

ADDRESS:  
9355  
CULVER BLVD.

DATE:  
1929

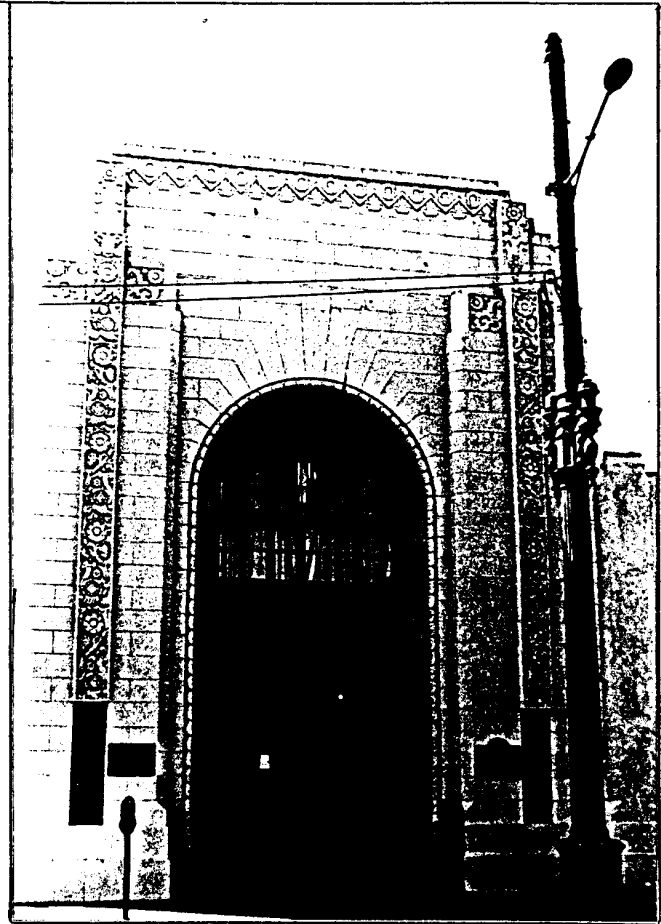
STYLE:  
MODERNE

HPAC RANKING:  
LANDMARK

COMMENT:  
CITY SITE #4

DESCRIPTION:

9355 Culver Blvd.



The Citizen Publishing Company Building is a two-story reinforced brick and concrete structure with strong Moderne design elements. The building faces Culver Boulevard and is bordered by an alley on the west. The front (south) facade is two stories in height and faced with an elaborate cast stone facade. It features a scored surface, designed to resemble dressed stones, and is symmetrical in form. The cast concrete frieze across the top of the parapet is accented with a row of stylized daisies, interspersed with a zigzag design running the length of the frieze. Paired buttresses flank the entryway and are accented with an elaborate cast concrete fruit and flower design. A similar floral design decorates the top of each buttress. The stepped-back base at ground level is decorated with a scroll in each corner. The impressive centered entry is crowned with an arched transom and the double entry doors are trimmed in multi-paned metal frames, adding strength to the design. The original multi-faceted Moderne light fixture hangs from the center of the vestibule. Tall, narrow recessed multi-paned windows flank the entry. The west facade is made of red brick and is functional and industrial in character. Recessed multi-paned casement windows line the first and second floor of the west facade. The Citizen Publishing Company Building retains its original architectural integrity.

Significance:

In addition to the obvious architectural significance of the Citizen Publishing Company Building, it is culturally significant for the contributions to the community by the firm that has occupied it since it was constructed in 1929. The building was commissioned by Eugene and Catherine Donovan to house the News Printing Company and the Western Citizen Newspaper Company. These businesses were combined in 1929 as the Citizen Publishers-Printers. The resultant newspaper was named The Citizen. The News Printing Company was operated by Roy E. Donovan, Eugene and Catherine's son. Eugene Donovan is listed in the 1942-43 edition of Who's Who in California. He represented the western United States for the International Typographical Union. He was a union member from 1906 until 1948. The Donovans took firm stands on many important community issues: adequate bus transportation, governmental reform, modernization of the Culver City police and fire departments, street improvements, more recreational facilities, zoning regulations and other significant issues. The Donovan family was active in community affairs, including membership in the Rotary Club, the Chamber of Commerce, the Lions Club, the Elks, the Knights of Columbus and the Native Sons of the Golden West. The Citizen Publishing Company printed dummy newspapers for use by the motion picture industry. The firm printed approximately 500 such newspapers every year. Many were in foreign languages.

Orville Clark, a prominent architect who designed several of Culver City's finest buildings during the 1920's and 30's was the architect for this unique building. O'Hanlon and Flansburg were the contractors. The building cost \$80,000 to build, a large investment in 1929. Over 2000 people attended the opening reception in January of 1930.

Roy Donovan continues to operate a successful publishing business in the building. It is listed as Culver City Historical Site No. 4, and is on the National Register of Historic Places.

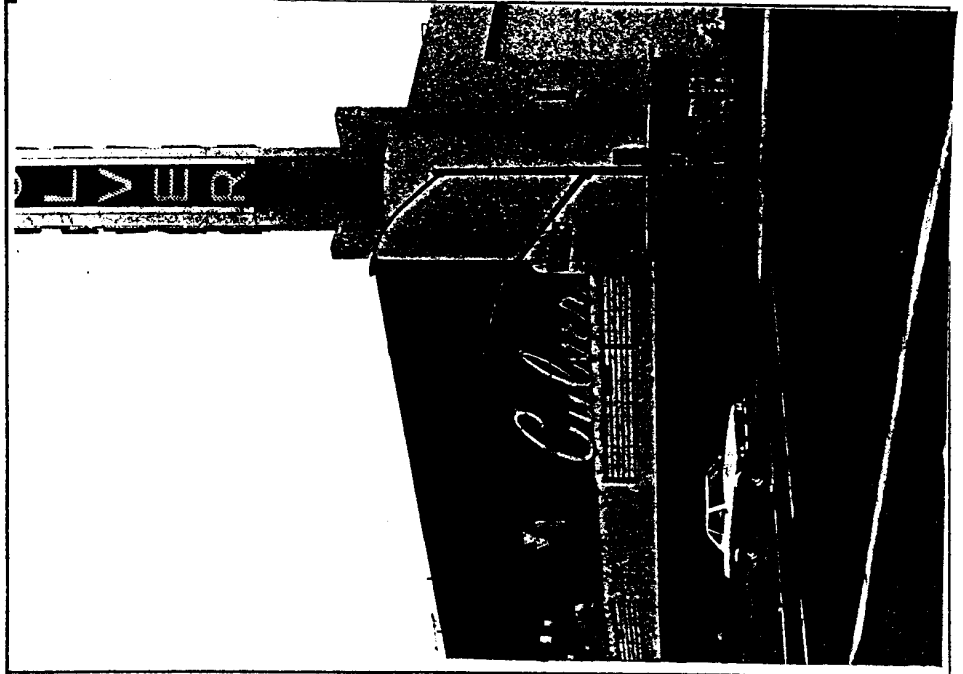
ADDRESS:  
9820  
WASHINGTON BLVD.

DATE:  
1945

STYLE:  
MODERNE

HPAC RANKING:  
LANDMARK

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.

Several film corporations owned this building through the years. The Mann Theatre Corporation of California opened its operation here on July 1, 1973. In early 1976 Great Western Theatres Inc. was the owner and in late 1976, NCC Theatre Corporation was located in the building. According to local sources, Ad Chamberlain's printing business, at the back of the theatre, had its entrance on Culver Boulevard. He occupied the building for several years.

ADDRESS:  
9400  
CULVER BLVD.

DATE:  
1923

STYLE:  
NEO-CLASSICAL HOTEL

HPAC RANKING:  
LANDMARK

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.

#### 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".

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. The Hotel, designed by prominent Los Angeles architects, Curlett and Beelman, was first called the Hunt Hotel. The second floor was occupied by Harry Culver for several years.

ADDRESS:  
5879  
WASHINGTON BLVD.

DATE:  
1930

STYLE:  
BYZANTINE

HPAC RANKING:  
LANDMARK

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 minaret. 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:

The King's Tropical Inn, a well-known family restaurant, famous for its fried chicken dinners, was built in 1930. The exotic Byzantine building was built on the site of the first Tropical Inn, which burned to the ground on Monday, February 17, 1930. The following Friday, John King announced plans to rebuild immediately on a location on the same property, to the west of the destroyed building. He said the new restaurant would seat 500 and would cost \$35,000. It only took 22 days to build the new building. The grand opening was held on Saturday, April 26, 1930. Frank Duncan was the architect and the John Kuhns Construction Company was the builder. An architectural rendering appeared in The Citizen newspaper on April 18, 1930. A local resident remembers that the ceiling was blue, with white stars.

ADDRESS:  
8703 -35  
WASHINGTON BLVD.

DATE:  
1930

STYLE:  
ZIG-ZAG MODERNE

HPAC RANKING:  
LANDMARK



#### DESCRIPTION:

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.

#### SIGNIFICANCE:

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.

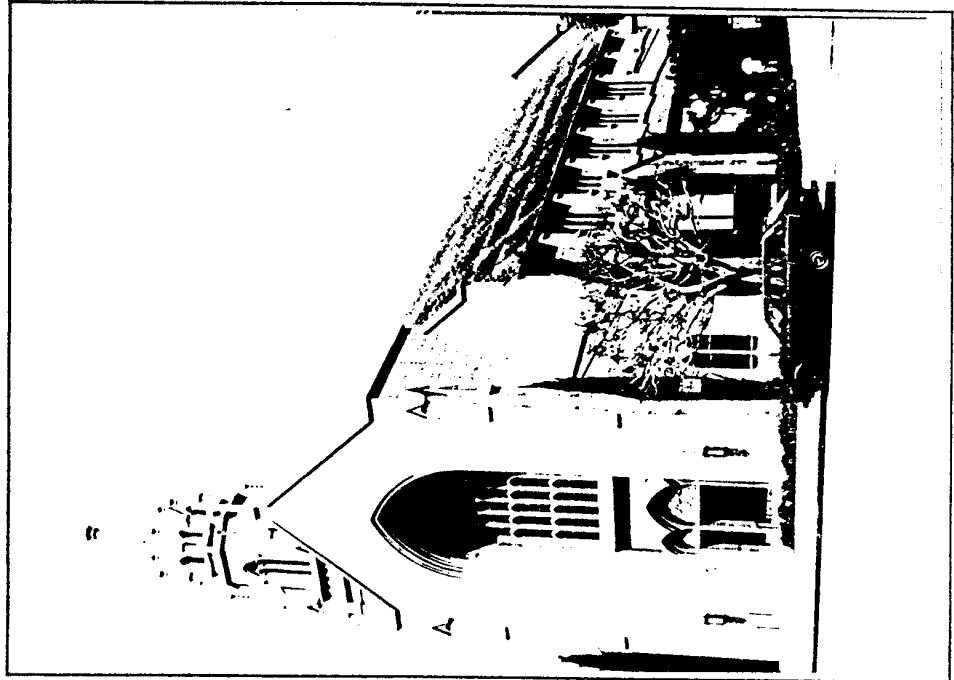
ADDRESS:  
10153  
WASHINGTON BLVD.

DATE:  
1955

STYLE:  
GOTHIC

HPAC RANKING  
LANDMARK

COMMENT:  
SITE 1883



#### DESCRIPTION:

Constructed in 1955 of poured-place concrete, St. Augustine's Church is a landmark in Culver City. The front facing gabled wing is centered with a three story high rose window trimmed in seven rows of molding. Pilasters capped with pointed and paneled caps accent the corners of the front facade and are repeated throughout the building. An ornate octagonal tower extends from the top of the three-storied square tower on the southwest corner. Tall narrow windows are featured in the tower and a row of cast concrete Gothic arches trim the top of the parapet. The octagonal tower and the one above it feature arched windows with cast concrete trefoils. The conical tower roof is capped with a cross. Stained glass windows run along both sides of the building.

Stucco covers the exterior of the 2-1/2 story high Gothic style Parish Hall located to the east of the Cathedral across a court yard. A front facing gabled roof clad in tile and having no eaves caps the building. A multi-paned round window inset in rows of molding is centered in the gable face. A pair of matching Gothic arches with blank faces, dominate the facade. Pairs of wood doors occupy the spaces at the bottom. Crown-shaped lanterns and small windows flank the doors. Arched Gothic windows are used on the sides.

#### SIGNIFICANCE:

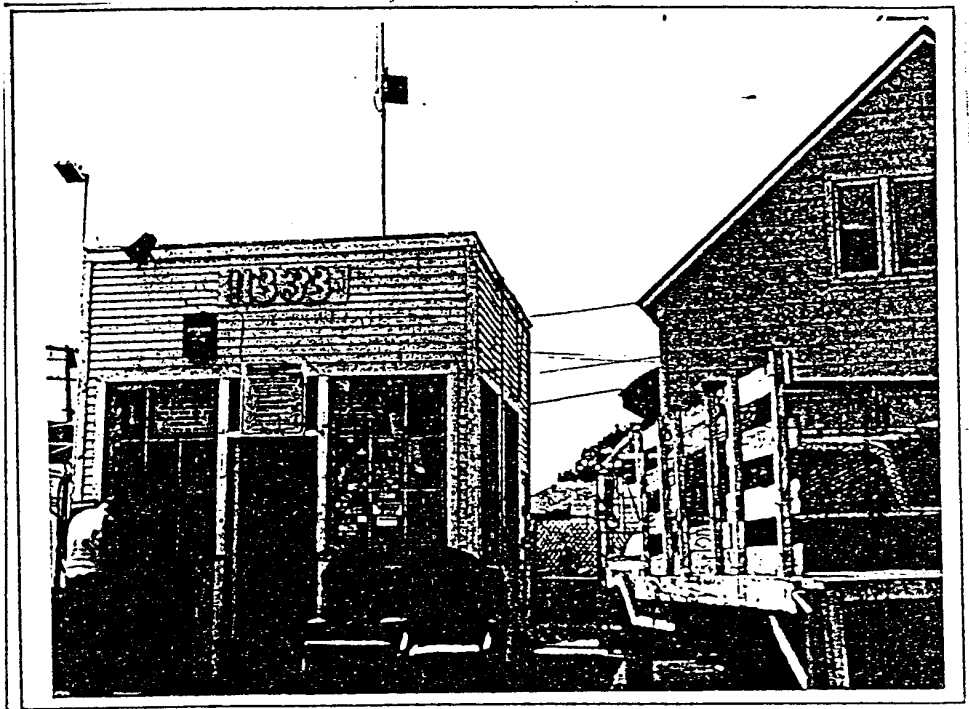
Although this building does not meet the age criteria for historical significance, the quality of its design indicates that it is likely to be a significant building by 2005 when it reaches 50 years of age. This building is an unusually fine example of Gothic architecture. Most of the churches which have served Culver City in the early days were located out of the city, north of Venice Blvd. The property on which this church is located was donated by Senor J. Francisco Figueroa in 1883 for use as a Catholic Church. He wanted a mission church established to serve the people of La Ballona Valley. In 1887 a small wooden chapel was built on the site. Priests from St. Monica's Church in Santa Monica regularly said mass here. The Church is named after St. Monica's son, St. Augustine. It was the first church in what was to become Culver City. In 1955 the prominent Gothic-style Cathedral was built. It is significant for its architecture and its part in the broad patterns of Culver City's history.

ADDRESS:  
11333  
WASHINGTON BLVD.

DATE:  
1910

STYLE:  
AUTO COMMERCIAL

HPAC RANKING:  
LANDMARK



#### 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.



ADDRESS:  
9720 -30  
WASHINGTON BLVD.

DATE:  
1925

STYLE:  
NEO-CLASSICAL

HPAC RANKING:  
LANDMARK

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.

#### Continued Significance:

Originally called the Culver Building, the structure was built to house the Harry H. Culver Company, listed as real estate brokers. The Greater Washington Boulevard Association and the Venice Boulevard Improvement Association were also located here in 1927. Orlopp and Orlopp, listed as master builders, had an office in the building in 1927. They built several significant Culver City buildings, including the court on LaFayette. During the Second World War the Draft Board was located on the second floor. The MGM Fan Club was located here for several years after World War II.

#### 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.

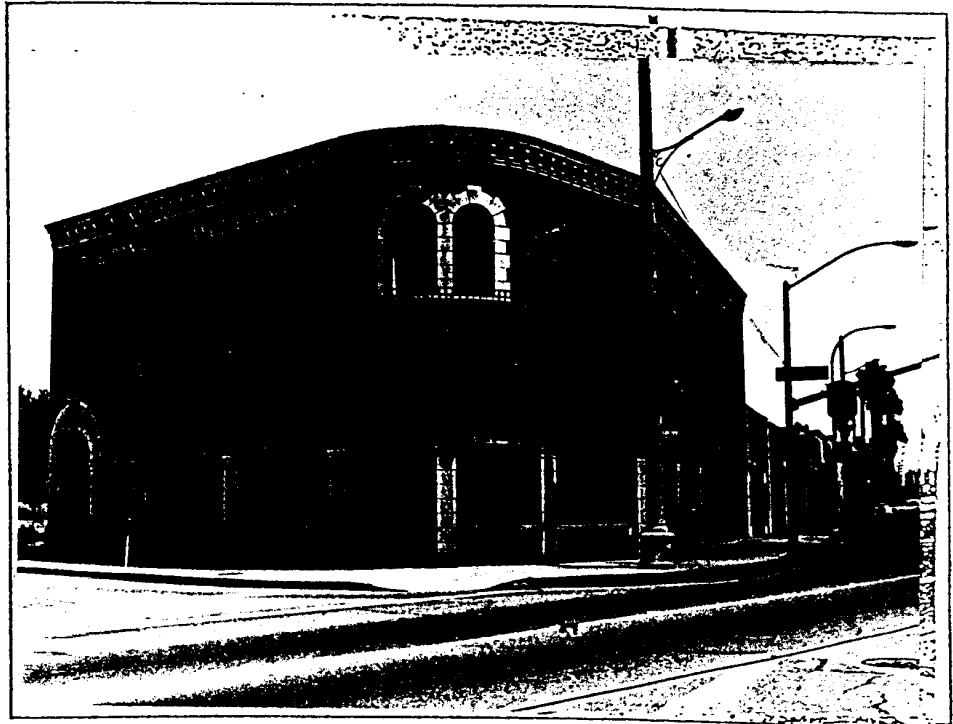
ADDRESS:  
9543

CULVER BLVD.

DATE:  
1925

STYLE:  
NEO-CLASSICAL

HPAC RANKING:  
LANDMARK



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 Watseka 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 Watseka 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.

#### Continued Significance:

According to the present owner, Stuart Freeman, Kamin's Shoe Store occupied the eastern half of the first floor during the 1940's. The firm is still in business in Culver City. During the 1930's Sada's Flower Shop was on the first floor. The Culver City Flower Shop was located there in the 1940's. The Sunset Drug Store was located on the corner. Bert Freeman opened the Freeman Furniture Store in 1950. In 1978 Mr. Freeman leased the downstairs to the Bank of Orange County. During the 50's, 60's, and 70's, the upstairs was used as a boarding house.

#### SIGNIFICANCE:

A plaque, placed by the Culver City 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. Mattox 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.

H P A C

R A N K E D

" L A N D M A R K "

HPAC  
RECOMMENDED

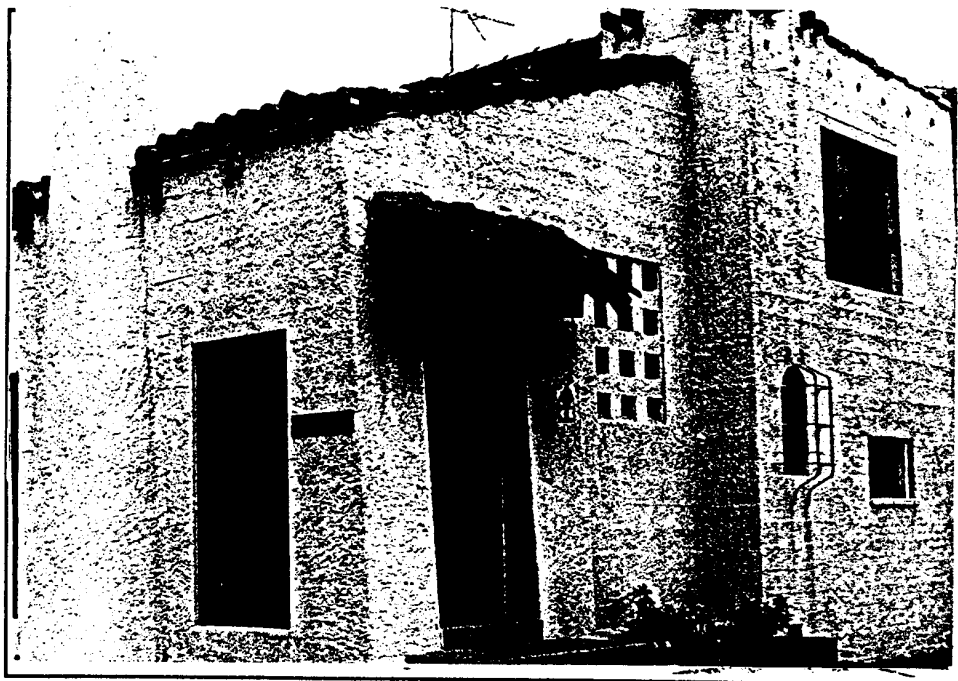
RESIDENTIAL

LAFAYETTE LANDMARK DISTRICT

ADDRESS:  
4052 ABC  
LAFAYETTE PLACE

DATE:  
1925

STYLE:  
SPANISH COLONIAL COURT



#### 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 Frammell 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.

4052        A B C  
LaFayette Place

The Chandler family lived here in 1926. In 1927 the front house is listed as vacant. Andrew and Minnie Bauer and Alex Finlayson occupied the rear units. Mr. Finlayson was a sheetmetal worker. Local sources say that Bill and Nita Shay, early publishers of the Star-News lived here at one time.

4052

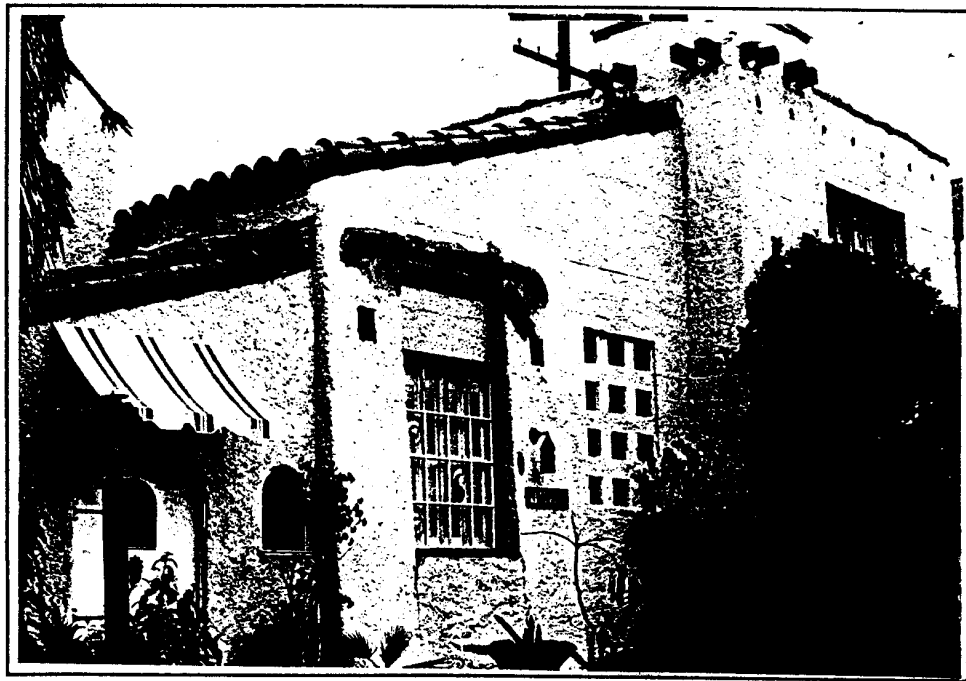
ABC

LAFAYETTE PLACE

Unit B



Unit C



ADDRESS:  
4058 ABC  
LAFAYETTE PLACE

DATE:  
1925

STYLE:  
SPANISH COLONIAL COURT



#### 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 spit 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 sunshades 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 studioworker. Theo Stevens was among the persons living in Unit B in the 1930's. These buildings are significant for their picturesque Spanish architectural character.

Donald Olson, Culver City's District Attorney during the 1960's, lived at 4058 at one time. In 1927 the Orlopp family, who acted as general contractor for these buildings, occupied all three units. Don Orlopp, Harry Orlopp, and Stanley and Stella Orlopp were all partners in the firm of Orlopp and Orlopp, Master Builders. Their office was in the Culver Building at Main and Washington.

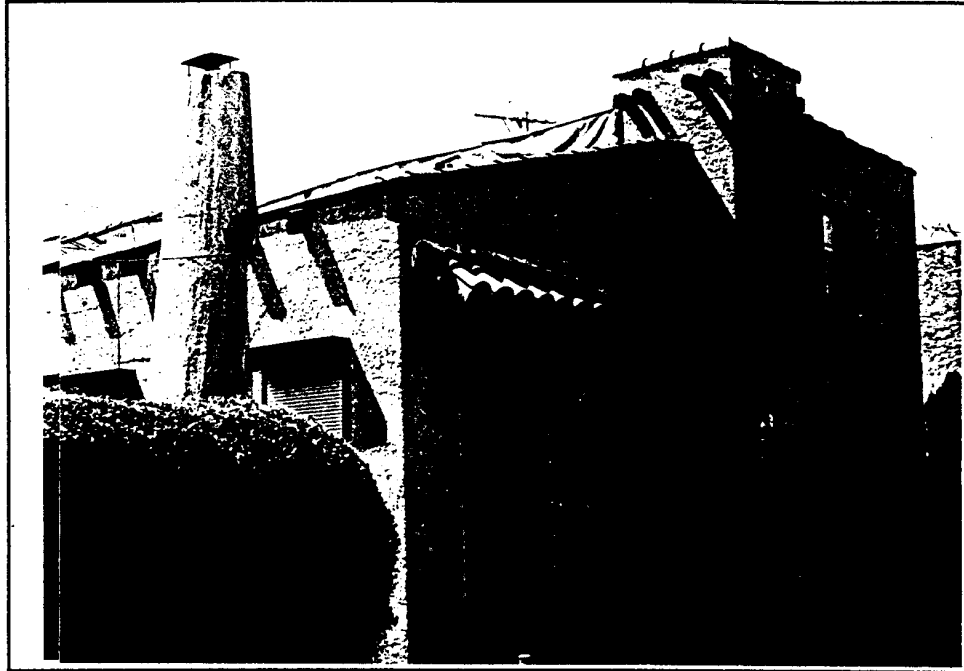


4058

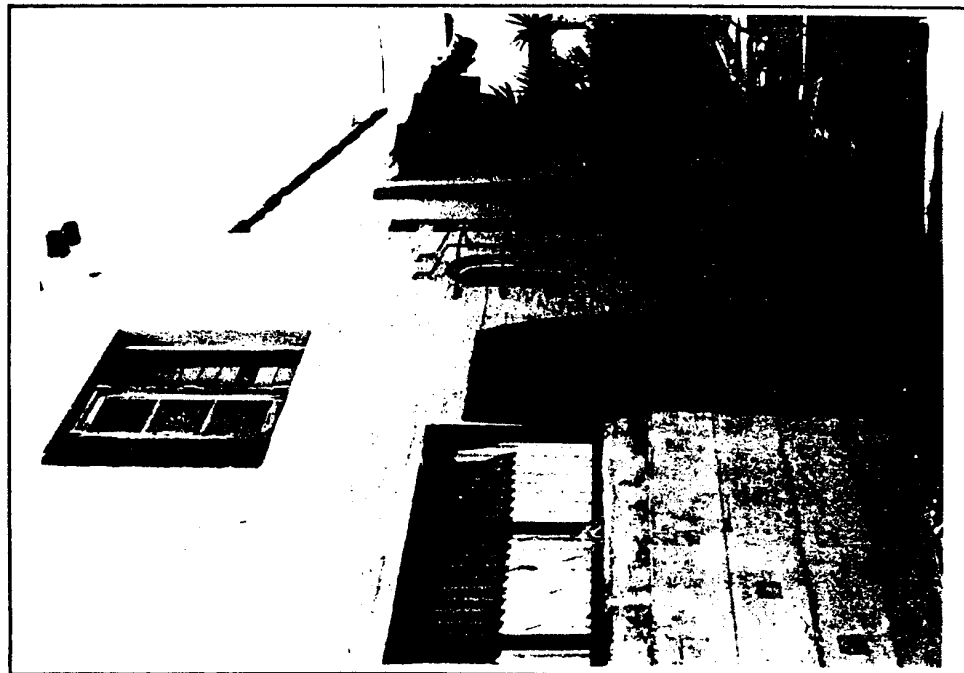
ABC

LAFAYETTE PLACE

Unit B



Unit C



ADDRESS:  
4068 ABC  
LAFAYETTE PLACE

DATE:  
1925

STYLE:  
SPANISH COLONIAL COURT

HPAC RANKING  
LANDMARK



#### 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.

#### SIGNIFICANCE:

The buildings retain much of their architectural character and reflect excellent attention to detail.

Lena E. Morath purchased the houses at 4068 ABC and 4070 ABC in 1926. Her daughter, Laura Morath Cline, inherited them in 1935 and in 1942, Milford Guy Cline inherited them and owned the homes with his second wife, Gladys E. Cline, until 1948. Mr. Cline, a Lighting Director at M.G.M. Studios, worked on such films as "Showboat" and "Kismet". Currently, 4068 A, B, C and 4070 C are owned by their daughter, Susan Cline.

Among the earlier tenants of 4068 A were D. Chase Rich, lawyer (1927), Mrs. M.V. Bell, Culver City Fireworks, Inc. President (1930's), Mr. and Mrs. John Saunders (he was an attorney; 1940's), Dorothy and Leon Campbell (he worked for Hughes Aircraft; 1950's). Tenants of 4068 B included E.M. Carleton (1927), Minnette Ginn, Studio Worker (1930's to 1940's), and Evelyn Sears (1960's on). Tenants of 4068 C included William and Charlotte Harrison (1927), Mr. F.L. Hunt (1930's), Ola and Charles Cline (parents of Milford Cline--Charles Cline worked at M.G.M.; 1942 to 1964), and Sandra Sue Sears, Artist, (1966 to present).

4068

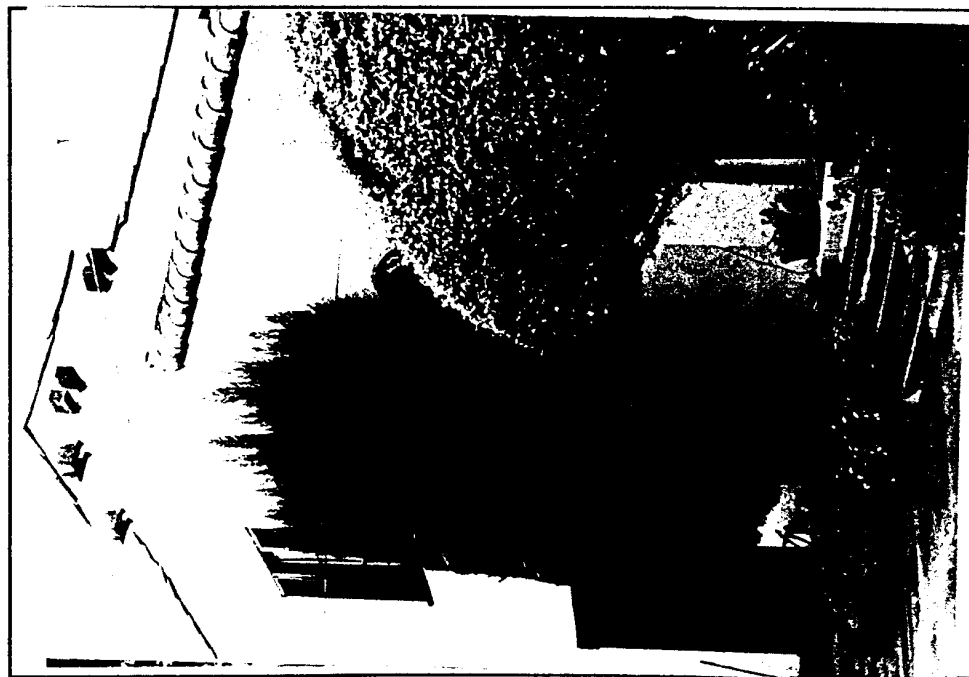
ABC

LAFAYETTE PLACE

Unit B



Unit C

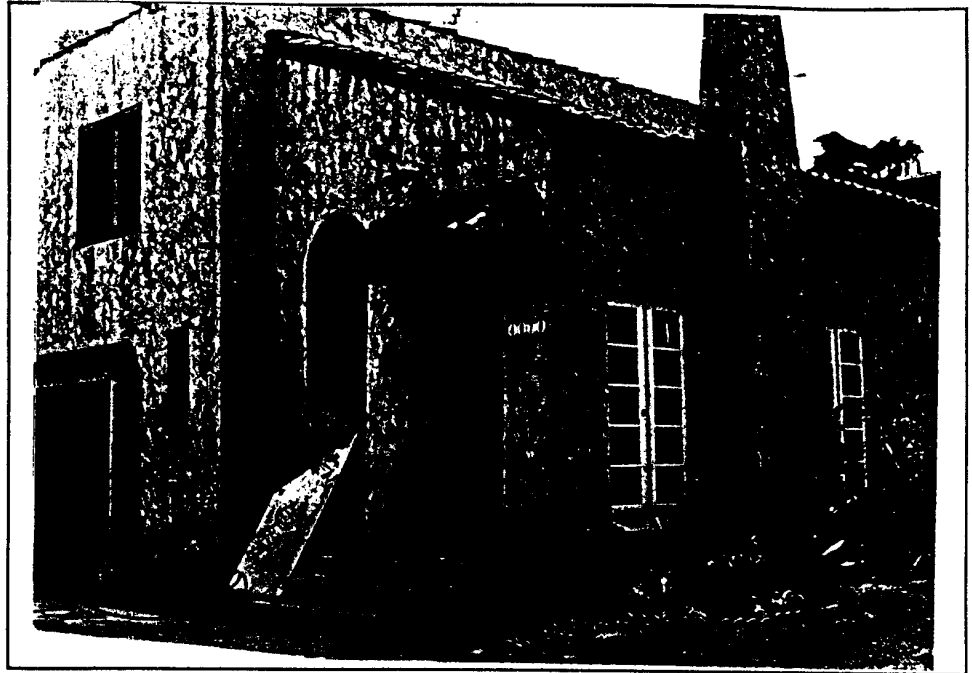


ADDRESS:  
4070 ABC  
LAFAYETTE PLACE

DATE:  
1925

STYLE:  
SPANISH COLONIAL COURT

HPAC RANKING  
LANDMARK



#### 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:

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.

Owners were the same as for 4068 A, B, and C until 1948. Since then, the ownership of 4070 A has been John Baker, Mabel and Carl Ness (1950's) and John Williams. The current owners are Mary Anne and Elliott Stern. Ownership of 4070 B since 1948 is: Alice Ballantyne, Ann and Jerry Hulbert (1950's), Liz and Floyd Rimac, and Jim Ruebsamen. The current owners are Shari and Bruce Odelson.

Among the earlier tenants were:

4070 A: Michl and Corrine Mason (1927) and Hannah Lindfors (1930's)

4070 B: Anna Windrich (1927), A.J. Hodgetts, a studio worker (1930's)

4070

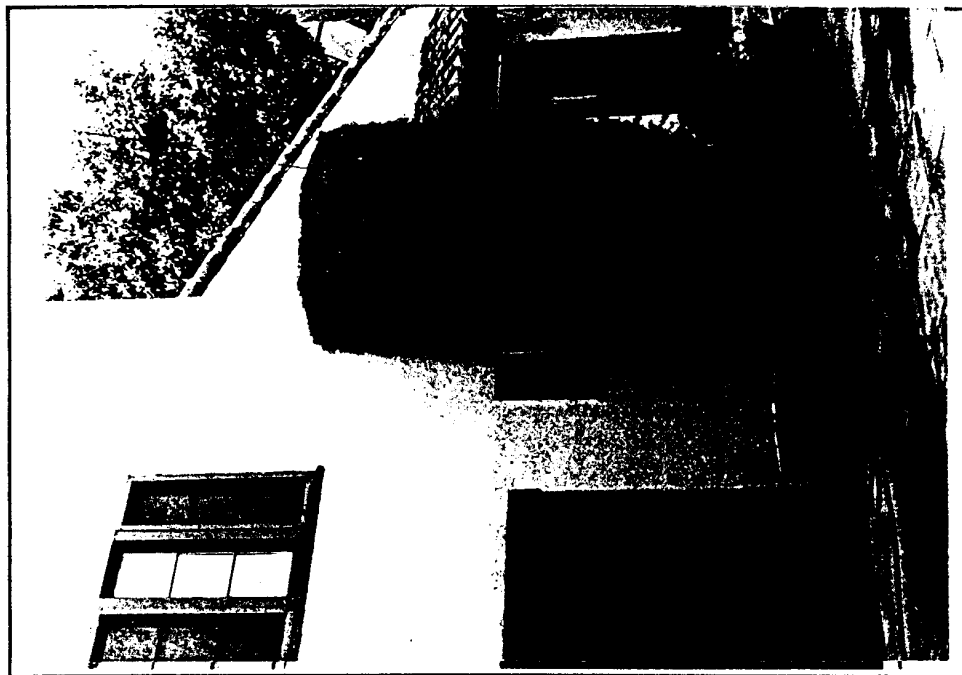
ABC

LAFAYETTE PLACE

Unit B



Unit C





HPAC RANKING: LANDMARK  
 STYLE: COLONIAL REVIVAL DATE: C. 1928

4121 Wade Street

Situated on a 70-foot lot with specimen trees and a wide lawn, the two-story Colonial Revival house at 4121 Wade Street was built in 1924. Wide clapboard siding covers the exterior. The side-facing gabled roof is accented with single exposed beams and a horizontal louvered vent at each roof peak. The unusually wide front double-hung windows feature eight panes at the top and a single pane on the bottom. They are ranked with 6-over-1 windows above. All of the front windows are flanked by shutters. A pair of small double-hung windows is centered above the entrance portico. The balcony above the portico is bordered with a wooden rail and piers. The balusters are plain in design. The wide front door is flanked by multi-paned sidelights and topped with a multi-paned transom. Round columns, paired with square pillars, support the porch roof. The added porch floor is clad in brick. A red chimney adorns the north side of the house. 6-over-1 windows double-hung windows are used generally throughout the house. An addition on the back is single-storied and matches the rest of the house. There are newer rental units to the south and west of the house, but they do not interfere with the view of the historic house.

According to local sources, Louis Armstrong either built this Colonial Revival House and/or was its first owner during a time when he was playing at local clubs and involved in studio performances. Building Department records show that Josephine Mallette James and Mary O'Neill were the owners of the property in 1948, when the single-storied building to the south of the driveway was built. In 1954, James O'Neill added a room on the back of the south side of the main house. In 1959, James O'Neill is listed as having built a four-unit apartment building behind the main house. The O'Neills obtained a license to operate an apartment complex in 1990.

SUMMARY SIGNIFICANCE: ARCHITECTURE/ASSOCIATIONS.



HPAC RANKING: LANDMARK  
 4245 Duquesne STYLE: CRAFTSMAN DATE: C. 1920

Specialty siding, consisting of wide boards alternating with narrow boards, covers the exterior of the Craftsman Bungalow known as the Coombs House. The front-facing gabled roof features an offset front-facing porch. Both roofs are accented with wide, vertically-placed ventwork, single exposed beam ends, and exposed rafter tails. The porch, which is now enclosed with glass panels and wooden bulkheads, is supported by tapered elephantine posts, resting on square brick piers. A plate glass window, flanked by double-hung sidelights, is located beside the porch. A pair of multi-paned french doors leads from the north side of the enclosed porch into the interior. Double-hung windows, accented with extended lintels, are used throughout the rest of the house. A matching garage is located in the rear. The house retains most of its original integrity, except for the enclosed front porch.

Daniel Coombs, a local builder who contributed much to early Culver City civic affairs, lived in this house for several years. After he died his wife, Fleda, continued to live in the house and is last noted in the building records as residing here in 1974. In 1927 Daniel and Fleda, Ronald, and Charles Coombs are listed as living the house. Mr. Coombs was elected to the first City Council (then called Trustees) in 1917, when Culver City voted to incorporate. He served as Mayor in the late 1920's and early 30's and doubled as Chairman of Public Works during the 1920's. He helped to pave Washington Blvd. in the 1920's. In recognition of his many civic contributions, the City has named a park and a street for Mr. Coombs.

SUMMARY SIGNIFICANCE: AGE/ARCHITECTURE/ASSOCIATIONS

ADDRESS:  
4191  
LINCOLN AVE.

DATE:  
1910

STYLE:  
CRAFTSMAN BUNGALOW

HPAC RANKING:  
LANDMARK



#### 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 CONTINUED:

Ben Coombs, later mayor, built this house around 1920 and sold it to Mr. and Mrs. Ben Pitti. Mr. Pitti was a rodeo and circus performer. He kept ponies and was associated for many years with the movie industry. He trained horses and tutored such stars as Will Rogers, Tom Mix, and Pauline Fredricks in riding and other western techniques. He was an expert at trick roping, knife throwing and use of a whip. Carl Pitti, continued the studio connection, working with Glenn Ford, Will Rogers, Jr., Robert Taylor and others. He also worked as a stuntman in films. Carl's daughter, Diane, also involved with the studios, worked in the Human Services Department of Culver City for many years. When the house was built, it was the only house on the block, and there was ample room for corrals, stables, and a training arena.

#### SIGNIFICANCE:

Benjamin Pitti, 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.





Marycrest Manor  
1066 4 St. James Drive

HPAC RATING: LANDMARK  
STYLE: SPANISH COLONIAL

DATE: C. 1930

The original multi-level Spanish Colonial house sits on the brow of the hill, among several newer buildings which are part of the large property called Marycrest Manor. The rambling asymmetric house is constructed of poured-in-place concrete, covered with a thin layer of sand-finish stucco. All of the roofs are covered with red clay tiles. The front of the house is reached by a circular driveway with a fountain in the center. It is a modified U-shaped building with the two-story section and entry in the center, a long wing on the north side, and a shorter shed-style wing on the south side. The two-storied section, which forms an apex with the a single-storied shed-style-roofed wing, is the located at the back of the wing. A balcony, bordered with an elaborate scrolled wrought iron railing and featuring a pair of multi-paned french doors, is located on the second floor of the main section. The deeply-recessed entry below is centered with a large wooden door accented with a rectangular plate glass window. A massive square chimney, also made of poured-in-place concrete, a plate glass window, a pair of doors, and a stained glass window are used in the shed-style front-facing wing. The long single-storied wing to the north of the entry is topped with a side-facing gabled roof. The front wall is accented by three deeply-recessed round multi-paned windows fronted with scrolled wrought iron grills. Although the wing appears to be single-storied from the front, it is on the brow of the hill and is really a two-story room with an open beamed ceiling. It has three sets of french doors which open out to the back patio on the floor below. A large three-sectioned chimney is located in the center of the roof at the north

end. A long front-facing gabled wing forms the northern section of the modified U-shaped building. A single door, recessed casement windows, and a sliding glass door, are placed along the facade of the wing. A metal patio cover has been added in front of the sliding glass door. A large southwest-style dominates the east end of the gable, and includes a bar-beque pit and oven. A brick-floored patio with cast concrete pillars and solid rails accents the east end of the building. Heavy wood gates with metal studs, lead into the patio from the drive. On the south end of the house a single-storied wing, topped with a gabled red-clay-tile-clad roof, extends southward. Pairs of multi-paned french doors, fronted with wrought iron grills, forms the fenestration. The back of the two-storied section faces west. Two pair sof multi-paned french doors, with balcon-ies look out from the second floor. Pairs of recessed casement windows line the first floor. There is also a basement, punctuated with a single door, on the lowest level. A trio of round multi-paned windows, with scrolled grills, look out from the second floor of the wing to the north of the center section. A metal patio cover has been added to the patio which opens off of the main hall to the exterior. The north side of the north wing has several windows and doors leading to a concrete walkway. The house retains most of its original architectural integrity, and is a superior example of a Spanish Colonial mansion.

Marycrest Manor, a convalescent home operated by the Mary Aikenhead's Sisters of Charity, was once a private house, constructed ca. 1930 by Leo Youngworth. He was a Los Angeles lawyer. By 1934 he was bankrupt and had to sell the house. It became an avocado ranch and the home of a foreign ambassador. Rumors had it that during this era there was extensive gambling and bootlegging operations at the house. It also was the home of royalty and of Grace Moore, a well-known singer. Her friend, Nelson Eddy, used to practice his singing on the back patio. During W. W. II it served as an aircraft nerve center, and housed the U. S. Army. The last private owner was Mr. Cranks, who purchased it in 1945. In 1954 he sold this house and moved to another on Cranks Road. Later he moved to Tonga, an island in the Pacific. James Francis Cardinal McIntyre purchased the home in 1954, to be used as a retirement home run by the Sisters of Mother of God. It opened in 1956 and several buildings were added in the years after that. The Sisters moved to Peru, and the Cardinal had to find a new group to run the home. During a visit to Europe, he was impressed by the homes for the frail and elderly run by the Mary Aikenhead's Sisters of Charity in Ireland, England and Scotland. In 1987 the Sisters celebrated 25 years of service at Marycrest. The original building appears to be eligible for listing on the National Register of Historic Places because of its connections with famous persons and its fine architecture.

SUMMARY SIGNIFICANCE: ARCHITECTURE/AGE/ASSOCIATIONS