facade of the second story portion, is supported by roughhewn square posts. A balustrade of carved Spanish-style balusters borders the balcony. A second story garage apartment was added in 1946.

SIGNIFICANCE:

This picturesque Spanish Colonial house was built in 1930 by Edwin and Eugenia Culver. He worked for the Eastham Sales Corp., a firm which had operated in Culver City since 1919. The firm handled real estate, investments, and general insurance and were located at 9501 Washington Blvd. The house is significant because it is a good example of a quality Spanish Colonial Revival architecture. The courtyard, rustic posts on the ample balcony, and porte cochere are all character-defining elements.
DESCRIPTION:

A new coat of stucco covers the exterior of the large two-story Spanish Colonial house shown here. The double hipped roof is clad in asbestos shingles, trimmed with red clay tiles along the ridges. A wide balcony, edged with a black wrought iron railing, is cantilevered over the entrance porch below. Faux beams accent the underside of the cantilever. Square stucco-clad posts, topped with arches support the balcony roof. Pairs of 2-over-2 windows are featured on the second floor. A large, rectangular multi-paned window, with a stucco surround, occupies the south half of the front facade. The arched entry way leads to a porch with a solid rail. A porte cochere, topped with a side-facing gabled roof, extends from the north end of the front facade. Although this home has received some noticeable alterations, it appears to retain much of its original character. The garage, which can be seen by looking through the port cochere toward the rear of the property, was built in 1934 and possibly served as an early residence.

SIGNIFICANCE:

The two-story dwelling in front was built by Dave Snedder, who also built the garage. The original residents are listed as Axel, Augusta, and Otto Hanell. The house is significant for its Spanish Colonial architecture and for its distinctive overhanging balcony, porch piers, portico and multi-paned front window.
ADDRESS:
4658
LINCOLN AVE.

DATE:
1925

STYLE:
SPANISH COLONIAL REVIVAL

SOURCE:  RATING:
E  B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
Spanish Colonial in character, the single-story house shown here has a varied roof line. A red clay tile fringe edges the stepped pediment of the front facade, concealing the flat main roof. A side-facing gabled roof, clad in red clay tile, caps the porte cochere on the south side. Two front-facing gables, also clad in red clay tiles, project toward the front from the main roof. Clay pipe venting is centered in each gable face. A large arched plate glass window is centered in the northernmost bay, and a smaller arched window is centered in the bay on the south end. An open courtyard, with a solid railing occupies the space between the two bays. The front door, sheltered by a small shed-style tiled roof, is in the north side of the courtyard. A porte cochere extends from the south facade and has a wooden gate.

SIGNIFICANCE:
The earliest building permit for this house is for 8/19/26 for an "addition to the house". The owner at that time was C. L Gray and the contractor was J. L. Hale. In 1937 Dr. and Mrs. James J. Eves, an optometrist with offices at 9419 Culver Blvd., lived in the house. It is listed because of its overall design as shown in the varied roof line, arched windows, porte cochere, and semi-circular entry way and as a good example of the Spanish Colonial style.
DESCRIPTION:

Inspired by visions of an English fairy tale castle, this Tudor Revival House is quite unique. The exterior is covered with stucco in a pattern made to resemble stone walls. The roofline, still clad in its original pattern of irregular shingles made to look like thatched roof, features two towers, a hipped central section, and projecting gables. A courtyard, bordered with round stucco posts and black wrought iron railings, is centered between the two towers. A large arched plate glass window is centered in the southernmost wing, and probably indicates the location of the living room. Trios of arched windows accent the second floor of both towers, and the recessed arch theme is again used for the entrance and the first floor of the northernmost tower. A plate glass window, flanked by narrow double-hung windows is centered in the space between the towers. Similar windows are used throughout the house.

SIGNIFICANCE:

A fine representation of English Tudor Revival architecture, this house was built in 1929 by Louis and Dorothy Don. The contractor was R. M. Fuller. In the 1930's Samuel Goldstein, a tailor, and his wife, Millie, lived there. Later, Dr. Buford Criswell owned and lived in the house for several years. The fanciful towers, long narrow arched windows, entrance way, and patterned roof mark this house as a very fine example of the Tudor Revival style.
ADDRESS:
4105
LINCOLN AVE.

DATE:
1922

STYLE:
COLONIAL REVIVAL

SOURCE: RATING:
P B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

This single-storied Twenties Colonial Revival Bungalow is clad in horizontal lapped board siding. The side-facing gabled roof is capped by a gabled mini-dormer at the ridge line and features a front-facing gable at the south end. The full length porch, supported by the round Doric columns, extends past the north side and is bordered with a railing of plain, closely-spaced balusters. Wide steps lead to the Craftsman style front door. A large plate glass window occupies the space to the south of the door. Double-hung windows are used throughout the rest of the house.

SIGNIFICANCE:

Built by Giuseppe and Maria Fea in 1922, the Fea family occupied the house for several years. The contractor was D. Shields. By 1945 Carl E. Cochran was the owner. This is a good example of Twenties Colonial Revival architecture - a style that is relatively rare in Culver City.
ADDRESS:
4190
LINCOLN AVE.

DATE:
1906

STYLE:
COLONIAL REVIVAL

SOURCE: RATING:
E      B

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

Early Colonial Revival bungalows are rare in Culver City because the style was popular from about 1898 until 1906, several years before Harry Culver founded Culver City. The high-pitched hipped roof, with a gablet at the peak, is fronted with a pedimented gable with a bellcast pitch. The eaves are enclosed and a row of dentil trim decorates the wide frieze below the roof line. Narrow lapped board siding covers the exterior. The cantilevered slanted bay, which takes up the north half of the front facade, contains a centered plate glass window with a transom above and double-hung windows on the sides. A matching slanted bay adorns the north side. The recessed porch is supported by plain wooden posts (not original). The rail is solid lapped boards.

SIGNIFICANCE:

This well-detailed house appears to have been moved to this site in 1925. Records show Star House Movers as the contractors. W. H. Breck was the owner. During the 1930’s, Hugh and Theodora McDonald lived here. He was with the Culver City Police Department. In the 1950’s the owner was Judge Emmons. By 1972 the house belonged to John Mennitto. As one of the few pre-1910 houses in Culver City, the house has the significance of having belonged to one of the area's early settlers. This is a good example of the early Colonial Revival style, rare in Culver City.
ADDRESS:
4191
LINCOLN AVE.

DATE:
1910

STYLE:
CRAFTSMAN BUNGALOW

SOURCE: RATING:
E     B

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

This Craftsman Bungalow features a prominent front-facing gabled roof with wide overhangs. A trio of windows include a multi-paned window and louvered horizontal vents on each side, is centered in the front gable. The wide frieze above the full recessed porch is ornamented with wood blocks. The porch piers and railing are clad in stucco and topped with concrete caps. Large square pillars support the corners of the porch, with piers placed on each side of the centered entry to the porch. Large plate glass windows, with multi-paned transoms above, are used on each side of the centered front door. The slanted trim on the sides of the doors and windows add an Oriental flavor to the exterior.

SIGNIFICANCE:

Benjamin Petti, a policeman, and his son, Carl, owned this house for almost 40 years. The house is in good condition and maintains its original integrity. When most of Culver City was laid out in 1915, there were few homes in existence. Although fairly rare now, the Craftsman Bungalow style was popular from 1905 to 1920, and were built by important early settlers of the area.
ADDRESS:
4210
LINCOLN AVE.

DATE:
1926

STYLE:
SPANISH ECLECTIC

SOURCE:
RATING:
P

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
A good example of the Spanish Eclectic style, this house has a prominent single-story turret in the front facade. It is clad in stucco. An ell-shaped gabled roof forms a pattern which features a large front-facing gabled roof with a large arched recessed plate glass window in the center. A small hip accents the gable peak. Red clay tiles cover all exterior roofs, including that of the turret. The front door, made of rough wood with an arch at the top, is located in the south side of the front wing. A large plate glass window occupies the center of the front facade, while an arched window is centered in the turret. The gabled roof extends to the south to form a porte cochere over the driveway.

SIGNIFICANCE:
A good example of Spanish Eclectic architecture, this house has a roof line of varied shapes. The garage behind the house was built in early 1924 by owners Kennedy and Johnson. Two years later they built a "7-room stucco dwelling". The front-facing wing on the north end was enlarged in 1928, and probably is the location of a formal living room. In 1937 George Thompson, a driver, owned the house. He remained there until the mid-1950's.
ADDRESS: 4049 MADISON AVE.

DATE: 1928

STYLE: SPANISH COL. BYZANTINE

SOURCE: RATING: E B

ALTERATIONS: F

RESIDENCE: ***

COMMENT:

DESCRIPTION:

There are four units in the two-story Spanish Colonial-styled Madison Apartments. The side-facing gabled roof is clad in red clay tiles and has almost no eaves, a popular style in the 1920's. The symmetrical front facade features 5 ranks of windows. The front door and sidelights are recessed in the center of the front facade. A large cartouche crowns the doorway. Concrete steps, edged with wrought iron railings, lead off to each side from a rectangular open porch. Casement windows are used on the second floor, with the first floor arched windows placed directly below each one. Each window has a rectangular cast concrete surround at the top. Two smaller arched windows, with a wrought iron balcony, occupy the center of the second floor, front facade. Cast concrete quoins accent the sides and top of the windows.

SIGNIFICANCE:

Though fairly plain in terms of decoration, this apartment house displays an elegant and stately exterior. It shows good attention to detailing in the use of cast concrete ornamentation, the arched windows, and the unusual frieze. It has the shape, volume and symmetrical lines of a Colonial home, but is interpreted in the Spanish style. Some of the people who lived there in the 1930's were: William and Velma Ehfe, who were the managers of the building; Edwin Luttrell, a librarian, and his wife, Joy; and Samuel and Geraldine Sachs.
DESCRIPTION:

A shed-style roof, clad in large red clay tiles, forms a porch across the front of this single-storied Spanish Colonial house with an interesting roof line. An unbroken parapet, topped with two rows of red tile fringe, extends above the roof line, and is flanked by red-tile-clad hoods. Another section of roof, also with red clay tiles, leads out over the driveway, forming the port cochere. The large wood and glass front door is flanked by sidelights. Square wooden posts support the porch roof. The railing is constructed of wide boards between plain balusters.

SIGNIFICANCE:

Records show that this home and garage was built in 1922 by A. J. Gray. Eugene and Anna Porcheur had moved in by 1937 and stayed for several years. He was a studio worker. In 1940 Boyd and Ruby, contractors, added a porch. The house is significant for its unusual rooflines and Prairie School-like lines.
ADDRESS:
4155 MADISON AVE.

DATE:
1928

STYLE:
TUDOR REVIVAL

SOURCE:
E

RATING:
B

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
The distinctive high-pitched gabled roof of this multi-gabled house is indicative of the Tudor Revival style. Stucco cladding, edged in wide half timbers, covers the exterior of the house. Two front-facing gables form wings on the front facade. The wing at the north end curves downward to form a graceful bellcast wingwall above the arched entry way. A trio of matching diamond-paned casement windows, typical of the Tudor style, occupies the space beside the front door. Another trio of tall, narrow windows of the same design is centered in the southern-most gabled wing. A red brick chimney climbs the south wall, next to the driveway.

SIGNIFICANCE:
Cath Gibbons, a stediworker, lived in this house during the 1930's, 40's and 50's. In the 1970's David Henderson owned the house. There are few English Tudor Revival houses in Culver City. This one is a good example of the style and features leaded glass diamond paned casement windows, half-timbering, steeply-pitched gables, an arched brick-edged entry and a bellcast entrance roof.
ADDRESS:  
4179 -81  
MADISON AVE.

DATE:  
1928

STYLE:  
SPANISH COLONIAL

SOURCE:  RATING:  
P    B

ALTERATIONS:  
F

RESIDENCE:  
***

COMMENT:

DESCRIPTION:

This two-story stucco-clad duplex has always been a two-family house. Although it is basically a Spanish Colonial building, it has some elements of the Monterey style in the roof line and second floor balcony. A front-facing gabled wing extends to the front from the main side-facing gabled roof. Both are clad in red clay tiles. The recessed corner balcony, supported by a large square wooden post, features a balustrade with plain balusters. A large recessed multi-paned window is centered in the front wing, at the second story level. The recessed multi-paned window below is approximately the same size but has a rectangular shape. Entrance is through an arched entry below the balcony. The front door also carries out the arched shape. A shaped wingwall leads to the arched entry. Tall recessed casement windows are used throughout the rest of the house.

SIGNIFICANCE:

Bert and Lena Berres, of Bert's Toggery, built this elegant house in 1928. The building permit calls it a two-family, two-story dwelling and garage, built for the Berres family. However, no one else, except the Berres, is listed as occupant in 1937. The contractor was the firm of Kennedy and Johnson. The house is significant because it is one of the few Spanish Colonial houses with Monterey overtones in the city. The second floor recessed corner porch, the covered entry porch below, and rectangular volume are all Monterey style architectural elements. The large multi-paned windows and shaped wingwall at the entrance are attractive design elements.
MCCONNELL HISTORIC DISTRICT

The McConnell Historic District consists of 16 single-family residences built during the 1920's in the Spanish Colonial Revival style and residences in the Tudor Revival style. The style is typical of Culver City and represents an important growth period during the 1920's, when the area's most prominent employer, the movie industry, was growing in popularity and making major technological advances. The houses on McConnell are representative of the type of neat, single-story, stucco-clad houses that were popular during the 1920's. They provided pleasant family homes with an informal open floor plan, convenient for the housewife who had to manage without hired help. For the first time, there was no front porch in the design and a small covered entry, often with a sun-filled open porch to one side, led to the interior. The Spanish Colonial and Period Revival bungalows of the 1920's were the first to have tile clad kitchen counters and baths in the form we know them today. These were the houses of the working class people who provided the services and goods that kept the community functioning on a daily basis.

This district is significant because it is the largest grouping of Spanish Colonial Revival architecture in the City. This architectural style is significant because it is the most representative of the early growth and development of the City.
ADDRESS:
4124
MC CONNELL BLVD.

DATE:
1925

STYLE:
SPANISH ECLECTIC

SOURCE:  RATING:
E     C+

ALTERATIONS:
F

RESIDENCE:

COMMENT:
FIRE STATION

DESCRIPTION:

Once Fire Station No. 2, this building is capped with a hipped red-clay-tile clad roof with a matching front porch roof. The walls are clad in stucco and the windows are paired multi-paned casement in style. The front porch is supported by large stucco-clad piers and tapered elephantine stucco-clad posts. The solid railing is clad in stucco, with a concrete cap on top. The garage for the fire engine is located on the north end of the front facade and has a multi-paneled door.

SIGNIFICANCE:

Old fire stations are fairly rare in most cities. This one appears on the 1927 Sanborn map. Having a station close at hand was a valuable asset and provided needed services in an emergency. The building is significant for its contribution to the community and for its Spanish-style architecture.
ADDRESS:  
4128  
MC CON NELL BLVD.

DATE:  
1928

STYLE:  
SPANISH COLONIAL

SOURCE:  
E  
C+

ALTERATIONS:  
F

RESIDENCE:  
***

COMMENT:

DESCRIPTION:

A gabled roof, clad in red tile, tops the ell-shaped stucco-clad house at 4128. A stucco ledge forms a ledge below the narrow eaves. Arched vents are centered in each gable face, matching the shape of the large arched plate glass window recessed in the center of the front-facing wing. Entrance is from the north side of the front-facing wing and is covered by an extension of the main roof. A curved wing wall and solid stucco railing and pier form the front of the open porch. A flat-roofed wing extends into the rear yard.

SIGNIFICANCE:

Built in 1927 by Carl and Emma Lindberg, with Robert Albright as contractor, this house is significant as a contributor to the Spanish Colonial Revival theme of the street and for its architectural integrity. The curved wing wall and arched plate glass window are particularly pleasing.
DESCRIPTION:

A flat roof, outlined with a fringe of red clay tile, caps the single-story stucco-clad bungalow shown here. 9-over-9 double-hung windows are used singly and in pairs throughout the house. Brick has been added to the face of the centered covered entrance, and a red brick chimney has a prominent position to the north of the entrance. Rustic shutters flank the window to the north of the chimney.

SIGNIFICANCE:

Volstad and Kline built this house for Eugene and Ada Eberhart in 1929. He was a salesman. In spite of the added brick and chimney on the front facade, this house contributes to the district because its stucco exterior, size, shape, windows and red tile fringe are typical of the general character of the district.
ADDRESS:
4138
MC CONNELL BLVD.

DATE:
1928

STYLE:
TUDOR REVIVAL

SOURCE: RATING:
E C+

ALTERATIONS:
M

RESIDENCE:
***

COMMENT:

DESCRIPTION:

The staggered wood shingle roof of the ell-shaped, stucco-clad Tudor Revival house shown above is original and an important architectural element of the style. The uneven pattern represents the thatched roofs that are so typical of the original Tudor style. A small hip-roofed dormer, with a matching shingles, accents the front facade. The front door is located in the north side of the front-facing wing and has a surround of staggered bricks, evocative of a far-away castle. A small arched window is located on the front side of the entry, and now contains stained glass. Multi-paned casement windows, recessed and in pairs are used in much of the house, and large multi-paned windows are seen on the north side. A recessed patio, typical in a house built during the late 1920's, is located on the north side and provides access from the adjacent drive way to the dining room and kitchen.

SIGNIFICANCE:

George and Blossom Tipton lived here in 1937. The house is the only Tudor Revival house on the street. The style is closely-related to the Spanish Colonial Revival style, as all 1920’s Revival styles are part of a basic Revival theme. Thus this house contributes to the district. The house should also be noted for its fine staggered-shingle roof.
ADDRESS:
4153
MCCONNELL BLVD.

DATE:
1928

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
E C+

ALTERATIONS:
S

RESIDENCE: ***

COMMENT:

DESCRIPTION:

Stucco covers the exterior of the single-story Spanish Colonial bungalow shown above. The ell-shaped gabled roof is typical of others in the district and is clad in red clay tiles. A large arched plate glass window is centered in the front-facing gable. The roof of the gable extends down to form a shed-style entry on the north side of the wing. Arched openings lead from the front walk and to an open patio fronted with a low stucco-clad railing. A trio of windows, with the larger one in the center, looks out onto the open patio.

SIGNIFICANCE:

Arnold and Olivia Sve lived here during the 1930's. He was a gardener. This house contributes to the district because it has several elements which fit the neighborhood's Spanish Colonial Revival style--red clay tile roof, stucco cladding, arched entry opening in the side of the front-facing gable, open patio, and patio wall.
ADDRESS:  
4150  
MC CON NELL BLVD.

DATE:  
1928

STYLE:  
SPANISH COLONIAL

SOURCE:  
RATING:  
E  
C+

ALTERATIONS:  
M

RESIDENCE:  
***

COMMENT:  

DESCRIPTION:

A shaped parapet with a modified gable center caps this flat-roofed single-story house. The parapet is outlined in red clay tiles. The rectangular shape is accented by trios of long, narrow, single-paned casement windows. A tapered stucco-clad chimney, with a concrete cap, graces the north side. The stucco-clad entrance is topped with a front-facing gabled roof and has a side-facing front door and a metal double-hung window in the front facade. The entrance is a recent addition.

SIGNIFICANCE:

Roy and Priscilla Ostergard lived here in the 1930s. He was a salesman. The house is a minor contributor to the district, owing its significance to its Spanish Colonial character, red tile fringe, and shaped parapet. Its integrity is somewhat compromised by the new entrance.
DESCRIPTION:

Typical of many houses in this district, this square stucco-clad bungalow has a flat roof with a shaped parapet outlined with a fringe of red clay tiles. A gabled wing, centered with a rectangular plate glass window, is also clad in red clay tiles. The entrance is to the north side of this wing, and is covered with a red-clay-tile clad shed-style roof that is an extension of the gabled roof. A large arched opening faces the street from the entry porch. A large plate glass window looks out onto the open porch leading to the entry. Wing walls extend to each side of the front facade and a large tapered stucco-clad chimney is located on the northside.

SIGNIFICANCE:

Bernard and Zilda Jackson built this house in 1928 and continued to live here for several years. The flat roof, shaped parapet and side-facing entrance are typical of several of the other houses on this street and are the reasons it is considered an important contributor to the district.
ADDRESS:  
4154  
MC CONNELL BLVD.

DATE:  
1928

STYLE:  
SPANISH COLONIAL

SOURCE:  
RATING:  
E  
C-

ALTERATIONS:  
F

RESIDENCE:  
***

COMMENT:  

DESCRIPTION:

The neat, structured appearance of single-story Spanish Colonial Revival house shown above is achieved by the smooth stucco walls, red clay tile trim on the unbroken parapet, close eaves, and small molding-trimmed windows. The flat roof and ell-shape is typical of the neighborhood architectural style. The front wing is centered with a large arched window with 24 lights and molding trim. Entrance is through a small covered porch with arched openings from the front and to the north side. An open patio, edged with a low stucco-clad wall, is located on the north side. A pair of multi-paned casement windows, which match the others used in the house, look out onto the open patio.

SIGNIFICANCE:

Henry and Ellen Ford lived here in the 1930's. He was a building contractor. This house is a significant contributor to the district because of its integrity and Spanish Colonial Revival architectural elements.
**ADDRESS:**
4158
MC CONNELL BLVD.

**DATE:**
1928

**STYLE:**
SPANISH COLONIAL

**SOURCE:**
E

**RATING:**
C+

**ALTERATIONS:**
S

**RESIDENCE:**
***

**COMMENT:**

**DESCRIPTION:**
A flat roof, shaped parapet, and red clay tile fringe form the rooftops of the single-story stucco-clad Spanish Colonial Revival home shown above. The front facade is symmetrical, with pairs of windows, topped with red clay tile hoods, on each side of the centered front porch. The roofline of the porch matches that of the main portion of the house. Flattened arches top the openings to the front and sides of the porch. A low stucco-clad wall leads from the entry porch, forming an open patio on the north side. A porte cochere, topped with a matching roof line and red tile fringe, extends to the north side. The original windows have been replaced with jalousied panes and wrought iron grills.

**SIGNIFICANCE:**
Thomas Gulick, an engineer, lived here during the 1930's. This house contributes to the general Spanish Colonial Revival character of the neighborhood because of its shaped parapet, red clay tile fringe, tile hoods, and flattened arched porch openings. The jalousied windows detract from the original character, but not in a manner that would cause the house to be a non-contributor.
ADDRESS:
4160
MC CONNELL BLVD.

DATE:
1928

STYLE:
SPANISH COLONIAL

SOURCE:  RATING:
E  C-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

The interesting roofscape of the ell-shaped stucco-clad Spanish Colonial Revival house shown above consists of a flat roof in back (ringed in red clay tiles), a shaped parapet section, a gabled section in front, and a shed style roof over the entry way. All are clad in red clay tiles. Pairs of casement windows, with three muntins at the top of each panel, are used throughout the house. A blank stucco arch accents each set of windows in the front facade. The entry is reached by arched openings in the front and on the north side. An open patio, bordered with a solid stucco-clad railing, is located next to the entry.

SIGNIFICANCE:

Harvey and Margaret Branch lived here in the late 1930's. He was a gas station attendant. E. C. Der was the owner in 1930. The bungalow contributes to the Spanish Colonial Revival character of the neighborhood because of its red-clay -tile -clad roof, varied roofscape, blank arches, arched entry, and open patio. It retains most of its original integrity.
ADDRESS: 4161 MCCONNELL BLVD.

DATE: 1928

STYLE: SPANISH COLONIAL

SOURCE: RATING: E C+

ALTERATIONS: F

RESIDENCE: ***

COMMENT:

DESCRIPTION:

Ell-shaped, with a shaped parapet featuring a slight gable effect, the single-storied, stucco-clad Spanish Colonial Revival house shown above has a covered apex of the ell. A fringe of red clay tiles forms a border along the edge of the parapet, and the entry roof is clad in the same kind of tile. Large plate glass windows look out from the front facade. An open courtyard is created in the southwest corner of the front by adding a stucco-clad wall with a prominent ledge along the top. The top of the wall is in the shape of a double curve, and does not appear to be original.

SIGNIFICANCE:

H. C. South was the first owner of this home. The architectural elements of the house are consistant with the theme of the district in the use of red clay tile fringe, the ell-shape, flat roof, shaped parapet, and cover entry, making it a contributor to the district.
CULVER CITY HISTORICAL SURVEY

ADDRESS:
4163 -65
MCCONNELL BLVD.

DATE:
1928

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
E C+

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

Ell-shaped, with a front-facing gabled wing, this single-story stucco-clad Spanish Colonial house is topped with a red-tile-clad roof with narrow eaves. A large multi-paned window is centered in the gabled wing of the front facade. The entrance, in the south side of the wing, is covered with a shed-style roof and features arched openings to the front and to the south side. A solid, stucco-clad rail runs from the entrance to the sidewalk. A plate glass window, flanked with double-hung windows (modern) looks out onto the open walkway.

SIGNIFICANCE:

George Kline, who also was contractor for other houses in the area, built this house for A. J. Roberts. By 1937 Otto, Lydia, and Walter Andres lived here. Walter was an ironworker. The house is significant to the district because of its Spanish Colonial design elements. These include the ell-shaped tile-clad gabled roof, the corner entrance, and the open walkway with stucco-clad wall.
ADDRESS:
4166
MC CONNELL BLVD.

DATE:
1928

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
E      C+

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

A fringe of red clay tiles decorate the shaped parapet of the single-story flat-roofed house shown above. The stucco covering has a smooth finish, providing a neat and precise finish. The rectangular shape is relieved by wing walls on each side which feature arched openings. A stucco-clad chimney is located on the north side. The entrance has been enclosed, although the flat roof, with tile-fringed parapet that matches the main roof, appears to be original. A large multi-paned stationary window is centered in the The door opens from the north side of the entry, and leads to a walk fronted by a low solid stucco-clad wall.

SIGNIFICANCE:

Guy and Editha Heaton were the owners of this house in 1937. He was a City Councilman and Manager of the California State Employment Service. The house is significant because it was the residence of Mr. Heaton during his period of highest significance as a Councilman and as Manager of C.S.E.S.) and because it fits the architectural character of the district.
ADDRESS:  
4173  
MC CONELL BLVD.

DATE:  
1926

STYLE:  
SPANISH COLONIAL

SOURCE:  RATING:  
E    C+

ALTERATIONS:  
F

RESIDENCE:  
***

COMMENT:  

DESCRIPTION:  

This house and the two to the south are similar in style. All have flat roofs, with shaped parapets with a gable shape. Fringes of red tile rim the parapets. All have centered front porches in a slightly different design. This one has a shed-style red-tile-clad roof, with a keyhole-shaped front entrance and openings to each side. The wingwall on the north side has two curves while the wingwall on the south side has two curves and ends in a low solid, stucco-clad wall. This forms an open patio on the south side. Red-tile-clad roofs shelter the matching paired casement windows on each side of the porch.

SIGNIFICANCE:  

Ralph Wilson, a fireman for the Culver City Fire Department, and his wife, Lola, lived here in 1937. This house contributes to the significance of the McConnell district because of its Spanish Colonial Revival architectural elements, including the flat roof, shaped parapet, covered porch, wingwalls, and low stucco wall.
ADDRESS:
4177
MC CONNELL BLVD.

DATE:
1926

STYLE:
SPANISH COLONIAL

SOURCE:  RATING:
P    C+

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

The flat roof, shaped parapet, tile fringe and stucco cladding are match those on the houses on each side. The keyhole style entrance to the centered porch also matches the house at 4173. A window-like opening to the north side is matched with a door-like opening on the south side. A wingwall leads to a low, stucco-clad wall on the south side. Paired casement windows with three muntins at the top of each panel are located on each side of the porch. A flattened arched wingwall is visible on the north side and a matching port cochere spans the driveway on the south side.

SIGNIFICANCE:

The earliest building permit notation for this house was in 1927 when a playhouse was built in the back yard. This indicates that the house must have been built at least a year before that. William and Anna Chester were the owners at that time, and were still living in the house in 1937. The house is significant for its contribution to the McConnell district because of its architectural character, including the tile-rimmed parapet, wingwall, centered covered porch, casement windows, and stucco cladding. This is one of the few houses in the district with a matching porte cochere, although this is a fairly common feature of the Spanish Colonial Revival style.
ADDRESS:
4181
MCCONNELL BLVD.

DATE:
1928

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
E  C+

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

The flat roof, shaped parapet, and red tile fringe make up the rooftops of the single-story stucco-clad Spanish Revival Colonial house shown above. A red-tile-clad shed-style porch roof and matching hoods over the windows on each side add to the Spanish character. The facade is symmetrical, with the porch in the center, featuring a square opening to the front and matching window-size openings to each side. Concrete caps are used along the top of the solid, stucco-clad railing. Aluminum windows replace the original.

SIGNIFICANCE:

Louis Allen, a carpenter, lived in this house for several years in the 1930's. The house is significant to the district because of its Spanish Colonial character and its part in the streetscape with the two houses to the north, all very similar in design. The aluminum windows weaken its integrity and strength of significance, but do not preclude it from being a part of the district.
DESCRIPTION:

This unusual two-story Period Revival house is a mixture of French, Norman, and English architecture. The roof line has several levels, including a hipped roof in the center, a hipped roof above the single-story front-facing wing, a shed-style dormer, and a shed style roof above the front door. Enclosed eaves, with small gabled projecting up into the roof line, are used around the front two-story section. Board-and-batten siding covers the second floor, while stucco covers the first floor. A rounded bay, featuring a series of tall, narrow 6-over-6 double-hung windows, is a prominent feature of the front facade. Stucco swags accent the area above the windows and red brick is used on the base below the windows. A broken pediment, centered with a finial, and fluted pilasters define the front door. The door is accented with a Palladian window and wood panels. A large stucco-clad chimney rises two stories high on the east side.

SIGNIFICANCE:

The unusual mixture of architectural elements, on a house built at the end of the Revival Period and the beginning of the ranch period, make this building significant. It is clearly a one-of-a-kind custom home. This is one of the most unusual early houses in Culver City and significant for its architecture. The varied roofline and dormers are Norman in style, while the decoration on the curved bay is Neo-classical. The large chimney "quoins" at the corners and curved bay are English, and the front door pediment is American Colonial.
ADDRESS:
10834
OREGON AVENUE

DATE:
1905

STYLE:
GREEK REVIVAL

SOURCE: RATING:
E B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

Built during the 1920's, this bungalow is clad in narrow clapboard siding and topped with a hipped roof with enclosed eaves. The general shape is square with a wing off the back. The open concrete porch, bordered with a white wrought iron railing, is entered from the west end. Pairs of multi-paned casement windows flank the Colonial style front door. Square pilasters, trimmed in molding, support the pedimented door surround. The multi-paned casement windows are used throughout the rest of the house.

SIGNIFICANCE:

This house is significant for its Twenties Colonial Revival architecture. There are few bungalows in this particular style in Culver City.
ADDRESS: 10412 PARK AVENUE

DATE: 1928

STYLE: TUDOR REVIVAL

SOURCE: RATING: P B-

ALTERATIONS: F

RESIDENCE: ***

COMMENT:

DESCRIPTION:

Ell-shaped, with a steeply-pitched gabled roof, the stucco-clad Tudor Revival house shown here features gables faced with board-and-batten vertical siding. The covered entry way is located in the apex of the ell and covered with a bellcast shed-style roof. The doorway is arched. Pairs of multi-paned casement windows grace the front-facing wing, while single multi-paned casement windows are used in the side-facing wing. A large multi-paned plate glass window is centered in the front facade. On the west side a delicate cast concrete cupid and flowers accent the large red brick chimney. The original driveway, with a strip of grass down the center, is typical of the 1920's. Today most of these strips are filled with concrete.

SIGNIFICANCE:

Leslie E. and Alice Hardy built this house in 1928. Local building contractor, Daniel Coombs, 4245 Duquesne Ave, was in charge of construction. The Hardys lived there for several years. Elmer B. Johnston lived here in the 1940's. The house is significant as a good example of Tudor Revival architecture.
ADDRESS:
3923
PROSPECT AVENUE

DATE:
1925

STYLE:
SPANISH COLONIAL COURT

SOURCE:
RATING:
E     B-

ALTERATIONS:
M

RESIDENCE:
***

COMMENT:

DESCRIPTION:

Four single story stucco-clad buildings, facing on a central courtyard form this Spanish Colonial Court. A fountain is centered in the courtyard. Red clay tiles cover the gabled roofs and are accented with a stucco ledge. Pairs of multi-paned wood windows are used throughout the bungalows. A small entry, covered by a shed-style roof and a stucco-clad chimney, occupy the front facade. The side facades, facing the street, feature plate glass windows, flanked by multi-paned casement windows and arched multi-paned triple transoms. A small arched multi-paned window is centered in each gabled wing which extends 1-1/2 feet forward from the end of the main facade.

SIGNIFICANCE:

This is an unusually fine example of a Spanish Colonial Court because of its fine detailing.
ADDRESS:
3535
SCHAEFFER STREET

DATE:
1922

STYLE:
CRAFTSMAN BUNGALOW

SOURCE:  RATING:
P  B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
One and one-half stories high, with a steeply pitched gabled roof, this Craftsman Bungalow is clad in narrow clapboards. Gables accented with triangular braces face all four directions. An arched multi-paned window is centered in the front facing gable and a row of dentil trim runs along the bottom. The front porch extends across the entire front and is supported by square wood posts, accented with recessed panels. A plain wood rail runs between the posts. Two pairs of double-hung windows flank the main wood door. Double hung windows are used throughout the rest of the house. A red brick chimney is located on the east side.

SIGNIFICANCE:

This Craftsman Bungalow is significant because it is a good example of the style and because Craftsman Bungalows are rare in Culver City.
ADDRESS:
4115 VANBUREN PLACE

DATE:
1928

STYLE:
TUDOR REVIVAL

SOURCE:  RATING:
E  B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:
A red rolled roof, featuring steeply-pitched side-facing gables and two front-facing gables, caps this 1 and 1/2 story stucco-clad Tudor Revival home. A shed-style dormer is located over the small central courtyard. The wing on the south, which is much larger than the one on the north, contains three separate arched windows with millioned borders around the edges. The northern wing contains three smaller arched windows. The small courtyard is bounded by a stucco-clad railing across the front and includes a door to the living room and French doors to the dining room. A tapered stucco-clad chimney graces the south side. A matching garage, typical of the 1920's, is located in the back yard.

SIGNIFICANCE:

Tudor Revival was one of the many "fairy tale" styles built after WW I. Soldiers returning from Europe brought back visions of buildings in England, France, Spain, Morocco, and other countries. When they returned to settle down and raise a family, a building boom, sometimes called the romantic period, occurred in many cities. Culver City has a large group of houses built during that time. Constructed in 1928 by contractor Ernest A. Camp, this house's first owners were Wirt and Bernice Reas. The Reases continued to live here through the 1930's. The house is significant as a good example of the Tudor Revival style.
CULVER CITY HISTORICAL SURVEY

ADDRESS:
4122
VAN BUREN PLACE

DATE:
1930

STYLE:
SPANISH COLONIAL

SOURCE: RATING:
E  B-

ALTERATIONS:
F

RESIDENCE:
***

COMMENT:

DESCRIPTION:

The large Spanish Colonial apartment house at 4122 contains four dwelling units. It shows an attention to fine detail in the use of wrought iron and large multi-paned french and Palladian windows. The two-story high building is clad in stucco and topped with a low-pitched gabled roof with no eaves. A gable, accented with round pipe vents, faces front, with the main gables facing the sides. The very unusual window on the second floor provides an optical illusion. The slanted stucco clad ridge and the shape of the tops of the two side windows cause these windows to appear to be part of a slanted bay, while in reality the surface is flat. A wrought iron balcony runs across the three windows. Below a trio of recessed multi-paned casement windows are centered. In the center of the second floor, two small recessed arched multi-paned windows are accented with funnel-shaped bases. Below is the arched opening to the main stairs. Cast concrete quoins accent the surround of the doorway. Inside, the stairs are covered with decorated Spanish tiles. Two pairs of french doors, unified with another intricate wrought iron balcony, are located in the second floor. Below is a trio of Palladian windows.

SIGNIFICANCE:

Unusual thought and attention to detail was used when designing this building. The false slanted bay window, Palladian windows, wrought iron small "castle" windows, and quoined entry surround are all above the ordinary. This was built as an apartment house. During the 1930's, William and Martha Church, Louise H. Curr, a telephone operator, Mrs. Maude Gibbs, and Oral and Masel Straud were among those who lived here. The house is significant as a good example of Spanish Colonial architecture and for its original integrity. The unusual "faux" bay window on the second floor is a purposeful optical illusion.
DESCRIPTION:

Spanish Colonial in style, this two storied stucco-clad residence features the varied planes of a fine Spanish-style home. The second floor is stepped back from the first and features an ell-shaped gabled configuration with a small shed style wing at the apex. All have narrow eaves and are topped with red clay tile roofs. Red clay tile is also used on the hoods which shelter the window on both the upper and lower floors. The windows used throughout the house consists of multi-paned casements with a rounded stucco edge forming borders around the wood frames. A frieze of red tile runs along the top of the solid stucco-clad rail on the balcony at the front of a second story. This is repeated in the front-facing flat roofed wing which extends to the front below the gabled wing. A shed style roof also clad in red tile extends from the side of the first floor front wing. The side-facing door is a plain wood and is fronted with a small open concrete parch. A wing on the north of the porch features a row of four casement windows topped with a red clay tile hood.

SIGNIFICANCE:

The house is significant because it is a good example of a Spanish Colonial home.