

## **APPENDIX D**

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### Cultural Resources Documentation

## **APPENDIX D-1**

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### Historical Resources Technical Report

Final

# THE CULVER STUDIOS

## HISTORICAL RESOURCES TECHNICAL REPORT

Prepared for  
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Hackman Capital Partners  
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September 2017







Final

# THE CULVER STUDIOS

## HISTORICAL RESOURCES TECHNICAL REPORT

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# THE CULVER STUDIOS

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## Historical Resources Technical Report

### Executive Summary

The purpose of this Historical Resources Technical Report (Technical Report) is to identify and evaluate historical resources that may be affected by implementation of The Culver Studios Innovation Plan as reflected in Comprehensive Plan Amendment 7 (CPA No. 7) (the Project). The Project is located at 9336 W. Washington Boulevard, Culver City, Los Angeles County, California on assessor parcel numbers 4206-022-002 and 4206-022-033, and 4206-022-006 and is currently improved with approximately 347,549 sq. ft. of office, stages and support spaces, subterranean, surface, and above-ground parking facilities that make up The Culver Studios (the Project Site or Studio Campus). This report was prepared to assess the existing buildings and landscapes on the Project Site for eligibility as historical resources, and to analyze the potential impacts of the Project on identified historical resources to support compliance with the California Environmental Quality Act (CEQA). This report, completed by ESA PCR, documents and evaluates the eligibility of the subject property and its individual components against federal (National Register of Historic Places), state (California Register of Historical Resources) and local (Culver City) criteria. The Technical Report includes a discussion of the survey methods used, a brief historic context of the property and surrounding area, the identification and evaluation of the Studio Campus, and an analysis of impacts to historical resources posed by the Project.

Previous evaluations of The Culver Studios were completed in 1976, 1987, 1990, 2006, 2010 and 2015 and their findings reflect the changing conditions of the Studio Campus over the years. This Technical Report follows a previous Historical Resources Assessment Report (Assessment Report) completed by PCR Services Corporation (PCR) in 2015.

Consistent with the 2015 Assessment Report, this Technical Report identified several stages, office buildings, and an associated landscape which are individually eligible as historical resources under federal, state, and local eligibility criteria. Six on-site buildings have been designated individually at the local level as Landmark and Significant structures and also appear eligible for the National Register and California Register. The six individually listed resources include Buildings C and D and associated Front Lawn landscape which are designated by the City of Culver City as Landmark structures. Culver City has also designated Buildings S, T, U, and V as Significant structures. In addition, ESA PCR found four stages and three office buildings potentially eligible as individual historical resources. Stages 2/3/4, Stages 7/8/9, Stages 11/12/14, and Stages 15/16 appear individually eligible for the National Register, California Register and local listing due to their association with the studio's transition from silent film productions into

the era of the “Talkie” and the use of other emerging technologies. Buildings E, H, and I also appear individually eligible for local listing. Building E is in its original location and although Buildings H and I were relocated they remain within the Studio Campus behind Building C and have continued their historic use as offices.

This Technical Report incorporates the results of further research on The Culver Studios in the context of local history and the entertainment industry, and builds upon the previous 2015 Assessment Report as well as earlier studies. Further research and documentation of remaining buildings on the Studio Campus dating from the Ince, DeMille/RKO, Selznik, and Desilu eras are discussed in detail. Research results indicate that the Studio Campus has significant associations with historic events (Economic Development of Culver City and the Evolution of the Entertainment Industry) and historic personages (Thomas Ince, Cecil B. DeMille, and David O. Selznik). Based upon this evidence, the Studio Campus’s period of significance was expanded to 1956, beginning with its construction (1918), encompassing the important periods associated with Thomas Ince (1918-1924), Cecil B. DeMille (1925-1928), and David O. Selznik (1935-1949), and ending with disbanding of RKO (1956). However, the Studio Campus does not appear to have attained additional significance through the Desilu era (1957-1967). Desilu acquired The Culver Studios and its 29-acre back-lot known as “40 Acres” from RKO in 1957. By that time, Desilu had already begun its rise to the forefront of the telefilm business and the purchase of RKO’s properties reflects that success. Desilu’s rise in the telefilm business was generated through the accomplishments that occurred at other studios used by the company in the years prior to their purchase of the RKO properties. Further, no significant buildings were added to or removed from the property during the Desilu period.

The results of this Technical Report vary from earlier assessments due to the changes in conditions within the Studio Campus. Pursuant to CEQA, a property must retain those physical characteristics that convey its historical significance and that justify its inclusion in, or eligibility for inclusion in the California Register.<sup>1</sup> Likewise, to be listed in the National Register, a property must not only be shown to be significant under National Register criteria, but it must also have integrity.<sup>2</sup> The Culver City Historic Preservation Ordinance likewise recognizes resources of architectural, historical or cultural significance that “provide distinguishing characteristics” of the type or period represented.<sup>3</sup> While individual buildings remain eligible as historical resources,

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<sup>1</sup> Under CEQA, an historical resource is defined by those physical characteristics that convey its historical significance and that justify its eligibility for inclusion in the state or local register. The significance of an historical resource is materially impaired when those physical characteristics that account for its inclusion in a state or local register are demolished or materially altered in an adverse manner (CEQA 15064.5 (b) (2). Under the Public Resources Code Section 5024.1 (g) (4), if a survey is five or more years old, the survey is updated to identify historical resources which have become eligible or ineligible due to changed circumstances or further documentation and those which have been demolished or altered in a manner that substantially diminishes the significance of the resource.

<sup>2</sup> “Integrity is the ability of a property to convey its significance. ...Historic properties either retain integrity (this is, convey their significance) or they do not. Within the concept of integrity, the National Register criteria recognizes seven aspects or qualities that, in various combinations, define integrity.” U.S. Department of the Interior, National Park Service, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, VIII. How to Evaluate the Integrity of a Property ([https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15\\_8.htm](https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm), accessed 8.7.2017).

<sup>3</sup> Culver City Historic Preservation Ordinance, [www.culvercity.org/~media/Files/Culture/Ordinance2004%20004%20pdf.ashx](http://www.culvercity.org/~media/Files/Culture/Ordinance2004%20004%20pdf.ashx), accessed February 12, 2015.



even with expansion of the period of significance from 1918 to 1956 and the further consideration of its importance in local history in this Technical Report, the Studio Campus presently does not retain sufficient integrity to convey its significant associations as a potential historic district. The Studio Campus does not retain enough of the building types and functions from the period of significance necessary to convey its significance as an early twentieth-century motion picture studio. Specifically, it does not retain its historic appearance to convey its significant associations with the Ince Era (1918-1924), Cecil B. DeMille/Early RKO Era (1925-1935), Selznick Era (1935-1949), or RKO (until 1956) either alone or combined.

As determined previously in the Assessment Report, the Studio Campus is missing important examples of film processing facilities, construction facilities, storage facilities, service facilities, its original back-lot, gates and gatehouses dating from the period of significance. Furthermore, 15 buildings and features dating from the Studio Campus' period of significance (1918-1956) have been removed or lost over time, while 12 buildings and features lack integrity or date from outside the period of significance and are considered non-contributors. In its present condition, there is not enough remaining to distinguish the property as a Major Motion Picture Studio. The historic appearance of the Studio Campus from the period of significance 1918 to 1956 has substantially eroded over time by changes including demolition and alteration of buildings and later infill construction. The historic setting, feeling and association of the Studio Campus has been substantially disrupted by the removal of the majority of previously contiguous studio buildings that formerly occupied the property during the period of significance and are no longer present. New infill construction after the period of significance has also occurred, altering the relationships of buildings and spaces, eroding the property setting, and isolating the historic buildings. Furthermore, some of the remaining buildings that are still extant from the period of significance have been substantially altered. These changes substantially detract from the integrity of the Studio Campus that no longer conveys its historic appearance from its period of significance. Based on this evidence, ESA PCR found the Studio Campus ineligible as a historic district.

This Technical Report analyzed the potential impacts of the Project on identified historical resources including Building C (the Mansion and DeMille Theater), Building D (Selznick Wing), the iconic Front Lawn landscape, and the group of historic ancillary Buildings E, H, I, S, T, U, V, and several stages, 2/3/4, 7/8/9, 11/12/14, and 15/16. As further detailed in this Technical Report, the Project would have a significant unavoidable impact on historical resources due to the removal of Stage 2/3/4 and Stage 7/8/9. One stage would be retained under the Project, Stage 11/12/14, which is significant for its association with RKO Pictures and the Studio's transition into sound films.

The Project also includes rehabilitation of the Front Lawn landscape and minor tenant improvements to Building C (Mansion), primarily the interiors. Exterior improvements include repaving of the circle drive on the Front Lawn in front of Building C, replacement of the existing sycamore trees on the Front Lawn with healthier specimens of the same species, and installation of a new entrance Gate 1. These proposed improvements would conform to the *Secretary of the*

*Interior's Standards for the Treatment of Historic Properties* (the Standards) and would result in no adverse impact to historical resources.<sup>4</sup>

The four existing bungalow Buildings S, T, U, and V, previously located along the western edge of the Studio Campus, were recently relocated to a site immediately south of the Mansion (Building C) under the observation of a qualified architectural historian. Their relocation, orientation and configuration in this area retains the historic grouping of the Bungalows within the Studio Campus in keeping with their original setting. The Bungalows are in the process of being rehabilitated for continued use as offices. The rehabilitation work is being undertaken by a team of qualified consultants and contractors in conformance with the Standards to reduce and mitigate adverse impacts pursuant to CEQA and the requirements set forth in the Mitigated Negative Declaration approved for CPA No. 6.

Mitigation Measures 1-3 are provided to address significant unavoidable impacts associated with the removal of Stages 2/3/4 and 7/8/9 including Recordation (MM-HIST-1), Salvage Plan (MM-HIST-2), and Interpretive Program (MM-HIST-3). Mitigation Measure 4, Studio Campus Preservation Plan (MM-HIST-4) is also recommended to provide for future long-term planning and decision making. The Studio Campus Preservation Plan shall follow best practices for historic preservation and would govern maintenance, rehabilitation, or improvement of historical resources on the Studio Campus, including guidelines for any future rehabilitation and maintenance projects to protect the integrity of historical resources. Through this robust mitigation program, The Culver Studios' historical resources shall be preserved over the short and long term, and its contributions to the motion picture industry shall be recorded and accessible to the public through off-site interpretive programs.

Regarding the relocation of the four Bungalows, mitigation measures, which were previously included in CPA No. 6, and are in the process of being implemented, reduce impacts to a level of less than significant. These mitigation measures include Recordation (MM-HIST-4), Relocation, Storage and Rehabilitation (MM-HIST-5), and Interpretive Plaque/Marker (MM-HIST-6).

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<sup>4</sup> Department of Interior regulations, 36 CFR 57.

# THE CULVER STUDIOS

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## Historical Resources Technical Report

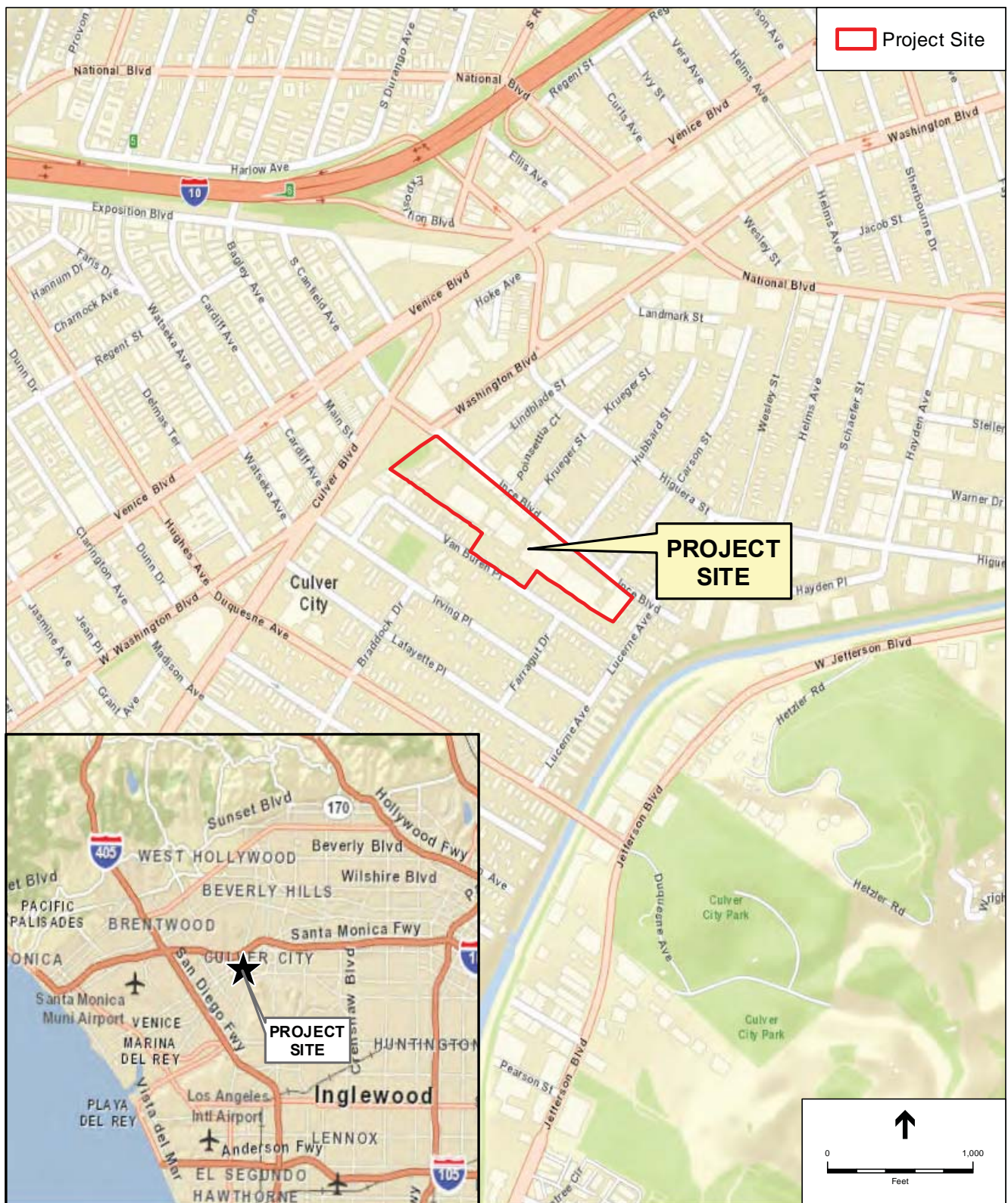
### Introduction

The purpose of this Historical Resources Technical Report (Technical Report) is to identify and evaluate historical resources that may be affected by the implementation of The Culver Studios Innovation Plan as reflected in Comprehensive Plan Amendment 7 (CPA No. 7) (the Project), located at 9336 W. Washington Boulevard, Culver City, Los Angeles County, California on assessor parcel numbers 4206-022-002 and 4206-022-033, and 4206-022-006 (Project Site or Studio Campus). This Technical Report was prepared to assess the existing buildings, stages and landscapes on the Studio Campus for their eligibility as historical resources, as individual resources and as contributors to a potential historic district, and to analyze the potential impacts of the Project on identified historical resources to support compliance with the California Environmental Quality Act (CEQA). This Technical Report, completed by ESA PCR, documents and evaluates the federal, state, and local significance and eligibility of existing historical resources on the Studio Campus. The Technical Report includes a discussion of the survey methods used, a brief historic context of the property and surrounding area, the evaluation of the Studio Campus and identification of historical resources, and an analysis of project impacts.

### Project Location

The Project Site shown in **Figure 1**, Regional Map, is located in downtown Culver City and is bordered by Washington Boulevard to the north, Ince Boulevard to the east, Van Buren Place to the west, and Lucerne Avenue to the south, as shown in **Figure 2**, Aerial Photograph. The Project Site is relatively flat, covering approximately 14 acres, and is developed with approximately 347,549 sq. ft. of office, stages and support spaces, subterranean, surface, and above ground parking facilities. Four gates provide vehicle access to the Project Site from Washington Boulevard and Ince Boulevard, with an emergency access gate located on Van Buren Place. The existing buildings on the Studio Campus range in height from single-story to approximately 80 feet in height, exclusive of rooftop mechanical and stairway housings and architectural projections, all with varying setbacks from the property boundary. A cluster of historic buildings, including the Buildings C (Mansion) and D and the Front Lawn landscape form the primary view of The Culver Studios from the north. The Mansion faces Washington Boulevard and is separated from the public right-of-way by the Front Lawn landscape and perimeter fence and gate.

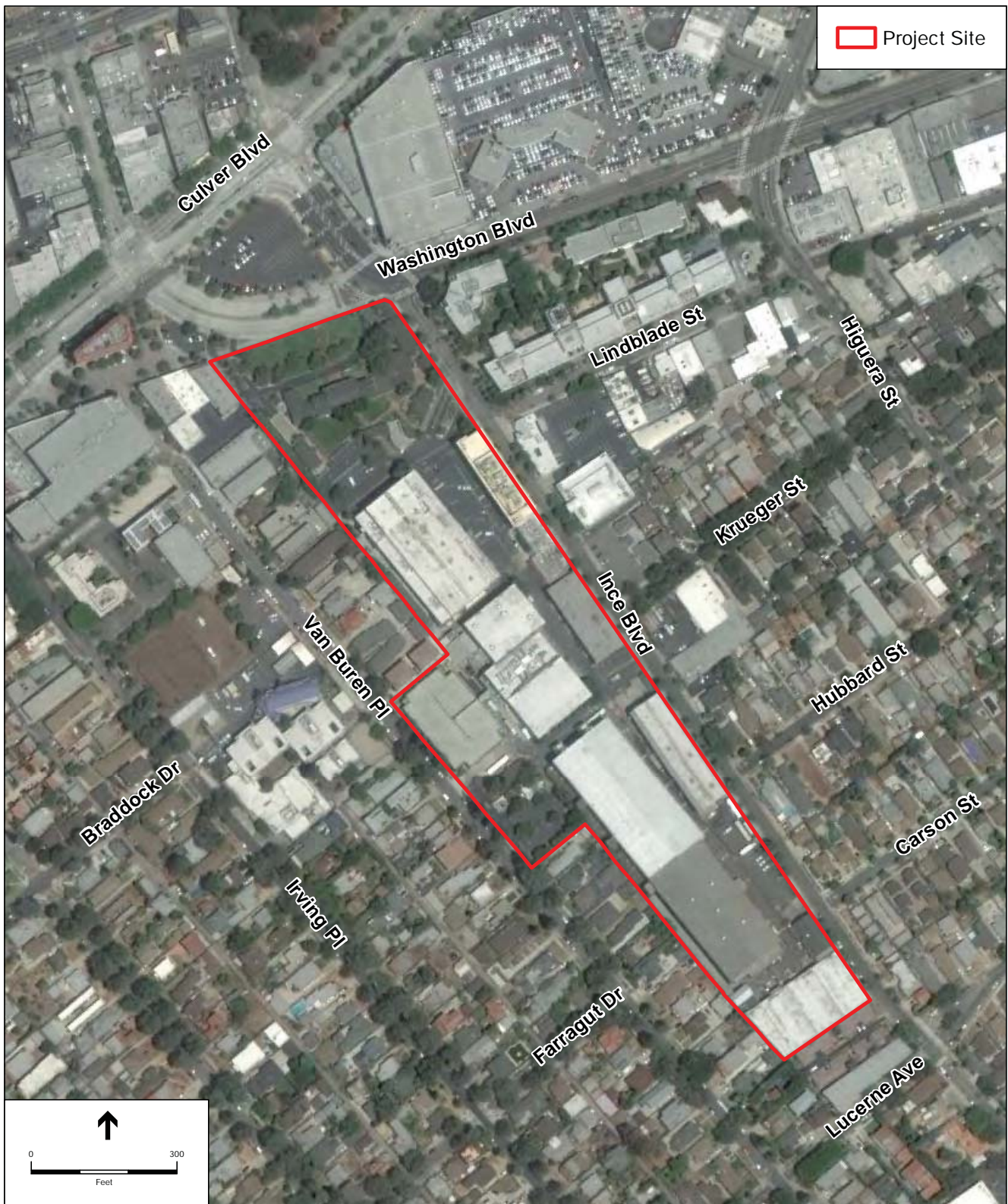




SOURCE: ESRI Street Map, 2010.

The Culver Studios Innovation Plan  
**Figure 1**  
 Regional and Vicinity Location Map





SOURCE: Google Earth, 7/8/2016 (Aerial)

The Culver Studios Innovation Plan

**Figure 2**

Aerial Photograph of Studio Campus and Vicinity

## Project Description

The proposed Innovation Plan (the Project) proposed by The Culver Studios Owner, LLC (the Applicant) would update and expand the facilities within the Studio Campus, while retaining the existing footprint, unique ambience and prominent place in downtown Culver City. The Innovation Plan is intended to allow the Studio Campus to efficiently, effectively, and sustainably adapt to the current and future needs of the entertainment industry and digital media within its existing Studio Campus boundary while remaining true to the aesthetic and historic background of The Culver Studios. In doing so, the Project is intended to ensure the continued viability, adaptability, and competitive status of the Studio Campus while capitalizing on and strengthening the City's historic and future identity as the "Heart of Screenland" and home to Sony Pictures, National Public Radio West, the NFL Network studios, and other entertainment concerns. The Project encompasses the entire approximately 14.3-acre Studio Campus and is reflected in proposed CPA No. 7, which would replace CPA No. 6 upon its approval, and includes some but not all of the previously approved CPA No. 6 improvements: New Building Y; Van Buren Parking Structure near Van Buren Place; and relocation of the historically significant Bungalows (Buildings S, T, U and V) to the area south of Building C (Mansion).

With regard to historical resources, the proposed Innovation Plan would retain and preserve 11 historically significant buildings, which would remain eligible as historical resources after Project completion: Building C (Mansion and DeMille Theater) and Building D and associated Front Lawn landscape with contributing perimeter wall and front pedestrian gate; Buildings E, H and I located behind Building C; Bungalows S, T, U and V relocated behind Building C; and Stages 11/12/14 and 15/16. Although interior tenant improvements are proposed to Buildings C, D, E, H and I under the Innovation Plan, minor changes are proposed for the addition of two wheelchair lifts (reversible) on the rear (south) elevations of Buildings C and D, and regrading of pathways to meet accessibility requirements for DeMille Theater and Buildings E, H, and I. The proposed interior tenant improvements would retain and protect all important character-defining features and would conform with the Secretary of the Interior's Standards for Rehabilitation (Standards) so that the eligibility of the historical resources would be retained. The proposed improvements would be developed in consultation with a qualified preservation consultant and treatment of historic fabric would be undertaken by a qualified restoration contractor in conformance with the Standards.

Although the relocation of the four Bungalows is nearing completion pursuant to mitigation measures required under CPA No. 6, this change to the Studio Campus is also included in CPA No. 7. The improvements to the Studio Campus that were previously approved under CPA No. 6 are being incorporated into the Innovation Plan and these improvements, together with those newly proposed under the Innovation Plan (CPA No. 7) are being evaluated in the Draft EIR to ensure that the combined environmental impacts of all components of CPA No. 6 and CPA No. 7 are fully considered. The four existing bungalow Buildings S, T, U, and V, previously located along the western edge of the Studio Campus, were recently relocated to a site immediately south of the Mansion under the observation of a qualified architectural historian. Their relocation, orientation and configuration in this area retains the historic grouping of the Bungalows within the Studio Campus in keeping with their original setting. The Bungalows are in the process of

being rehabilitated for continued use as offices. The rehabilitation work is being undertaken by a team of qualified consultants and contractors in conformance with the Standards to reduce and mitigate adverse impacts pursuant to CEQA and the requirements set forth in the Mitigated Negative Declaration approved for CPA No. 6.

The Project would modernize and expand the existing Central Area, encompassing the portion of the Studio Campus south of the Mansion and proposed Relocated Bungalow Area just south of the Mansion. Proposed improvements include the construction of five New Media buildings consisting of a flexible mix of creative space, production space, and digital media stages. The New Media buildings and the Van Buren Parking Structure would replace existing Buildings J, L, O, W, X, Y, Z, Commissary and Breezeway and four sound stages (Stages 2/3/4, Stages 5/6, Stages 7/8/9, and Stage 10), which would be demolished. Existing Stages 11/12/14 and Stages 15/16, all of which are contained in a single interconnected building in the southwestern portion of the Studio Campus, would remain in place for continued use. Eight new digital media stages would be provided within the Central Area of the Studio Campus, co-located with media office and support uses. Buildings to be demolished would total approximately 236,293 square feet and new construction at Project buildout would total approximately 649,420 square feet, for a net new square footage total of approximately 413,127 square feet Campus-wide.

Two new parking structures are proposed as part of the Project. The proposed below-grade Central Parking Structure would be located south of Building C (the Mansion) and the existing Rear Lawn Parking Structure, within the existing Central Area of the Studio Campus. The Central Parking Structure would consist of two parking levels totaling 836 parking spaces and would accommodate Studio employee, VIP, and visitor parking. The proposed Van Buren Parking Structure would be constructed on the western edge of the Studio Campus on the site of an existing above-grade parking structure, existing surface parking lot, and the Bungalow Area that previously contained Buildings S, T, U, and V. The Van Buren Parking Structure would include two below-grade, one at-grade, and five above-grade levels and would provide 1,109 parking spaces. A total of 2,370 parking spaces would be provided Campus-wide, including the two new proposed parking structures and the existing below-grade Rear Lawn Parking Structure. Construction is anticipated to start in the first quarter of 2018, provided Project entitlement approvals. Project completion date is expected in mid-2020.

The Project is described in further detail in Chapter 2.0, Project Description, of the Draft Environmental Impact Report (Draft EIR) for The Culver Studios Innovation Plan. Detailed project plans prepared by Gensler Architecture and Planning are included in the CPA No. 7 document set. Both the Draft EIR and CPA No. 7 document set are available at the City of Culver City Planning Department, and on the City's website.

## Methodology

This Report was conducted by ESA PCR's Historic Resources Division personnel, including Margarita Jerabek, Ph.D., Director of Historic Resources, Amanda Y. Kainer, M.S., Senior Architectural Historian, and Christian Taylor, M.H.P., Associate Architectural Historian, who



meet and exceed the Secretary of the Interior's Professional Qualification Standards in history and architectural history.<sup>5</sup> Professional qualifications are provided in Appendix K of this report.

The historical resources evaluation involved a review of the National Register and its annual updates, the California Register, the Statewide Historical Resources Inventory (HRI) database maintained by the State Office of Historic Preservation (OHP) and the California Historical Resources Information System (CHRIS), and the City of Culver City's inventory of historic properties to identify any previously recorded properties within or near the Studio Campus, as well as environmental review assessments for other projects in the vicinity. An intensive pedestrian survey was also undertaken to document the existing conditions of the property and Project vicinity. In addition, the following tasks were performed for the study:

- Searched records of the National Register, California Register, California Historical Resources Inventory Database, and City of Culver City prior surveys and designations.
- Conducted intensive-level field inspections of the study area and the Studio Campus, and utilized the survey methodology of the National Park Service, State OHP, and SurveyLA.
- Utilized National Register guidelines for evaluating historic properties at the national, state and local levels of significance; considered evaluation methodologies employed by other recent evaluations of motion picture studios; referenced SurveyLA guidelines for evaluation of the Major Motion Picture Studio property sub type (the Big Eight); reviewed published histories on motion picture studios and technology; reviewed and compared Sanborn maps and historic aerials for all Major Motion Picture studios in the Los Angeles metropolitan area and Culver City; and identified and classified character-defining buildings, structures and features important for the production of motion pictures in the Los Angeles metropolitan area and Culver City.
- Conducted intensive-level survey and integrity assessments for all buildings, structures and landscape features over 45 years in age within the Studio Campus and project vicinity.
- Researched and examined the history of other properties in the area that exhibited potential architectural and/or historical associations with The Culver Studios.
- Researched and documented extant structures within the Studio Campus from the Ince, DeMille/RKO, and Selznik eras.
- Researched and documented the physical development of The Culver Studios during the Ince, DeMille/RKO, and Selznik eras. Conducted site-specific research on the property utilizing building permits, assessor's records, Sanborn fire insurance maps, historical photographs, Online Archive of California, USC Digital Collections, historical *Los Angeles Times*, and other published sources. Conducted research at the City of Culver City Division of Building Safety, Los Angeles County Assessor, and Culver City Historical Society.
- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation, designation assessment processes, and related programs.

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<sup>5</sup> The Professional Qualification Standards are requirements used by the National Park Service and have been published in the Code of Federal Regulations ("CFR"), 36 CFR Part 61.



- Evaluated known and potential historical resources utilizing the criteria of the National Register of Historic Places, California Register of Historical Resources, and the City of Culver City Historic Preservation Ordinance.
- Assessed the Project against the CEQA thresholds for determining the significance of impacts to historical resources.

## Regulatory Framework

Historical resources fall within the jurisdiction of several levels of government. Federal laws provide the framework for the identification, and in certain instances, protection of historical resources. Additionally, states and local jurisdictions play active roles in the identification, documentation, and protection of such resources within their communities. The National Historic Preservation Act (NHPA) of 1966, as amended and the California Public Resources Code (PRC), Section 5024.1, are the primary federal and state laws and regulations governing the evaluation and significance of historical resources of national, state, regional, and local importance. Descriptions of these relevant laws and regulations are presented below.

### Federal Regulations

#### National Register of Historic Places

The National Register was established by the NHPA as “an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the Nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment.”<sup>6</sup> The National Register recognizes properties that are significant at the national, state, and/or local levels.

#### *Evaluation Criteria*

To be eligible for listing in the National Register, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Four criteria for evaluation have been established to determine the significance of a resource:

- A. It is associated with events that have made a significant contribution to the broad patterns of our history;
- B. It is associated with the lives of persons significant in our past;
- C. It embodies the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. It yields, or may be likely to yield, information important in prehistory or history.<sup>7</sup>

<sup>6</sup> 36 CFR Section 60.2.

<sup>7</sup> The Criteria for Evaluation are found in the Code of Federal Regulations, Title 36, Part 60, and are reprinted in National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation (1990; revised 1991, 1995, 1997; revised for internet 1995), page 2 (<https://www.nps.gov/nr/publications/bulletins/pdfs/nrb15.pdf>).

Districts, sites, buildings, structures, and objects must meet one or more of the above criteria and retain integrity (that is, convey their significance) to be eligible for listing. Under the National Register, a property can be significant not only for the way it was originally constructed, but also for the way it was adapted at a later period, or for the way it illustrates changing tastes, attitudes, and uses over a period of time.<sup>8</sup>

### **District Evaluation Guidelines**

District evaluation guidelines have been established by the Department of the Interior and are codified in National Register Bulletin 15. Generally, state and local requirements follow these National Park Service guidelines.

According to National Register Bulletin 15, a district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development:

*A district derives its importance from being a unified entity, even though it is often composed of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties. For example, a district can reflect one principal activity, such as a mill or a ranch, or it can encompass several interrelated activities, such as an area that includes industrial, residential, or commercial buildings, sites, structures, or objects. A district can also be a grouping of archaeological sites related primarily by their common components; these types of districts often will not visually represent a specific historic environment.*<sup>9</sup>

### **District Significance**

A district must be significant, as well as being an identifiable entity. It must be important for historical, architectural, archaeological, engineering, or cultural values. Therefore, districts that are significant will usually meet the last portion of Criterion C (i.e. “represent a significant and distinguishable entity whose components may lack individual distinction”) plus Criterion A, Criterion B, or other portions of Criterion C, or Criterion D.<sup>10</sup>

### **Types of District Features**

According to National Register Bulletin 15, district features may include a variety of contributing resources and the majority resources within the district would need to remain intact:

*a district can comprise both features that lack individual distinction and individually distinctive features that serve as focal points. It may even be considered eligible if all of the components lack individual distinction, provided*

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accessed 8.7.2017). See also “Guidelines for Completing National Register Forms,” in National Register Bulletin 16, U.S. Department of Interior, National Park Service, September 30, 1986. This bulletin contains technical information on comprehensive planning, survey of cultural resources and registration in the NRHP.

<sup>8</sup> National Register Bulletin 15, p. 19.

<sup>9</sup> National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation (1990; revised 1991, 1995, 1997; revised for internet 1995), page 5 (<https://www.nps.gov/nr/publications/bulletins/pdfs/nrb15.pdf>, accessed 8.7.2017).

<sup>10</sup> Ibid.

*that the grouping achieves significance as a whole within its historic context. In either case, the majority of the components that add to the historic district's character, even if they are individually undistinguished, must possess integrity, as must the district as a whole.*

*A district can contain buildings, structures, sites, objects, or open spaces that do not contribute to the significance of the district. The number of noncontributing properties a district can contain yet still convey its sense of time and place and historical development depends on how these properties affect the district's integrity. In archaeological districts, the primary factor to be considered is the effect of any disturbances on the information potential of the district as a whole.<sup>11</sup>*

## District Boundaries

A district must be a definable geographic area that can be distinguished from surrounding properties by changes such as density, scale, type, age, style of sites, buildings, structures, and objects, or by documented differences in patterns of historical development or associations. It is seldom defined, however, by the limits of current parcels of ownership, management, or planning boundaries. The boundaries must be based upon a shared relationship among properties constituting the district.<sup>12</sup>

## Integrity

Within the concept of integrity, the National Register recognizes *seven aspects* or qualities that, in various combinations, define integrity: Location, Design, Setting, Materials, Workmanship, Feeling, and Association:

1. *Location* is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved.
2. *Design* is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount and style of ornamental detailing; and arrangement and type of plantings in a designed landscape.
3. *Setting* is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the character

<sup>11</sup> Ibid.

<sup>12</sup> Ibid., page 6.

of the place in which the property played its historic role. It involves how, not just where, the property is situated and its relationship to surrounding features and open space.

4. *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components.
5. *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. A property must retain key exterior materials dating from the period of its historic significance.
6. *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character.
7. *Association* is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer.<sup>13</sup>

To retain historic integrity, a property will always possess most of the seven aspects and depending upon its significance, retention of specific aspects of integrity may be paramount for a property to convey its significance.<sup>14</sup> Determining which of these aspects are most important to a particular property requires knowing why, where and when a property is significant.<sup>15</sup> For properties that are considered significant under National Register Criteria A or B for historic significance or association with significant personages, respectively, National Register Bulletin 15 explains, "a property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s)."<sup>16</sup> In assessing the integrity of properties that are considered significant under National Register Criterion C for architectural significance as a distinguished example of a type, style or method of construction, or as a grouping/district whose components lack individual distinction, National Register Bulletin 15

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<sup>13</sup> National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, 44-45, <http://www.nps.gov/nr/publications/bulletins/pdfs/nrb15.pdf>, accessed July 7, 2013.

<sup>14</sup> The National Register defines a property as an "area of land containing a single historic resource or a group of resources, and constituting a single entry in the National Register of Historic Places." A "Historic Property" is defined as "any prehistoric or historic District, site, building, structure, or object at the time it attained historic significance." Glossary of National Register Terms, [http://www.nps.gov/nr/publications/bulletins/nrb16a/nrb16a\\_appendix\\_IV.htm](http://www.nps.gov/nr/publications/bulletins/nrb16a/nrb16a_appendix_IV.htm), accessed June 1, 2013.

<sup>15</sup> National Register Bulletin 15, p. 44.

<sup>16</sup> "A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register." Ibid, p. 46.

states, “a property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.”<sup>17</sup>

### **Integrity of Historic Districts**

A district must possess a significant concentration, linkage, or continuity of sites, buildings, structures, or objects that are united either historically or aesthetically by plan or physical development. For a district to retain integrity, the majority of the components that make up the district must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment.

A component of a district cannot contribute to the significance if:

- It has been substantially altered since the period of the district's significance or;
- It does not share the historic associations of the district.

## **State Regulations**

### **California Environmental Quality Act**

In general, a significant effect under CEQA would occur if a project results in a substantial adverse change in the significance of a historical resource as defined in CEQA Guidelines Section 15064.5(a). CEQA Guidelines Section 15064.5(b)(1) defines substantial adverse change as “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.” According to CEQA Guidelines Section 15064.5(b)(2), the significance of a historical resource is materially impaired when a project demolishes or materially alters in an adverse manner those physical characteristics that:

- A. Convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register; or
- B. Account for its inclusion in a local register of historical resources pursuant to section 5020.1(k) of the Public Resources Code or its identification in a historical resources survey meeting the requirements of section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
- C. Convey its historical significance and that justify its eligibility for inclusion in the California Register as determined by a Lead Agency for purposes of CEQA.

<sup>17</sup> “A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.” Ibid.

In general, a project that complies with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings (Standards) is considered to have mitigated its impacts to historical resources to a less-than-significant level.<sup>18</sup>

## California Register of Historical Resources

The OHP, as an office of the California Department of Parks and Recreation (DPR), implements the policies of the NHPA on a statewide level. The OHP also carries out the duties as set forth in the PRC and maintains the HRI and the California Register. The State Historic Preservation Officer (SHPO) is an appointed official who implements historic preservation programs within the state's jurisdictions. Also implemented at the state level, CEQA requires projects to identify any substantial adverse impacts which may affect the significance of identified historical resources.

The California Register was created by Assembly Bill 2881 which was signed into law on September 27, 1992.

The California Register is "an authoritative listing and guide to be used by state and local agencies, private groups, and citizens in identifying the existing historical resources of the state and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change."<sup>19</sup> The criteria for eligibility for the California Register are based upon National Register criteria.<sup>20</sup>

The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed on the National Register and those formally Determined Eligible for the National Register;<sup>21</sup>
- California Registered Historical Landmarks from No. 770 onward;
- Those California Points of Historical Interest ("PHI") that have been evaluated by the OHP and have been recommended to the State Historical Commission for inclusion on the California Register.<sup>22</sup>

Other resources which may be nominated to the California Register include:

- Individual historical resources;
- Historical resources contributing to historic Districts;

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<sup>18</sup> CEQA Guidelines Section 15064.5(b)(3)

<sup>19</sup> Public Resources Code (PRC), Division 5. Parks and Monuments, Chapter 1. State Parks and Monuments, Article 2, Historical Resources, Section 5024.1(a).

<sup>20</sup> PRC Section 5024.1(b).

<sup>21</sup> PRC Section 5024.1(d).

<sup>22</sup> Ibid.



- Historical resources identified as significant in historical resources surveys with significance ratings of Category 1 through 5;
- Historical resources designated or listed as local landmarks, or designated under any local ordinance.<sup>23</sup>

### ***Evaluation Criteria***

To be eligible for the California Register, a historical resource must be significant at the local, state, or national level, under one or more of the following four criteria:

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
2. Is associated with the lives of persons important in our past;
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
4. Has yielded, or may be likely to yield, information important in prehistory or history.

### ***Integrity***

Additionally, a historic resource eligible for listing in the California Register must meet one or more of the criteria of significance described above and retain enough of its historic character or appearance to be recognizable as a historic resource and to convey the reasons for its significance. Historic resources that have been rehabilitated or restored may be evaluated for listing. Integrity is evaluated with regard to the retention of seven aspects of integrity similar to the National Register (location, design, setting, materials, workmanship, feeling, and association). Also like the National Register, it must also be judged with reference to the particular criteria under which a resource is proposed for eligibility. Alterations over time to a resource or historic changes in its use may themselves have historical, cultural, or architectural significance. It is possible that historic resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register. A resource that has lost its historic character or appearance may still have sufficient integrity for the California Register if it maintains the potential to yield significant scientific or historical information or specific data.<sup>24</sup>

## **California Historical Resources Status Codes**

The California State OHP developed National Register Status Codes in 1975 as a standardized system for classifying historical resources in the state's Historic Resources Inventory. In 2003 these codes were revised to reflect the application of California Register and local criteria and the name was changed to California Historical Resource (CHR) Status Codes. CHR Status codes consist of three digits and are assigned to properties or historic Districts through a survey process and as a result of varying regulatory processes. The first digit ranges from 1-7. Code categories 1-5 reflect properties determined eligible for designation according to the criteria established for the

<sup>23</sup> PRC Section 5024.1(e)

<sup>24</sup> Codified in California Code of Regulations, Title 14, Chapter 11.5, Section 4852(c) which can be accessed on the internet at <http://ohp.parks.ca.gov>

National Register, California Register and local government criteria for significance. Code categories 6-7 generally identify properties that do not meet established criteria for significance, have not been evaluated, or need to be reevaluated. The code categories are as follows:

1. Properties listed in the National Register or the California Register;
2. Properties determined eligible for listing in the National Register or the California Register;
3. Appears eligible for National Register or the California Register through survey evaluation;
4. Appears eligible for the National Register or the California Register through other evaluation;
5. Properties recognized as historically significant by local government;
6. Not eligible for listing or designation as specified; and
7. Not evaluated for the National Register or California Register or needs re-evaluation.

The second digit of the CHR Status Code is a letter code indicating whether the resource is separately eligible (S), eligible as part of a District (D), or both (B). The third digit is a number that is used to further specify significance and refine the relationship of the property to the National Register and/or California Register. Under this evaluation system, categories 1 through 4 pertain to various levels of National Register and California Register eligibility. Locally eligible resources are given a rating code level 5. Properties found ineligible for listing in the National Register, California Register, or for designation under a local ordinance are given an evaluation Status Code of 6. Properties given an evaluation Status Code of 6Z are “found ineligible for the National Register, California Register, or Local designation through survey evaluation.”

## Local Regulations

### City of Culver City

The City enacted a Historic Preservation Ordinance in 1991 which defines Cultural Resources. The Historic Preservation Ordinance (Chapter 15.05 of the City’s Municipal Code)<sup>25</sup> is administered through the City’s Community Development Department by Cultural Affairs. The Ordinance outlines a designation process, criteria, and procedures for altering or modifying designated Cultural Resources. Pursuant to the City’s Ordinance, a Cultural Resource is a property that has aesthetic, cultural, architectural or historical significance to the city, state, or nation, and may have been designated as a Landmark Structure, Significant Structure, or Recognized Structure. After satisfying at least one of the threshold criteria, classification is based on a ranking system, currently outlined in Resolution No. 91-R015.

A **Landmark Structure** is defined as a structure designated as an exceptional example of the highest architectural, historical, or cultural significance to the community. A Landmark structure or district may be designated without owner consent.

A **Significant Structure** is defined as a structure designated as being of substantial architectural, historical, or cultural significance to the community. If residential, a “Significant” structure or

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<sup>25</sup> Culver City Historic Preservation Ordinance, [www.culvercity.org/~media/Files/Culture/Ordinance2004%20004%20pdf.ashx](http://www.culvercity.org/~media/Files/Culture/Ordinance2004%20004%20pdf.ashx), accessed February 12, 2015.



district shall be designated with written consent of the owner, provided that the consent of only a majority of the owners shall be required for a “Significant District” designation. Once the designation has been made and the designation document has been filed for recondition, owner consent is irrevocable. If the owner consent is not obtained, a residential structure or district may be designated “Recognized.” If nonresidential, a structure may be designated without owner consent.

All structures with "Landmark" or "Significant" designations are required to display a plaque identifying that building or district as either "Landmark" or "Significant.”

A **Recognized Structure** is defined as a structure designated as being of architectural, historical, or cultural interest. A structure or district may be designated as “Recognized” without the consent of the owner. No other requirements apply to Recognized structures.

The Ordinance also identifies historic districts as a “Landmark District,” a “Significant District,” or a “Recognized District” with similar criteria for designation. A historic district is described as a designated area consisting of one (1) or more contiguous parcels improved with structures at which events occurred that made a significant contribution to the city, state, or national history or culture, or an area that contains structures that are collectively significant examples of period, style, or method of construction that provide distinguishing characteristics of the architectural type or period represented.

The Culver City Historic Preservation Ordinance (Section 15.05.020) establishes criteria for designating local historical resources and districts as Cultural Resources. To be considered for designation, a structure must be at least fifty (50) years old and the exterior of the structure is accessible or visible to the public, or the structure or district has special importance to the City.

After satisfying the threshold criteria, a structure or district must meet at least one of the following criteria:

1. Is the structure(s) of architectural significance”?
2. Is the structure(s) of “historical or cultural significance”?
3. Do the structures in the district collectively meet 1 or 2 above?

### ***Integrity***

The City Historic Preservation Ordinance does not include integrity requirements and the City has no integrity guidelines. A historical resource eligible for City designation must meet the threshold criteria and at least one or both of the criteria of significance above and retain enough of its historic character or appearance to be recognizable and to convey the reasons for its significance. In the absence of City integrity requirements, integrity assessments at the local level are conducted utilizing best practices. Integrity at the local level is evaluated in consideration of the area of significance, either architectural or historical/cultural, and with regard to retention of seven aspects of integrity similar to the National Register (location, design, setting, materials, workmanship, feeling, and association). It is possible that a historical resource may not retain

sufficient integrity to meet the criteria for listing in the National Register or California Register, but may still be eligible for local listing if it has enough integrity to convey its local significance.

## Historic Context

The historic context developed below presents the background necessary to evaluate the historical and architectural significance of The Culver Studios. Research indicates the Studio Campus is associated with the following historical and architectural themes: The Settlement of Culver City (1913-1917); The American Film Industry (1895-1950); The Culver Studios (1918-1949); and Desilu Productions (1951-1967). The following historic context includes the construction and alterations history, the history of the development of Culver City and the neighborhoods surrounding the Studio Campus.

### The Settlement of Culver City (1913-1917)

#### Harry H. Culver

Harry H. Culver (1880 -1946), the founder of Culver City, was born in Milford, Nebraska on January 22, 1880 (**Figure 3**).<sup>26</sup> The middle child of five, Culver was raised on a farm along with three brothers and a sister. His father, Jacob Hazel Culver, was a brigadier general in the National Guard and a strict disciplinarian. Culver followed in his father's footsteps, enlisting in the military during the Spanish-American War. He studied at Doane College before spending three years at the University of Nebraska. In 1901, Culver traveled to the Philippines where he began working in the mercantile business, worked as a reporter for the *Manila Times*, and served as a special agent for the customs department. After more than three years in the Philippines, Culver returned to the United States, performing his customs duties in Detroit and Saint Louis. He resigned from the customs department in 1910 when he moved to California and began working for real estate giant I.N. Van Nuys. "As the story goes, after Van Nuys offered to make him a manager because of his exemplary work, Culver decided to venture out on his own. After intense study, Harry Culver pinpointed the area between Los Angeles and Abbot Kinney's resort of Venice for his city."<sup>27</sup>

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<sup>26</sup> Julie Lugo Cerra, *Culver City Chronicles* (Charleston, History Press, 2013), 35.

<sup>27</sup> Ibid.



**Figure 3: Harry Culver, date unknown (Davis-Monthan Aviation Field Register, [http://www.dmailfield.org/people/culver\\_hh/index.html](http://www.dmailfield.org/people/culver_hh/index.html)).**

At the California Club in 1913, Harry Culver announced his plans to develop a city west of downtown Los Angeles. Culver saw an opportunity to capitalize on the excitement generated by Abbot Kinney's Venice of America development along the California coast south of Santa Monica. Between Venice and Los Angeles sat open land, originally part of Rancho La Ballona and Rancho Rincón de los Bueyes, and as the relationship between Los Angeles and Venice took shape, Culver saw a spot in between that was ideal for a new town site. "If you draw a line from the Story Building to the Ocean Front at Venice, at the halfway mark you will find three intersection electric lines—the logical center for what we propose to develop a townsite."<sup>28</sup> Soon after Culver's speech, the city of Culver City was established. Culver promoted his new community by holding special events like "prettiest baby contests" and an annual marathon race. Newspaper advertisements exclaimed "All Roads Lead to Culver City!" Culver City continued to grow and finally incorporated in 1917 (**Figure 4**).

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<sup>28</sup> Ibid.



**Figure 4: Culver Hotel and downtown Culver City, date unknown (Los Angeles Public Library).**

## Heart of Screenland

During the early twentieth century, Culver City was defined by the role it played in the movie industry and the several motion picture studios located there. Culver knew that for his community to thrive there needed to be some form of industry driving the economy. He was interested in the developing motion picture industry and after witnessing Thomas Ince film a western along Ballona Creek, Culver convinced the filmmaker to establish a studio in Culver City. In 1915, Ince established Ince/Triangle Studios with partners D.W. Griffith and Mack Sennet.<sup>29</sup> Ince would eventually leave the partnership, seeking to establish his own studio. The Ince/Triangle Studios became Goldwyn Studios in 1919 and MGM Studios in 1924 after the Metro-Goldwyn-Mayer merger (**Figure 5**). MGM led the motion picture industry through wise investments and superior motion picture products. “MGM was widely considered the Tiffany of all the studios making all-star vehicles such as Edmund Goulding’s *Grand Hotel* (1932) and George Cukor’s *Dinner at Eight* (1933), featuring John Barrymore, Greta Garbo, Joan Crawford, Wallace Beery, Jean Harlow, Marie Dressler, and other luminaries from their glittering roster of contract players.”<sup>30</sup> Today the studio is the world headquarters for Sony Pictures Entertainment.<sup>31</sup>

<sup>29</sup> Julie Lugo Cerra and Marc Wanamaker, *Movie Studios of Culver City*, (Charleston: Arcadia Publishing, 2011), 17.

<sup>30</sup> Ibid, 92.

<sup>31</sup> Julie Lugo Cerra and Marc Wanamaker, *Movie Studios of Culver City*, (Charleston: Arcadia Publishing, 2011), 17.



**Figure 5: Aerial view of Goldwyn Studios (Triangle Studios) 1919 (University of Southern California Digital Image Archives).**

In 1936 “The Heart of Screenland” was adopted on Culver City’s official seal. This was a reflection of the prominence of the movie studio property type in Culver City, a result of Harry Culver’s passion for motion pictures and their major role in Culver City’s development.<sup>32</sup> The studios were a planned source of employment from the start, and “many families boasted at least one member who worked in the movie industry” in professions as varied as actors, artists, craftsmen, writers, directors, barbers, drivers and other related occupations.<sup>33</sup> The main lot of Metro-Goldwyn-Mayer studios itself was like a “city within a city,” containing “its own police and fire departments, water tower, well, the commissary, mill, electrical, lighting, drapery, property and locksmith shops, and much more,” employing thousands of Culver City residents.<sup>34</sup> The film studios were such an important part of Culver City’s economy and identity that the Chamber of Commerce, chafing at movie credits showing “Made in Hollywood,” put “Culver City, where Hollywood Movies are made,” on its stationary beginning in the 1930s. By that time, approximately 60 percent of California releases were made in Culver City.<sup>35</sup> Furthermore, the studios were located along Culver City’s longest and most prominent street, Washington Boulevard, and several photos ranging from 1919 to the 1990s show the city filling in around Ince’s first and second studios.<sup>36</sup>

Countless movies have been created and filmed in Culver City and the movie studio property type is a reflection of the city’s history. In addition to the major studios mentioned above, Culver City was home to several smaller studios including Master Pictures (1919), Henry Lehrman Studio (1919), Romaine Studios (1919), Willat Productions (1920), Pacific Film Company (1922), and

<sup>32</sup> Julie Lugo Cerra, *Culver City Chronicles*, (Charleston: History Press, 2013), 99.

<sup>33</sup> Julie Lugo Cerra and Marc Wanamaker, *Movie Studios of Culver City*, (Charleston: Arcadia Publishing, 2011), 7.

<sup>34</sup> *Ibid.*, 17.

<sup>35</sup> *Ibid.*, 8.

<sup>36</sup> *Ibid.*, 27; 29; 61; 64; 78; 94; 99.



Davis Studio (1929). Hal Roach opened his “Laugh Factory to the World” in 1919, producing popular comedies like the Our Gang and Laurel and Hardy films. The studio supported the nation’s efforts during World War II by producing training films for the military. Hal Roach Studios closed in 1963.<sup>37</sup>

## The American Film Industry (1895-1950)

### Early Development of the Industry (1907-1918)

Harry Culver was not alone in his attempt to capitalize on the developing motion picture industry. Southern California was first introduced to the motion picture industry by the Chicago based Selig Polyscope Company in 1907.<sup>38</sup> Soon after the Selig Polyscope Company’s arrival, motion picture production companies began to make Southern California their home, embracing the region’s abundant natural lighting and open spaces. Due to limited lighting technology, the motion picture industry relied heavily on natural lighting, and California’s year-round sunlight proved to be ideal.

The industry advanced rapidly during the first decade of the twentieth century as motion picture production began to evolve into a legitimate industry. This evolution began with the establishment of the Motion Picture Patents Company (MPPC) in 1908, which standardized the industry’s use of projectors, cameras, and film. The MPPC’s successful standardization of the film industry was due to its implementation of a licensing program, which regulated distribution by requiring only licensed films produced by licensed equipment to be shown in licensed theaters. The licensing program was strictly enforced by the MPPC, who rationalized their creation based on the failures of previous exchange systems that could not “provide the standard of service the exhibitors demanded.”<sup>39</sup> To meet the high demand for new films by the interested public, the MPPC promoted low cost, standard length films of 1,000 foot reels (approximately 30-minute long features). “The single reel remained a constant (although split reels of around five hundred feet were produced as well), and production costs had to remain within the limits dictated by the MPPC’s uniform selling price.”<sup>40</sup> However, the restrictions imposed by the MPPC that resulted in its success would also lead to its downfall. The strict enforcement of the MPPC’s licensing program prompted motion picture producers and technology developers to find ways of circumventing the organization’s rules. Independent film makers relocated their operations to California partly in order to escape the MPPC’s licensing enforcement.<sup>41</sup> A new wave of independent film makers began offering audiences feature length pictures of an hour or more.

*Aldoph Zukor (President of Paramount) has generally been credited with inaugurating feature films. Historians have characterized him as a visionary who*

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<sup>37</sup> Julie Lugo Cerra and Marc Wanamaker, *Movie Studios of Culver City*, (Charleston: Arcadia Publishing, 2011), 105.

<sup>38</sup> Historic Resources Group, *Sunset Bronson Studios: Historic Resources Technical Report*, Prepared for Hudson Pacific Properties, November 2012. 31.

<sup>39</sup> David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), 98.

<sup>40</sup> Tino Balio, editor, *The American Film Industry*, (Maddison: The University of Wisconsin Press, 1976), 107-08.

<sup>41</sup> Peter Edidin, "La-La Land: The Origins". *The New York Times*, August 21, 2005, 4.

*had a passion for quality and who singlehandedly fought the Trust to bring his dreams to fruition. In 1912, by releasing *Queen Elizabeth*, a French import starring Sarah Benhardt, he proved to the industry that the feature film would go over with the public.<sup>42</sup>*

In 1918, the MPPC disbanded; however, the value of organization among film producers, distributors, and theaters had become apparent to the growing motion picture industry. Multiple organizations formed in the late teens throughout the Hollywood film industry. There is no reason to assume that the primary reason for individuals forming such groups was to standardize the industry; in fact, most sought personal advantages from the combinations.”<sup>43</sup> The foundation for what would become known as the studio system was beginning to form.

## **The Major Motion Picture Studios (1919-1948)**

By the 1920s, several of the once small independent studios began to emerge from the industry as major motion picture companies. Often referred to as the Big Eight, Metro-Goldwyn-Mayer (MGM), Fox Film Corporation, Paramount, Warner Brothers, Columbia, Universal, United Artists, and RKO developed into large film production factories by utilizing a management model known as the “studio system” (**Table 1**). The idea of the studio system is illustrated by the formation of RKO. In 1928, RKO acquired two small studios and a circuit of vaudeville houses. “These (David) Sarnoff, RCA’s vice-president, merged with Photophone to create a vertically integrated giant containing three hundred theaters, a worldwide distribution network, two studios, \$80 million of working capital, and a half-dozen subsidiaries.”<sup>44</sup> When the mergers were complete, RKO profited from all phases of its motion picture development, from production, to distribution, and exhibition. “The studio system was in essence an assembly line that cranked out roughly a feature film per week for each of the major studios, regimented into ‘A’ pictures with top casts and directors and luxurious shooting schedules, and ‘B’ pictures, which were shot in one or two weeks on existing sets, using second-string players under contract to the studio for maximum economy.”<sup>45</sup> The films were then distributed through the Studio’s own theater chains. “The actual practice of running large theater chains was modeled on retailing techniques developed by chain operations like Woolworths and Sears. In the 1920s Paramount’s theater division, Publix Theaters, led the way. Others — Loew’s, Fox, Warners, and RKO — quickly imitated.”<sup>46</sup> The “studio system” allowed the Big Eight to control their products from the writers’ room to the theater screen, generating the maximum profit possible.

<sup>42</sup> Tino Balio, editor, *The American Film Industry*, (Maddison: The University of Wisconsin Press, 1976), 110.

<sup>43</sup> David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), 101.

<sup>44</sup> Tino Balio, editor, *The American Film Industry*, (Maddison: The University of Wisconsin Press, 1976), 207.

<sup>45</sup> Wheeler Winston Dixon and Gwendolyn Audrey Foster, *A Short History of Film* (New York: Rutgers University Press, 2008), 90-91.

<sup>46</sup> Douglas Gomery, *The Hollywood Studio System*, (New York: St. Martin’s Press, 1986), 18.

**TABLE 1**  
**THE BIG EIGHT MAJOR MOTION PICTURE COMPANIES**

| Historic Company Name          | Historic Status   | Period of Significance (If Applicable) |
|--------------------------------|---|--|
| Metro-Goldwyn-Mayer (MGM)      | Not Listed  | N/A                                    |
| Fox Film Corporation           | Eligible for the California Register and local listing (3CS, 5S3)   | 1928-1949                              |
| Paramount                      | Identified as a potential historic district by Historic Resources Group in 2015.  | 1926-1948                              |
| Warner Brothers                | Contributor to a district or multiple resource property listed in the National Register by the Keeper, Listed in the California Register and Individual property that is listed or designated locally (1D, 5S1)   | 1923-1937                              |
| Columbia                       | Not Listed  | N/A                                    |
| Universal                      | Not Listed  | N/A                                    |
| United Artists                 | Not Listed  | N/A                                    |
| RKO (Hollywood) <sup>1</sup>   | RKO's Gower Street Studio (Hollywood) was identified as a potential historic district by Historic Resources Group in 2015.  | 1921-1967                              |
| RKO (Culver City) <sup>1</sup> | RKO's Culver City Studio is the subject of this report and was previously identified as eligible for the National Register as an individual property through survey evaluation in 1976 (3S). In 1987, 1990, and 2006 the studio was identified as a potential historic district eligible for the National Register. | 1918-1949                              |

Sources: Statewide Historical Resources Inventory (HRI); [historicplacesla.org](http://historicplacesla.org); Historic Resources Group, Paramount Pictures: Historic Assessment Technical Report, Prepared for Paramount Pictures, 2015.

<sup>1</sup> RKO formed through a series of mergers beginning in 1928 that brought together two smaller studios and a circuit of vaudeville houses. These mergers resulted in RKO being the only major studio in the Big Eight to operate two different studio properties, one in Hollywood and one in Culver City.

By 1930, the major studios accounted for 70 percent of the nation's box office receipts, despite operating only 13 percent of the nation's theaters.<sup>47</sup> Despite their early successes, the decade would prove to be a tumultuous one for the Big Eight, who experienced significant financial difficulties through the 1930s due to the economic hardship of the Great Depression. "Admission prices were slashed, audiences shrank—average weekly attendance dropped from an estimated eighty million in 1929 to sixty million in 1932 and 1933—production costs more than doubled because of sound, and revenues from foreign markets dwindled."<sup>48</sup> In addition to their financial troubles, legal issues plagued the Big Eight throughout the 1930s due to complaints filed by independent film makers claiming that the major studios were in violation of the nation's anti-trust laws.

Independent Studios struggled to compete with the Big Eight, who were in control of film distribution through the "studio system." Also known as the majors, the Big Eight "show their own films and each other's. If the film of an independent producer gives promise of box-office success, they may take over its distribution, showing it in their own theaters and selling it to nonaffiliated theaters. For this service they charge the producer a price which usually amounts to

<sup>47</sup> Balio, *The American Film Industry*, 213.

<sup>48</sup> Balio, *The American Film Industry*, 215.



35 percent of the total gross.”<sup>49</sup> This monopolization of the distribution process caused the federal government to file multiple antitrust suits against the majors throughout the 1930s and 1940s. “Data collected by the Department of Justice show that, for the exhibition years 1934 through 1937, not less than 95 percent of all pictures shown in the first-run metropolitan houses of each of the majors consisted of the releases of the eight companies.”<sup>50</sup> It was nearly impossible for independent producers to get their films played in major cities without paying the Big Eight.

While the majors fought back against the government for decades, the final decision was made by the United States Supreme Court in 1948 forcing the major studios to divest from their theater chains. RKO and Paramount appealed the decision but in 1949, they were forced to comply with the decision and sever ties from their theaters. The 1948 Supreme Court decision opened the doors for independent film producers and changed the movie industry forever. With the “studio system” dismantled, the major motion picture studios struggled financially. It was soon concluded that economic factors in the post “studio system” world favored the independent production companies. “Since the production inputs and processes of each picture are unique, the optimum technical unit and the optimum managerial unit both appear to be the production of a single picture.”<sup>51</sup> Motion picture studios began looking for alternative ways to produce income. “Instead of disappearing as a result of the court ruling, the studios thrived by transforming into primarily financiers and distributors.”<sup>52</sup> While some of former the Big Eight studios focused on controlling film distribution, other studios sold property to reduce their overhead costs. In the 1950s, RKO and Paramount sold their entire studios to companies engaged in leasing space to independent film and television producers.

## The Culver Studios (1918-1949)

Thomas Ince severed ties with his former partners, D.W. Griffith and Mack Sennet, leaving the Ince/Triangle Studios to pursue his own production company. In 1917, Ince purchased fourteen acres of land off of Washington Boulevard in Culver City, just east of his former studio. By January 12<sup>th</sup> of 1919, the American Colonial Revival style Administration Building (Building C) became the first structure completed on the lot (**Figure 6**).<sup>53</sup> By March of 1920, Ince Studios began releasing its first films, including *Behind the Door* featuring Hobart Bosworth, *Black is White* with Dorothy Dalton, *Homer Comes Home* with Charles Ray, and *Hairpins* with Enid Bennett. Ince continued to produce films and expand the studio until his unexpected death from a heart attack in 1924.

<sup>49</sup> Balio, *The American Film Industry*, 247.

<sup>50</sup> Balio, *The American Film Industry*, 247.

<sup>51</sup> Balio, *The American Film Industry*, 351.

<sup>52</sup> David Spaner, *Shoot It: Hollywood Inc. and the Rising of Independent Film* (Vancouver: Arsenal Pulp Press, 2012), 60.

<sup>53</sup> The completed Administration Building for Ince Studios is shown in the February 1919 Sanborn map. The County Assessor recorded “Very Fancy Colonial Façade” with square footages and covered porches for the building in September 1920. There are no original building permits for the Administration Building. However, a Los Angeles Times article dated January 12, 1919, states that the Administration Building had been completed and Thomas Ince and his staff began moving onto the property (“Studios: Ince Has Moving Day” *Los Angeles Times*, January 12, 1919, page III-1).



**Figure 6: The Administration Building, Ince Studios, 1920 (Bison Archives).**

Upon his passing, Ince's wife sold the studio to Cecil B. DeMille who took over in 1925 and subsequently offered the studio as well as its output to the newly formed Producers Distributing Corp (PDC). The studio was involved with a series of mergers between 1926 and 1928. First Keith-Albee-Orpheum (K-A-O) merged with PDC followed by the Radio Corporation of America. Then in October of 1926, the Pathé Exchange Inc. merged with PDC/K-A-O/DeMille. When the dust had settled in 1928, the merging groups formed a new distributing group known as Radio-Keith-Orpheum, more commonly known as RKO and had forty productions planned for the year. Cecil B. DeMille sold his shares to Pathé and went on to produce films for nearby MGM.

RKO would continue to manage the studio for nearly thirty years, changing its name to RKO-Pathé in 1930 and then leasing the studio to David O. Selznick in 1935. Selznick rose through the ranks among the major studios—MGM, Paramount, and RKO—before deciding to start his own production company. “His years at MGM, Paramount, and RKO schooled him well in production management, and his recent stint as a unit producer at MGM proved he could turn out profitable first-run product.”<sup>54</sup> Selznick had no problem attracting investors and in 1935, Selznick International Studios began making movies.<sup>55</sup> While the sign on the building changed to read Selznick International Studios, RKO-Pathé retained its ownership of the property until 1956. The two entities operated on the lot simultaneously until RKO-Pathé relocated a majority of its filming to its Gower Street Studio in 1939, the same year Selznick produced *Gone with the Wind*.

Although Selznick's company was not part of the Big Eight, he distributed many of his films through United Artists as well as MGM.<sup>56</sup> Selznick agreed to distribute *Gone with the Wind*

<sup>54</sup> Thomas Schatz, *The Genius of the System* (New York: Metropolitan Books, 1988), 177.

<sup>55</sup> Additional information about Ince Studios, RKO, and Selznick International Studios can be found in section 5: Ince Studios on pages 17 and 18 of this report.

<sup>56</sup> Schatz, *The Genius of the System*, 177.

through MGM's distribution department and network of theaters in exchange for Clark Gable's acting services.<sup>57</sup> In 1943, Selznick International Pictures closed and David O. Selznick formed Vanguard Pictures. Vanguard Pictures produced a number of films, including *The Paradine Case* by Alfred Hitchcock, featuring Gregory Peck in 1948. The company later went bankrupt in 1949. Howard Hughes owned RKO from 1950 to 1955 but despite his financial backing, the studio was losing money. In 1955, Hughes sold RKO to the General Tire and Rubber Company for \$25 million.<sup>58</sup> The General Tire and Rubber Company's foray into the entertainment industry was short lived, resulting in the closure of RKO in 1957. "RKO was the last of the major studios to form (1929) and the first to dissolve (1957)." It was at this time when the Studio Campus began to transition more toward television production.

## Desilu Productions (1951 – 1967)

Lucille Ball and husband Desi Arnaz formed their production company seven years earlier when an attempt to pitch their television show to CBS failed. Ball was slated to play a lead role in the television version of a former radio show, *My Favorite Husband*. However, she insisted that Desi play the role of the husband. "Although Desi and Lucille had already successfully appeared together on a December 1949 Ed Wynn television show, CBS executive Hubbell Robinson immediately vetoed the idea, assuring them television audiences certainly would not accept the notion that the 'All-American typical redhead' Lucille was married to, as Desi put it, 'a Latin bandleader with a Cuban Pete conga-drum Babalu image.' " To which Lucy replied " 'We *are* married!' " <sup>59</sup> Desilu Productions was formed as the couple took to the road on a vaudeville tour in the summer of 1950. The road tour was a significant gamble but it quickly paid off. *Variety* magazine praised the husband-and-wife act as crowds filled Chicago's Paramount Theater and New York's Roxy Theater to see the show. The tour was a success, attracting attention from competing television networks CBS and NBC. In 1951, CBS made a deal with the couple and the *I Love Lucy* television series born (**Figure 7**).<sup>60</sup> "At the close of the 1952-53 season, *I Love Lucy* remained the top-rated show on television for eleven consecutive months, winning an average 66.3 rating of more than 45 million viewers."<sup>61</sup>

<sup>57</sup> Schatz, *The Genius of the System*, 133.

<sup>58</sup> Spaner, *Shoot It*, 87.

<sup>59</sup> Coyne Steven Sanders and Tom Gilbert, *Desilu: The Story of Lucille Ball and Desi Arnaz*, (New York: HarperCollins Publishers Inc., 2001), 28.

<sup>60</sup> Sanders and Tom Gilbert, *Desilu*, 30-37.

<sup>61</sup> Sanders and Tom Gilbert, *Desilu*, 75.



**Figure 7: Set of *I Love Lucy*, 1952 (Los Angeles Public Library).**

With the immediate success of *I Love Lucy*, Desilu Productions began to expand by purchasing the rights to other television shows as well as develop their own. The rapid growth in the company prompted Desilu to seek a larger production facility. Starting in 1951, Desilu Productions had been operating from Jimmy Nasser's General Services Studio in Hollywood.<sup>62</sup> It was there in the early 1950s, where Desi Arnaz and cinematographer Karl Freund developed a three-camera shooting style before a live audience for *I Love Lucy*. "Recognizing the residual value of a telefilm series, Desi Arnaz and Don Sharpe wanted to shoot *I Love Lucy* on film, but they also wanted to capture the spontaneity of Lucille Ball's comic performances, particularly her rapport with audiences."<sup>63</sup> However, the facility offered too few sound stages for the rapidly expanding Desilu Productions. In 1953, Desilu leased the Motion Picture Center on Cahuenga Boulevard in Hollywood for ten years. The studio "featured nine sound stages, six of them readily usable as 'Desilu Playhouse' soundstages for the several three-camera situation comedies to be filmed by the production company."<sup>64</sup>

<sup>62</sup> Sanders and Tom Gilbert, *Desilu*, 42-43.

<sup>63</sup> Christopher Anderson, *Hollywood TV: The Studio System in the Fifties*, (Austin: University of Texas Press, 1994), 68.

<sup>64</sup> Sanders and Tom Gilbert, *Desilu*, 76.

## Television Comes to The Culver Studios (1957 – 1967)

The company's continued success and growth was further illustrated in 1957 when Desilu Productions purchased RKO's Culver City and Gower Street studios for just over \$6 million. "The deal, said *The Reporter*, included 'all physical assets of RKO's Gower Street and RKO-Pathé's Culver City lots, including 26 soundstages and 457 furnished and equipped offices.'"<sup>65</sup> The purchase also added a 29 acre back-lot, known as "40 Acres," which became the site of Desilu's first primetime drama, *The Untouchables*. Production companies were able to lease space on "40 Acres" for the production of other popular series like *The Andy Griffith Show*, *Gomer Pyle*, *U.S.M.C.*, and *Hogan's Heros*.

Small independent producers like Desilu saw television as an opportunity for success despite the major motion picture studios and the well-established "studio system," which was still adjusting to the fallout of the Hollywood Antitrust Case of 1948. "Early television offered meager financial rewards, but it opened new channels of distribution outside the influence of the major studios, providing refuge to producers whose movies traditionally had languished in tiny neighborhood or rural theaters."<sup>66</sup> Out of this movement evolved the telefilm business, of which Desilu found itself near the forefront by 1959. That year, *Telefilm* magazine listed Desilu as the fourth largest telefilm company with four network programs and a production budget of \$10.5 million. Desilu would continue to operate from both the Gower Street and Culver City studios until 1966, when the company was bought out by the owners of Paramount who were seeking to compete in the television market for the first time.<sup>67</sup> The Culver Studios did not receive its present moniker until the late 1980s after it was named Culver City Studios (1970-77) and Laird International Studios (1977-1986).

## The Culver Studios' Construction History

### The Thomas Ince Era (1918 – 1924)

When Thomas Ince opened his second studio in Culver City it was during what many would call the golden age of film making. Silent films, like Ince's *Civilization* (1916) entertained millions of moviegoers each week resulting in a billion-dollar industry. Thomas Ince, born into a family of actors in 1882, made his Broadway debut at age 15. While trying to make it as an actor, Ince also worked as a lifeguard and promoter. Ince realized his stage career was going nowhere so he decided to try directing, where he found much more success. "In 1911, he joined the New York Motion Picture Co. and headed to California to make westerns."<sup>68</sup> Before being enticed by Harry Culver to setup a studio in Culver City, Ince based his operation in Santa Monica at a place he called Inceville. In 1913, Ince filmed 150 pictures, including his epic, *The Battle of Gettysburg*. In 1915, Ince partnered with D.W. Griffith and Mack Sennett forming the Triangle Motion Picture Company. However, Ince's relationship with his partners would soon sour and the three would part ways. Ince formed Ince Studios a few blocks east of the Triangle Studios in 1918 (**Figure 8**).

<sup>65</sup> Sanders and Tom Gilbert, Desilu, 138-39.

<sup>66</sup> Anderson, Hollywood TV, 46.

<sup>67</sup> Ibid, 291.

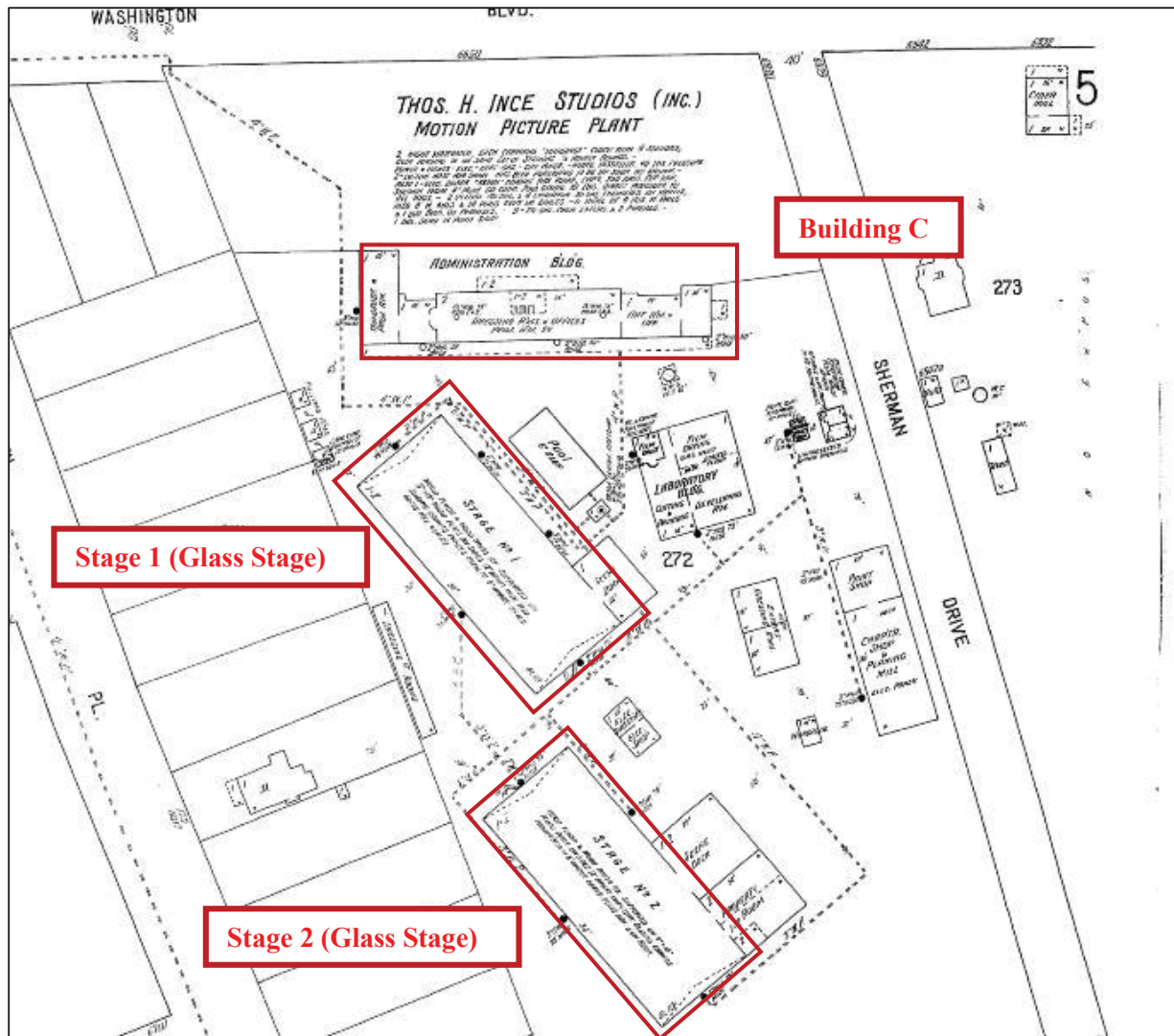
<sup>68</sup> Fontana, T. (n.d.). Biography. Retrieved February 26, 2015, from [http://www.imdb.com/name/nm0408436/bio?ref\\_=nm\\_ov\\_bio\\_sm](http://www.imdb.com/name/nm0408436/bio?ref_=nm_ov_bio_sm)





**Figure 8: Aerial view of Ince Studios, 1920 (Bison Archives).**

Ince's new studio was constructed on lots 1-6 of tract number 2530, which was originally subdivided in 1917. The earliest available depiction of the property is the 1919 Sanborn map, which illustrates fourteen structures on the north end of the tract, including an administration building and two large stages as well as several smaller support structures (Figure 8). The Administration Building was the first building constructed on the 14-acre lot and is commonly referred to as the Mansion Building (Building C). The two-story American Colonial Revival style structure housed Ince Studios' administration offices and was constructed facing north towards Washington Boulevard in December of 1918. Additional administration offices were added in 1919, including Buildings D and I. Like Building C, both structures were designed in the Colonial style. Building D remains in its original location at the northeast side of the lot, while Building I has been relocated, possibly more than once, to its current location on the northwest end of the lot. Later that year, Building O was added to the east side of the lot. The building was originally used as Stage 3 but by 1922 it was converted into office spaces and identified as a service building. In 1922, Building Z was constructed; however, its original location is unknown. The building currently sits on the south west corner of lot 6.



**Figure 9: Sanborn Map depicting Ince Studios, 1919 (ESA PCR, 2015).**

Behind Building C once stood Stages 1 and 2, both of which have since been demolished. Constructed in 1919, the “Glass Stages” were located diagonally on the west side of the lot (**Figure 9**). The two stages consisted of glass walls, which provided ample natural lighting for the early film productions. “During the first decade of filmmaking, most films were shot in daylight.”<sup>69</sup> In New York, studios constructed rotating stages on rooftops to take advantage of the natural sunlight throughout the day. Southern California’s ample sunlight year-round was a key factor attracting film production companies to the region. The Glass Stages were oriented diagonally and offset from each other to take advantage of the sunlight as the sun traveled from east to west. By the nineteen-teens many studios were beginning to incorporate artificial lighting into their operations. First was the use of mercury-vapor lamps, followed by arc lamps. “By 1918, the significant types of arc lighting were available to motion picture producers. They presented a

<sup>69</sup> David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), 271.

flexible range of equipment which could be used in various combinations for effects and selective lighting.”<sup>70</sup> The Glass Stages had large canvas window coverings when the use of artificial lighting was necessary.

Also constructed in 1919 was a brick structure with 10 rooms used to store cameras. The camera vault was located near the site of the current Gate 2. In 1922, multiple concrete film vaults were constructed near the camera vault. All of the vault structures dating from this period have since been demolished.<sup>71</sup> **Table 2** lists the buildings constructed during the Ince Era.

**TABLE 2**  
**EXTANT AND NON-EXTANT STRUCTURES FROM THE INCE ERA**

| Thomas Ince Era (1918-1924)  |  |
|--|--|
| Building   | Date of Construction                   |
| <b>Extant</b>  |  |
| Building C (Administration Building)   | 1918                                   |
| Building D   | 1919 (Addition Added in 1935 and 1937) |
| Building I   | 1919                                   |
| Building O   | 1919                                   |
| Building Z   | 1922 (Relocated)                       |
| <b>No Longer Extant</b>  |  |
| Building F   | 1919                                   |
| Building J   | 1919                                   |
| Stage 1 (Glass Stage)  | 1919                                   |
| Stage 2 (Glass Stage)  | 1919                                   |
| Camera Vault   | 1919                                   |
| Pool   | Pre-1920                               |
| Film Vaults  | 1922                                   |
| SOURCE: Assessor Records, Sanborn Fire Insurance Maps, Historic Aerial Photographs |  |

## The Cecil B. DeMille/Early RKO Era (1925 – 1935)

Due to an acute case of indigestion causing his heart to fail, Thomas Ince’s life came to an untimely end in November of 1924. Following Ince’s death, Cecil B. DeMille purchased the studio in 1925. When DeMille took over, he brought in partners from Producers Distributing Corp. (PDC). By 1928, through a series of mergers and partnerships, the RKO conglomerate emerged and DeMille left to produce pictures with Metro-Goldwyn-Mayer (MGM). However, before he left, DeMille guided the studio into the new era of sound. By 1927, “Silent Films – an art impassioned by music, focused by darkness, pure emotion transmitted through light – were at

<sup>70</sup> David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), 275.

<sup>71</sup> Information pertaining to the dates of alterations were found in the site’s Los Angeles County Assessor File.



the height of their aesthetic and commercial success.”<sup>72</sup> Despite the silent film industry’s success, many saw the limitless potential of the new “talkies.” A year earlier, Warner Brothers’ experimentation with sound resulted in the production of the world’s first “talkie,” *The Jazz Singer*. The film grossed two million dollars, setting the studio up financially while simultaneously demonstrating the feasibility of talking motion pictures. In April of 1926, Warner Brothers formed a partnership with Western Electric to produce and distribute sound films and the device that made them possible. This partnership, known as Vitaphone, was the beginning of a new era in film production.



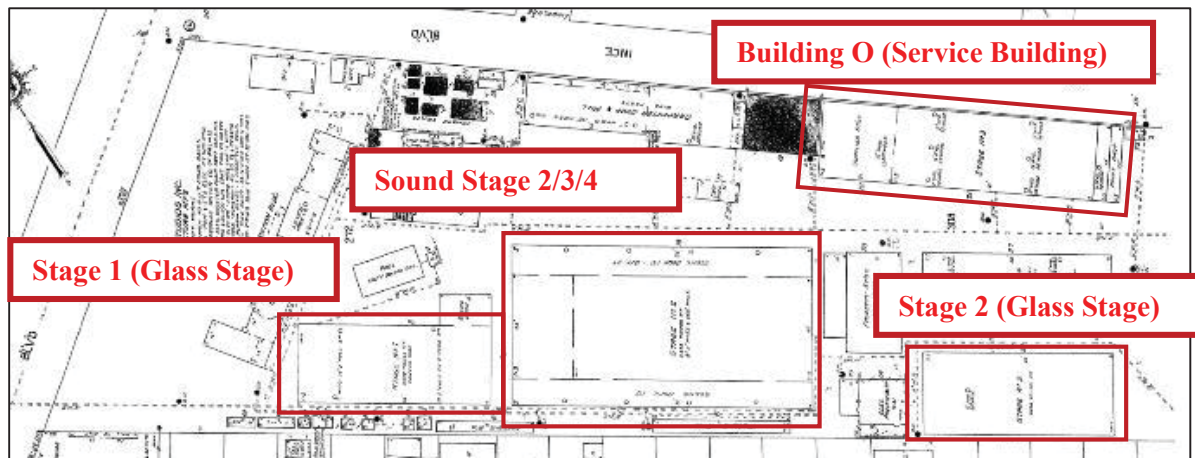
**Figure 10: Aerial view of The Culver Studios (RKO-Pathé), 1931 (Bison Archives).**

In October of 1926, DeMille was one of many industry elites waiting to see Warner Brothers’ production of *Don Juan*. Although DeMille “was a loyal silent-movie man” according to Scott Eyman’s book, *The Speed of Sound: Hollywood and the Talkie Revolution, 1926-1930*, he must have been impressed by Warner Brothers’ Vitaphone.<sup>73</sup> Despite his reservations against “talkies,” a majority of the sound stages were constructed during DeMille’s tenure at the studio between 1925 and 1928 (**Figure 10**). The new sound stages abandoned the glass paneled walls for thick soundproof walls restricting outside noise. The 1929 Sanborn Map (**Figure 11**) shows the changes to the studio after DeMille took over. Due to the uncontrollable nature of the sun, studios began to gradually move towards the exclusive use of artificial lighting. “Although arc and mercury-vapor lamps were the chief types of lighting during the early 1920s, some

<sup>72</sup> Scott Eyman, *The Speed of Sound: Hollywood and the Talkie Revolution, 1926-1930*. (New York: Simon and Schuster, 1997), 16.

<sup>73</sup> Eyman, *The Speed of Sound*, 103.

cinematographers used incandescent lighting occasionally, and many cameramen expected incandescent light eventually to become the industry standard.”<sup>74</sup> The original Glass Stages remained on the site, however they were relocated to make room for Stage 2/3/4 at the north end of the lot in 1926. Stage 11/12/14 was built a year later along with Stage 10 (Originally known as Stage 7) near the lot’s southwest corner. Stage 10 was relocated to the southeast section in 1940. Shortly after DeMille left to direct films for MGM, Stage 7/8/9 was constructed on the east side of the lot in 1929. The new stages constructed during the latter half of the 1920s abandoned the glass walls, opting to take advantage of artificial lighting which was much easier to control. New administrative office buildings and dressing rooms, like Buildings E, H, and W, were added. On the east side of the lot, the first of the four bungalows, known as Building V, was constructed for Gloria Swanson in 1929.



**Figure 11: Sanborn Map, north end of the lot, 1929 (ESA PCR, 2015).**

Building N, the lot’s powerhouse, was added near the middle of the property along the west side in 1926. The mid 1920s were a period of technological innovation in the motion picture industry, including advancements in lighting equipment, changes to camera technology, and the addition of sound at the end of the decade. The powerhouse was necessary to operate all of the studio’s new equipment, as well as provide power to the growing compound. Building C was expanded with the addition of the DeMille Theatre in 1929; however it may not have been originally called the DeMille Theatre since DeMille left the studio in 1928.<sup>75</sup> **Table 3** lists the buildings constructed during the DeMille/Early RKO Era.

**TABLE 3**  
**EXTANT AND NON-EXTANT STRUCTURES FROM THE DEMILLE/EARLY RKO ERA (1925-1935)**

| Building      | Date of Construction |
|---------------|----------------------|
| <b>Extant</b> |                      |
| Building E    | 1925                 |
| Building H    | 1925                 |

<sup>74</sup> David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), 294.

<sup>75</sup> Information pertaining to the dates of alterations were found in the site’s Los Angeles County Assessor File.

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|                           |                                  |
|---------------------------|----------------------------------|
| Building L                | 1926                             |
| Building N                | 1926                             |
| Stage 2/3/4               | 1926 (Offices Added in 1943)     |
| Stage 11/12/14            | 1927 (Dressing Rooms Added 1931) |
| Building W                | 1927                             |
| Stage 10                  | 1928 (Relocated in 1940)         |
| Building V                | 1929                             |
| Stage 7/8/9               | 1929                             |
| Theatre (DeMille Theatre) | 1929                             |
| Building Y                | 1931                             |

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#### No Longer Extant

|                                 |           |
|---------------------------------|-----------|
| Building K                      | 1926      |
| Film Vaults                     | 1926      |
| Building G                      | 1927      |
| Water Tower                     | 1927-1929 |
| Building A (Gate 1 Guard House) | 1931      |
| Building M                      | 1933      |

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SOURCE: Assessor Records, Sanborn Fire Insurance Maps, Historic Aerial Photographs

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## The David O. Selznick Era (1935 – 1949)

RKO continued to own and operate the lot until Desilu took over in 1956, however from 1935 to 1949 the lot was leased to Selznick International Pictures, established by David O. Selznick (**Figure 12**). During the Selznick era, the studio produced many high profile films, including *Gone with the Wind*, released in January of 1940, *Citizen Kane*, released in 1941, and feature films directed by Alfred Hitchcock like *The Paradine Case*, starring Gregory Peck, released in 1947. RKO continued to produce films in Culver City during this period until moving a majority of their film production to their Gower Street Studio in 1939.





**Figure 12: Aerial view of The Culver Studios (RKO-Pathé/Selznick International Pictures), 1939 (Bison Archives).**

There was little new construction during the Selznick Era, most likely due to the outbreak of World War II. However, some of the existing buildings were altered during this period. Building D was altered with the addition of David O. Selznick's office in 1935 and expanded again in 1937. One of the major changes to the lot in the Selznick period was the construction of Sound Stage 15/16 in 1940. To make room for the new stages, Sound Stage 10 was relocated to the west side of the lot. Bungalows S, T, and U were added next to Bungalow V, providing additional dressing room space and a gym for major film stars like Orson Wells. In 1948 a new camera storage facility was built next to Sound Stage 7/8/9. The camera vault is known as Building X. The 1950 Sanborn Map displays the major changes to the lot during the Selznick period (**Figures 13 & 14**). **Table 4** lists the buildings constructed during the Selznick Era.

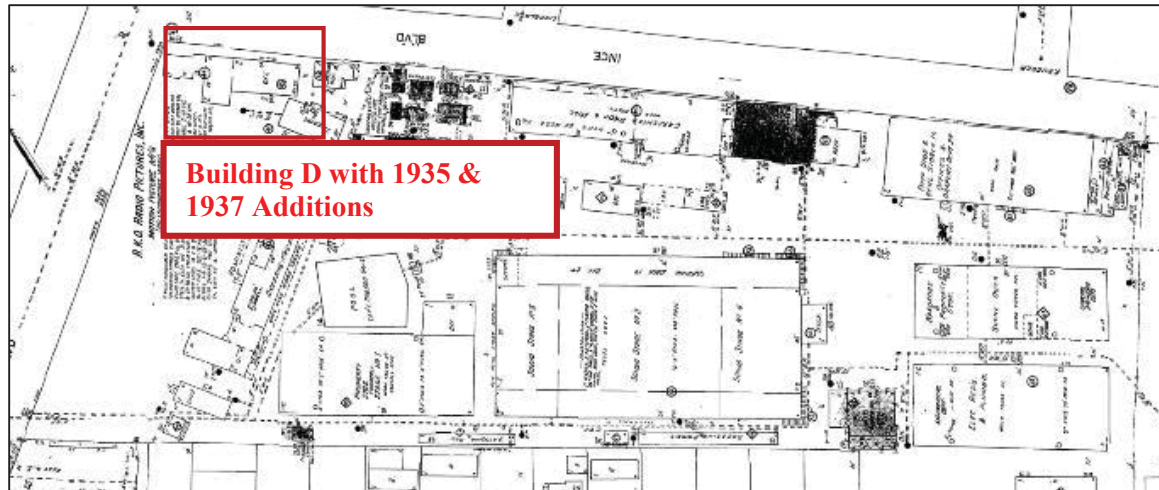


Figure 13: Sanborn Map, north end of the lot, 1950 (ESA PCR, 2015).

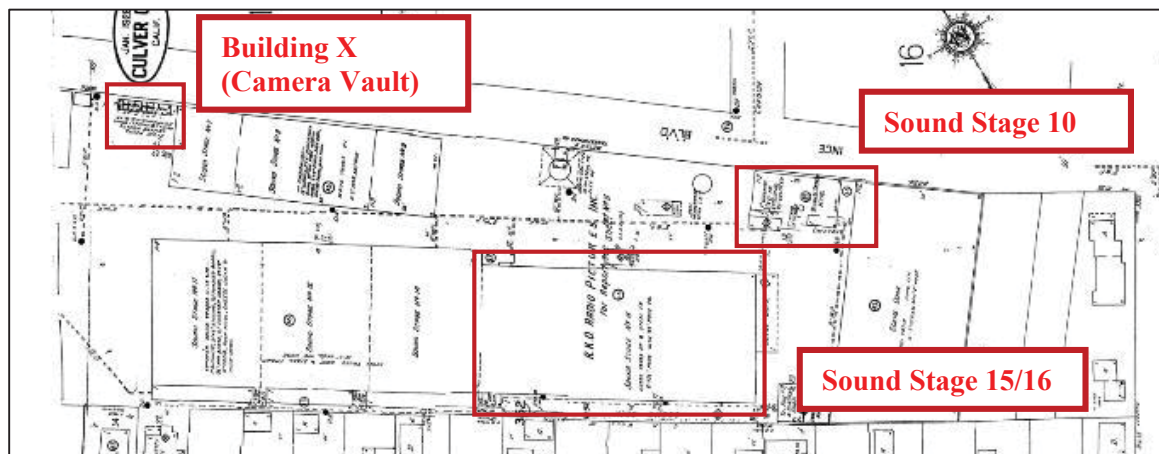


Figure 14: Sanborn Map, north end of the lot, 1950 (ESA PCR, 2015).

TABLE 4  
EXTANT AND NON-EXTANT STRUCTURES FROM THE SELZNICK ERA

| David O. Selznick Era (1935-1949) |                      |
|-----------------------------------|----------------------|
| Building                          | Date of Construction |
| <b>Extant</b>                     |                      |
| Building S                        | 1936                 |
| Stage 15/16                       | 1940                 |
| Building U                        | 1941                 |
| Building T                        | 1942                 |
| Building X                        | 1948                 |
| <b>No Longer Extant</b>           |                      |
| Building B                        | 1942                 |

SOURCE: Assessor Records, Sanborn Fire Insurance Maps, Historic Aerial Photographs

## The Desilu Era (1957 – 1967)

Between 1950 and 1955 RKO struggled to gain a profit despite the ownership and financial backing Howard Hughes. In 1955, the General Tire and Rubber Company purchased RKO but eventually disbanded the production company in 1957. In 1957, Desilu Productions purchased RKO's Culver City and Gower Street studios. Between 1957 and 1967, Desilu Productions operated both studio properties for the production of multiple Television series and leased space to small independent producers. Assessor records, building permits, and historic aerial images do not indicate any significant additions, removals, or alterations to studio related buildings and features during the period of Desilu's ownership.

## The Major Motion Picture Studio Property Type (1919-1948)

The Studio Campus began as a small independent studio in 1919 under the ownership of Thomas Ince. This was at a time when the business was beginning to form into a significant industry. Out of these smaller independent studios, the Big Eight major motion picture studios emerged, taking advantage of a business model that became widely known as the "studio system." The studio system's greatest advantage was the elimination of distribution issues that had plagued the industry in its earlier years. By owning their own theater chains, the major studios were able to control distribution, furthering their success. Ince's former independent studio joined the Big Eight as a result of a series of mergers that brought together two small production companies with a chain of vaudeville stages forming RKO-Pathé in 1928. Between 1928 and 1935, the Studio Campus experienced its greatest period of growth as RKO added a number of new buildings to help meet the increased demand and success generated by the studio system. Due to its history, the Studio Campus is best identified as a potential example of the Major Motion Picture Studio property type.

The Major Motion Picture Studio property type is unique to Southern California because all eight major motion picture studios are based in the region. Six of the studios are located within the jurisdiction of the City of Los Angeles. For this purpose, the property type description developed for Los Angeles' citywide survey, SurveyLA was used to provide a baseline understanding of the property type. SurveyLA described the Major Motion Picture Studio property type as a large super block containing a variety of building types, including offices, sound stages, construction facilities, and prop storage. Previous evaluations of major motion picture studios used similar definitions of the property type. In 2015, Historic Resources Group (HRG) evaluated Paramount Studios, a property that includes the former RKO Gower Street Studio, and identified multiple building types, including buildings associated with actor services, administration and offices, entry gates, landscape, post-production facilities, pre-production and studio services, stages, and utility and storage.

ESA PCR further studied the Major Motion Picture Studio property type through a review historic Sanborn maps from 1929 (1950 update) of the Big Eight studios (MGM, Fox, Paramount, United Artists, Universal Studios, Warner Brothers, Columbia, and RKO) to determine which features the properties had in common (Appendix E). The results of this analysis revealed 12 common physical features associated with the Major Motion Picture Studio property type (see **Table 5**). Many of these features were combined in broader categories by earlier definitions of

the Major Motion Picture Studio property type in previous studies that employed a similar methodology. Upon further research, it was found that some building types warranted more specific categories of their own. For example, earlier evaluations of Major Motion Picture Studios combined power stations with other utility/storage facilities. However, power stations played a much more significant role in the history of studios than the more common storage buildings. The construction of power stations on studio properties were necessary to power new lighting, sound, and camera equipment, and are associated with the production companies' transition into the sound era of film making.

**TABLE 5**  
**COMMON PHYSICAL FEATURES OF THE MAJOR MOTION PICTURE STUDIO PROPERTY TYPE**

|                           |                                 |
|---------------------------|---------------------------------|
| Administration Facilities | Power House                     |
| Processing Facilities*    | Storage Facilities              |
| Sound Stages              | Service Facilities              |
| Back Lot                  | Landscape and Circulation Paths |
| Construction Facilities** | Water Tower                     |
| Talent Facilities†        | Gates and Gate Houses           |

SOURCE: Sanborn Fire Insurance Maps

\*Film Processing, Cutting Rooms

\*\*Machine Shops, Carpentry and Planing Mills, Paint Shop

†Dressing Rooms, Writers' Offices, Production Offices

## Evaluation

### Previous Evaluations of The Culver Studios

Previous evaluations of The Culver Studios were completed in 1976, 1987, 1990, 2006, 2010 and 2015 and their findings reflect the changing conditions of the Studio Campus over the years. These studies are summarized in the discussion below, which is followed by detailed descriptions of the purposes of the evaluations and their respective findings. The results of this Technical Report and the previous assessment completed by PCR Services Corporation (PCR) in 2015 vary from earlier assessments due in part to the research and analysis of new information found through review of additional sources of information, including Los Angeles County Assessor records, and historic aerial images of the property over time.

A Citywide Survey conducted by Thirtieth Street Architects in 1987 identified a potential Culver Studios historic district at with 32 contributing buildings.

In 2006, Historic Resources Group (HRG) conducted an evaluation of the Studio Campus. The report noted that 12 contributing buildings or features dating from the Studio's four significant periods—Ince (1918-1925), DeMille (1925-1928), RKO-Pathé (1928-1935), and Selznick (1935-1946)—had been demolished and that the Studio had been reorganized since the earlier 1987 survey. The HRG report identified six general components of studio lots (stages; administrative; dressing rooms/bungalows; process; support; and service) and determined that the Studio Campus



retained “a majority of the historic studio uses that are successful in portraying the property’s historic development and use.”<sup>76</sup> HRG’s report concluded that the Studio was eligible as a historic district under Criterion A at the local level because it contains each of the buildings necessary to produce a film and retains a high concentration of buildings and features from the period of significance (approximately 75%).

In 2010, ICF Jones & Stokes conducted an evaluation of the Studio Campus and concluded that despite the demolition of contributing Buildings J and R, the district remained eligible based on HRG’s previous analysis.

In 2015 PCR Services Corporation (PCR) reviewed the previous surveys and determined that additional analysis of the potential district to support environmental review of CPA No. 6 was necessary. PCR researched the Major Motion Picture Studio property type through a review of historic Sanborn maps from 1929 (1950 update) of the Big Eight studios (MGM, Fox, Paramount, United Artists, Universal Studios, Warner Brothers, Columbia, and RKO) to determine which features the properties had in common. The additional research resulted in the identification of 12 features common to the Big Eight studios necessary for the production of motion pictures that were further categorized by their importance in the chain of production related to motion pictures. Features directly related to the production of motion pictures were considered most important and identified as “Significant”, while related support structures and infrastructure appeared less essential and were identified as “Contributing.”

Earlier evaluations of The Culver Studios based their findings on the ratio of contributing buildings with existing infill development, but did not compare the property’s existing conditions with its historical appearance during the period of significance, overlooking 15 buildings and structures that have been removed from the Studio Campus, some of which played important roles in the chain of production associated with motion picture development. Also, it does not appear that previous reports fully considered how the changes in conditions and integrity of existing buildings has affected the district’s eligibility. National Park Service guidance provided in National Register Bulletin 15 clearly states, “For a district to retain integrity as a whole, the majority of the components that make up the district’s historical character must possess integrity even if they are individually undistinguished.” The 2015 PCR survey identified several buildings dating from the period of significance which had been substantially altered and reclassified them as non-contributors due to a lack of integrity. For example, previous reports considered Building Y a contributing building despite being documented as “severely” altered in the 1987 survey. The 2015 Assessment Report identified Building Y as a non-contributor due to several alterations to its front elevation that have compromised its integrity in terms of design, workmanship, and materials.

The results of the 2015 Assessment Report involved new information gleaned from historic aerials, Sanborn maps, building permits, and assessor’s records documenting the physical evolution of the Studio Campus over time. This analysis discovered that the physical development history of the Studio which was driven in large part by its ascension as one of the

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<sup>76</sup> Historic Resources Group, *Existing Conditions Report and Preliminary Environmental Analysis*, Prepared for The Culver Studios, 2006.

Big Eight major motion picture studios under RKO's management during the 1920s and 1930s. During this period, 18 buildings and features were added to the property, reflecting RKO's growth and success. Although the company began consolidating its film production efforts to its Gower Street Studio in Hollywood and leased the Culver City property to smaller independent producers, the Studio Campus remained the property of RKO until 1956. The period of significance for a potential historic district in the 2015 Assessment Report was expanded to 1918-1949, to include periods in which the property was also associated with significant persons, Thomas H. Ince (1918-1924), Cecil B. DeMille (1925-1928) and David O. Selznick (1935-1949).

While the Studio Campus was previously identified in earlier studies as a potentially eligible historic district under national, state and local criteria, the 2015 Assessment Report found the Studio Campus as a whole does not actually retain enough integrity as a district to convey its significant historical or architectural associations with the Ince Era (1918-1924), Cecil B. DeMille/Early RKO Era (1925-1935) or Selznick Era (1935-1949) either alone or combined. It was found that adverse impacts associated with removal of a large number of buildings over time has materially changed the appearance and function of the Studio and substantially detracts from its integrity and ability to convey its significance as a district. The 2015 survey of the Studio Campus found that significant examples of Film Processing Facilities, Construction Facilities, Storage Facilities, and Service Facilities had been previously demolished. Furthermore, the loss of the Studio's nearby historic backlot that was essential for the filming of iconic pictures like *Gone with the Wind* and *King Kong*, among others, detracted from an important part of the Studio's history. Alterations to the Studio's original gate houses and water tower were also substantial changes because now there are fewer visible features identifiable from the public right-of-way.

Previous evaluations of The Culver Studios are described below, and copies of the reports are included in Appendix I.

### **Natural History Museum, Historic Survey, 1976**

Dennis Smith and Tom Sitton of the Natural History Museum surveyed the Studio Campus in 1976. The Studio Campus (P# 19-177336) was assigned a status code of 3S, "appears eligible for the National Register as an individual property through survey evaluation."

### **Thirtieth Street Architects, 1987 Citywide Survey**

The Studio Campus was previously evaluated in the 1987 Citywide Survey conducted by Thirtieth Street Architects, Inc. Inventory forms were completed for those structures fifty years of age or older and assigned a rating (A, B, C, or D):<sup>77</sup>

- "A" Buildings – This category includes buildings which are potential candidates for listing on the National Register of Historic Places

<sup>77</sup> Thirtieth Street Architects, Inc, Culver City Historic Resources Report Phase 2.0: Survey Forms of Significant Structures, Prepared for the City of Culver City (November 20, 1987), [http://www.culvercity.org/en/Culture/HistoricPreservation/hpac\\_survey.aspx](http://www.culvercity.org/en/Culture/HistoricPreservation/hpac_survey.aspx), accessed February 25, 2015.

- “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 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 district. Thus a “C+” building is a contributor to an historic district while an “A+” or “B+” Building is a contributor to a district and important in its own right

Shown in **Table 6**, below, are the thirty-two structures identified on the Studio Campus in the 1987 Survey. One district on the Studio Campus comprised of thirty-two (32) contributors was found potentially eligible. Fifteen (15) structures were assigned “A” ratings and found potentially eligible for the National Register. Since the survey one of these structures, Stage 1 formerly on the Studio Campus, has been demolished. Nine (9) structures were assigned B ratings and found potentially eligible for the local listing. Four of the 9 structures on the Studio Campus have been demolished. Eight (8) structures were assigned C ratings and found to be contributors to the potential The Culver Studios district.

**TABLE 6**  
**STRUCTURES ON THE STUDIO CAMPUS IDENTIFIED IN THE 1987 CITYWIDE SURVEY**

| Address                                | Date    | Style                  | Source* | Rating | Alterations** | Extant or Demolished? |
|--|---------|------------------------|---------|--------|---------------|-----------------------|
| 9336 Washington Blvd., DeMille Theatre | 1927    | 1920s Colonial Revival | E       | B+     | F             | Extant                |
| 9336 Washington Blvd. #B               | 1940    | 1920s Colonial Revival | E       | C+     | F             | Demolished            |
| 9336 Washington Blvd. #C               | 1918-19 | 1920s Colonial Revival | E       | A+     | F             | Extant                |
| 9336 Washington Blvd. #D (N)           | 1936    | 1920s Colonial Revival | P       | A+     | F             | Extant                |
| 9336 Washington Blvd. #D (S)           | 1924    | 1920s Colonial Revival | E       | A+     | F             | Extant                |
| 9336 Washington Blvd. #E               | 1922    | 1920s Colonial Revival | E       | B+     | F             | Extant                |
| 9336 Washington Blvd. #F               | 1920    | 1920s Colonial Revival | E       | B+     | F             | Demolished            |
| 9336 Washington Blvd. #G               | 1930    | 1920s Colonial Revival | E       | C+     | F             | Demolished            |
| 9336 Washington Blvd. #H               | 1925    | 1920s Colonial Revival | E       | B+     | F             | Extant                |
| 9336 Washington Blvd. #I               | 1925    | 1920s Colonial Revival | E       | B+     | F             | Extant                |

| Address                              | Date | Style                  | Source* | Rating | Alterations** | Extant or Demolished? |
|--------------------------------------|------|------------------------|---------|--------|---------------|-----------------------|
| 9336 Washington Blvd. #J             | 1920 | Board and Batten       | E       | B+     | F             | Demolished            |
| 9336 Washington Blvd. #K             | 1930 | California Bungalow    | E       | C+     | M             | Demolished            |
| 9336 Washington Blvd. #L             | 1926 | Brick Commercial       | E       | A+     | M             | Demolished            |
| 9336 Washington Blvd. #M             | 1930 | Brick Commercial       | E       | B+     | F             | Demolished            |
| 9336 Washington Blvd. #N/Power House | 1925 | Brick                  | P       | C+     | F             | Extant                |
| 9336 Washington Blvd. #O             | 1919 | 1920s Industrial       | E       | C+     | M             | Extant                |
| 9336 Washington Blvd. #R             | 1925 | 1920s Colonial Revival | E       | B+     | M             | Demolished            |
| 9336 Washington Blvd. #S             | 1935 | 1920s Colonial Revival | E       | A+     | F             | Extant                |
| 9336 Washington Blvd. #T             | 1938 | 1920s Colonial Revival | E       | A+     | F             | Extant                |
| 9336 Washington Blvd. #U             | 1924 | Streamline Moderne     | E       | A+     | M             | Extant                |
| 9336 Washington Blvd. #V             | 1924 | Prairie School         | E       | A+     | F             | Extant                |
| 9336 Washington Blvd. #X             | 1930 | Film Vaults            | E       | C+     | F             | Extant                |
| 9336 Washington Blvd. #S-1           | 1919 | Industrial             | E       | A+     | M             | Demolished            |
| 9336 Washington Blvd. #S-2, 3        | 1926 | Industrial             | E       | A+     | M             | Extant                |
| 9336 Washington Blvd. #S-4           | 1926 | Industrial             | E       | A+     | F             | Extant                |
| 9336 Washington Blvd. #S-7, 8        | 1928 | Industrial             | E       | A+     | M             | Extant                |
| 9336 Washington Blvd. #S-9           | 1928 | Industrial             | E       | A+     | M             | Extant                |
| 9336 Washington Blvd. #S-10          | 1935 | Industrial             | E       | B+     | S             | Extant                |
| 9336 Washington Blvd. #S-11 and 12   | 1930 | Industrial             | E       | A+     | F             | Extant                |
| 9336 Washington Blvd. #S-14, 15, 16  | 1930 | Industrial             | E       | A+     | F             | Extant                |
| 9336 Washington Blvd. #Z/Scene Dock  | 1930 | Scene Dock             | E       | C+     | S             | Extant                |
| 9336 Washington Blvd. #Y/ Scene Dock | 1930 | Scene Dock             | E       | C+     | S             | Extant                |

\* Source identified as Permit (P) and Estimated, because permit unavailable (E)

\*\* Alterations identified as Severe (S), Moderate (M), or Few (F)

## Historic Preservation Advisory Committee (HPAC) Survey Report, 1990

Three years after the 1987 Citywide Survey, the Historic Preservation Advisory Committee (HPAC) was formed to review the survey work and develop recommendations for a historic preservation program in the City.<sup>78</sup> HPAC identified The Culver Studios as a potentially eligible historic district and recommended Building C (the Mansion), DeMille Theatre, and Building D

<sup>78</sup> Historic Preservation Advisory Committee, Culver City Historic Preservation Advisory Committee Report (August 29, 1990), [http://www.culvercity.org/Culture/HistoricPreservation/historic\\_report.aspx](http://www.culvercity.org/Culture/HistoricPreservation/historic_report.aspx), accessed February 25, 2015.

should be designated as Landmark structures and Bungalows S, T, U and V should be recognized as Significant structures.

### **Historic Resources Group (HRG), Preliminary Historic Resources Assessment, 2006**

In 2006, HRG prepared an “Existing Conditions Report and Preliminary Environmental Analysis” report that evaluated the Studio Campus against national, state, and local criteria and undertook a preliminary analysis of potential project impacts of the proposed master plan.<sup>79</sup> HRG found the Studio Campus potentially eligible as a National Register historic district with twenty-four (24) contributors under Criterion A. Since the time of the survey, two buildings have been demolished, Buildings J and R, dropping the number of contributors to twenty-two (22). Potentially eligible individual resources were not identified.

### **Jones and Stokes, Historic Resources Technical Report, October 2010**

In 2010, Jones and Stokes conducted a full evaluation of the Studio Campus and evaluated impacts of “The Culver Studios: Comprehensive Plan Amendment #6” project.<sup>80</sup> The 2010 survey confirmed the findings previously presented in HRG’s Preliminary Historical Resources Assessment and identified the Studio Campus as a potential historic district eligible for the National Register. Of the thirty-two (32) structures within the Studio Campus, twenty-two (22) structures were identified as contributors. A draft report was prepared, but the report was not subjected to peer review, it was not finalized and the findings were never adopted by the City.

### **PCR Services Corporation, Historic Resources Assessment and Environmental Impacts Analysis Report, November 2015**

In 2015, PCR Services Corporation prepared an Assessment Report for CPA No. 6. The Assessment Report identified many changes to the Studio Campus over the years and determined that, due to an erosion of integrity over time, it no longer retains the historical character of an early twentieth-century major motion picture studio. PCR reviewed the previously conducted surveys in association with the 2015 Assessment Report and determined that additional analysis of the potential district was necessary to study the history of site development more closely given that research findings showed that so many buildings had come and gone from the property, calling into question the viability of the potential historic district. This analysis uncovered the physical development history of the Studio which was driven by its ascension as one of the Big Eight major motion picture studios under RKO’s management during the 1920s and 1930s. During this period, 18 buildings and features were added to the property, reflecting RKO’s growth and success. After this period, although the Studio Campus remained the property of RKO until 1956, the company began consolidating its film production efforts to its Gower Street Studio in Hollywood and leased the Culver City property to smaller independent producers. The period of significance for a potential historic district in the PCR study was expanded to 1918-1949, to

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<sup>79</sup> Historic Resources Group, Existing Conditions Report and Preliminary Environmental Analysis, Prepared for The Culver Studios (2006).

<sup>80</sup> Jones and Stokes, The Culver Studios: Comprehensive Plan Amendment #6 Historic Resources Technical Report, Prepared for The Culver Studios (DRAFT Report, October 2010).

include periods in which the property was also associated with significant persons, Thomas H. Ince (1918-1924), Cecil B. DeMille (1925-1928) and David O. Selznik (1935-1949). While the Studio Campus appeared significantly associated with historic events and personages, it was found to lack integrity necessary to convey those significant themes. The chain of motion picture production has become fractured due to losses of significant and contributing building types over time. Alterations to features such as the original gate houses and water tower along with later infill intrusions have further eroded the historical character of the Studio Campus. These alterations have substantially changed the historic appearance and function of the Studio and materially detract from its integrity and ability to convey its significant historical associations.

Although not eligible as a potential historic district due to lack of integrity, several intact buildings were found individually eligible at the federal, state, and local level, as shown in **Table 7**, below. Six on-site buildings have been designated individually at the local level as Landmark and Significant structures and also appear eligible for the National Register and California Register. Buildings C and D are designated by the City of Culver City as Landmark structures. Culver City has designated Buildings S, T, U, and V as Significant structures. In addition, Stages 2/3/4, Stages 7/8/9, Stages 11/12/14, and Stages 15/16 appear eligible individually for the National Register, California Register and local listing, and Buildings E, H, and I also appear individually eligible for local listing.

**TABLE 7**  
**IDENTIFIED STRUCTURES AND THEIR ELIGIBILITY**

| Address                        | Date   | Eligibility   | Criteria                 | HRI Status Code |
|--------------------------------|--|---|--------------------------|-----------------|
| Building C and DeMille Theatre | 1918-19<br>Building C, 1929<br>DeMille Theatre | National/California Register Eligible<br>Designated Local Landmark Structure      | A/1, C/3, City Ordinance | 3S, 3CS, 5S1    |
| Building D                     | 1919   | National/California Register Eligible<br>Designated Local Landmark Structure      | A/1, C/3, City Ordinance | 3S, 3CS, 5S1    |
| Building E                     | 1925   | Eligible for Local Listing  | City Ordinance           | 5S3             |
| Building H                     | 1925   | Eligible for Local Listing  | City Ordinance           | 5S3             |
| Building I                     | 1919   | Eligible for Local Listing  | City Ordinance           | 5S3             |
| Building L                     | 1926   | Not Eligible  | None                     | 6Z              |
| Building N                     | 1926   | Not Eligible  | None                     | 6Z              |
| Building O                     | 1919   | Not Eligible  | None                     | 6Z              |
| Building S                     | 1936   | National/California Register Eligible<br>Designated Locally Significant Structure | A/1, City Ordinance      | 3S, 3CS, 5S1    |



| Address        | Date    | Eligibility   | Criteria            | HRI Status Code |
|----------------|---------|---|---------------------|-----------------|
| Building T     | 1942    | National/California Register Eligible<br>Designated Locally Significant Structure | A/1, City Ordinance | 3S, 3CS, 5S1    |
| Building U     | 1941    | National/California Register Eligible<br>Designated Locally Significant Structure | A/1, City Ordinance | 3S, 3CS, 5S1    |
| Building V     | 1929    | National/California Register Eligible<br>Designated Locally Significant Structure | A/1, City Ordinance | 3S, 3CS, 5S1    |
| Building W     | 1922-27 | Not Eligible  | None                | 6Z              |
| Building X     | 1948    | Not Eligible  | None                | 6Z              |
| Stage 2/3/4    | 1926    | National/California Register Eligible<br>Eligible for Local Listing               | A/1, City Ordinance | 3S, 3CS, 5S3    |
| Stage 7/8/9    | 1929    | National/California Register Eligible<br>Eligible for Local Listing               | A/1, City Ordinance | 3S, 3CS, 5S3    |
| Stage 10       | 1928    | Not Eligible  | None                | 6Z              |
| Stage 11/12/14 | 1927    | National/California Register Eligible<br>Eligible for Local Listing               | A/1, City Ordinance | 3S, 3CS, 5S3    |
| Stage 15/16    | 1940    | National/California Register Eligible<br>Eligible for Local Listing               | A/1, City Ordinance | 3S, 3CS, 5S3    |
| Building Z     | 1922    | Not Eligible  | None                | 6Z              |
| Building Y     | 1931    | Not Eligible  | None                | 6Z              |

## Evaluation of Potential Historic District Within the Project Site

Additional research on the eligibility of a potential historic district was conducted by ESA PCR for this Technical Report. Research results are included in the discussion of historic contexts and evaluation findings are discussed below. This additional effort included research on the local significance of The Culver Studios in City history, particularly its significant contribution to economic development, and the history of television production at The Culver Studios (1957-1967). The small production company founded by Lucille Ball and Desi Arnaz (Desilu) acquired The Culver Studios from RKO including RKO's Gower Street and RKO-Pathe's Culver City lots and a 29-acre back-lot known as "Forty Acres." Production companies were able to lease space on Forty Acres for production of popular television shows. Out of this evolved the telefilm

business, of which Desilu was near the forefront by 1959, continuing to operate at The Culver Studios until 1966 when the company was purchased by Paramount. However, the Studio Campus does not appear to have attained significance during the Desilu era. Portions of the property were rented to smaller independent television and film production companies. During the Desilu period no significant buildings were added to or removed from the property. The Studio Campus was fully developed by the 1950s and does not possess significant features related to Desilu Productions' use of the property. Furthermore, the Studio Campus was one of three properties operated by Desilu during the 1950s and was valued for its large backlot, which is no longer extant.

## **Architectural Description, Significance Evaluation, and Integrity Analysis, of The Culver Studios**

### ***Architectural Description***

In 1918, Thomas Ince constructed what would eventually be known as The Culver Studios. Ince purchased a trapezoidal shaped fourteen-acre tract, Tract Number 2530, which was subdivided into six lots in 1917. The studio lot is oriented to the northwest, with its American Colonial Revival Style Administration Building (Building C) fronting towards Washington Boulevard. Buildings on the site fall into two architectural styles. While many of the support buildings and sound stages are simple utilitarian structures, most of the administration buildings are designed in the American Colonial Revival style, defining the architectural theme for the site. Although the administration buildings provide a pleasant appearance throughout the lot, it is the utilitarian sound stages that dominate the landscape, both physically and programmatically. The sound stages are large structures, three or more stories in height, occupying a majority of the site's area. In addition to the sound stages, the site possesses utilitarian structures used in support roles, such as Buildings X, Y, and Z. The site also incorporates multiple former dressing room facilities, including four bungalows, which have been repurposed as production office spaces. Many of the buildings situated along the edges of the property double as barriers to the outside public. Spaces between the buildings are infilled with brick walls. Access to the site is gained through one of four gates. While Gate 3 and Gate 4 appear to remain in their original locations, the physical gates themselves have been replaced and associated gatehouses are new construction (alterations). Additional alterations to the site include the construction of Building J in 2006 and Building P/Stage 5/6 added in 1988. These buildings and gate houses were not evaluated because they were constructed outside of the Studio's period of significance.



**Figure 15: The Mansion (Building C) Primary (West) Elevation, View East (PCR, 2015)**

### **Building C (Mansion)**

Constructed in 1918, Building C (The Mansion) is an excellent example of the American Colonial Revival style and remains the oldest intact structure on the lot (**Figure 15**). As the most iconic representation of the studio, “The Mansion” is a designated Culver City Landmark Structure and is eligible for the both the National and California Registers for both its architectural and historical significance beginning in the Ince Era (1918-1924). Building C faces north towards W. Washington and Culver Boulevards and is the most visible and distinctive building on the Studio Campus. The use of this building has remained substantially the same, as administrative offices, over the years and it retains its historic appearance and integrity.

The Mansion is built of wood frame on a brick and concrete foundation and is clad with wide wood shiplap siding. The Mansion’s main block has two symmetrical red brick interior-end chimneys and a green asphalt (composition) shingle side gable roof (replaced). It has decorative pilasters on the front elevation marking the outer dimensions of the front portico and decorative corner boards marking the outer corners of both the main block and symmetrical side wings. A classical horizontal entablature unites the composition at cornice level under the roof overhang and boxed eaves. The Mansion has six-over-six double-hung windows flanked with wood shutters. The Mansion’s two-and-a-half-story, seven-bay, side-gable main block projecting two-and-a-half-story, three-bay side-gable wings with similar cladding and trim. The wings have two symmetrical shed-roofed dormers and brick interior-end chimneys.

Character-defining features of Building C include the monumental two-story, seven-bay classical front portico featuring colossal (two-story high) Tuscan Doric columns supporting a horizontal entablature with molded architrave and unadorned frieze. The frieze has large lettering attached that reads “The Culver Studios”. The portico is surmounted by a triangular three-bay pediment centered over the front entrance, and the pediment is flanked by four symmetrical gabled dormers with triangular pediments. The portico is crowned by a Chippendale-style balustrade. The primary entrance is centered under the portico and has a six-panel wood door topped with an arched transom window. The door is framed by a classical frontispiece with a molded arched cornice and returns supported by a pair of Tuscan Doric pilasters.

Building C is set deeply into the lot from Washington Boulevard, within a formal landscape, which includes a center brick pedestrian pathway that bisects a broad front lawn. The brick path is adorned by low clipped hedges and rose bushes and leads directly from the public sidewalk through an entrance gate and perimeter wall (brick) and fence. The brick pathway leads to the brick steps of the Mansion’s front portico. A wide semi-circular driveway of asphalt borders a manicured lawn dotted with a row of sycamore trees.

The Mansion has several additions on the west and east ends that project forward forming a U-shaped footprint that frames the Front Lawn landscape. A one-and-a-half-story addition containing the “ship room” is attached to the west end of the Mansion; and a front-facing gabled wing addition extends forward from the Mansion’s west wing. On the other side of the Mansion the DeMille Theatre and Selznick wing extend from Building C’s east wing.

By 1929, the DeMille Theatre was added to the east end of the Mansion and in 1936 the “Selznick wing” (Building D) was also added to the east end. The east wing has a single-story hyphen with a flat roof, bordered by a Chippendale-style wooden balustrade, connecting the east end of the Mansion to the DeMille Theatre.

#### Cecil B. DeMille Theatre



**Figure 16: (Left) The DeMille Theatre, Primary Elevation, View West (PCR, 2015)**

**Figure 17: (Right) Interior of the DeMille Theatre (PCR, 2015)**

Assessor records document the Cecil B. DeMille Theatre, an addition to Building C, was constructed in 1929 (after DeMille sold the studio) but newspaper accounts suggest the Cecil B.

DeMille Theatre was built in 1927 as a screening room (consistent with 1926-1928 period of DeMille ownership). Attached to the east wing of Building C, the primary entrance to the Cecil B. DeMille Theatre is on the east primary elevation of the theatre which faces onto a brick courtyard south of Building D (**Figures 16 and 17**). The theater entrance is sheltered by a front-gabled porch that is supported by five chamfered square wooden posts with molded capitals and square bases. The entrance is framed by a classical frontispiece and has a pair of paneled wooden doors lead into the small lobby and theater. The classical revival theme continues on the interior (renovated) which has decorative wood detailing, coved ceiling, theater seating, and a large movie screen. On July 27, 1984 the DeMille Theatre was dedicated to the famous movie director and producer. The DeMille Theatre is a designated local Landmark Structure and is eligible for the National and California Registers for its architectural and historical significance in association with the Cecil B. DeMille/RKO Era (1925-1935).

### Front Lawn Landscape

The Mansion and associated landscape is a significant attribute of the Studio Campus in public view from Washington Boulevard at the intersections of Canfield Avenue and Washington, Culver, and Ince boulevards. The Front Lawn landscape generally retains its historic appearance and reinforces the historical character of the Mansion and associated Studio Campus by maintaining the relationship between the studio buildings and the surrounding neighborhood. Thus, the Front Lawn of the Mansion is a commanding element within the City's urban setting and is the public's "front door" to The Culver Studios. The Front Lawn is part of the Landmark Structure designation of Building C and contributes to the eligibility of the Mansion for listing in the National and California Registers.

Existing original character-defining features of the Front Lawn landscape from ca.1919–1920, installed shortly after the Mansion was completed, include the front brick steps to the Mansion's front portico, an earthen berm along the front of the Mansion's foundation sloping down to a broad manicured lawn, circular driveway (resurfaced), and six existing sycamore trees dotting the manicured Front Lawn, of which five are remaining original plantings. The circular driveway which enters and exits from Washington Boulevard (the gates are later non-contributing additions). The Front Lawn is bordered along Washington Boulevard by a low brick wall (original) topped by a wood lattice fence (rebuilt) and bordered by a clipped hedge (original) behind the fence. The Front Lawn is bisected by a formal processional brick walkway added ca. 1924, which is adorned by the original low clipped boxwood hedges (ca. 1924). The processional walkway is composed of a double brick pathway edged on its outer and inner edges by low clipped boxwood hedges. The Front Lawn landscape has a formal bilateral symmetry and a strong axis to Washington Boulevard. There are several large mature cedar trees in the northeastern corner of the landscape which date from the 1950s, after the period of significance, which are non-contributing. The restricted landscape palette with manicured lawns and hedges is formal and restrained in character, providing an appropriate contributing setting for the Colonial Revival architecture of the Mansion.

Although generally unchanged, the condition of the Front Lawn landscape has declined over the years due to maturation, alteration, and addition of landscape materials and structural improvements to the Mansion and grounds. For example, the trunks of the boxwood hedges have



become thick with age making it difficult to clip the hedges down to their original size and design. All foundation plantings along the front of the Mansion and the ornamental shrubs bordering the front stairs have been replaced several times over the years and are not original. Additional plantings of ornamental shrubs and trees added after the period of significance at the corners of the Front Lawn have now matured and diminish the formal clarity of the original landscape design. Furthermore, structural additions to the east and west wings of the Mansion, construction of new east and west gates to the circle drive, and introduction of a new gatehouse and underground parking entrance on the east side of the Front Lawn area are non-contributing alterations.

### **Building D Selznick Wing**

Building D located at the perimeter of the front lawn immediately east of Building C and north of the Cecil B. DeMille Theater, is also an excellent and intact example of the American Colonial Revival style (**Figure 18**). Building D was constructed in three sections; the south section was constructed in 1919; the middle section was constructed in 1935, housing David O. Selznick's offices; and the north section was constructed in 1937. Building D is an individually designated Local Landmark Structure and is eligible for the National and California Registers for its architectural and historical significance beginning in the Ince Era (1918-1924) and extending through the Selznick Era (1935-1949). Character defining-features include its irregular footprint; one- and two-story scale; low-pitched intersecting gable roofs covered in green composition asphalt shingles (replaced); horizontal wood siding; six-over-six double-hung wood windows; paneled wood doors; and several features such as a brick exterior end chimney, two multi-pane curved bay windows; and a one-story, one-bay gabled entrance porch with triangular pediment supported by wood columns (**Figures 19 and 20**).



**Figure 18: Building D Primary (West) Elevation Showing all Three Eras of Construction, View North (PCR, 2015)**





**Figure 19: (Left: Primary (West) Elevation of Building D, Middle Section Constructed in 1935 (left) South Section Constructed in 1919 (right), View East (PCR, 2015)**

**Figure 20: (Right) Primary (East) Elevation of North Section constructed in 1937, View North (PCR, 2015)**

### Building E

Located directly across (east) from the DeMille Theater, Building E was constructed in 1925 as an ancillary support building for Buildings C and D, functioning as a casting office. The exterior of the single-story wood-frame building is intact although the interior has been updated over the years. Building E has a rectangular footprint with side-facing gable roof, narrow ship-lap siding, single and paired six-over-six double-hung sash windows, and gabled center-front entrance porch (**Figures 21 and 22**). A gabled wing with a recessed porch across the back extends from the south side.



**Figure 21: (Left) Primary Elevation Building E, View East (PCR, 2015)**

**Figure 22: (Right) Rear Elevation Building E, View Southeast (PCR, 2015)**

### Building H

Attributed in previous evaluations with a construction date of 1925, Building H was relocated from another area of the Studio Campus to its current location south of Building C in the Rear Lawn area in 1988. The one-story wood-frame building has a rectangular plan and massing and is covered by a medium-pitch side-gable roof and sheathed with shiplap wood siding (**Figures 23 and 24**). It has six-over-six double-hung windows and an off-center gabled front porch with a

broken pediment supported by Tuscan Doric wood columns. Although the exterior is largely intact, the building has been relocated and the interior is substantially renovated.



**Figure 23: (Left) Primary (North) and Side Elevations Building H, View Southeast (PCR, 2015)**

**Figure 24: (Right) Rear (South) Elevation Building H, View North (PCR, 2015)**

### Building I

Constructed in 1919 on the Studio Campus and relocated in 1936 to its current location in the south of Building C, Building I is an ancillary support building or office. Building I is a one-story wood-frame building sheathed in shiplap siding with a rectangular plan and side-gable roof (**Figures 25 and 26**). The entrance is sheltered by a gabled front porch and the building is lighted by single and paired six-over-six double-hung sash windows. Although the exterior is largely intact, the building has been relocated and the interior is substantially renovated.



**Figure 25: Left) Primary (East) Elevation Building I, View West (PCR, 2015)**

**Figure 26: (Right) Side (North) Elevation of Building I above parking garage, View South (PCR, 2015)**

### Building L

Constructed in 1926, Building L is located along the east property line flanked by modern construction, Building J (constructed 2006) and the Commissary (substantially remodeled in 1998). Renovated in 1998, Building L is a two-story, simple rectangular box sheathed in stucco

with a rectangular footprint and flat roof (**Figure 27**). Oversize mechanical equipment sits on the flat roof shielded by a short parapet. The primary elevation is divided into five bays by pilasters. Each bay is punctuated by multi-pane steel industrial windows (alteration, replacements) except the fourth bay to the east (window opening appears infilled). The first floor has a patio covered by fabric awnings attached to square concrete columns connected by a low knee wall (**Figure 28**). This patio appears to be a modern addition. Underneath the patio cover are two sets of multi-pane doors flanked by multi-pane sidelights (alteration). There are two other entrances into the building (alteration, replacements), a flat panel door with single-light leads to the second-story and the other door is a flat-panel opening onto the first floor, located in the far west corner of the primary elevation. The rear elevation has a row of four evenly-spaced steel multi-light windows (alteration, replacements) on the first and second story. There appears to be two missing windows. The east elevation is conjoined to the Commissary, only the secondary story of the east elevation is visible. The west elevation abuts Building J and is not visible. Due to the numerous changes that have occurred over the years that detract from its integrity of design, workmanship, materials, setting, feeling and association, Building L no longer retains integrity.



**Figure 27: (Left) Primary (West) Elevation, View East (PCR, 2015)**

**Figure 28: (Right) Underneath the Patio Cover on the Primary Elevation, View North (PCR, 2015)**

### Building N

Building N is a one-story vernacular utilitarian structure located on the west side of the lot next to Stage 5. Oriented north toward Stage 2/3/4, the building has a rectangular footprint and a corrugated steel gabled roof with open eaves. The building is used as the studio's power station and is constructed out of brick on a concrete foundation. Building N has been modified multiple times since its construction in 1926. Many window openings have been bricked over with cinder blocks. The primary façade (north façade) includes double steel doors leading into the power station's main space (**Figure 29**). West of the doors is a shed which appears to have been expanded with a rectangular addition made of cinder blocks. The addition has a shed roof topped with plywood barriers blocking the view of rooftop mechanical equipment. The east façade consists of multiple large bays that have been infilled with cinder blocks and metal brackets supporting aluminum ducting. The south façade contains two large infilled openings and a secondary entrance with a steel door (**Figure 30**). The west façade contains more infilled window openings and a shed roof addition to protect mechanical equipment from the elements. Due to the



numerous changes that have occurred over the years that detract from its integrity of design, workmanship, materials, setting, feeling and association, Building N no longer retains integrity.



**Figure 29: (Left) North elevation of Building N, with cinder-block addition, view to south (PCR, 2015)**

**Figure 30: (Left) South elevation of Building N with infill openings, view to northeast (PCR, 2015)**

### Building O

The three-story Building O has a rectangular plan and low-pitched front-facing gabled roof accented with a plain frieze and molding (**Figure 31**). Building O is clad in stucco and has been substantially renovated. Building O is now used as a general storage space. According to the Sanborn maps, it was initially Stage 3 and was transformed into a storage and scene dock space when DeMille operated the Studio. Since its initial construction, Building O has undergone substantial alterations, first in 1988 and again in 1998. The row of windows along the third floor has been removed, infilled, 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. Separating the first and second floors is a narrow belt-course. Along the west elevation are a variety of wood-trimmed windows and doors. A pair of large wooden freight doors is located on the west side. The east side is devoid of ornamentation and is a flat, stucco surface. Due to the numerous changes that have occurred over the years that detract from its integrity of design, workmanship, materials, setting, feeling and association, Building O no longer retains integrity.



**Figure 31: Building O, Side and Primary Elevations, View North (PCR, 2015)**

### **Bungalows S, T, U and V**

The four existing bungalow Buildings S, T, U, and V, formerly located in a group along the western edge of the Studio Campus (**Figure 32**), have been recently relocated intact to an area immediately south of the Mansion Building (Building C) in a newly created historic cluster which retains the orientation and relationship between the bungalows and preserves their historic status as locally designated Significant Structures (**Figure 33**).

A Relocation and Rehabilitation Plan (Plan) for Bungalows S, T, U and V (July 21, 2017) was prepared to ensure conformance with Standards and submitted to the City for a Certificate of Appropriateness. The Plan implements and satisfies the conditions of approval for CPA No. 6 and California Environmental Quality Act (CEQA) requirements associated with the December 2015 MND. The Bungalows were moved July 30 and August 20, 2017 from their original location south of The Culver Studios parking structure R to their new location (CPA No. 6) in the lawn area to the South of the Mansion Building (Building C) above the parking garage. After rehabilitation, a new landscape setting with similar plantings, sidewalks and perimeter fence will be created for the Bungalows to provide a historically compatible setting. The new landscape setting will be bordered by a picket fence, incorporate meandering concrete sidewalks similar to the original, and include decorative plantings similar to the original landscape.





**Figures 32 and 33: Bungalow Group in original location (left) and after relocation (right) (ESA PCR 2017)**

### Building S

Building S was constructed in 1936, during the period from 1935 to 1949 when owner RKO leased The Culver Studios to Selznik International Pictures. Building S is associated with the David O. Selznik Era (1935-1949) within the overall period of significance of Culver Studios (1918-1949) and was a dressing room for stars like Clark Gable and Vivian Leigh during the filming of *Gone with the Wind*. The structure has been previously identified at the local level as a Significant structure of substantial architectural, historical, or cultural significance to the community, and previously identified as eligible for the National Register of Historic Places (National Register). It was occupied by Blake Edwards Productions, which used the building from its incorporation date of 1985 to at least 1991, sometime after which it dissolved. More recently it was used as production and administrative office space. The last occupant prior to relocation was Billy Crystal.

Prior to relocation, Building S was originally oriented along a northeast-to-southwest axis and was immediately northeast of Building T, north of Building U, and northwest of Building V. Building S was moved on July 31, 2017 to its current location behind Building C on the roof of the existing parking garage.

Building S is an intact one-story American Colonial Revival-style bungalow. It consists of a rectangular floor plan on a concrete foundation (replaced after relocation). The bungalow is clad in wood clapboard siding and topped with a hipped roof with wood shingles (removed for replacement) and boxed eaves with a cornice. The primary (north) façade has a centrally located stoop with two concrete steps (to be replaced), a porch supported by two wood columns, and wooden balustrades on both sides of the stoop (removed during relocation to protect from damage). The main entrance consists of a wood panel door with a transom. Offset to the northern side of the east elevation is a stoop similar to the one located on the primary elevation, with a porch supported by wood columns, balustrades and concrete steps (removed during relocation to protect from damage). Fenestration (boarded during relocation for protection) is made up of single, paired, and tri-partite wood frame, double-hung windows with divided light and shutters.



**Figures 34 and 35: Bungalow S after relocation (left) view to west, and Bungalows S, T, and V after relocation (right) view to north (ESA PCR 2017)**

### Building T

Building T was originally constructed in 1942 as Army barracks. It was moved to its current Studios location in 1946 by contractor Holland House Movers, after which it was converted into office spaces. Building T is associated with the David O. Selznik Era (1935-1949) within the overall period of significance of Culver Studios (1918-1949). The structure has been previously identified at the local level as a Significant structure of substantial architectural, historical, or cultural significance to the community, and previously identified as eligible for the National Register of Historic Places. Until recently it was used as a production and administrative office.

Prior to relocation, Building T was oriented along a northwest-to-southeast axis and was immediately southwest of Building S, northwest of Building U, and west of Building V. Building T was moved on July 31, 2017 to its current location behind Building C on the roof of the existing parking garage (**Figure 35** above, and **Figure 36** below).



**Figure 36: Bungalow T being moved into position at the relocation site, view to south (ESA PCR 2017)**

Building T has a rectangular footprint with concrete foundation (replaced) and wood clapboard siding. It has a forward facing gabled roof with wood shingles (to be replaced) and boxed eaves

with a decorative cornice with cornice returns. The primary façade (south elevation) consists of a central stoop (removed and stored during bungalow relocation) with two concrete steps (to be replaced). Wood posts with decorative trellises and balustrades support the porch, which mirrors the bungalow's forward facing gable and is decorated with a simple pediment (removed and stored during relocation). Two fully glazed, divided light doors provide access to the building (alterations). The secondary façade (west elevation) contains a secondary entrance with a stoop and gabled roof with pediment (removed and stored during relocation). A fully glazed wood door provides access to the office spaces (alteration). A second door on the west façade is located at the south end of the building. A small stoop with a shed roof supported by wood posts, wood railings and wood steps lead to fully glazed wood door (alteration removed during relocation). Fenestration on the west elevation includes several wood frame double-hung and tilting windows with divided light. The north façade (rear elevation) consists of two wood frame double hung windows flanking an electrical box and aluminum ducting (alteration removed during relocation). The east façade of the bungalow consists of several wood frame tilting windows with divided light.

### Building U

Assessor records note Building U was used as a gym. It was constructed in 1941, during the period from 1935 to 1949 when owner RKO leased The Culver Studios to Selznik International Pictures. Building U was used by Orson Welles during the filming of "Citizen Kane" (1941) within the overall period of significance of Culver Studios (1918-1949). The building retains integrity from its period of significance, the David O. Selznik Era, to express its association with the studio and Orson Welles while he directed *Citizen Kane*. Previous surveys have identified Building U as individually eligible for National Register listing. In addition, Building U has been designated a Significant structure by the City of Culver City. Until recently it was used as a production and administrative office.

Prior to relocation, Building U faced northeast and was immediately south of Building S, southeast of Building T, and southwest of Building V. Building U was moved on August 21, 2017 to its current location behind Building C on the roof of the existing parking garage. **Figure 37** shows Bungalow U being prepared for relocation, and **Figure 38** shows Bungalow U just after its arrival at the relocation site on top of the parking garage behind Building C.

Designed in the Moderne style, Building U is one-story with a square footprint and is covered in stucco. The front portion of the building is taller than the back, as the side elevations step down to the rear. The primary entrance has single-pane non-original door inset within a wood door-surround sheltered by a horizontal Moderne canopy and is flanked by two double-hung wood frame windows. Just below the canopy is a single wall light. The secondary elevations are also punctuated by narrow and regular sized double-hung wood-frame windows. Both side elevations have wall vents underneath the roof-line.



**Figure 37: Bungalow U being prepared for relocation (ESA PCR 2017)\_**  
**Figure 38: Bungalow U upon arrival at relocation site (ESA PCR 2017)**

### Building V

Constructed in 1929, the assessor records note Building V was used as a dressing room for Gloria Swanson and the 1950 Sanborn map notes it was a publicity office. Originally Building V had a living room, two dressing rooms, a bathroom, and a kitchen. Building V has enough integrity to exemplify its period of significance associated with the early Thomas Ince era (1918-1924) within the overall period of significance of The Culver Studios (1918-1949). Previous surveys have identified Building V as individually eligible for National Register listing. In addition, Bungalow V has been designated a Significant structure by the City of Culver City. In 1990 it was occupied by Blake Edwards Productions and it was most recently used for production and administrative offices.

Prior to relocation, Building V was oriented along a northeast-to-southwest axis and was immediately southeast of Building S, east of Building T, and northeast of Building U. Due to its size and shape, Building V had to be cut in two sections so that it could be moved through the Studio Campus to the relocation site. Building V was moved on August 21, 2017 to its current location behind Building C on the roof of the existing parking garage (**Figure 39**).

The one-and-a-half story Moderne style Building V has an overall rectangular plan and massing covered in stucco with narrow horizontal Moderne banding accenting the primary and side elevations. The flat roof has metal coping at the roofline. There is a second-story towards the rear of the building historically noted as a “sun room.” The primary elevation has a recessed partial-width front porch supported by a square wood post (removed and stored during relocation). Underneath the porch are two entrances, one entrance has a single-light wood-frame door (alteration, replacement) flanked by sidelights and the other is a flat-panel wood door (alteration, replacement). The elevations are punctuated by double-hung wood-frame windows, however, there are double-hung and single-hung wood-frame windows with geometric panes on the side (north) and rear elevations. The assessor records note there was a garage attached to the rear elevation, which has been converted into office space and has three wood-frame fixed louvre



windows. To the north of the former garage, is a secondary entrance into the building covered by a wood awning. Underneath the roofline are wall-vents.



**Figure 39: Bungalow V upon arrival at relocation site (ESA PCR 2017)**

### **Building W**

Constructed sometime between 1922 and 1927, Building W is a wood frame Building with a rectangular footprint and concrete foundation. The building is located on the west side of the lot and is oriented to the east, inward towards the interior of the property. The primary façade (east elevation) has a recessed porch three quarters of the building's overall length (**Figure 40**). The porch is supported by wood beams with wood railings between the beams support beams. The building is clad with wood clapboard siding and topped by a gabled roof with overhanging eaves and composite shingles. Several entrances are located on the east elevation and consist of wood doors, most of which are fully glazed, divided light. Fenestration includes multiple wood frame double-hung windows. At the south end of the east elevation is a pair of wood frame double-hung windows. The south elevation has a stoop with a secondary entrance consisting of a fully glazed wood door. An overhang supported by wood posts provides shade to this end of the building (alteration) as well as housing an air-conditioning unit on the roof (alteration). The north elevation provides access to the east elevations porch with a single concrete step. Aluminum ventilation ducts and an air-conditioning unit (alterations) decorate this side of the building (**Figure 41**). Building W possesses a high level of integrity required to exemplify its historical and/or architectural significance for individual listing. Although Building W is associated with the DeMille/Early RKO period of significance (1925-1935), there is no indication that Building W individually played a role in the studio's development or significant events surrounding the studio when it was constructed in the mid-1920s. The building is not identified with historic personages related to the main currents of national, state, or local history. As an early film industry dressing room, Building W does not appear individually eligible for listing in the national, state or local registers as an exceptional, distinctive, outstanding, or singular example of



its type or style. The building is an undistinguished example of a dressing room built on studio lots throughout Southern California during the early twentieth century.



**Figure 40: (Left) Recessed porch and entrances to offices Bungalow W, east elevation, view to south (PCR, 2015)**

**Figure 41: (Right) Air-conditioning ducts and equipment at north elevation of Building W, view to south (PCR, 2015)**

### Building X

Building X is located on the east side of The Culver Studios lot near Gate 3. Oriented fronting west towards the interior of the compound, Building X is a one story, utilitarian structure with a rectangular footprint (**Figure 42**). Constructed in 1948, the structure is built out of brick and topped with a low sloping hipped roof and composite shingles. Open eaves reveal exposed rafter tails. Four wood paneled doors lead to individual offices and utility spaces. In addition to the four wooden doors, there is a new metal door at the north end of the main façade and a large water pipe protruding from the center of the building. The north elevation consists of another red water pipe protruding from the wall as well as a pipe for ventilation. A brick pillar is attached to the north elevation and is part of the studio's gate. The east elevation consists of more red piping protruding from the wall (**Figure 43**). The south elevation contains electrical boxes. The structure has no fenestration. Building X has been altered over the years and no longer retains integrity of design, setting, workmanship, materials, feeling or association. The building's original configuration consisted of seven rooms with individual doors for the purpose of storing cameras, however it has been altered and transformed into offices and a utility Building housing firefighting equipment. The building's elevations have been significantly altered to accommodate the housing of water pumping equipment, including the addition of large pipes and valves. While Building X retains its original Building materials (brick), setting, and location, it no longer retains its association, design, and workmanship conveying its use as a camera vault due to extensive alterations to its primary (west) and secondary (north) elevations. Therefore, Building X retains a low level of integrity.



**Figure 42: (Left) West façade of Building X, view to east (PCR, 2015)**

**Figure 43: (Right) East elevation of Building X, view to southwest (PCR, 2015)**

### Building Y

Constructed in 1931, the utilitarian designed Building Y is one-story with an irregular rectangular plan, rectangular massing, covered by a flat roof, and sheathed with stucco (**Figure 44 and 45**). The 1950 Sanborn map notes Building Y was used as a scene dock and had wood posts and a concrete floor. Three sets of oversized openings punctuate the primary (west) elevation. The openings have metal roll-up doors (alteration, replacements) and metal multi-light transom windows above (alteration, replacement). Also, there are four single-doors leading into restrooms and storage rooms (alteration, doors and transoms are replacements) on the primary elevation. Located between the two southern oversized openings is a tall scene dock. Building Y is connected to Stage 10 to the west by a canopy addition in 1941 and also connected to Building Z; these connections give the impression Building Y is part of a larger Buildings with a u-shape floor plan. The side and rear elevations are utilitarian, flat stucco surfaces. While Building Y was originally utilitarian in design when it was constructed in 1931, small changes such as door replacements, insertion of doors openings, addition of a scene dock and pipes on the primary elevation, and the connection to Stage 10 and Building Z have compromised its integrity in terms of design, workmanship, and materials. The 1987 Citywide Survey identified Building Y as having “severe” alterations. Because of these alterations the integrity of association and feeling as Building constructed during the Cecil B. DeMille/Early RKO Era (1925-1935) has been compromised. Furthermore, the setting of Building Y from its period of significance (Cecil B. DeMille/Early RKO Era) has been diminished because of alteration to neighboring Stage 10 and Building Z. Building Y only retains integrity of location.



**Figure 44: (Left) Primary (North) Elevation, View Southwest (PCR, 2015)**

**Figure 45: (Right) Interior View (PCR, 2015)**

### **Building Z**

The one-and-two story Building Z has a rectangular plan and its side (east) elevation is located along the southern end of Building Y. The one-story portion has a flat, while the two-story portion has a front gable roof covered in composition (**Figure 46**). The primary elevation is sheathed in horizontal wood boards and the side elevations are covered with sheets of corrugated metal (**Figure 47**). The primary elevation has a number of alterations including different types replacement doors and windows, an attached porch and a make-shift second-floor awning. The side (west) elevation has aluminum slider windows on the second floor and attached mechanical equipment. Constructed circa 1922 as noted on the original assessor record, Building Z was originally one-story and had an L-shape plan, comprised of two rooms for the blacksmith and stage shed. The roof was noted as a gable and was covered with corrugated tin. Later the 1950 Sanborn map shows the building maintained its L-shape plan, was one- and two-story, and used as a plaster shop and tractor shed. Since its original construction, Building Z has undergone many changes that have degraded the integrity of workmanship, design and materials. Building Z no longer has an L-shape plan, as a result of an addition in front of the one-story shed Building Z now has a rectangular plan. There are no original windows or doors on the building, the primary elevation has been re-sheathed with wood vertical boards, and two awnings were added onto the primary elevation. The most original aspect of Building Z is the corrugated metal covering the side elevations, however, the retention of this material on the secondary elevation is not enough for Building Z to retain integrity of materials or design. Furthermore, the 1987 Citywide Survey identified Building Z as having “severe” alterations. Because of these alterations, the integrity of association and feeling as Building constructed during the Thomas Ince Era (1918-1924) has been compromised. Furthermore, the setting of Building Z from its period of significance (Cecil B. DeMille/Early RKO Era) has been diminished because of alterations to neighboring Building Y. Building Z only retains integrity of location.



**Figure 46: (Left). Primary Elevation Building Z, View West (PCR, 2015)**

**Figure 47: (Right). Side Elevation Building Z, View Southwest (PCR, 2015)**

### Sound Stage 2/3/4

Sound Stage 2/3/4 is housed in a large utilitarian structure on the northwest portion of the lot. The three-story structure has a rectangular footprint that is oriented fronting north towards the Building C (Mansion) (**Figures 48 and 49**). Constructed in 1926, Sound Stage 2/3/4 is the earliest remaining stage constructed on the lot. Sound Stage 2/3/4 is an undistinguished utilitarian common to other studio lots. Historically however, Sound Stage 2/3/4 represents a change building in stage construction, abandoning glass walls and relying on an increased use of artificial lighting, and was altered to accommodate the Studio's transition from the Silent Film Era into the Era of the "Talkies." Several ground level offices were added to the building in 1943. Elevator shafts have been added to the east and west elevations, but their design conforms to the Secretary of the Interior's Standards. The structure is clad with stucco and topped with a low pitched roof with a cupola that runs the length of the building. Each end of the building contains three floors of office space, accessed via metal stairs (alteration). Four large wooden freight doors located along the east side of the structure provide access to the sound stages. Recessed porches supported by wood posts run halfway along each side of the building on the third floor, providing access to various office spaces. Where the recessed porch ends, a row of metal frame double hung windows begins. An elevator shaft made of metal framing and glass (alteration) is attached to the east side of the building. There are multiple doorways located along each side of the building, consisting of a variety of door types, including wood paneled doors and partially glazed wood panel doors. Fenestration throughout varies as well with a combination of wood frame double-hung windows, metal frame double hung windows, metal frame sliding windows, and metal frame tilt windows. Sound Stage 2/3/4 possesses a high level of integrity by retaining its original design, materials, location, workmanship, feeling and association as an early sound stage. Although the sound stage has been altered with the addition of several ground level offices in 1943, these offices have attained additional significance due to their association with the David O. Selznik era. Elevator shafts have been added to the east and west elevations, however they conform to the Secretary of the Interior's Standards and therefore do not detract from the building's individual eligibility as a historical resource. Although the building's setting has changed from its original date of construction in 1926, the building retains enough integrity to convey its significance as an early sound stage.





**Figure 48: (Left) North elevation of Sound Stage 2/3/4, view to south (PCR, 2015)**

**Figure 49: (Right) Northeast portion of Sound Stage 2/3/4, view to southwest (PCR, 2015)**

### **Sound Stage 7/8/9**

Sound Stage 7/8/9 was built in 1929 and is located on the east side of the lot next to Building X. Oriented fronting west towards the interior of the compound, Sound Stage 7/8/9 is housed in a one story, utilitarian structure with a rectangular footprint on a concrete foundation (**Figure 50 and 51**). The existing structure is clad with stucco and topped with a low pitched Dutch Colonial style roof. A large wooden freight door and concrete ramp are located at the center of the main façade. In addition to the freight door, four walk-in doors provide access to the sound stages via concrete stairs with metal railings. The walk-in doors are specially made sound proof doors situated below flat metal Moderne-style canopies (alterations). The north elevation consists of another concrete ramp leading to a wooden freight door. A walk-in entrance is situated on the east side of the freight door and includes a wood paneled door with flat wooden canopy and wooden stairs. On the west side of the freight door is a large metal ladder leading to the building's roof. The south elevation consists of a large wooden freight door and a concrete ramp. A pair of ventilation ducts extends from the façade on the east side of the freight entrance. Also on the east side of the freight entrance is a walk-in door with concrete steps, metal railing, and a metal Moderne-style canopy (alteration). Sound Stage 7/8/9 possesses a high level of integrity by retaining its original design, materials, location, workmanship, feeling and association as early sound stages. The stage has no apparent major or minor alterations. Although the building's setting has changed from its original date of construction in 1929, the building retains enough integrity to convey its significance as an early sound stage.





**Figure 50: (Left) North elevation of Sound Stage 7/8/9, view to southwest (PCR, 2015)**

**Figure 51: (Right) West elevation of Sound Stage 7/8/9, view to east (PCR, 2015)**

### Sound Stage 10

Located in the southeast corner of the subject property, Stage 10 has an overall rectangular plan and massing, and is one-story, covered with stucco, and utilitarian in design (**Figure 52**). Stage 10 is covered with a side-gable roof sheathed in composition (alteration) with a slight eave overhang and punctuated by many modern vents. The primary (south) elevation is located within an enclosed entry porch with a shed roof centered on the primary (south) elevation. A concrete ramp (alteration) leads to the entrance, consisting of tall, floor-to-ceiling wood double doors. Flanking the entry porch are two additions. In 1934, an addition with the approximate dimensions of twenty-four feet by eight feet was constructed just west of the primary entrance. At an unknown date, an addition was constructed just east of the primary entrance and appears to have been derived from canopy and shed additions built in 1943. Both of these additions are one-story and have shed roofs, vertical slider windows, and paneled wood entry doors (**Figure 53**). Attached to the side (west) elevations is miscellaneous mechanical equipment (alteration). Both side (west and east) elevations have secondary entrances into the stage. The flat panel wood doors and steps leading to the steps are later alterations. The rear elevation is a flat, stucco surface with several gutters leading to the roof. The interior has a wood trusses spanning the gable. Due to numerous alteration and additions over the years, Stage 10 has lost integrity of design, workmanship, materials, setting, feeling and association. Originally constructed in 1928 to the rear of Stage 11/12/14, Stage 10 was moved to its current location when Stage 15/16 was constructed in 1940. The utilitarian design of Stage 10 has been compromised by the application of mechanical equipment on the side elevations, gutters on the rear elevation, vents on the gable roof and the replacement of roofing materials with composition. Also, Stage 10 was originally a detached stage located at the rear of Stage 11/12/14, however it is now connected to Building Y by a canopy built in 1941, which gives the impression Stage 10 is part of a larger building with a u-shape plan. The 1987 Citywide Survey identified Stage 10 as having “severe” alterations. Because of these alterations, the integrity of design, workmanship and materials has been compromised. These alterations have lessened the integrity of association and feeling from the Cecil B. DeMille/Early RKO Era (1925-1935) when Stage 10 was originally constructed. Stage 10 was relocated during the David O. Selznick Era (1935-1949) and then additions were constructed on the primary elevation. Also, as a result of changes in movie technology, Stage 10 is no longer used as a stage, which has lessened its ability to express its original feeling and

association with movie production. The setting of Stage 10 from its period of significance Cecil B. DeMille/Early RKO Era (1925-1935) has been diminished because of its relocation and alteration to neighboring Building Y and Building Z. Furthermore, Stage 10 does not retain integrity of location.



**Figure 52: (Left) Side (West) and Primary (South) Elevations Sound Stage 10, View Northeast (PCR, 2015)**

**Figure 53: (Right) Detail of the Primary (South) Elevation Sound Stage 10 showing an Office Addition and Canopy Addition (ca. 1941), View North (PCR, 2015)**

### **Stage 11/12/14**

Constructed in 1927 as Stage 6, Stage 11/12/14 is one story and utilitarian in appearance and has a concrete foundation, rectangular plan and massing, steel frame, stucco sheathing, and low-pitch steel truss roof (**Figure 54**). The overall building is divided into three stages, which are accessed via three oversized openings on the primary (east) elevation. The oversized entrances consist of metal-clad freight doors accessed from a concrete platform with a side ramp (alteration, appears to be a recent addition). There are two regular pedestrian doors (alteration, doors appear to be replaced) accentuated by Streamline style awnings and concrete platforms and stairs (alteration) that open into Stage 14 and Stages 11/12. Rectangular vents nearly aligned with the top of the oversized doors punctuate the east elevation at regular intervals. A fourth oversized opening is located on the side (north) elevation and to the west is a pedestrian door (alteration, door appears to be replaced) that leads into Stage 11 (**Figure 55**). The south elevation is located within an enclosed entry porch with a shed roof centered on the south elevation. A concrete ramp (alteration) leads to the entrance, consisting of tall, floor-to-ceiling wood double doors. Flanking the entry porch are two additions. In 1934, an addition with the approximate dimensions of twenty-four feet by eight feet was constructed just west of the primary entrance. At an unknown date, an addition was constructed just west of the primary entrance and appears to have been derived from canopy and shed additions built in 1943. Both of these additions are one-story and have shed roofs, vertical slider windows, and paneled wood entry doors. Both side (west and east) elevations have secondary entrances into the stage. The rear elevation is a flat, stucco surface with several gutters leading to the roof.



**Figure 54: (Left) West and North Elevations Stage 11/12/14, View Southwest (PCR, 2015)**

**Figure 55: (Right) North Elevation Stage 11/12/14, View South (PCR, 2015)**

Stage 11/12/14 is attached to Stages 15/16, constructed in 1940, at the side (south) elevation. Stage 11/12/14 was sound proofed in 1931, and a rear one-story addition (dressing rooms) was added in 1932 (**Figures 56 and 57**). This addition remains extant and runs the entire length of the side (west) elevation. The shed roof extends past the front elevation of the dressing room addition to create a covered walkway. The dressing room addition is covered in stucco and has rows of clerestory wood-frame single-light fixed windows, vertical aluminum slider windows (alteration), and wood panel doors (alteration, replaced). Stage 15 was added to the south elevation in 1940, and the original Stage 6 was divided into three sound studios sometime before 1950. As a whole, Stage 11/12/14 retain enough workmanship, feeling, and materials to represent the Cecil B. DeMille and David O. Selznick eras. Furthermore, Stage 11/12/14 retains its feeling and association as a sound studio and its original location.



**Figure 56: (Left) Close-up of Dressing Room Addition Stage 11/12/14, West Elevation, View East (PCR, 2015)**

**Figure 57: (Right) Close-up of Dressing Room Addition Underneath Walkway Cover Stage 11/12/14, West Elevation, View North (PCR, 2015)**

### Stage 15/16

In 1940, Stage 15/16 was constructed onto the side (south) elevation of Stage 11/12/14. Stage 15/16 has a concrete foundation, wood-frame, concrete piers, steel columns, steel truss roof, and wood sash windows and doors (**Figures 58 and 59**). Stage 15/16 is sheathed in stucco and is

devoid of ornamentation. The original structure had two-inch wool blanket insulation/interior finish, which appears to be intact. The primary (east) elevation is set back from Stage 11/12/14 approximately thirteen feet. At the corner created by the intersection of Stage 11/12/14 and Stage 15/16, is a one-story bathroom (original, constructed in 1940). Two oversize metal sliding doors punctuate the east elevation. Located in between the oversize metal sliding doors, is a 20 foot by 29-foot storage addition with a shed roof added in 1943. The secondary south and west elevations are utilitarian in appearance and plain stucco surfaces. Located on the south elevation is a screen dock constructed of wood in 1942 and a fan protected by a shed roof near the roofline. A process screen stage room protrudes from the northern end of the rear elevation and has a heavy metal door and wall light. To the west of the east elevation along the parcel line is another scene dock. Stage 15/16 retains integrity of workmanship, feeling, materials, location, setting, association, and feeling. In 1940, Stage 15/16 was constructed onto the side (south) elevation of Stage 11/12/14. Stage 15/16 appears to be overall intact and retains its original materials, workmanship, design, and location. Furthermore, Stage 15/16 retains its feeling and association as a sound stage.



**Figure 58: (Left) East Elevation Stage 15/16, View West (PCR, 2015)**

**Figure 59: (Right) South and East Elevations Stage 15/16, Showing Screendock, View Northwest (PCR, 2015)**

### ***Significance Evaluation***

The Culver Studios is associated with the themes presented in the historic context: The Settlement of Culver City (1913-1917); The American Film Industry (1895-1950); The Culver Studios (1918-1949); and Desilu Productions (1957-1967). Based on the identified historic contexts, The Culver Studios was evaluated and appears significant under national and state criteria A/1 due to its association with the Big Eight motion picture studios and the economic development of Culver City, and B/2 for its association with historic personages, Thomas Ince, Cecil B. DeMille, and David O. Selznick, who contributed greatly to the development of the early motion picture industry. Under criteria C/3, the Studio Campus was evaluated but does not appear to be significant for embodying the distinctive characteristics of the major motion picture studio property type, due to the erosion of its integrity and historical character over time. Based on the analysis, ESA PCR identified a period of significance of 1918-1956 for The Culver Studios; beginning with Thomas Ince's founding of Ince Studios in 1918, the rise of RKO as one of the Big Eight major motion picture studios (1925-1935), and ending in 1956 with the disbanding of RKO. The period of significance incorporates important periods associated with significant



personages, Thomas Ince (1918-1924), Cecil B. DeMille (1925-1928), and David O. Selznick (1935-1949).

To be eligible as a historical resource an existing property must have both significance and integrity. The Culver Studios' significance under all applicable federal, state and local eligibility criteria is discussed below, followed by an assessment of its integrity for both the potential historic district and individual buildings.

### **National Register and California Register Criterion A/1; Culver City Criterion 2 (Broad Patterns of History)**

When Harry Culver established Culver City in 1913, he knew the survival of his small community would depend on the development of a local industry providing an economic base. While other communities focused on manufacturing, Culver's fascination with the motion picture industry inspired him to make Culver City the "Heart of Screenland." Studios attracted to the area provided a source of employment, drawing potential residents to the new community. Culver City was the home to Ince Traingle Studios (later MGM) and Ince Studios (The Culver Studios), both of which would become part of the Big Eight major motion picture studios in the 1920s. In addition to the larger studios, Culver City was home to several smaller studios including Master Pictures (1919), Henry Lehrman Studio (1919), Romayne Studios (1919), Willat Productions (1920), Pacific Film Company (1922), and Davis Studio (1929), as well as Hal Roach's "Laugh Factory to the World" (1919). The motion picture industry was instrumental in the economic growth of Culver City and Ince Studios (later RKO and The Culver Studios), built in 1918, played a significant role as one of the community's largest film producers.

During the 1920s, after the passing of Thomas Ince, the studio transitioned from a small independent production company into one of the largest motion picture producers in the United States. It was during this period when the studio became affiliated with RKO, which was grouped with the most successful studios in the motion picture industry at the time, commonly referred to as the Big Eight. Through a series of mergers with smaller motion picture studios and theater chains, RKO developed an early version of the "studio system." The "studio system" allowed motion picture producers to control the production, distribution, and exhibition of their films. This management method was adopted by other studios in Southern California, resulting in the emergence of the Big Eight major motion picture studios. Physically, the studio experienced its greatest period of development under the ownership of RKO, removing most of the Ince era improvements. During the RKO period from 1925 until 1935, the Studio added 18 buildings and structures, including three large sound stages currently extant. In 1935, RKO leased the property to David O. Selznick but continued to share the lot until 1939, when RKO relocated a majority of its filming to its Gower Street Studio. Despite multiple changes in ownership, RKO continued to lease the studio property to independent production companies until 1956, when the company dissolved and the property was sold to Desilu Productions. The Studio Campus' association with RKO, one of the Big Eight motion picture production companies, is evidence of its significant contributions to the motion picture industry. Furthermore, RKO's position among the Big Eight motion picture studios demonstrates the property's momentous contributions to the economic growth of Culver City.



The Studio Campus does not appear to be significant for its association with Desilu Productions. Desilu operated the Studio from 1957 until 1967, renting portions of the property to smaller independent television and film production companies. By this time, Desilu Productions had already established itself at the forefront of the telefilm industry. Desilu's purchase of the RKO studios reflects their success as a television production company. However, that success was derived years earlier by events that took place at other studios like Jimmy Nasser's General Services Studio and Motion Picture Center, both located in Hollywood. General Services Studio was the location where Desi Arnaz and Karl Freund developed a three-camera shooting style before a live audience for *I Love Lucy* in the early 1950s. Furthermore, aerial images of the property from the Desilu period revealed no significant additions, alterations, or demolition of significant buildings on the property. The Studio was fully developed by this time and does not possess any significant features related to Desilu Productions use of the space. The Studio does not convey material evidence of Desilu activities on the site. The Studio was one of three properties operated by Desilu during the 1950s and was valued for its large backlot, which is no longer extant.

**Therefore, the Studio Campus is associated with events that have made a significant contribution to the broad patterns of our history as prescribed under the National Register Criterion A, California Register Criterion 1, and Culver City Criterion 2. The period of significance for its association with evolving film industry and the economic development of Culver City is 1918, beginning with the date of construction, to 1956 when RKO was disbanded and the property was sold to Desilu Productions.**

#### **National Register and California Register Criterion B/2 (Significant Persons)**

The Studio Campus is identified with Thomas Ince, whose numerous contributions to the motion picture industry include the establishment of the producer's role in filmmaking, as well as the production of over 800 films. The Studio Campus is associated iconic film maker Cecil B. DeMille, who took over the property in 1925. Under DeMille's ownership, the Studio Campus evolved into one of the Big Eight motion picture studios through a series of mergers that resulted in the formation of RKO. Furthermore, the Studio is associated with David O. Selznick, who leased the property from RKO in 1935, establishing Selznick International Studios. Selznick produced many notable films during his time on the Studio Campus, including *Gone with the Wind* in 1939. In 1943, Selznick International Pictures closed and David O. Selznick formed Vanguard Pictures. Selznick continued to produce notable films under the "Vanguard Pictures" label, including *The Paradine Case* by Alfred Hitchcock, featuring Gregory Peck in 1948. The company later went bankrupt in 1949, ending the Studio Campus' association with Selznick and concluding its period of significance.

In 1957, the Studio Campus was purchased by Desilu Productions established by Lucille Ball and Desi Arnaz in 1950. Although both Lucille Ball and Desi Arnaz are significant figures in the history of television, most of their significant accomplishments occurred years prior to the acquisition of the Studio Campus. The couple owned RKO's other studio in Hollywood (Gower Street) as well as continued to lease space at Motion Picture Center in Hollywood. Prior to that, the success of their company developed from the immense popularity of their television show *I Love Lucy*, which was initially filmed at General Service Studios in Hollywood. Although Desi

Arnaz and Lucille Ball are considered significant personages within the history of the entertainment industry, and the couple was associated with the property, their association is not significant enough to warrant consideration for eligibility as a historical resource.

**Therefore, the Studio Campus does appear to demonstrate a significant association with the lives of persons important in our past as prescribed under National Register Criterion B and California Register Criterion 2. The periods of significance for these associations are 1918-1924 (Thomas Ince), 1925-1928 (Cecil B. DeMille), and 1935-1949 (David O. Selznik).**

### **National Register and California Register Criterion C/3 (Architecture)**

As previously discussed, the Studio Campus is representative of the major motion picture property type, as one of the Big Eight studios. The Studio Campus was originally constructed by Thomas Ince in 1918 as a small independent studio. During the infancy of the motion picture industry nearly all early studios began as independent operations. A handful of the earlier independent production companies like Ince Studios evolved into major motion picture companies, also known as the Big Eight, by seeking methods to control the distribution of their films. Upon Ince's death in 1924, the lot was purchased by Cecil B. DeMille and eventually absorbed into what would become RKO. RKO became one of the Big Eight motion picture production companies, along with MGM, Columbia, United Artists, Fox, Universal, Warner Brothers, and Paramount. These studios separated themselves from other small independents by their use of what became known as the "studio system," which allowed them to control their product from inception to public consumption. During the RKO period, the Studio Campus doubled in size, adding multiple new sound stages and support buildings. In 1935, RKO began leasing the Studio to David O. Selznick, whose Selznick International Studios is considered an independent production company. However, the Studio had already undergone the physical changes during the RKO period associated with the Major Motion Picture Studios and the success of the "studio system." Architecturally as a property type, the Studio is physically and historically most closely associated with its context as one of the Big Eight motion picture studios.

Although the Studio Campus during the ownership of RKO is associated with the Big Eight major motion picture studios, it was one of two studio lots owned and operated by RKO and only served the company's production efforts for 7 years out RKO's thirty-year history. Between 1928 and 1935, the Studio Campus experienced its greatest period of growth with the addition of over 18 buildings and structures. However, in 1935 RKO moved its production efforts to its Gower Street property.

All of the studios affiliated with the Big Eight motion picture production companies remain in existence and are still in use today, including the former MGM Studios (now occupied by Sony Pictures) also located in Culver City. While other studios continue to present complete chains of production, the existing Culver Studios property only possesses five (5) of twelve (12) features common among the Major Motion Picture Studios (Administration Facilities, Stages, Talent Facilities, Power House, and its iconic landscaping). The Studio Campus is missing important examples of Film Processing Facilities and Construction Facilities (demolished) that provided important functions within the motion picture development process at The Culver Studios during the period of significance. Also missing from The Culver Studios are examples of former Storage

Facilities, Service Facilities, Gates and Gatehouses (demolished or replaced), and its iconic Water Tower from its period of significance. The Studio Campus does not retain integrity from its period of significance and does not have the appearance of an exceptional, distinctive, outstanding, or singular example of a major motion picture studio. The other remaining Big Eight motion picture studios offer larger and more intact examples of the property type.

**Therefore, The Culver Studios does not appear to meet National Register Criterion C, California Register Criterion 3 or Culver City Criterion 1 for embodying the distinctive characteristics of an architectural type, period, or method of construction.**

#### **D/4 Data Potential**

The Studio is a highly developed property that has undergone many changes throughout its history. The pedestrian survey revealed that the Project Site “is landscaped and highly modified” and no archaeological resources were observed.<sup>81</sup> However, the results of the cultural resources records search through the South Central Coastal Information Center (SCCIC) indicate the presence of past prehistoric and historic period occupation in the vicinity of the Project Site (see “Resources Identified within the Project Site and Vicinity”, in Chapter 4.3.2, Archaeological and Tribal Cultural Resources in The Culver Studios Innovation Plan EIR. Based on the archaeological findings near the Project Site and the proximity to Ballona Creek (less than one-quarter mile), the potential to encounter archaeological resources during construction excavations is considered moderate to high. However, there is no indication that the property processes significant data potential important to prehistory or history at this point in the evaluation.

**The Studio Campus does not appear significant under National Register Criterion D or California Register Criterion 4.**

#### ***Integrity Analysis***

In summary, the Studio Campus is significant under National Register Criteria A and B, California Register 1 and 2, and Culver City Assessment Criterion 2 (historical or cultural significance). The period of significance for the property was identified as 1918 to 1956, encompassing the periods when the Studio Campus was associated with significant events (The Emergence of the Big Eight and the Economic Impact on Culver City – 1919-1956) and significant personages (Thomas Ince – 1918-1924, Cecil B DeMille – 1925-1928, and David O. Selznik – 1935-1949). However, in order to be eligible as a historical resource, a property must meet eligibility criteria AND retain sufficient integrity to convey its significance.

Due to alterations of individual buildings and new infill construction, the Studio Campus does not appear to retain sufficient integrity to convey its appearance from its period of significance. The historic setting, feeling and association of the Studio Campus has been substantially disrupted by the removal of the majority of previously contiguous studio buildings that formerly occupied the property during the period of significance and are no longer present. New infill construction after the period of significance has also occurred, altering the site layout and relationships of buildings

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<sup>81</sup> Bost, Matthew A., 2015, A Phase-1 Archaeological/Paleontological Resource Survey and Impact Assessment of the Culver Studios Project, 9336 W. Washington Boulevard, Culver City, California, 90232.

and spaces, eroding the Studio Campus plan and setting, and isolating the historic buildings. Furthermore, some of the remaining buildings that are still extant from the period of significance have been substantially altered. These changes substantially detract from the integrity of the Studio Campus in terms of materials, design, setting, feeling and association so that it that no longer conveys its historic appearance from its period of significance. Based on this evidence, ESA PCR found the Studio Campus ineligible as a historic district.

As discussed previously in this report, research on the history of the Major Motion Picture Studios was undertaken for the purpose of evaluating the Studio Campus using information gained from a variety of sources. Previous evaluations of Paramount Studios and The Culver Studios, conducted by HRG, defined the motion picture studio property type as a large super block consisting of a variety of building types. SurveyLA provided a simple list of building types in order to provide broad guidelines to surveyors in the field. HRG applied a similar methodology to their evaluation of The Culver Studios in 2006 and their evaluation of Paramount Studios in 2015. However, HRG compiled a more specific list of building types for each evaluation. In 2006, HRG identified seven building types for the evaluation of The Culver Studios. These building types included Stages, Administration, Dressing Rooms/Bungalows, Process, Support, Service, and Other. In 2015, HRG refined their approach further during their evaluation of Paramount Studios (including RKO's Gower Street property). In that report, they identified eight building types associated with the motion picture studio. Those building types included, Actor Services (Dressing Rooms), Administration and Office, Entry Gates/Entry Points, Landscape/Open Space, Post-Production Facilities, Pre-Production and Studio Services, Stages, and Utility and Storage. In 2015, PCR Services Corporation conducted an in-depth review of historic Sanborn maps from 1929 (1950 update) of the Big Eight studios (MGM, Fox, Paramount, United Artists, Universal Studios, Warner Brothers, Columbia, and RKO) to determine which building types the properties had in common (Appendix E). Twelve common building types associated with the production of motion pictures and the Major Motion Picture Studios were identified through this analysis. During the period of significance (1918-1956), The Culver Studios also contained examples of each of these common building types. The twelve building types are listed in **Table 8**.

**TABLE 8**  
**COMMON BUILDING TYPES OF THE MAJOR MOTION PICTURE STUDIO**

|                           |                                 |
|---------------------------|---------------------------------|
| Administration Facilities | Power House                     |
| Processing Facilities*    | Storage Facilities              |
| Sound Stages              | Service Facilities              |
| Back Lot                  | Landscape and Circulation Paths |
| Construction Facilities** | Water Tower                     |
| Talent Facilities†        | Gates and Gate Houses           |

SOURCE: Sanborn Fire Insurance Maps

\*Film Processing, Cutting Rooms

\*\*Machine Shops, Carpentry and Planing Mills, Paint Shop

†Dressing Rooms, Writers' Offices, Production Offices

*National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* states “For a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished.”<sup>82</sup> Each potential contributor was categorized based on its historic use associated with the common building types found on Major Motion Picture Studios. Buildings dating from the period of significance were evaluated for integrity and identified as contributors or non-contributors. In accordance with the guidelines of the National Register, integrity is evaluated in regard to the retention of location, design, setting, materials, workmanship, feeling, and association. The property must retain, however, the essential physical features that enable it to convey its historic identity. The California Register requires that a resource retain enough of its historical character or appearance to be recognizable as a historical resource and to convey the reasons for its significance. The results of the survey are indicated in **Table 9**.

**TABLE 9**  
**SURVEYED FEATURES OF THE CULVER STUDIOS (PERIOD OF SIGNIFICANCE - 1918-1956)**

| Feature Type              | Building or Structure  | Date of Construction                | Level of Integrity | Eligibility   |
|---------------------------|------------------------|-------------------------------------|--------------------|---|
| <b>Existing Buildings</b> |                        |                                     |                    |   |
| Administration Facilities | Building C (Mansion)   | 1918                                | High               | Contributor   |
|                           | DeMille Theater        | 1929                                | High               | Contributor   |
|                           | Building D             | 1919                                | High               | Contributor   |
|                           | Building E             | 1925                                | High               | Contributor   |
|                           | Building H             | 1925<br>(Relocated 1988)            | High               | Contributor   |
|                           | Building I             | 1919<br>(Relocated 1989)            | High               | Contributor   |
|                           | Building J             | 2006                                | N/A                | Non-Contributor<br>(Outside Period of Significance) |
| Sound Stages              | Stage 2/3/4            | 1926<br>(Offices added in 1943)     | Moderate           | Contributor   |
|                           | Stage 7/8/9            | 1929                                | High               | Contributor   |
|                           | Stage 5/6 (Building P) | 1988                                | N/A                | Non-Contributor<br>(Outside Period of Significance) |
|                           | Stage 10               | 1928<br>(Relocated in 1940)         | Moderate           | Contributor   |
|                           | Stage 11/12/14         | 1927<br>(Dressing Rooms Added 1931) | High               | Contributor   |
|                           | Stage 15/16            | 1940                                | High               | Contributor   |

<sup>82</sup> National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, 44-45, <http://www.nps.gov/nr/publications/bulletins/pdfs/nrb15.pdf>, accessed July 7, 2013. 46.



| Feature Type              | Building or Structure                        | Date of Construction | Level of Integrity | Eligibility                                      |
|---------------------------|--|----------------------|--------------------|--|
| Talent Facilities*        | Building S                                   | 1936                 | High               | Contributor                                      |
|                           | Building T                                   | 1942                 | High               | Contributor                                      |
|                           | Building U                                   | 1941                 | High               | Contributor                                      |
|                           | Building V                                   | 1929                 | High               | Contributor                                      |
|                           | Building W                                   | 1927                 | High               | Contributor                                      |
| Construction Facilities†  | Building O                                   | 1919                 | Low                | Non-Contributor: Integrity                       |
|                           | Building Y                                   | 1931                 | Low                | Non-Contributor: Integrity                       |
|                           | Building Z                                   | 1919                 | Low                | Non-Contributor: Integrity                       |
| Power House               | Building N                                   | 1926                 | Moderate           | Contributor                                      |
| Storage Facilities        | Building X                                   | 1948                 | Low                | Non-Contributor: Integrity                       |
| Service Facilities††      | Building L                                   | 1946                 | Low                | Non-Contributor: Integrity                       |
| Landscape and Circulation | Front Landscaping (Mansion)                  | 1919                 | High               | Contributor                                      |
|                           | Rear Landscaping (Interior of Studio Campus) | Post 1986            | N/A                | Non-Contributor (Outside Period of Significance) |
| Gates and Gatehouses      | Gate 1                                       | Unknown              | N/A                | Non-Contributor (Outside Period of Significance) |
|                           | Gate 2                                       | Post 1986            | N/A                | Non-Contributor (Outside Period of Significance) |
|                           | Gate 3                                       | Unknown              | N/A                | Non-Contributor (Outside Period of Significance) |
|                           | Gate 4                                       | Unknown              | N/A                | Non-Contributor (Outside Period of Significance) |
| <b>No Longer Extant</b>   |  |                      |                    |  |
| Feature Type              | Building/Structure/Feature                   | Date of Construction | Level of Integrity | Eligibility                                      |
| Administration Facilities | Building F                                   | 1919                 | N/A                | Demolished - 1988                                |
|                           | Building K                                   | 1926                 | N/A                | Demolished                                       |
|                           | Building G                                   | 1927                 | N/A                | Demolished- 1988                                 |
|                           | Building B                                   | 1942                 | N/A                | Demolished                                       |
| Construction Facilities†  | Building J                                   | 1919                 | N/A                | Demolished                                       |
| Sound Stages              | Pool   | Pre-1920             | N/A                | Demolished                                       |
|                           | Stage 1                                      | 1919                 | N/A                | Demolished                                       |
|                           | Stage 2                                      | 1919                 | N/A                | Demolished                                       |

| Feature Type            | Building or Structure           | Date of Construction | Level of Integrity | Eligibility       |
|-------------------------|---------------------------------|----------------------|--------------------|-------------------|
| Storage Facilities      | Camera Vault                    | 1919                 | N/A                | Demolished        |
|                         | Film Vaults                     | 1922                 | N/A                | Demolished        |
|                         | Film Vaults                     | 1926                 | N/A                | Demolished        |
| Gates and Gatehouses    | Building A (Gate 1 Guard House) | 1931                 | N/A                | Demolished - 1988 |
| Unknown                 | Building M                      | 1933                 | N/A                | Demolished - 1988 |
| Back Lots               |                                 | No Longer Extant     |                    |                   |
| Water Tower             |                                 | No Longer Extant     |                    |                   |
| Processing Facilities** |                                 | No Longer Extant     |                    |                   |

SOURCE: Assessor Records, Sanborn Fire Insurance Maps, Historic Aerial Photographs

\* Talent Facilities include dressing rooms, writers' offices, production offices

\*\* Processing Facilities include film processing, cutting rooms

† Construction Facilities include machine shops, carpentry and planing mills, paint shop

†† Service Facilities include hospitals, commissary, police stations, fire facilities, etc.

## Location

The Studio Campus has not been moved. **Therefore, the Studio Campus is found to retain integrity of location.**

Individual buildings have been relocated within the Studio Campus, including Bungalows H, I, S, T, U and V. **The relocated buildings no longer retain integrity of location.**

## Design

Changes to the Studio Campus over the years have eroded the integrity of The Culver Studios. The design of the Studio Campus has been substantially disrupted by the removal of the majority of previously contiguous studio buildings that formerly occupied the property during the period of significance and are no longer present. New infill construction after the period of significance has also occurred, altering the site layout and relationships of buildings and spaces, eroding the Studio Campus plan and setting, and isolating the historic buildings. No examples of Processing Facilities dating from the period of significance (1918-1956) remain. Furthermore, The Studio's Back Lot and Water Tower are no longer extant. The function of the water tower has been replaced by alterations to Building X, converting it from a camera storage facility to a water pumping facility (fire prevention). Furthermore, many of the remaining buildings that are still extant from the period of significance have been substantially altered. The gates and gate houses have all been altered in the recent past as has Building L, once the Studio's commissary and only example of a Service Facility (remodeled in 1979 according to building permits). Buildings O, Y, and Z represent the Studio Campus' only remaining examples of Construction Facilities, however they lack the integrity necessary to be considered contributors to the potential district. In 1987, building permits indicate that portions of Building O were demolished. The building was further altered in 1998. Also in 1987, a second floor and new scene dock were added to Building Y. Building Y's primary elevation has been altered by door replacements, insertion of doors openings and pipes. Building Y is a utilitarian structure with few character defining features, but

what little features it once possessed have been changed. The building has been further compromised by connections made to Stage 10 and Building Z. Like Building Y, Building Z is a simple utilitarian structure with few character defining features. Building Z has lost its original L-shaped plan as a result of an addition to the building's primary elevation. Due to this addition, Building Z now has a rectangular plan. All of Building Z's original windows and doors have been replaced, the primary elevation has been re-sheathed with wood vertical boards, and two awnings were added. Additionally, the 1987 Citywide Survey identified Building Z and Building Y as having "severe" alterations. In its current condition, the Studio Campus lacks components that were essential to its productivity as a motion picture studio. These cumulative changes substantially detract from the integrity of the Studio Campus in terms of design. **Therefore, the Studio Campus no longer retains its integrity of design.**

### ***Setting***

The property setting throughout the potential district has been altered overtime. The remaining buildings dating from the period of significance no longer share the same physical relationship with their surroundings as they did during the period of significance. Circulation patterns throughout the lot are largely defined by negative space between the Studio's stages and support buildings. Thirteen buildings and features have been removed from the interior spaces of the Studio Campus. Since many of the support buildings have been removed over time (Film Processing and Storage Facilities), the Studio's network of circulation paths and interior landscape has been altered. Outside of the Studio Campus the surrounding built environment has undergone a variety of changes over the years and no longer retains integrity of setting to the west across Washington Boulevard due to commercial development and introduction of a surface parking lot. The streetscape along Ince Boulevard east of The Culver Studios has also been altered with new construction, building alterations/remodels, and parking. However, the residential character of the surrounding neighborhood to the south along Van Buren Place and Lucerne Avenue remains generally intact. **Therefore, the Studio Campus no longer retains its integrity of setting.**

### ***Workmanship***

While the Studio Campus has encountered multiple alterations throughout its history, it still retains examples of workmanship dating from the period of significance (1918-1956). Many of the buildings removed or altered were simple utilitarian structures with few character defining features to convey workmanship. Buildings that do display a high level of workmanship, such as Buildings C and D and Bungalows S, T, U, and V, remain intact and continue to convey that aspect of integrity throughout the district. **Therefore, the Studio Campus retains integrity of workmanship.**

### ***Materials***

As mentioned above, the Studio Campus has suffered significant alterations to its interior spaces, including the demolition of multiple support buildings as well as the alteration of others. These alterations have resulted in the loss of specific building types, which contribute to the overall production capabilities of the Studio Campus. No examples of Processing Facilities dating from the period of significance (1918-1956) remain. Buildings O, Y, and Z represent the Studio

Campus' only remaining examples of Construction Facilities, however they lack the integrity necessary to be considered contributors to the potential district. These alterations to the district have resulted in a loss of materials needed to convey its historical significance. **Therefore, Studio Campus no longer retains its integrity of materials.**

### ***Feeling***

Although the Studio Campus' street front facade remains intact due to the retention of the Administration Building (Building C) and other contributing buildings visible from the public right-of-way, the district as a whole, lacks the feeling of an early twentieth century motion picture studio due to significant alterations to the interior spaces. Multiple building significantly associated with the productivity of the Studio Campus have been removed, resulting in large open parking areas where they once stood. The functions of these buildings have been out-sourced, replaced by temporary trailers, or moved to other locations on the property. While the exterior views of the property remain intact due to the dominance of the large sound stages, walls, and administrative buildings, the interior workings of the property have drastically changed.

**Therefore, the Studio Campus no longer retains its integrity of feeling.**

### ***Association***

Although the Studio Campus continues to function as a studio, it has changed significantly over time to address the evolving nature of the industry. Many of the facilities that were essential to the Studio Campus' historical productivity have been replaced by temporary trailers or significantly altered. Due to these changes, the Studio Campus no longer functions in the same manner that it did within the period of significance. **Therefore, the Studio Campus no longer retains its integrity of association.**

### ***Summary***

The Studio Campus does not meet National Register integrity requirements. Many of the buildings extant from the period of significance do not possess integrity, and neither does the district as a whole. The Culver Studios has been substantially changed and no longer reflects its period of significance. Furthermore, noncontributing infill is contemporary in character and detracts from the integrity the Studio Campus which is interrupted by later non-contributing redevelopment and infill. There is no contiguous definable geographic area of historical character within the property (see Figures 60-63). Historical elements surviving from the period of significance have become isolated through demolition and infill. This has disrupted the plan and relationship of buildings and spaces and eroded the historic appearance from the period of significance. Therefore, the Studio Campus does not meet the National Park Service integrity requirements for historic districts. In its present condition, the Studio Campus only retains integrity of location and workmanship, while demolition, alterations and additions have resulted in a loss of integrity of design, setting, materials, feeling, and association (Table 10).

**TABLE 10**  
**SUMMARY OF INTEGRITY FOR THE CULVER STUDIOS**

|          | <b>Retains Integrity</b> | <b>Lacks Integrity</b> |
|----------|--------------------------|------------------------|
| Location | X                        |                        |

|             |   |   |
|-------------|---|---|
| Design      |   | X |
| Setting     |   | X |
| Workmanship | X |   |
| Materials   |   | X |
| Feeling     |   | X |
| Association |   | X |

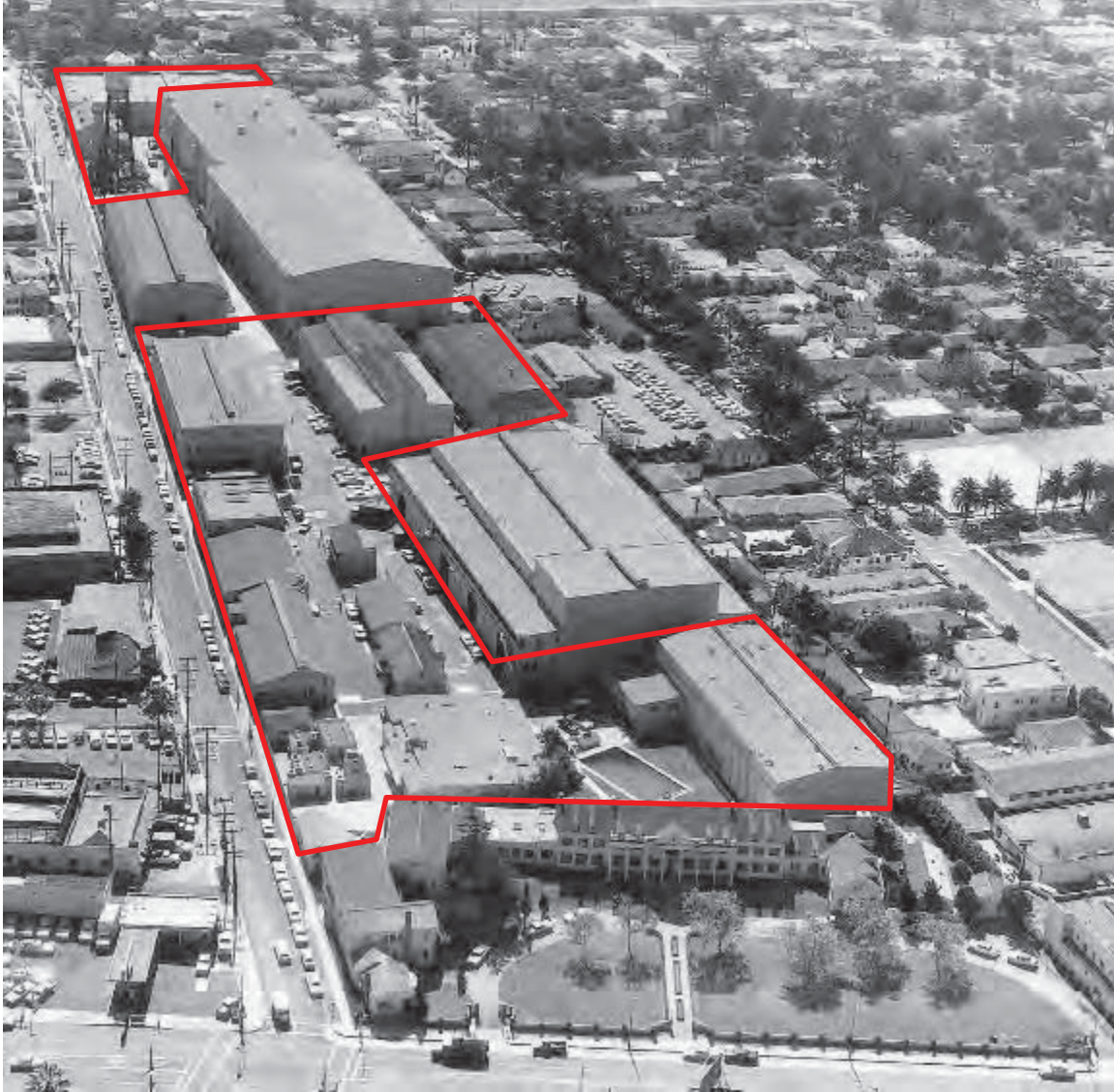
For example, **Figure 60** shows a Sanborn map of the property (1950), while **Figure 61** shows an aerial image (1958) from near the end of the period of significance (1918-1956). Red boxes in each of the images indicate large portions of the Studio Campus that have been altered, resulting in substantial material change to the property's integrity of design, setting, materials, feeling, and association. The once dense interior of the Studio has been replaced with open space, periodically infilled with temporary trailers (**Figures 62 and 63**). The Studio Campus currently retains 18 contributing buildings and features, and 12 non-contributing building and features. Fifteen buildings and features dating from the period of significance have been removed. In its present condition, the Studio Campus does not reflect the property as it was during the period of significance and therefore exhibits poor integrity.



**Figure 60: 1950 Sanborn map depicting the Studio at the end of its period of significance. Portions outlined in red have been demolished or altered and no longer contribute to the potential district. (ESA PCR, 2015)**

Adverse impacts associated with removal of a large number of buildings over time has materially changed the appearance and function of the Studio and substantially detracts from its integrity and ability to convey its significance as a district. Significant examples of Film Processing Facilities, Construction Facilities, Storage Facilities, and Service Facilities have been demolished. Furthermore, the Studio's historic back lot no longer exists, which was located nearby and was essential for the filming of iconic pictures like *Gone with the Wind* and *King Kong*, among others, making it an important related part of the Studio's history. While the loss of the back lot did not physically affect the Studio Campus, it does detract from The Culver Studios integrity as an example of a Major Motion Picture Studio. Alterations to the Studio's original gate houses and water tower are also substantial changes because now there are fewer visible features identifiable from the public right-of-way.





**Figure 61: Aerial view of The Culver Studios, circa 1958. Areas outlined in red represent portions of the Studio that have lost integrity due to demolition or alteration (Bison Archives).**



**Figure 62: Present day view of The Culver Studios' interior, View Southeast (ESA PCR, 2015).**



**Figure 63: Interior view of The Culver Studios, circa 1976, View Southeast showing former historic appearance before to later alterations (Bison Archives).**

## Conclusion

Although the Studio Campus was found to have significant associations with historic events and personages under national and state criteria A/1, B/2, and the Culver City Assessment Criterion 2, the Studio Campus lacks integrity necessary to convey its historic appearance and its significant associations. The Culver Studios contributed to the economic development of the surrounding community through the production of motion pictures. However, the chain of production is no longer conveyed by the Studio Campus as a whole due to missing building types associated with motion picture production. The Studio Campus has changed over time in such a way that many of the essential physical characteristics dating to its period of significance have either been lost or altered. Its Film Processing Facilities, Construction Facilities, Storage Facilities, Service Facilities, Gates and Gatehouses, and its Water Tower no longer exist. Furthermore, 15 buildings and features dating from the Studio Campus' period of significance (1918-1956) have been removed or lost over time, and 12 buildings and features lack integrity or date from outside the period of significance and are considered non-contributors. In its present condition, a majority of the geographic area, relationships, linkages and functions that distinguished the property during its period of significance have been removed or altered. Construction of new buildings after the period of significance has interrupted the plan, design and relationships of buildings and spaces. The Project Site continues to be dominated by several sound stages but has lost important supporting structures from the period of significance. In its current conditions, the Studio Campus lacks important building types from the period of significance, which played a significant role in its ability to contribute to the local economy through the production of motion pictures. The loss of these building types has degraded the Studio Campus' ability to convey its historical significance due to a loss of integrity of design, workmanship, setting, feeling, and association. Based on these integrity findings, ESA PCR recommends the Studio Campus ineligible as a historic district.

While these findings depart from earlier reports about district eligibility they are predicated on a number of factors including additional source materials and expanded discussion about integrity. At the local level this finding is weakest especially in light of the key importance of The Culver Studios on the economic and physical development of the City, which is still true today. Further, there are no integrity threshold criteria under the City's preservation program guidelines as included in the CCMC. In the absence of City integrity requirements, integrity assessments at the local level are conducted utilizing best practices. A historical resource eligible for City designation must meet the threshold criteria and at least one or both of the criteria of significance and retain enough of its historic character or appearance to be recognizable and to convey the reasons for its significance. Integrity at the local level is evaluated in consideration of the area of significance, either architectural or historical/cultural, and with regard to retention of seven aspects of integrity similar to the National Register (location, design, setting, materials, workmanship, feeling, and association).

It is possible that a historical resource may not retain sufficient integrity to meet the criteria for listing in the National Register or California Register, but may still be eligible for local listing if it has enough integrity to convey its local significance. The California Register integrity criteria state: "A resource that has lost its historic character or appearance may still have sufficient



integrity for the California Register if it maintains the potential to yield significant scientific or historical information or specific data.” This has been applied to the local level even if no integrity thresholds exist. Even if a building or district is damaged it may still be eligible under Criteria D/4 as a source of data. However, it must be the primary source of data, meaning the information gathered is not recorded elsewhere. Here we have a potential district that is altered and does not physically convey its significance. What remains does not provide useful data that isn’t found elsewhere (other major motion picture studios, Sanborn Maps, primary and secondary source material on the motion picture industry, museums on motion picture history, etc.).

Despite the Studio Campus’ deficiencies, it should be noted that the American Colonial Revival style administration buildings and landscaping closest to Washington Boulevard are intact character defining features specific to The Culver Studios (Ince Studios) and continue to reflect the economic contributions to the development of Culver City. The Administration Building has historically been the face of the property from the public’s perspective and is where many of the business decisions that contributed to the local economy were made. While the Studio Campus no longer is physically representative of the historic industry that contributed to Culver City’s early development, the Administration Building continues to convey the studio’s economic significance.

While The Culver Studios does not appear eligible as a historic district, the previous report completed by PCR in 2015 identified several buildings as individually eligible at the federal, state, and local level. Those findings remain applicable as no significant changes have been made to the identified buildings. Six structures have been designated at the local level as Landmark and Significant structures, and also appear eligible for the National Register and California Register. Building C and D are designated as Landmark structures by the City. Building S, T, U, and V are designated as Significant structures. In addition, Stage 2/3/4, Stage 7/8/9, Stage 11/12/14, and Stage 15/16 were recommended eligible for the National Register and California Register, and Building E, H, and I were recommended eligible for local listing. The results of the eligibility evaluations for the individual buildings are listed in **Table 10**.

**TABLE 10**  
**RESOURCES IDENTIFIED AND THEIR ELIGIBILITY**

| Address                        | Date                                       | Eligibility  | Criteria                 | HRI Status Code |
|--------------------------------|--|--|--------------------------|-----------------|
| Building C and DeMille Theatre | 1918-19 Building C<br>1929 DeMille Theatre | National/California Register Eligible<br>Designated Local Landmark Structure | A/1, C/3, City Ordinance | 3S, 3CS, 5S1    |
| Building D                     | 1919                                       | National/California Register Eligible<br>Designated Local Landmark Structure | A/1, C/3, City Ordinance | 3S, 3CS, 5S1    |
| Building E                     | 1925                                       | Eligible for Local Listing   | City Ordinance           | 5S3             |
| Building H                     | 1925                                       | Eligible for Local Listing   | City Ordinance           | 5S3             |
| Building I                     | 1919                                       | Eligible for Local Listing   | City Ordinance           | 5S3             |

| Address        | Date | Eligibility   | Criteria            | HRI Status Code |
|----------------|------|---|---------------------|-----------------|
| Building S     | 1936 | National/California Register Eligible<br>Designated Locally Significant Structure | A/1, City Ordinance | 3S, 3CS, 5S1    |
| Building T     | 1942 | National/California Register Eligible<br>Designated Locally Significant Structure | A/1, City Ordinance | 3S, 3CS, 5S1    |
| Building U     | 1941 | National/California Register Eligible<br>Designated Locally Significant Structure | A/1, City Ordinance | 3S, 3CS, 5S1    |
| Building V     | 1929 | National/California Register Eligible<br>Designated Locally Significant Structure | A/1, City Ordinance | 3S, 3CS, 5S1    |
| Stage 2/3/4    | 1926 | National/California Register Eligible<br>Eligible for Local Listing               | A/1, City Ordinance | 3S, 3CS, 5S3    |
| Stage 7/8/9    | 1929 | National/California Register Eligible<br>Eligible for Local Listing               | A/1, City Ordinance | 3S, 3CS, 5S3    |
| Stage 11/12/14 | 1927 | National/California Register Eligible<br>Eligible for Local Listing               | A/1, City Ordinance | 3S, 3CS, 5S3    |
| Stage 15/16    | 1940 | National/California Register Eligible<br>Eligible for Local Listing               | A/1, City Ordinance | 3S, 3CS, 5S3    |

SOURCE: PCR, 2015

## CEQA Impacts Analysis

### Significance Thresholds

The thresholds for determining the significance of environmental effects on historical resources identified below are derived from the CEQA Guidelines as defined in §15064.5. Pursuant to this guidance, a project that would physically detract, either directly or indirectly, from the integrity and significance of the historical resource such that its eligibility for listing in the National Register, California Register or as a Culver City Cultural Resource would no longer be maintained, is considered a project that would result in a significant impact on the historical resource. Adverse impacts, that may or may not rise to a level of significance, result when one or more of the following occurs to a historical resource: demolition, relocation, conversion, rehabilitation, or alteration, or new construction on the site or in the vicinity.



## CEQA Guidelines

According to the State *CEQA Guidelines*, Section 15064.5(b) a project involves a “substantial adverse change” in the significance of the resource when one or more of the following occurs:

- Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.
- The significance of a historical resource is materially impaired when a project:
  - a. Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for inclusion in, the California Register of Historical Resources; or
  - b. Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to Section 5020.1(k) of the PRC or its identification in a historical resources survey meeting the requirements of Section 5024.1(g) of the PRC, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
  - c. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA.

Under CEQA, a proposed development must be evaluated to determine how it may impact the potential eligibility of a structure(s) or a site for designation as a historical resource. The Secretary of the Interior’s Standards were developed as a means to evaluate and approve work for federal grants for historic buildings and then for the federal rehabilitation tax credit (see 36 Code of Federal Regulations (“CFR”) Section 67.7). Similarly, CEQA recognizes the value of the Standards by using them to demonstrate that a project may be approved without an EIR. In effect, CEQA has a “safe harbor” by providing either a categorical exemption or a negative declaration for a project which meets the Standards (see State *CEQA Guidelines* Section 15331 and 15064.5(b)(3)). Accordingly, a significant impact to historical resources would occur if the Project were to:

- HIST-1: Demolish, destroy, relocate, or alter a historical resource such that eligibility for listing on a register of historical resources would be lost (i.e., no longer eligible for listing as a historic resource); or
- HIST-2: Through indirect effects reduce the integrity or significance of important historical resources on the Project Site or in the vicinity such that eligibility for listing on a register of historical resources would be substantially changed. Analysis of Project Impacts

## Impacts Analysis

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**Threshold HIST-1:** The Project would result in a significant impact on historical resources if it would demolish, destroy, relocate, or alter a historical resource such that eligibility for listing on a register of historical resources would be lost (i.e., no longer eligible for listing as a historic resource).

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**Impact Statement HIST-1:** The Project would require removal of Stage 2/3/4 and Stage 7/8/9, both of which have been determined eligible against federal, state, and local criteria as part of this study, and therefore, there would be significant unavoidable Project impacts on historical resources. Impacts associated with relocation of the bungalows and interior rehabilitation of the Mansion would be less than significant with implementation of mitigation measures.

### *Direct Impacts*

Consistent with CPA No. 6 four existing bungalows (Buildings S, T, U and V) were relocated in August 2017 to a new site behind Building C (the Mansion). Relocation of the bungalows was conducted in conformance with the Secretary of the Interiors Standards as required under the adopted conditions of CPA No. 6. The configuration and site plan of the relocated bungalows retains the four bungalows in a distinct historic grouping within the Studio Campus. Potential impacts associated with relocation of the bungalows are currently being addressed and have been reduced to less than significant through completing of the required HABS recordation and preparation and implementation of a relocation and rehabilitation plan, subject to the mitigation monitoring and reporting program required under CPA No. 6. After relocation and rehabilitation, the bungalows will retain their eligibility as National and California Register resources and as locally designated historical resources.

The Project would demolish Stage 2/3/4 constructed in 1926 and Stage 7/8/9 constructed in 1929. Both buildings are eligible for the National Register, California Register, and local listing for their significant historical association with RKO Pictures and the Studio's transition into the production of sound films (Talkies) under National Register Criterion A, California Register Criterion 1, and the Culver City Ordinance. Although mitigation measures are provided below that include recordation, salvage and an interpretive program, impacts associated with removal of Stage 2/3/4 and Stage 7/8/9 would remain significant and unavoidable.

The Project would include minor changes and upgrades to the Front Lawn area that would be carried out in a manner in accordance with the Standards and that would reflect the period of historic significance for Buildings C and D and the associated historic Front Lawn landscape. The nature of the changes is limited and the expectation is that they would be carried out with respect to and in keeping with the original landscape design. Proposed rehabilitation of the landscape would include resurfacing the entrance drive, replacing non-historic entrance gates, removing non-historic landscape plantings and replacing them with in-kind historic period plant materials where needed. The Project is expected to enhance the appearance of the landscape in a manner consistent with its historic appearance and in conformance with the Standards. Accordingly, impacts associated with landscape changes are considered less than significant.

Minor exterior changes are proposed to Building C (the Mansion) and adjacent Building D where accessibility upgrades require installation of a lift at the rear (south) entrance of both buildings. The accessibility upgrades and lift design has been designed in conformance with the standards, is compatible in design, and is fully reversible should it be removed in the future.

Interior tenant improvements currently underway for Buildings C (the Mansion), D, E, H and I, are limited in nature to support continued use as offices and bring the building up to current standards, including security, structural and accessibility upgrades. The interior rehabilitation work is retaining and preserving character-defining features and spaces and is being undertaken in a manner that would protect the eligibility of these buildings as historical resources under the City's preservation ordinance. The changes are being carried out in compliance with the Secretary of the Interior's Standards for rehabilitation, and are being reviewed and monitored by a qualified preservation consultant and City Staff. Accordingly, impacts associated with interior tenant improvements are considered less than significant.

The Project would remove four ineligible buildings less than 45 years in age: the Commissary Building, Building P (Stage 5/6), Building J and a parking structure along Van Buren Place. In addition to these four buildings, the Project would remove eight altered buildings over 45 years in age that were found ineligible as historical resources: Building L, Building N, Building O, Building W, Building X, Building Y, Building Z and Stage 10. Because the twelve buildings proposed for removal are ineligible as historical resources, their demolition would result in no adverse impact under CEQA and no further evaluation is required.

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**Threshold HIST-2:** The Project would result in a significant impact on historical resources if it would through indirect effects reduce the integrity or significance of important historical resources on the Project Site or in the vicinity such that eligibility for listing on a register of historical resources would be substantially changed.

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**Impact Statement HIST-2: The Project would not reduce or materially impair the integrity or significance of important historical resources in the Project vicinity such that their eligibility for listing on a register of historical resources would be substantially changed. Therefore, indirect impacts would be less than significant.**

### ***Indirect Impacts***

Indirect impacts were analyzed to determine if the Project would result in a substantial material change to the integrity of historic resources on the Studio Campus and the immediate surroundings that would detract from their significance and undermine their eligibility. For purposes of this assessment, the Indirect Impacts Study Area is defined as the area occupied by properties within viewing range of the subject property. Multiple buildings on the Studio Campus have been determined eligible for the National Register, California Register, and local listing. There are currently six buildings on the Studio Campus that are locally listed as Landmark or Significant resources. Changes to the Studio Campus proposed by the Project would potentially indirectly impact the setting of Buildings C and D and the grouping of historic buildings behind them to the south.

The Project's proposed removal of Stage 2/3/4 would alter the immediate setting of Building C (the Mansion). Currently, only a small portion of Stage 2/3/4 is visible above Building C, when viewed from the public right-of-way along Culver and Washington Boulevards to the north. Removal of Stage 2/3/4 would not detract from the eligibility of Building C and the design of the new construction is of a compatible scale, massing and design.

The north façade of Stage 2/3/4 doubles as a sign for the Studio due to its visibility over the roof of the Mansion. Although Stage 2/3/4's removal would result in an adverse impact to Building C's setting, it would be a less than significant impact because it is not considered one of Building C's character defining features. Furthermore, the use of Stage 2/3/4's north elevation as a sign is a modern phenomenon and historic photographs demonstrate the stage was not used this way during the period of significance.

Buildings S, T, U, and V (Bungalows) have been relocated to an area behind Building C in accordance with the adopted conditions of CPA No. 6. This aspect of the Project would have resulted in an indirect impact to the setting of Building C's rear elevation. However, the impact would have been less than significant, because Building C's rear elevation is substantially altered and has never been visible from public view, and the Rear Lawn area was substantially altered by the 1980s construction of a sub-surface parking structure, and reconfiguration of pedestrian and vehicular parking and access from Gate 2. Furthermore, the area adjacent to Building C's rear elevation has experienced multiple alterations throughout the Studio's history. Historic photographs show sound stages and a pool, as well as other support buildings that have occupied the space during various periods. Originally, Stage 1 was located behind Building C, along with a pool and laboratory building, all of which have been demolished. The area is currently occupied by a subterranean parking garage, surface parking area, a small support building and landscaping. The Bungalows that have been relocated to the site are smaller in stature than Building C, compatible in design, style and materials, and would not be visible from the public right-of-way. The new landscaping surrounding the Bungalows is being designed to be similar to their original location along the western boundary of the Studio. Both the Bungalows and their landscaping are historically related to the Studio. The landscaping outside of the Bungalow grouping will reflect the formal nature of Building C's American Colonial Revival architectural style. Primary views of the Mansion's rear elevation from inside the Studio Campus will be retained and the design, workmanship, materials, feeling and association of the Mansion and associated historic grouping of ancillary buildings are being preserved.

Although the Project would remove multiple studio buildings, all of the buildings being removed are located further to the south within the Studio property. In contrast, Building D is located on the property's northeastern corner, isolated from a majority of the areas affected by the Project. The nearest buildings to Buildings C and D being removed from the Studio Campus are Stage 2/3/4 and Building J (modern building). Neither of these buildings contributes to Buildings C or D's significance and their removal would not alter the primary views of either building. Further, the new construction proposed by the Project to replace Stage 2/3/4 and Building J would not impede primary views of either Building C or Building D from the south from within the Studio Campus.

As stated previously, the Project would update the landscaping of the front lawn area. However, the upgrades and changes to the landscape would be minor and would reflect the original landscaping of the front lawn and the formal arrangement of Buildings C and D's American Colonial Revival style. The indirect impacts caused by the upgraded landscape would be less than significant and would not materially affect either Building C or Building D's eligibility for the National Register, California Register, or local designation.

### ***Cumulative Impacts***

Cumulative impacts to historical resources evaluate whether impacts of the Project and related projects, when taken as a whole, substantially diminish the number of historic resources within the same or similar context or property type. Impacts to historic resources, if any, tend to be site specific. However, cumulative impacts would occur if the Project and related projects cumulatively affect historic resources in the immediate vicinity, contribute to changes within the same historic district, or involve resources that are examples of the same style or property type as those within the Project Site. A significant cumulative impact would occur if the impact would render a historic resource or district as no longer eligible for listing and the Project's contribution to the impact would be cumulatively considerable.

Of the three (3) related projects located near the Project Site, only one (1) would impact a historical resource. The project at 9355 (Related Project No. 22) would remodel an existing building listed on the National Register. Review of available on-line sources suggests that Related Project No. 22, which involves the rehabilitation of the Citizen Publishing Company Building, a 1929 Art Deco department store, would adhere to the Standards, and therefore impacts on this resource would be less than significant. Furthermore, the Citizen Publishing Company Building has no historic association with the Studio Campus and does not contribute to the significance of the historic resources on the Project Site.

Related Project 24 would redevelop a vacant lot to the north of the Project Site, which would alter the current setting of the eligible resources within the Studio Campus, specifically Building C and Building D. However, the area being developed by Related Project 24 was historically occupied by commercial buildings. The condition of the project's location has changed over time as the City's streets were realigned.

Related Project 54 at 4227 Ince Boulevard is located south of the Project Site and features new construction of two-story townhouses. Related Project 54 is small in scale and distant enough that it would not negatively impact the setting of historic resources in the area.

Accordingly, the Project's contribution to cumulatively significant impacts on historic resources in the Project vicinity would not be cumulatively considerable and cumulative impacts would be less than significant.



## Mitigation Measures

### ***Removal of Stage 2/3/4 and Stage 7/8/9***

The Project would remove two individually eligible buildings, Stages 2/3/4 and Stages 7/8/9 (sound stages). The following mitigation measures MM-HIST-1 through MM-HIST-4, address impacts associated with removal of Stages 2/3/4 and Stages 7/8/9. Mitigation Measures MM-HIST-5, MM-HIST-6, and MM-HIST-7 are in the process of being implemented consistent with requirements associated with CPA No. 6 and its Mitigation Monitoring and Implementation Plan. Mitigation would reduce potential impacts due to Bungalow relocation to a less than significant level.

However, impacts associated with removal of Stages 2/3/4 and Stages 7/8/9, even with implementation of mitigation measures MM-HIST-1 through MM-HIST-4, would continue to be significant and unavoidable.

**MM-HIST-1 (Recordation).** Perform a Level II Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) documentation of The Culver Studios (interior and exterior of all eligible structures dating from the period of significance to be removed). Documentation shall include selective laser scanning, 3-D modeling, narrative text and appropriate photographs per HABS/HAER requirements describing existing conditions and summarizing the relevant construction history and use of the buildings, structures, and features. Documentation shall be prepared by a qualified historic preservation consultant who meets the Secretary of the Interior's Professional Qualifications Requirements in history and/or architectural history. Documentation shall be provided to the Library of Congress where it will be appropriately archived and publically accessible. The HABS/HAER documentation shall be completed and submitted to the Library of Congress within 180 days of issuance of the first demolition permit issued by the City of Culver City for removal of a building from the Studio Campus.

**MM-HIST-2 (Salvage Plan).** Applicant shall prepare a Salvage Plan that shall be filed with the City of Culver City Planning Division. Prior to demolition, key character-defining physical features of the two individually eligible sound stages (Stage 2/3/4 and Stage 7/8/9) to be demolished shall be identified and made available for use in an interpretive program to be developed for the Project or donated for curatorial and/or educational purposes to a local historical society, preservation organization, or the like. Unsound, decayed, or toxic materials (e.g. asbestos, lead paint, etc.) need not be included in the salvage process. The salvage materials which will not be reused for the Project shall be offered for donation or shall be advertised for a period of not less than thirty (30) days in historic preservation websites and the Culver City News, as well as by posting on the project site itself and by other means as deemed appropriate. Salvage efforts shall be conducted by the Applicant. These efforts shall be documented in writing by summarizing all measures taken to encourage receipt of salvage materials by the public. Copies of notices, evidence of publication of such notices, along with a summary of results from the publicity efforts, a list of salvage offers (if any) that were made, and an explanation of why the features were not or could not be accepted shall be included in this salvage summary document.

**MM-HIST-3 (Interpretive Program).** The Applicant shall, in consultation with an expert in museum curation and/or the history of the motion picture industry, develop a publicly accessible interpretive and commemorative program with enforceable performance standards (“Interpretive and Commemorative Program” or “Program”), commemorating and actively illustrating:

- the significant creative, production, and administrative activities and events that took place and films produced during the Thomas H. Ince, Cecile B. DeMille/RKO Pictures, and David O. Selznik eras of the Studio’s history,
- how these activities and events were associated with the continued evolution of the motion picture industry through the pioneering era of independent studios, the emergence of the Big Eight major motion picture studios and the “studio system,” and the rise of smaller independent production companies in the post-war era,
- significant innovations, technical approaches, and technology developed at the Studio and how these important events contributed significantly to the physical development of the site and the evolving motion picture studio.

Program elements may be located on-site, entirely off-site or in a combination of on-site and one or more off-site locations such as new or existing museums and exhibition spaces; provided, however, that at least one publically accessible element of the Program be placed or housed on the Studio Campus property and incorporated as part of any future use and development of the property (e.g., commemorative elements incorporated as part of publically accessible open space features).

**Substantive Program Requirements.** This Interpretive and Commemorative Program shall be based on a research phase to identify and/or determine the availability of the following resources:

- An inventory of museums, exhibition spaces or other institutions (such as the Academy Museum of Motion Pictures currently under development, The Culver City Public library, or The Culver City Historical Society) that provide public programming regarding the motion picture industry, with which the Interpretive and Commemorative Program might share resources or house Program components;
- An inventory of physical assets or artifacts extant in public or private collections that may be available for exhibition as part of the Interpretive and Commemorative Program;
- Sources of supplementary funding, such as foundation grants.
- With knowledge of such availability, the Interpretive and Commemorative Program shall contain recommendations for programming, which collectively commemorate the history of motion picture production, development, administration, and technical engineering achievements at The Culver Studios and may, by way of example, include:
  - exhibition locations,
  - artifacts for display,
  - thematic content,
  - audio presentations,

- video-based interpretive virtual tour or 3-D modeling of the most significant areas of the Studio, and database accessibility.

**MM-HIST-4 (Studio Campus Preservation Plan).** A Studio Campus Preservation Plan shall be completed by a qualified preservation consultant to govern maintenance, rehabilitation, or improvement of historical resources on the Studio Campus. The Studio Campus Preservation Plan shall comply with the methodology called for by the Standards and would specify the maintenance and treatment of character-defining features, materials and finishes and provide appropriate guidelines for future rehabilitation or improvement projects to protect the integrity of historical resources. The Studio Campus Preservation Plan shall serve as a primary planning document for long-term decision-making about treatments and improvements, and would: a) serve as a basis for design of recommended work; b) provide a summary of information known and conditions observed at the time of the survey; and c) provide a bibliography of archival documentation relevant to the structures. The Studio Campus Preservation Plan shall be reviewed by Cultural Affairs for comment prior to approval and issuance of a permit.

### ***Bungalows Relocation (Reproduced from CPA No. 6)***

These mitigation measures have been initiated and are currently in progress under the adopted conditions of CPA No. 6. A draft HABS report for Bungalows S, T, U and V has been completed and submitted to the Library of Congress and the City of Culver City where it is currently under review. A Relocation and Rehabilitation Plan has been prepared and submitted to the City, and monitoring of the relocation and rehabilitation process is ongoing.

**MM-HIST-5 (Recordation).** Prior to the issuance of a relocation permit for the bungalows, a recordation document in accordance with Historic American Buildings Survey (HABS) Level III requirements shall be completed for the existing buildings. The HABS document shall be prepared by a qualified architectural historian or historic preservation professional. This document shall include a historical narrative on the architectural and historical importance of the subject property and record the existing appearance of the four bungalows in professional large format HABS photographs. The building exteriors, representative interior spaces, character-defining features, as well as the setting and contextual views shall be documented. All documentation components shall be completed in accordance with the Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation (HABS standards). Original archivally-sound copies of the report shall be submitted to the HABS collection at the Library of Congress, and South Central Coastal Information Center, California State University, Fullerton, CA. Non-archival copies will be distributed to the City of Culver City and Public Library. In addition, any existing and available design and/or as-built drawings shall be compiled, reproduced, and incorporated into the recordation document.

**MM-HIST-6 (Relocation, Storage and Rehabilitation).** Prior to relocation, the bungalows shall be recorded (see MM-HIST-4 (Recordation)) before being moved to an appropriate on-site location with compatible setting and association qualities. A Relocation and Rehabilitation Plan shall be commissioned by the applicant and developed by a qualified historic preservation consultant. The Plan shall include relocation methodology recommended by the National Park Service (NPS), which are outlined in the booklet entitled "Moving Historic Buildings," by John Obed Curtis (1979). The Plan shall include an assessment of the building condition by a qualified engineer, and a shoring plan for relocation and storage, and relocation to the final site. If temporary

storage is required, the storage conditions should closely follow the recommendations of NPS Preservation Brief 31: Mothballing Historic Buildings with regard to recommendations for structural stabilization, pest control, protection against vandalism, fire, and moisture, adequate ventilation which should be applied to the building at the temporary storage location to ensure the safety of the building during storage. A periodic maintenance and monitoring plan shall also be included in the Plan and implemented during the storage period in accordance with the guidance outlined in NPS Preservation Brief 31. The Relocation and Rehabilitation Plan shall be reviewed and approved by the City of Culver City prior to its implementation.

Upon relocation of the structures to the new site, any maintenance, repair, stabilization, rehabilitation, preservation, conservation, or reconstruction work performed in conjunction with the relocation of the building shall be undertaken in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Properties. In addition, a plaque describing the date of the move and the original location shall be placed in a visible location on each of the buildings. The removal, storage, relocation and rehabilitation process shall be monitored by a qualified historic preservation consultant at key intervals to ensure conformance with the Standards and NPS guidelines. The preservation consultant shall also be available to provide technical expertise to reduce potential impacts to historical resources from unforeseen circumstances.

**MM-HIST-7 (Interpretive Plaque/Marker).** A permanent metal plaque will be affixed to the primary elevation of the relocated buildings or a marker will be imbedded in the pavement in front, which will briefly explain that the buildings were relocated and its original site.

## Level of Significance after Mitigation

Mitigation would reduce potential impacts due to Bungalow relocation to a less than significant level. However, impacts associated with removal of Stages 2/3/4 and Stages 7/8/9, even with implementation of mitigation measures MM-HIST-1 through MM-HIST-4, would be significant and unavoidable.

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# Appendix A

## **1919 Sanborn Map**

PUTNAM AV.

LENKILL AV.  
OR  
MAIN

WASHINGTON

BLVD.

SHERMAN

SHERMAN

DRIVE

THOS. H. INCE STUDIOS (INC.)  
MOTION PICTURE PLANT

A. HIGHER REVENUE, EACH EXHIBITION "THIRTY" DAYS, MORE IF SUCCESSFUL.  
B. HIGHER REVENUE, EACH EXHIBITION "THIRTY" DAYS, MORE IF SUCCESSFUL.  
C. HIGHER REVENUE, EACH EXHIBITION "THIRTY" DAYS, MORE IF SUCCESSFUL.  
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Y. HIGHER REVENUE, EACH EXHIBITION "THIRTY" DAYS, MORE IF SUCCESSFUL.  
Z. HIGHER REVENUE, EACH EXHIBITION "THIRTY" DAYS, MORE IF SUCCESSFUL.

ADMINISTRATION BLDG.

LABORATORY BLDG.

STAGE NO. 1

STAGE NO. 2

SCHOOL

CULVER CITY GRAMMAR SCHOOL

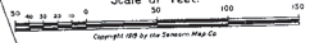
L. R. FUR FARM

SPACE FOR FUTURE EXTENSIONS  
AND  
FR. EXTERIOR MOTION PICTURE SETS



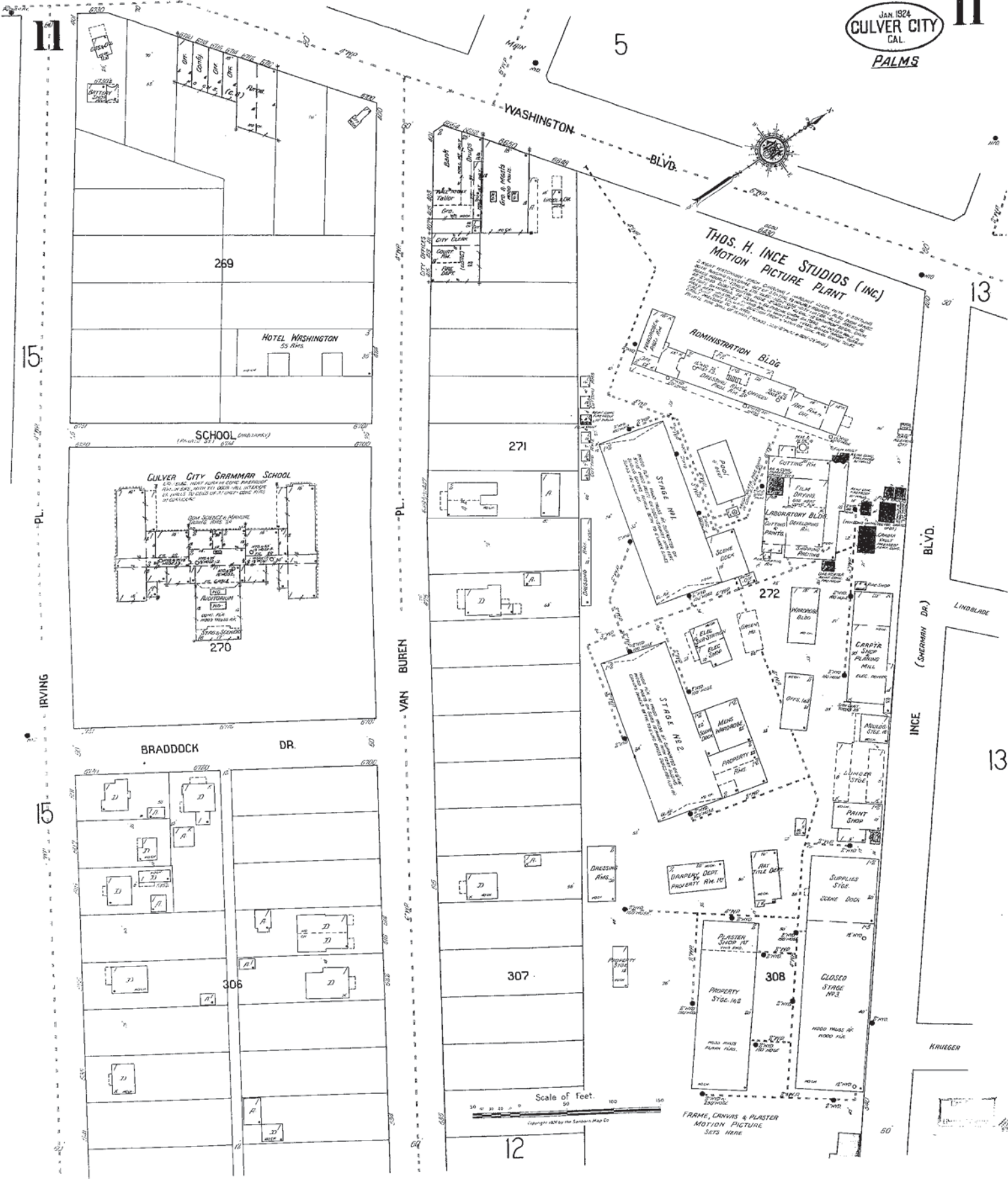
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Scale of Feet.



Copyright 1919 by the Sanborn Map Co.

Appendix B  
**1924 Sanborn Map, Sheets 11  
and 12**





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11

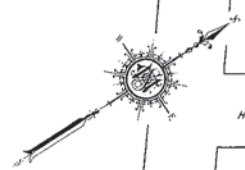
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THOS. H. INCE STUDIOS (INC.)  
FOR REPORT SEE SHEET XVII  
FRAME - CARBONS  
PLASTER - MEDIUM  
PICTURE SET HERE.

JAN 1924  
CULVER CITY  
CAL.  
PALMS



HUBBARD

BLVD.  
(SHERMAN DR.)

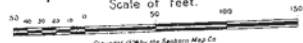
GARSON

INCE

LUCERNE

AV

Scale of Feet.



Copyright © 1924 by Thomas H. Ince

MEASURED  
IN TOWN



FARRAGUT

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VAN BUREN

PL.

LUCERNE

AV.

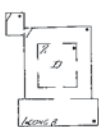
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Appendix C  
**1929 Sanborn Map, Sheet 11  
and 12**

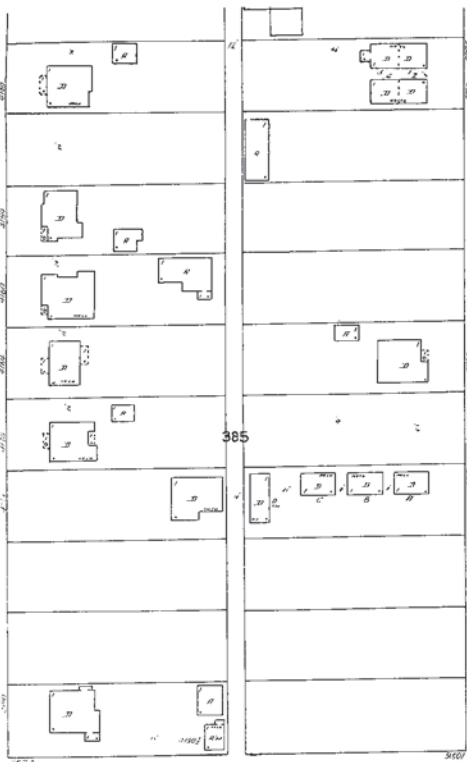
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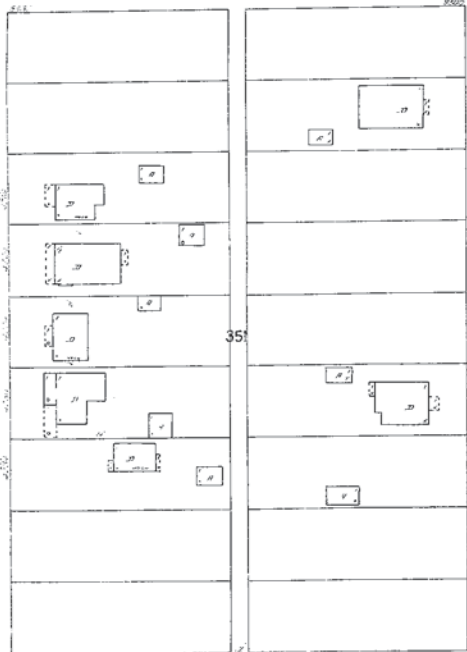
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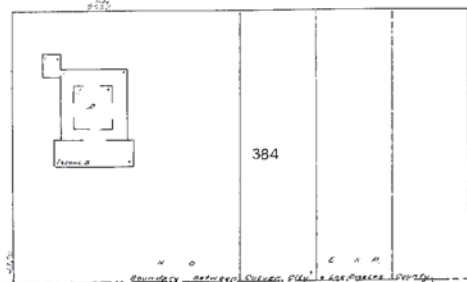


FARRAGUT

DR.

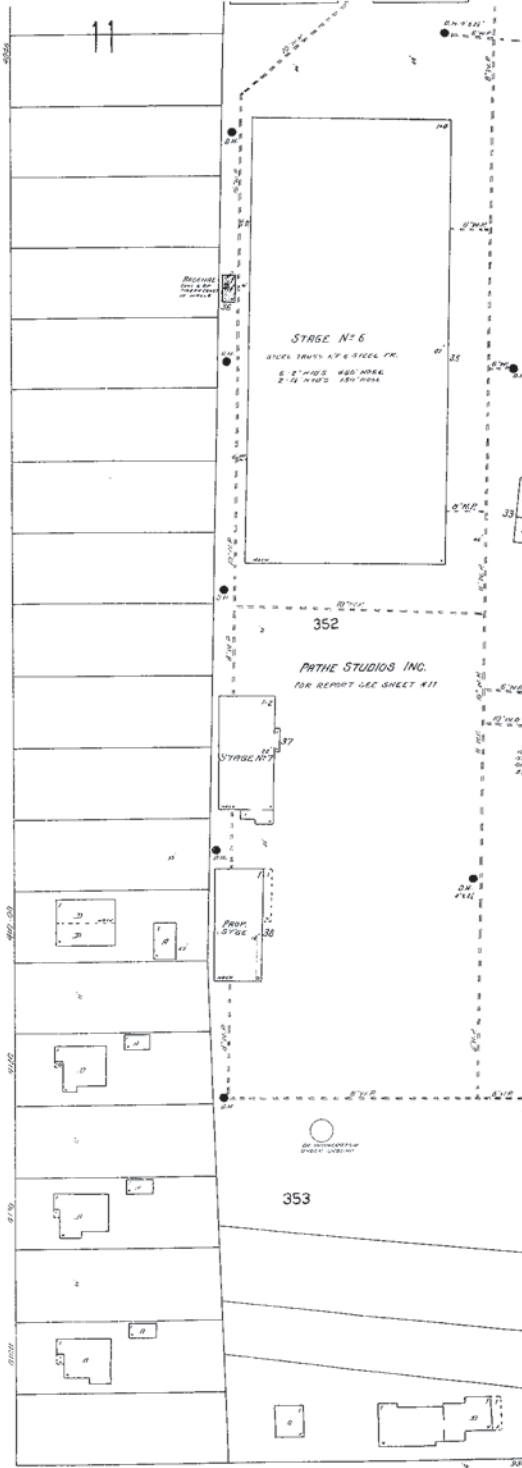


LUCERNE



384

11



STAGE N° 6

STEEL TRUSS 17' x 50' 0" 17' 0" x 50' 0"

PATHE STUDIOS INC.

FOR REPORT SEE SHEET #11

STAGE N° 7

STAGE N° 8

STAGE N° 9

STAGE N° 10

STAGE N° 11

STAGE N° 12

STAGE N° 13

STAGE N° 14

STAGE N° 15

STAGE N° 16

STAGE N° 17

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STAGE N° 161

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STAGE N° 163

STAGE N° 164

STAGE N° 165

STAGE N° 166

STAGE N° 167

STAGE N° 168

STAGE N° 169

STAGE N° 170

STAGE N° 171

STAGE N° 172

STAGE N° 173

STAGE N° 174

STAGE N° 175

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STAGE N° 199

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STAGE N° 201

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STAGE N° 203

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STAGE N° 205

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STAGE N° 209

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STAGE N° 211

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STAGE N° 215

STAGE N° 216

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STAGE N° 235

STAGE N° 236

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STAGE N° 241

STAGE N° 242

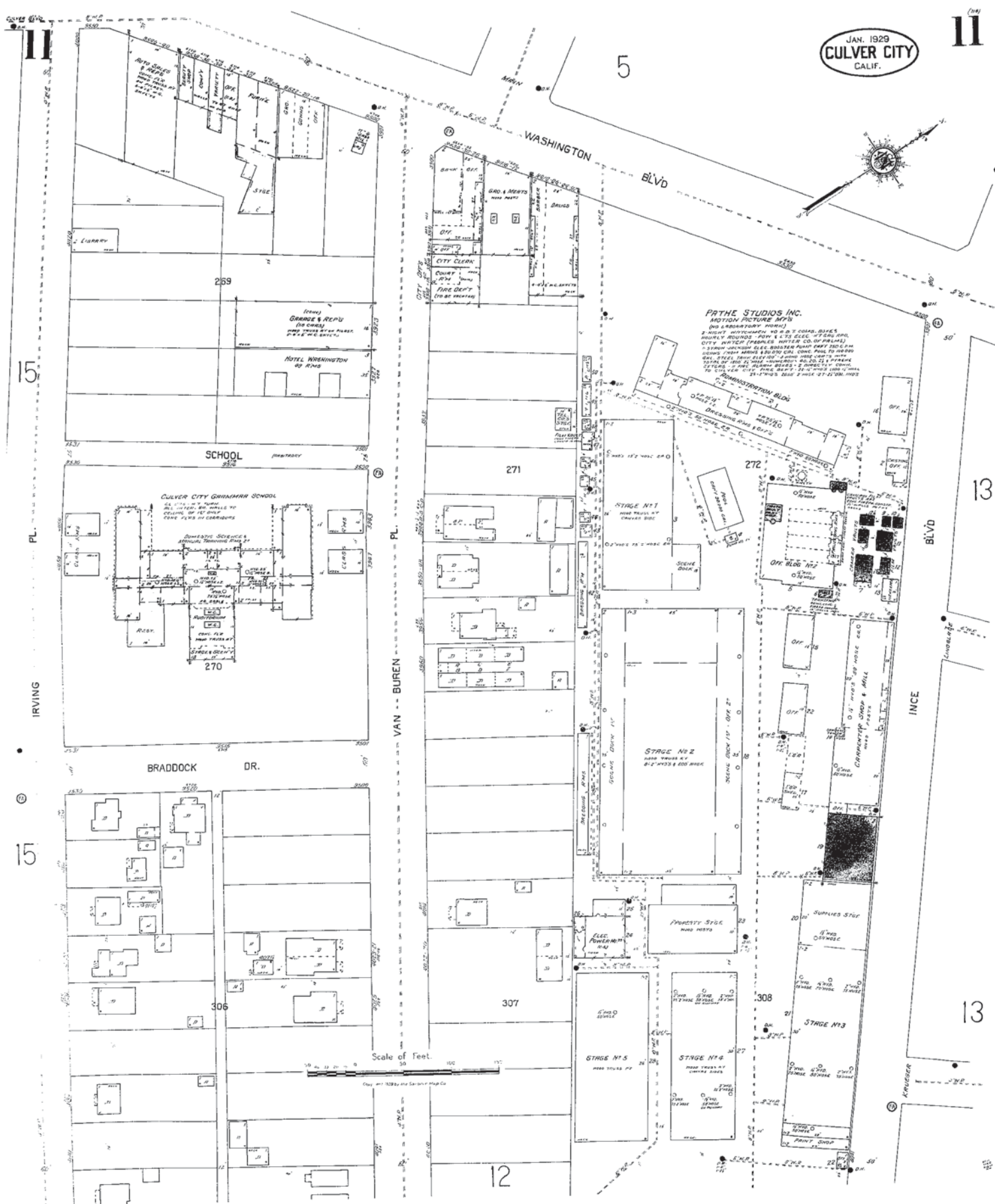
STAGE N° 243

STAGE N° 244

STAGE N° 245

STAGE N° 246

STAGE N° 247



JAN. 1929  
CULVER CITY  
CALIF.

11

5

11

15

PL.

IRVING

15

12

13

13

Scale of Feet.

Copyright 1928 by the Sanborn Map Co.

Appendix D  
**1929 Sanborn Map, Sheet 11  
and 12 (Revised in 1950)**





12

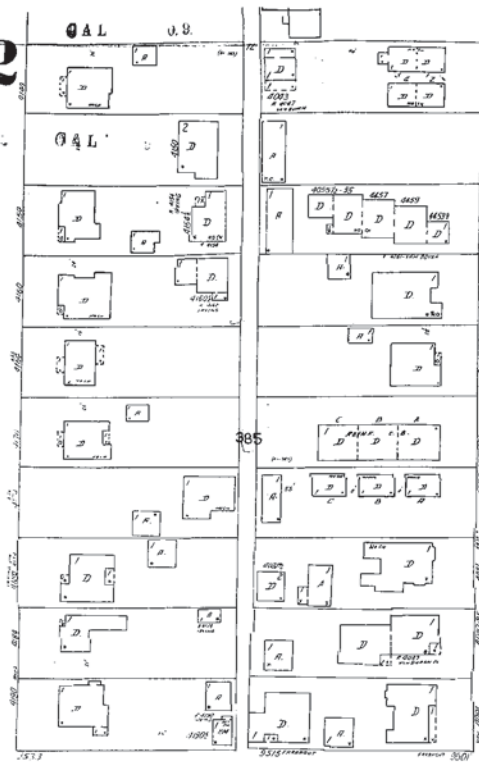
54

15

PL.

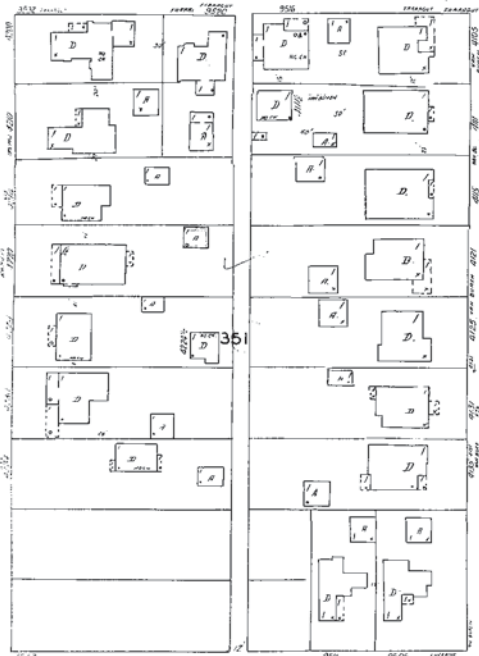
IRVING

15

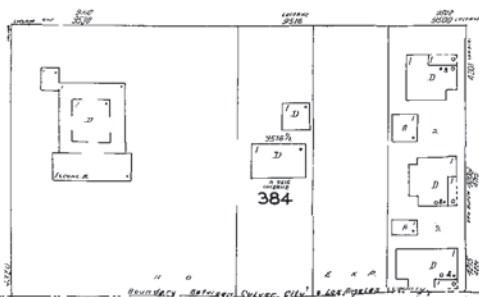


FARRAGUT

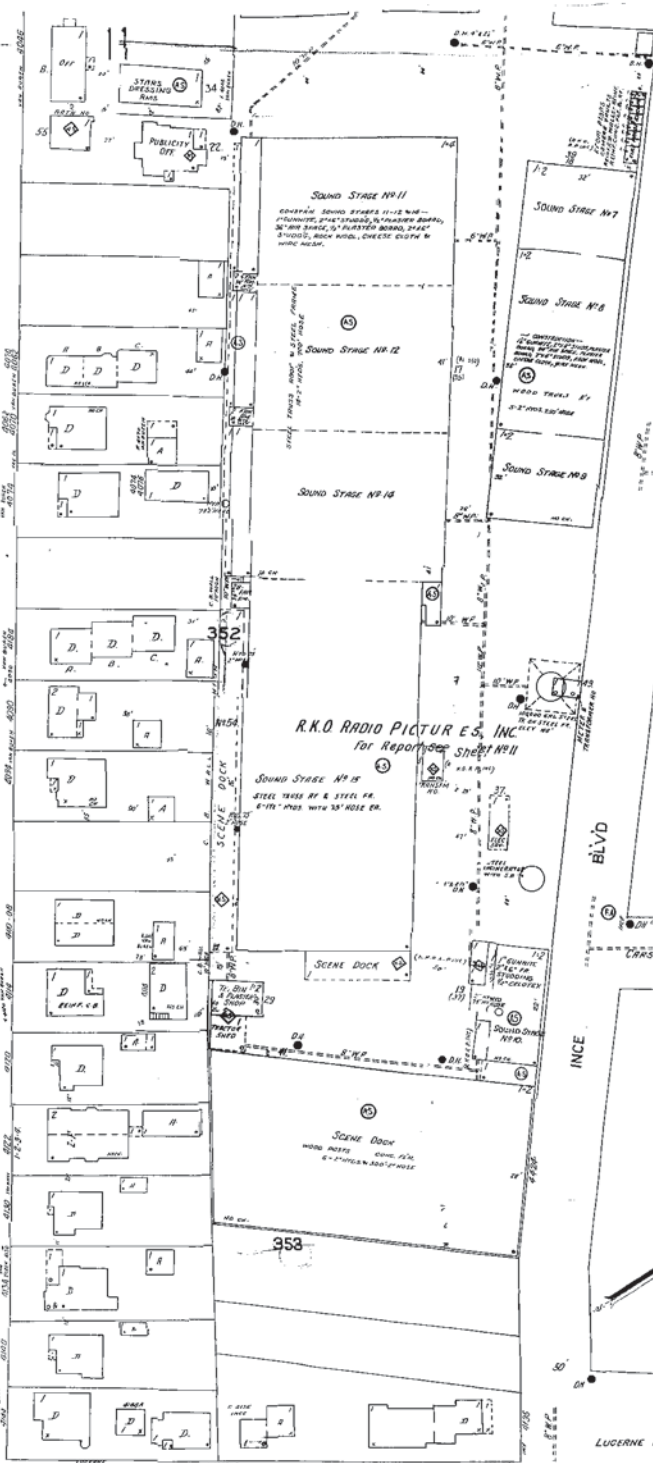
DR.



LUCERNE



384



R.K.O. RADIO PICTURES, INC.  
for Reporters SHEET NO. 11

SCENE DOCK

SCENE DOCK

953

359

JAN. 1929  
CULVER CITY  
CALIF.

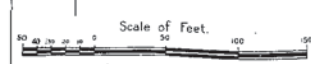
12

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BLVD  
INCE

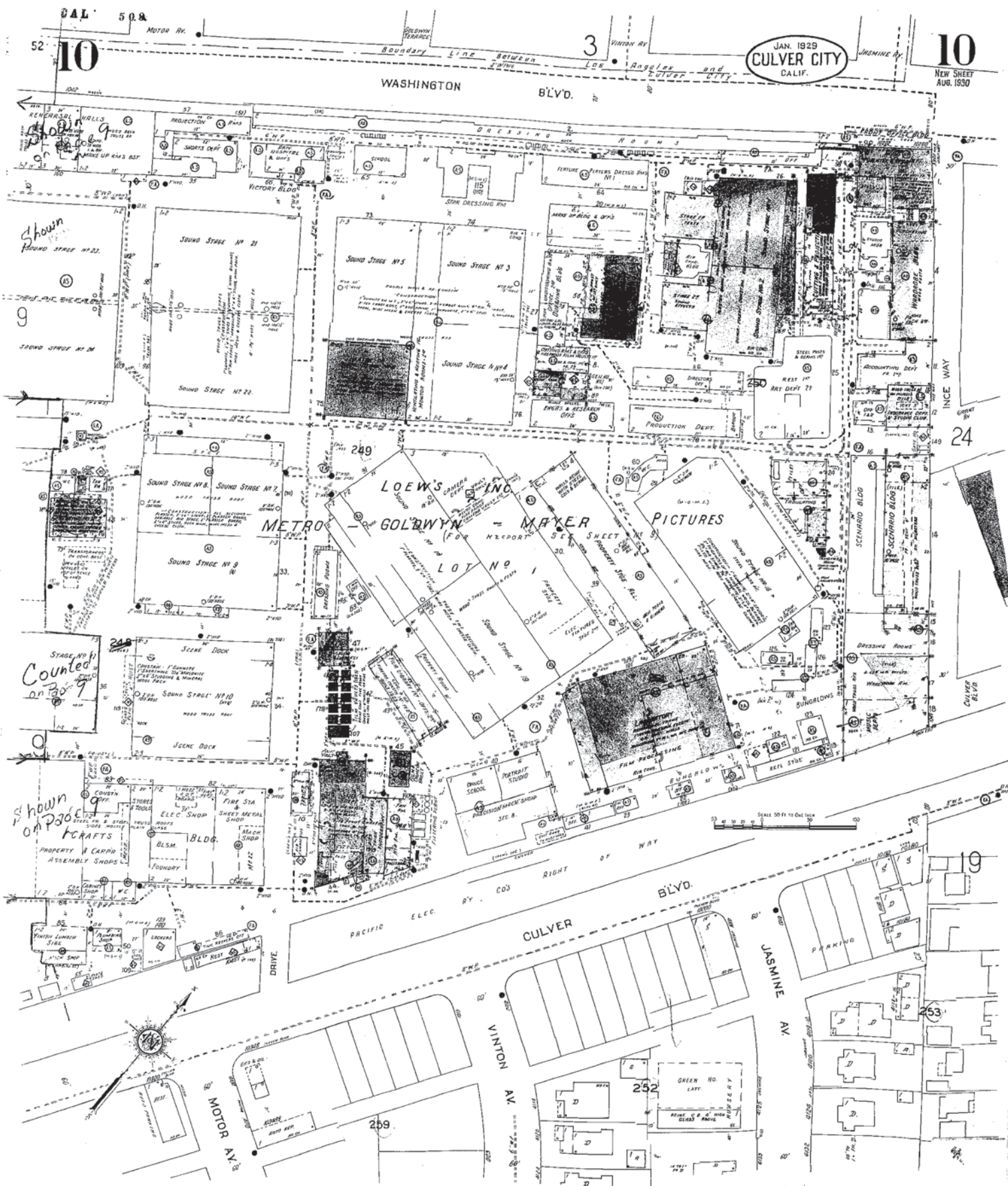
LUCERNE ST.



## Appendix E

### **Sanborn Maps: The Big Eight**



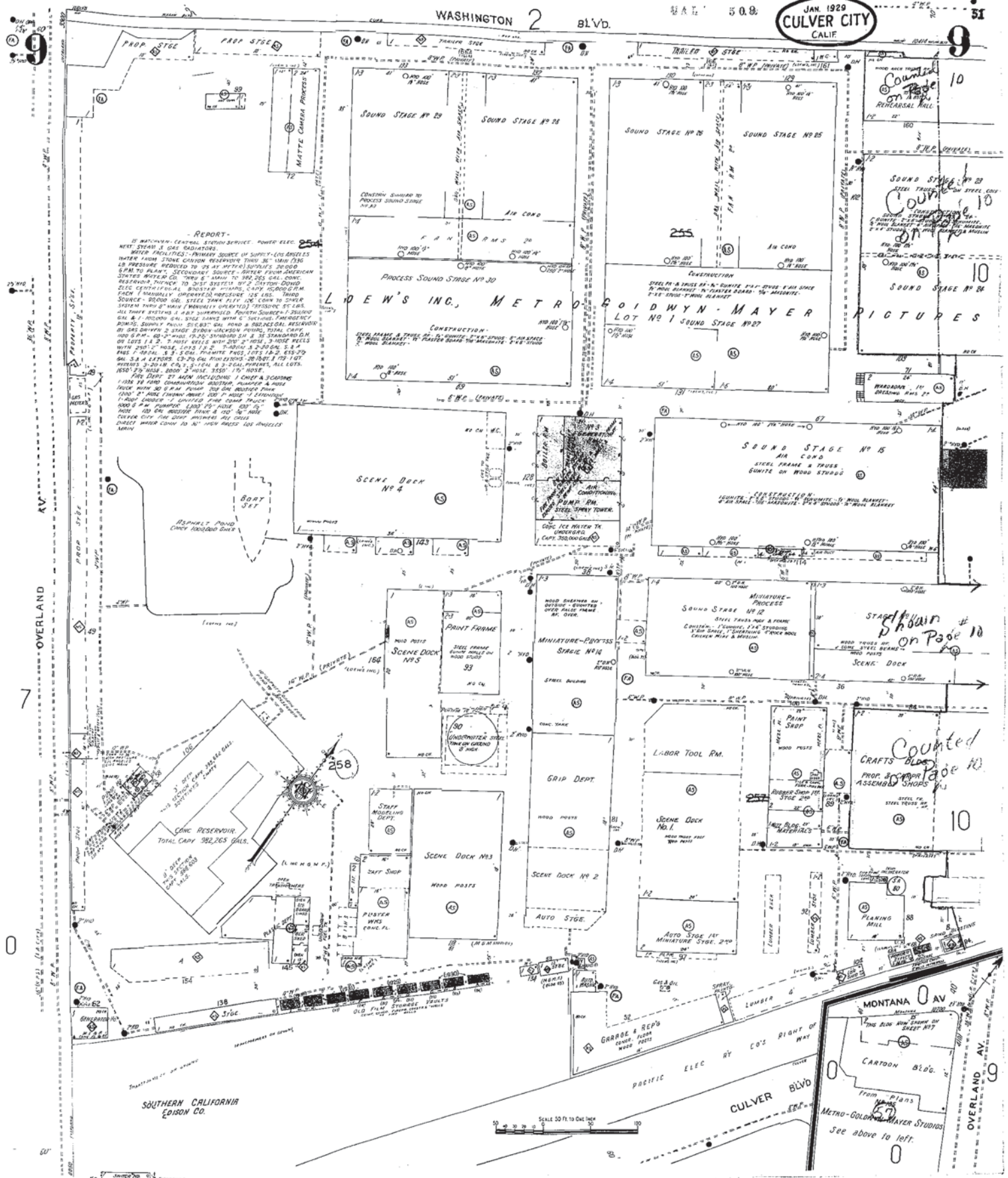


WASHINGTON 2 BLVD.

JAN. 1929

CULVER CITY  
CALIF

51



SOUTHERN CALIFORNIA  
EDISON CO.

SCALE 30 FT. TO ONE INCH

MONTANA AV  
CARTOON BLDG.  
METRO-GOLDWYN-MAYER STUDIOS  
See above to left.



DAL 50.8

52 10

MOTOR AV.

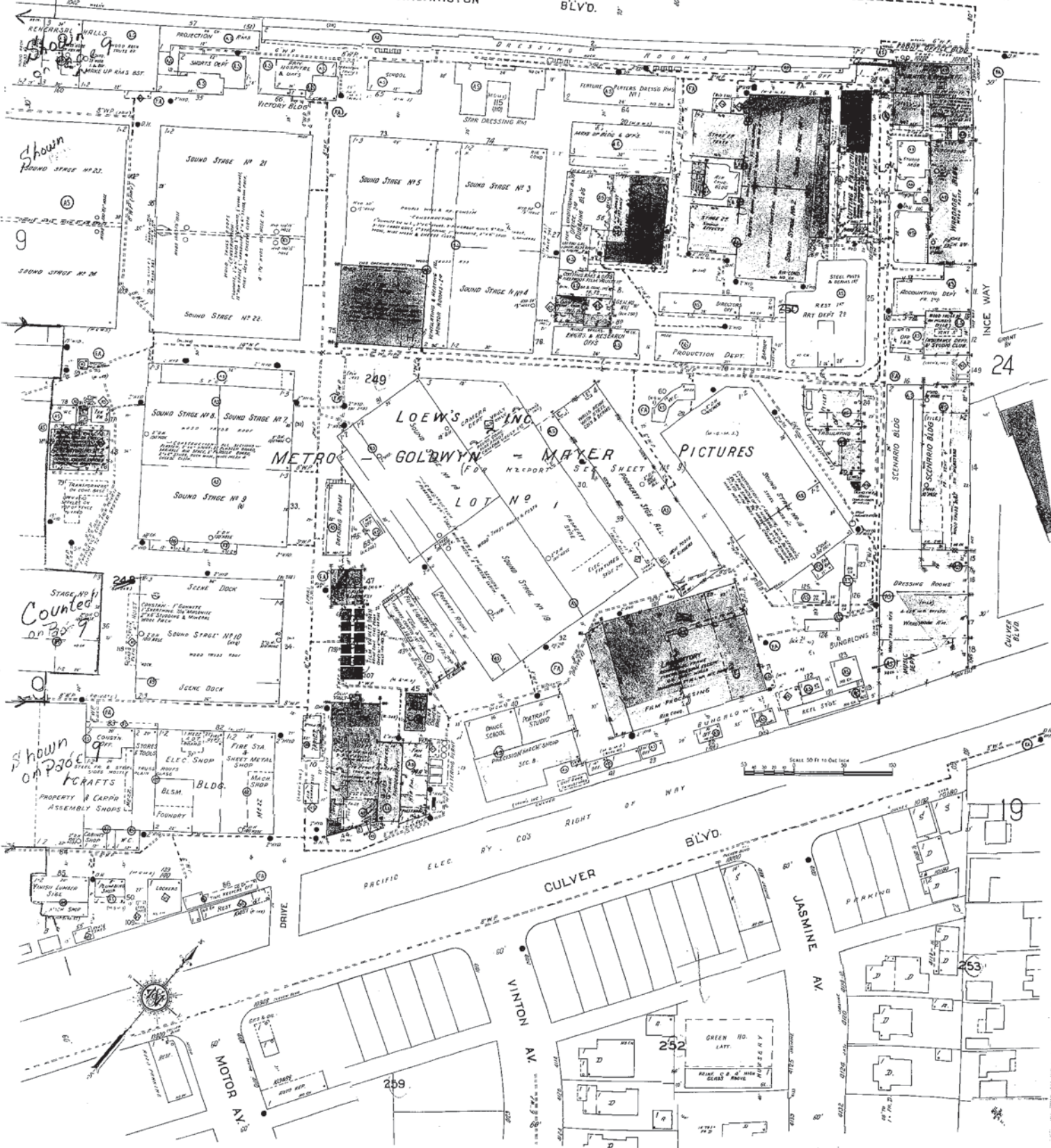
WASHINGTON BLVD.

3

VINTON AV.

JAN. 1929  
CULVER CITY  
CALIF.

10  
NEW SHEET  
AUG. 1930



909A  
(909-VOL.9)

N. BRONSON

902 AV.

956

TAMARIND AV.

GORDON

910

955

N. BEACHWOOD

DRIVE

GOWER 905



COLEGROVE DIST.

N. BRONSON

913<sub>AV</sub>

TAMARIND AV.

GORDON

910

BEACHWOOD

DRIVE

Scale of Feet.

Copyright 1979 by the Sanborn Map Co

GOWER 905

905



LOS ANGELES, CALIF VOL 28  
**2407** CAL . . 044  
ADDL SHEET  
MAY 1932

2409

WESTWOOD PUB

20th CENTURY - FOX

FILM CORPORATION  
FOX HILLS MOVIE TONE STUDIO  
(FOR REPORT, SEE SHEET 2405)

2409

NORTH LOT  
(100' x 100' approx)  
NUMEROUS

FRAME &  
PLASTER  
SETS

24155

W OLYMPIC BLVD

SOUTH LOT

OFFICES

WRITERS BLDG.

24083

ORTON AV

24086

FOX HILLS DR.

FOX HILLS DR.

2414



2408

ADD. SHEET  
MAY 1932

CAL. 044

See detachment  
to right

See to left

FOX PICO LOT

20th CENTURY - FOX FILM CORPORATION  
FOX HILLS MOVIE TONE STUDIO

For Report see Sheet 2405

ADMINISTRATION BLDG.

24090

24036

2415

2407

24033

24087

24086

24032

FOX HILLS

2414

DR.

SCALE 50 FT. TO ONE INCH

10th AV.

KESWICK AV.

TENNESSEE AV.

SOUTH AV. LOT

TENNESSEE AV.

AV. C

AV. E

AV. D

AV. B

AV. A

AV. 1

AV. 2

AV. 3

AV. 4

AV. 5

AV. 6

AV. 7

AV. 8

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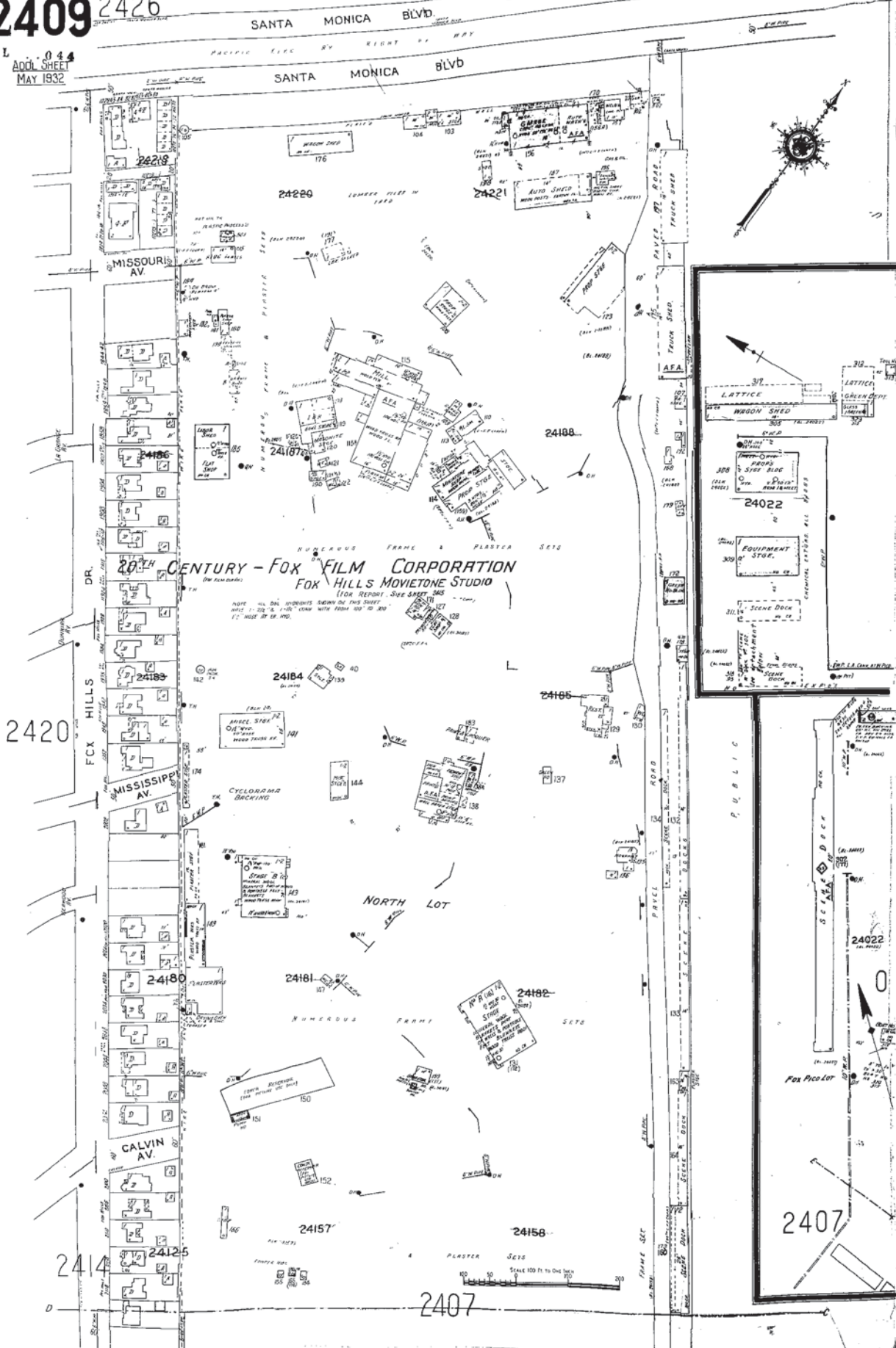
AV. 288

AV. 2

2409 2426

CAL. 044  
ADDL SHEET  
MAY 1932

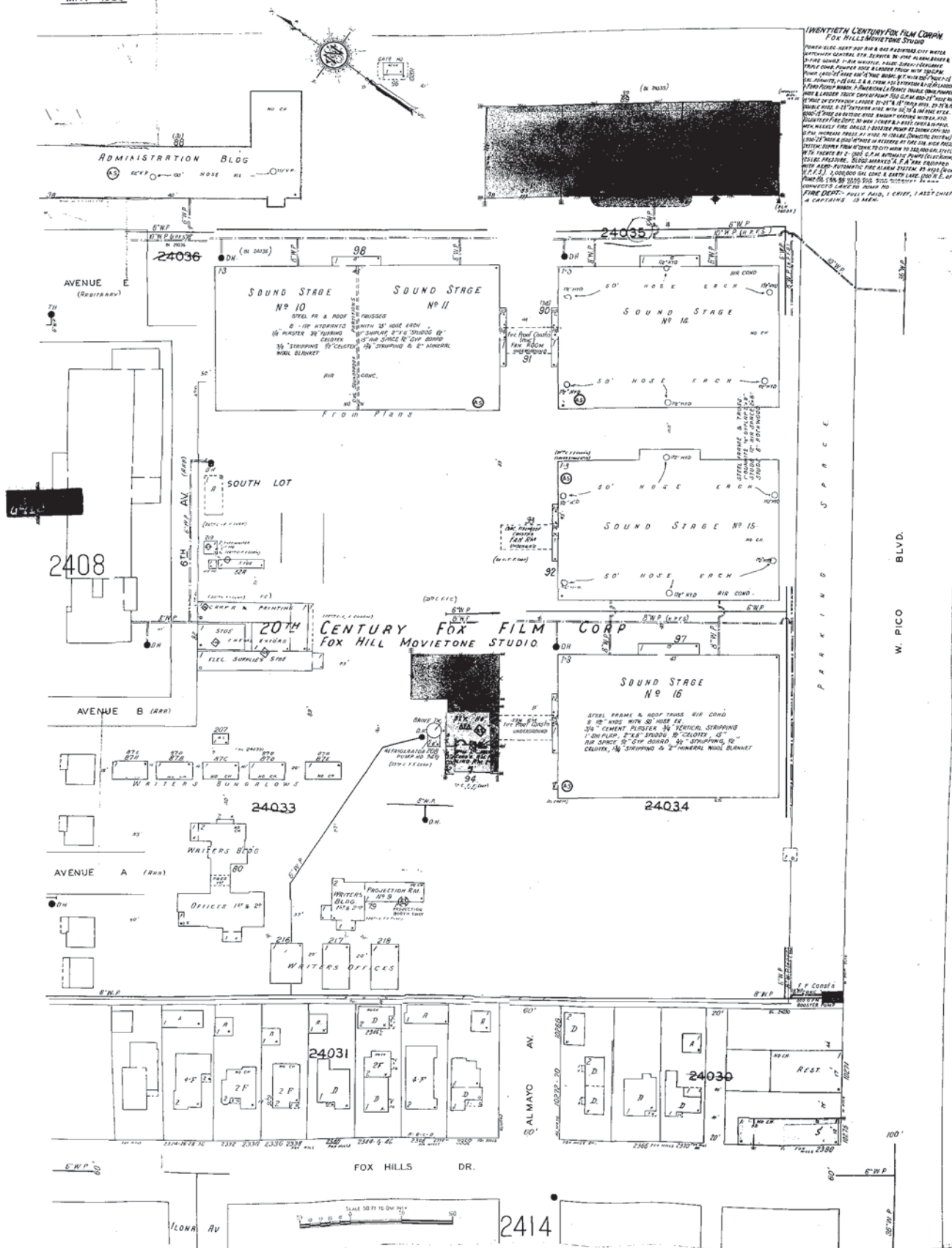
2427  
SCALE: 100 FT. TO AN INCH



2415

ADDL SHEET  
MAY 1936

W F S T W O O D P U B L I C G O L F C O U R S E





2408

ADD. SHEET  
MAY 1932

CAL. 044

See detachment  
to right

See to left

FOX PICO LOT

20TH CENTURY - FOX FILM CORPORATION  
FOX HILLS MOVIE TONE STUDIO

For Report see Sheet 2409

ADMINISTRATION BLDG.

24090

AV. E

24036

AV. D

2407

2415

TENNESSEE AV.

AV. C

AV. B

SOUTH AV. LOT

24033

24087

TENNESSEE AV.

24032

FOX HILLS

2414

DR. SCALE 50 FT. TO ONE INCH

LONGA AV.

LOS ANGELES, CALIF VOL 28  
**2407** CAL . . 044  
ADDL SHEET  
MAY 1932

2409

WESTWOOD PUB

2406

20<sup>TH</sup> CENTURY - FOX FILM CORPORATION  
FOX HILLS MOVIE TONE STUDIO  
(FOR REPORT, SEE SHEET 2405)

2409

NORTH LOT  
(100' x 100' LOT)  
NUMEROUS

FRAME &

PLASTER

SETS

24155

W OLYMPIC BLVD

SOUTH LOT

OFFICES

WRITERS BLDG.

24083

ORTON AV

24088

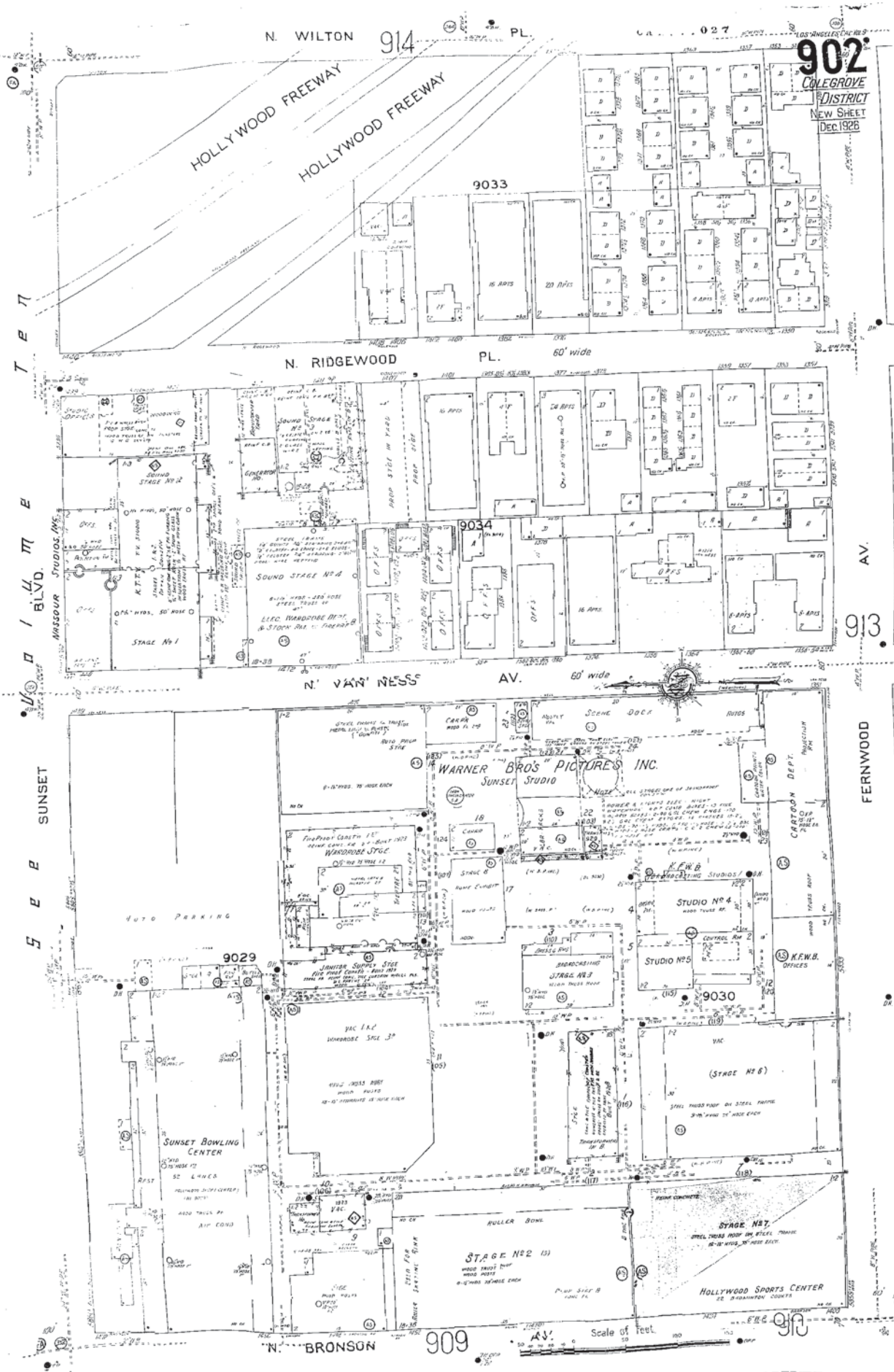
FOX HILLS DR.

FOX HILLS DR.

2414







902  
COLEGROVE  
DISTRICT  
NEW SHEET  
DEC 1926

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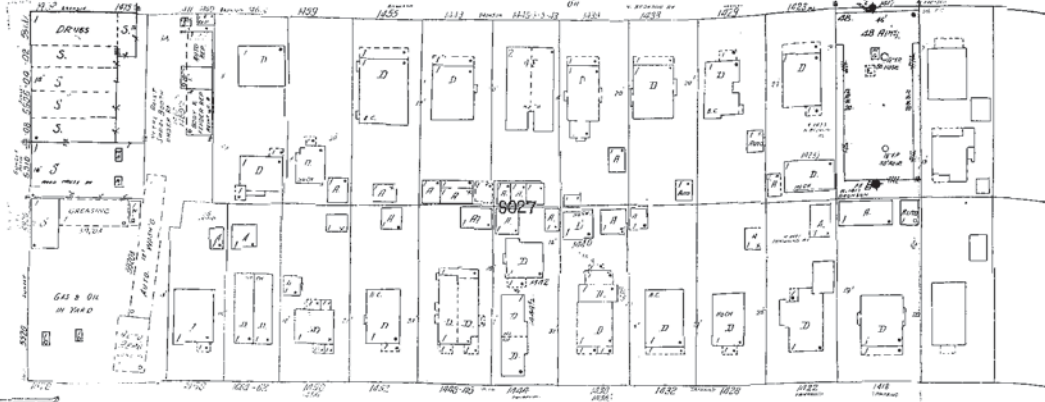
999

1000

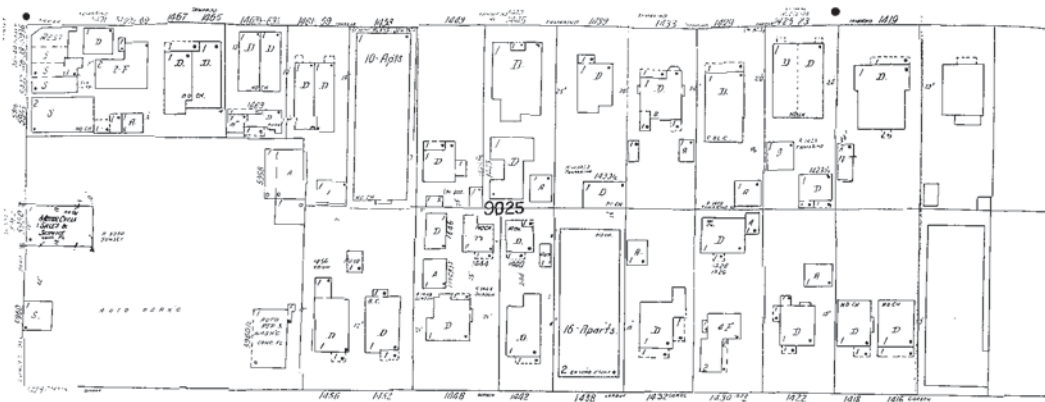
909  
COLEGROVE DIST.

VAL...

N. BRONSON 902 AV.

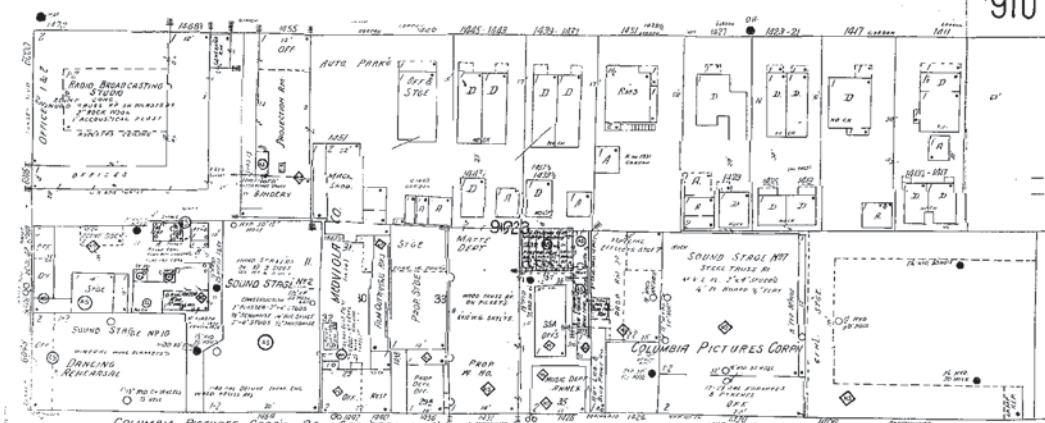


TAMARIND AV.



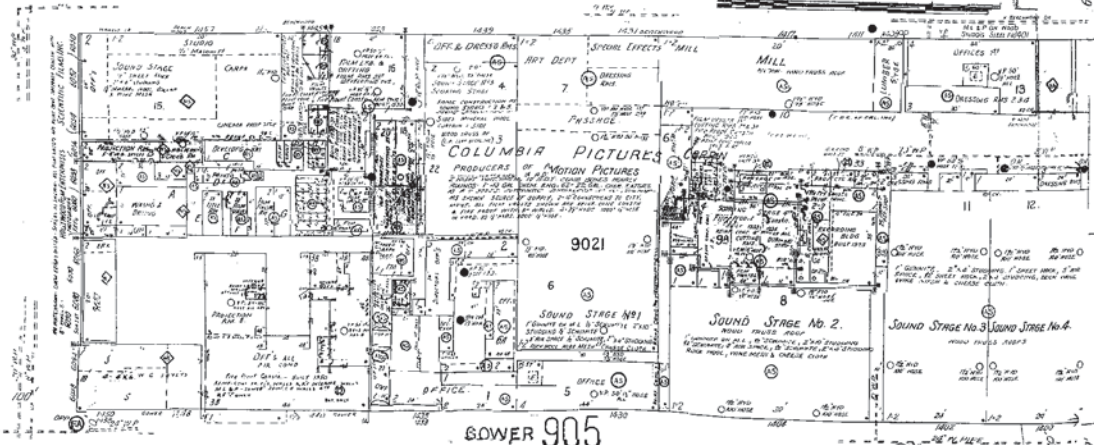
GORDON

910



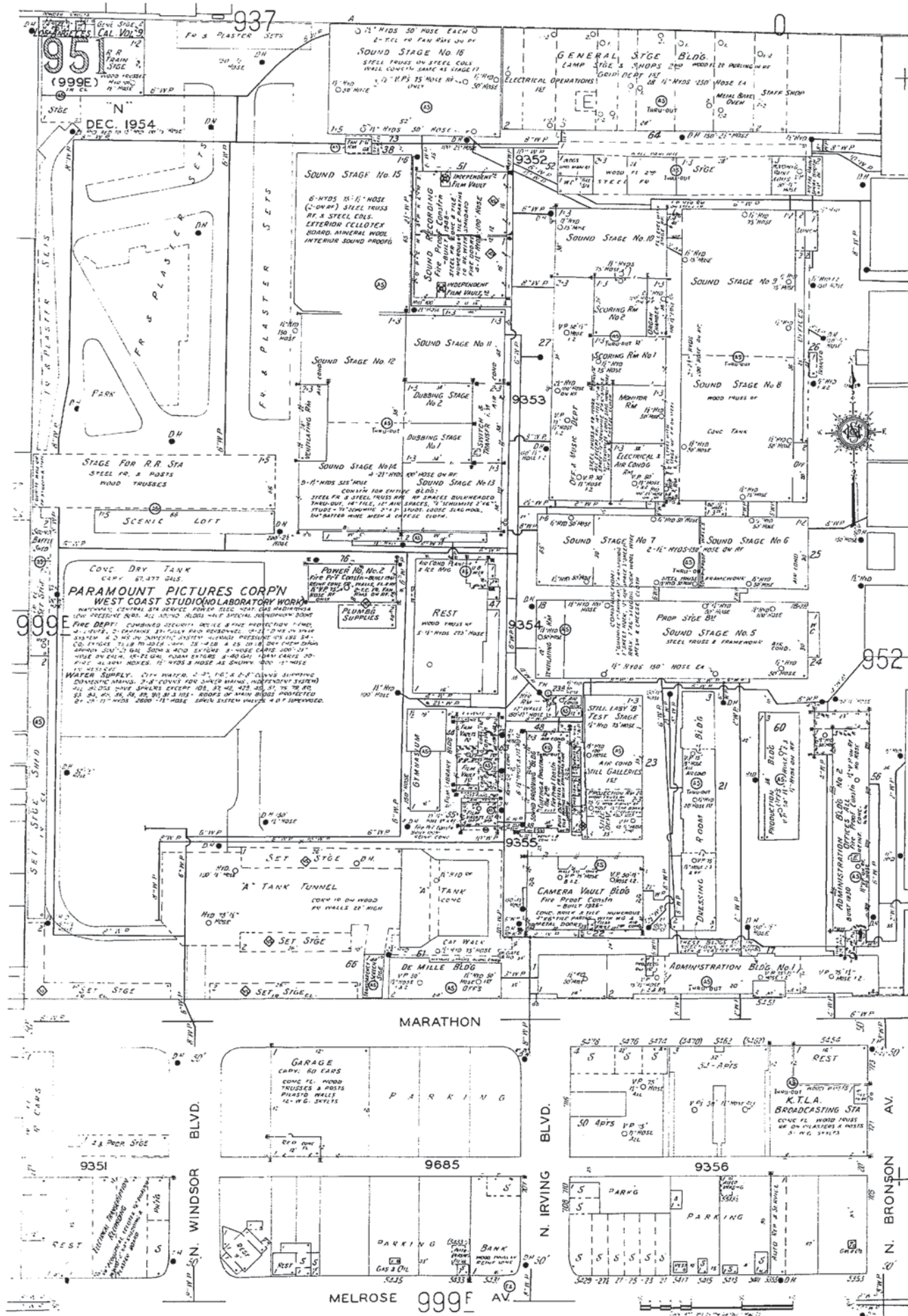
N. BEACHWOOD DRIVE

Scale of Feet.



BOWER 905





9352

9353

R O B E R T B R U N T O N

MOTION PICTURE STUDIOS - 5  
NO LABORATORY WORK -

\* BURNS WASHINGTON, WEEKLY ROUNDS, 31 & 32 BOXES - 47-100° & 8-220°  
HYDRAULIC 1300' D. ROSE, OF WHICH 120' IS ON CHART. 1300' D. ROSE  
35-275 ORL. CHEMICAL EXPLOS. FOUR 50 GRS. CHEMICAL ENDS - 25 QUART J.  
CHEMEL & 125 STOP FINE POWDER 50 GRS.

9354

9355

9356

$$\mathcal{S} \quad \mathcal{T} \quad U \quad D \quad I \quad O \quad S$$

DARK STAGE \*5.

DARK STAGE '4

*LIGHT STAGE*

OPEN STAGE  
2' ABOVE GROUND

OPEN STAR  
2' Sec. 3000

PROPERTY BUILDING

0 10 20 30 40 50 60 70 80 90 100

Feet

ADMINISTRATION BUILDINGS

9359

9360

952

936

1100

936

97.5

---MELROSE<sup>2</sup> AV.





LOS ANGELES CHL VOL 10  
1097A  
NEW SHEET  
APRIL 1925



1098

1099AD

LOS ANGELES CALIF. VOL 108  
**1098A**

NEW SHEET  
APRIL 1925  
C.A.I. 1098

**UNIVERSAL PICTURES CORPORATION**

FOR REPORT SEE SHEET 1097.

CITY OF LOS ANGELES  
LOS ANGELES COUNTY

NEW YORK ST.  
PAVED ROAD

Los Angeles County  
City of Los Angeles

**LANKERSHIM**  
(CONCRETE)

4124

10995

Blvd.

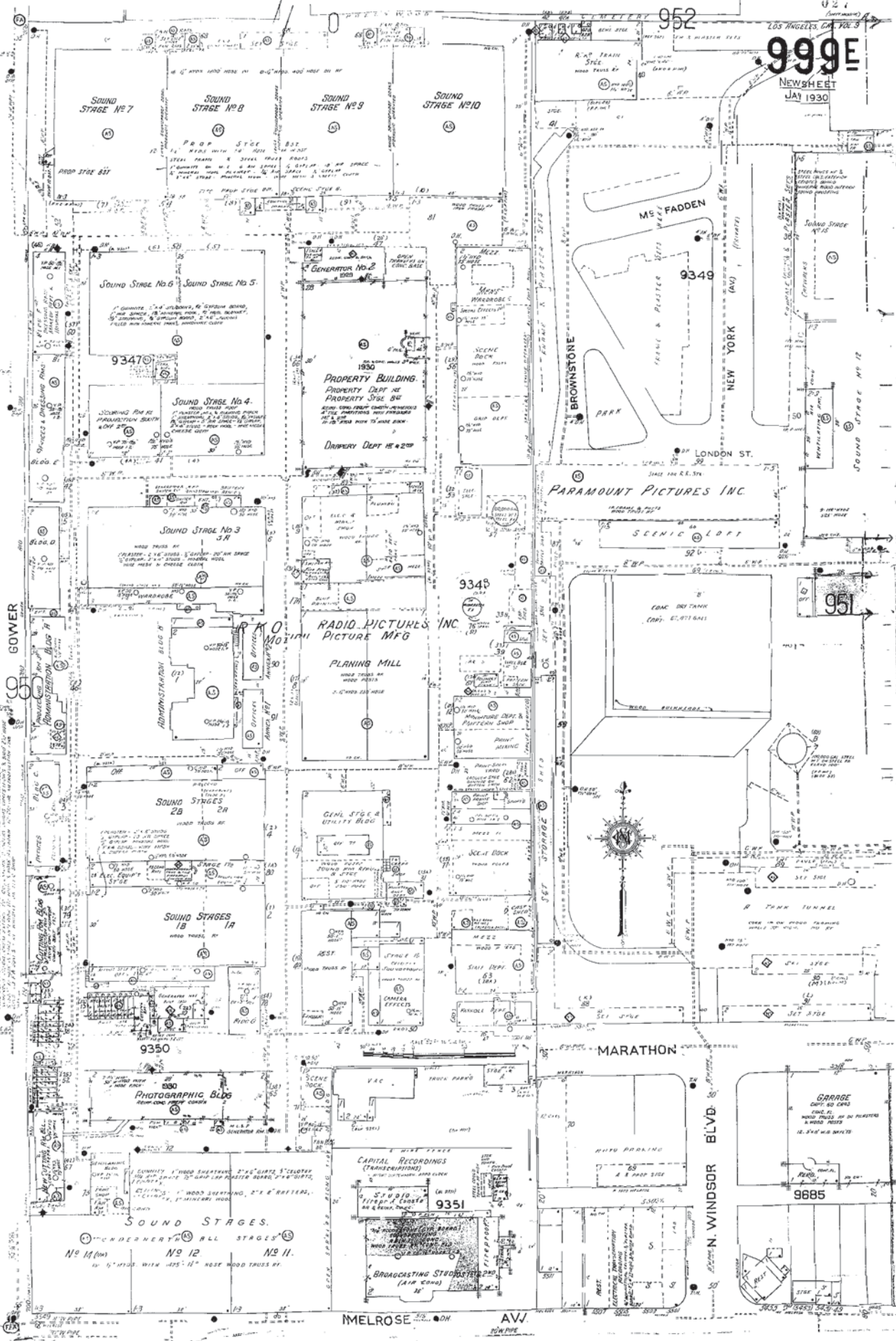
RANGER BLDG  
PROP. W. NO.  
WOOD TRUSS BR.

POOL

1099







R. U. Radio Pict. Inc. 1930



# Appendix F

## **Tax Assessor Index and Map**

4206

2009

SCALE 1" = 400'

INDEX - 4206

SCALE: 1IN. = 400 FT.

Revised:

2-25-63

4-18-63

10-4-63

6-8-64

7-25-64

680624

681011

711228

770131

801027

12-31-64

3-13-65

5-28-65

6-5-65

661109

670518

811124

811228

841015

850517

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851015

871209

880301

890117

931201

941201

960308

971119

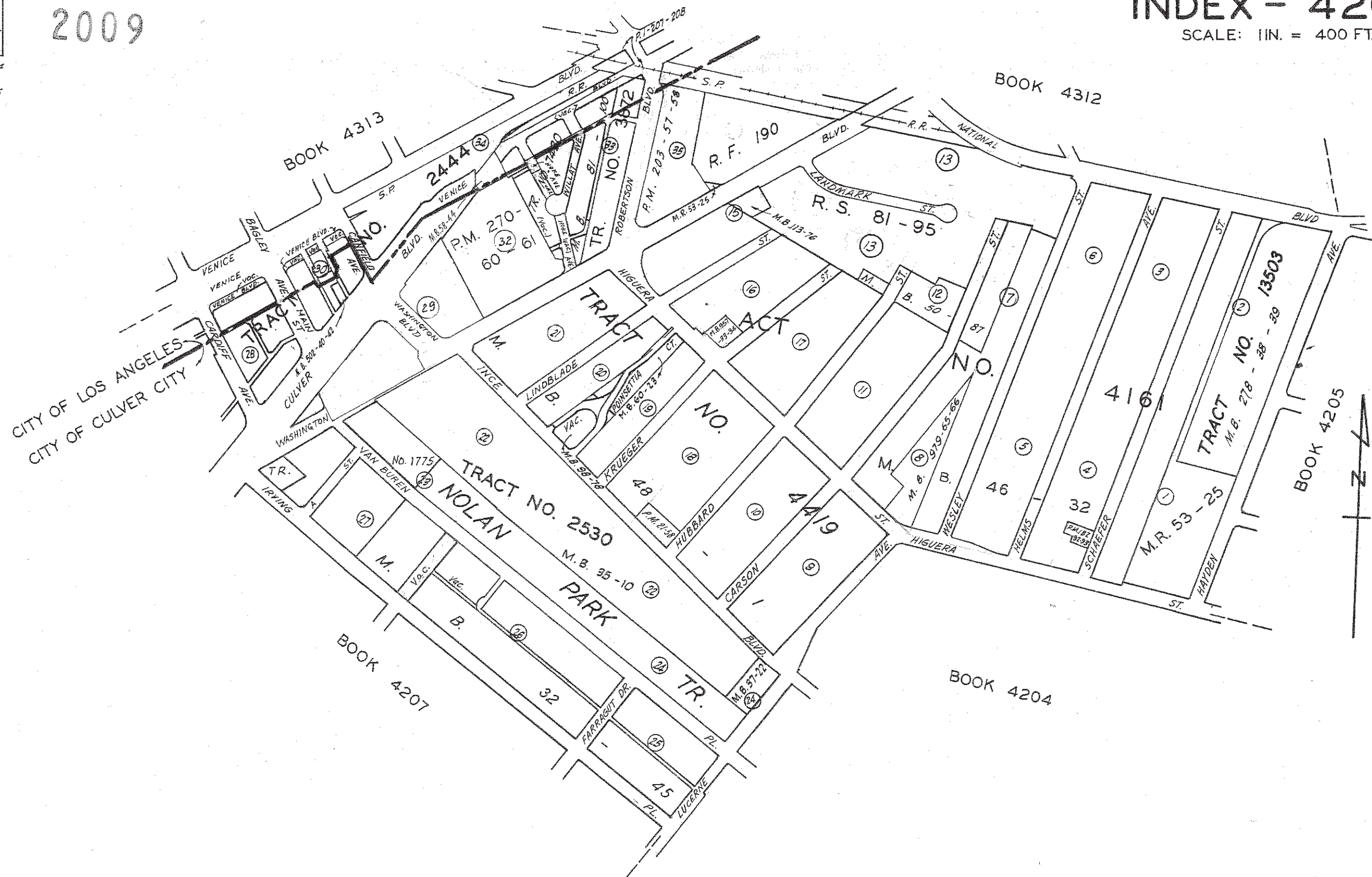
19990113

19990513

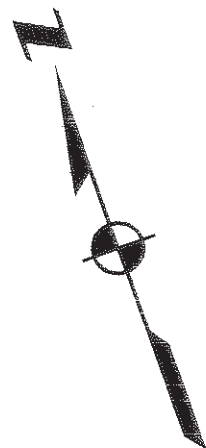
20010523

20020708

2008052704

CITY OF LOS ANGELES  
CITY OF CULVER CITYCITY OF LOS ANGELES  
CITY OF CULVER CITY

2011

MAPPING AND GIS  
SERVICES  
SCALE 1" = 150'

# Appendix G

## **Assessor Records**



### Assessor Records for The Culver Studios

| Building                  | Record Date  | Owner                 | Description  |
|---------------------------|--------------|-----------------------|--|
| C                         | 9/1920[?]    |                       | <p>"Very Fancy Colonial Façade"</p> <p>Admin Building Computations</p> <ul style="list-style-type: none"> <li>- 18x34=612</li> <li>- 30x28=840</li> <li>- 10x30=300</li> <li>- 2x28x32=1792</li> <li>- 2x66x12=1584</li> <li>- 3x66x12=3960</li> <li>- 2x28x32=1792</li> <li>- 20x28=560</li> <li>- 4x32=128</li> <li>- 24x62=1488</li> <li>- 20x14=280</li> <li>- 14x8=112</li> <li>- Total: 13448</li> </ul> <p>Covered Porches</p> <ul style="list-style-type: none"> <li>- 66x10=660</li> <li>- 214x8=1712</li> <li>- Total: 2372</li> </ul> |
| L                         | 9/21/1930[?] |                       | <p>Built 1925</p> <p>Class: Wardrobe Building</p> <p>Foundation: [?]</p> <p>Exterior: Blue Brick</p> <p>Walls: Brick</p> <p>Store Front: Blue Brick, [...] glass</p> <p>Partitions: 7 in. wall</p> <p>Inside finish: Pine</p> <p>Decoration: Cheap</p> <p>Floors: Cement</p> <p>Built-in features: lockers</p> <p>Plumbing: 7 fixtures, medium quality</p> <p>Lighting: Electricity, medium fixtures</p> <p>Construction: Reinforced concrete frame, medium</p>  |
| L<br>(Part of Building M) | 2/8/1933     | RKO Pathe Studio Inc. | <p>Built 1933</p> <p>Class: Store (Café)</p> <p>Foundation: Brick</p> <p>Exterior: 1 story, stuccoed, wood frame</p> <p>Roof: flat, composition</p> <p>Plumbing: 2 fixtures</p> <p>Lighting: electric, good quality</p> <p>Inside finish: plaster, plain woodwork</p> <p>Construction: good</p> <p>This part of café has been [...]. Ply board wainscot added and porch has been converted into dining room.</p>   |
| L                         | 7/2/1941     |                       | <p>Class: Café</p> <p>Foundation: Concrete</p> <p>Exterior: 1 story, stucco, wood frame</p> <p>Roof: Flat, composition</p> <p>Heating: Single fireplace</p> <p>Plumbing: 1 fixture, medium quality</p> <p>Lighting: 6 fluorescent</p> <p>Inside finish: plaster, celotex, plyboard, paint, plain woodwork</p> <p>Built-ins: Venetian blinds</p>  |
| L                         | 5/16/1942    | RKO                   | <p>Linoleum floor</p> <p>4 ply. Board. Wainscoting</p> <p>Plaster</p> <p>v-celotex ceiling</p> <p>6-2 tube fluorescent lights</p> <p>Fireplace</p> <p>Venetian blinds</p> <p>Canopy addition</p> <p>Sprinkler heads</p>  |

|                    |            |                |   |
|--------------------|------------|----------------|---|
|                    |            |                | Part of Building M<br>6' lattice fence  |
| Part of Building O | 9/21/1922  | Thos. Ince     | Built: 1919<br>Class: Service Building<br>Foundation: Concrete<br>Exterior: 3 story; plaster wall covering<br>Roof: flat composition<br>Plumbing: 4 fixtures<br>Lighting: Electric  |
| O                  | 9/23/1929  |                | Built: 1929<br>This building now 2 story<br>Exterior: 1.5 story, stucco<br>Roof: flat, composition<br>Plumbing: 6 fixtures<br>Lighting: electricity, medium quality   |
| O                  | 10/22/1936 | RKO Pathe      | Class: Add office building<br>Plumbing: 5 fixtures<br>Add 80 cents additional for partition and removal work on office 2 <sup>nd</sup> floor of service building  |
| S                  | 10/22/1936 | RKO Studio     | Built: 1936<br>Class: Bungalow<br>Foundation: Concrete<br>Exterior: siding; wood frame<br>Roof: Hip; gables; shingle; good quality<br>Heating: 12 Thermadors<br>Plumbing: 10 fixtures, good quality; bathroom with tile floor, tile walls, 1 stall with tile walls and glass door<br>8' heavy wire fence, 148' linear feet, 34 sprinkler  |
| T                  | 5/21/1946  | RKO Radio Corp | Converted barracks to offices (permit number 6389)<br>Army barracks moved onto lot and converted and remodeled into office building<br>Concrete foundation raised 1'<br>Floors: offices – 2' o.p. wood mostly carpet over; restroom and hall – asphalt tile<br>Walls: wide siding over wood frame; interior – plasterboard and wallpaper walls. Plasterboard and paint ceiling<br>Roof: Gable composition shingle, boxed cornice<br>Sash and doors: 20 2'x3' wood sash; 1 3'x6'8" wood and glass door; 14 2'6"x6'6" wood doors; 1 3'x6'8" screen and wood door<br>Partition walls: plasterboard with wallpaper over<br>Lights: 8 4' 4-tube fluorescent with shield (spec.); 5 globe lights with porcelain cover<br>Plumbing: 5 (good)<br>Heating: American blower furnace with outlets to each office |
| T                  | 6/20/1947  |                | Built: 1942, 1946; Average 1944<br>Class: Offices<br>Foundation: Concrete<br>Exterior: 1 floor; wide siding; wood frame<br>Roof: gables; comp. shingle<br>Heating: blower furnace<br>Plumbing: 5 fixtures, good quality<br>Lighting: good quality<br>Exterior features: Boxed cornice<br>Inside finish: plaster board   |
| U                  |            |                | Built: 1941<br>28' x 23' with 3'x4' porch cover<br>Fence: new 8' heavy wire fence   |
| V                  | 9/19/1929  | Pathe Studios  | Built: 1929<br>Class: single bungalow "Gloria Swanson Dressing Room"<br>Foundation: Concrete<br>Basement: Small<br>Exterior: 1.5 story<br>Roof: flat, composition<br>Heating: fireplace, 5 openings<br>Plumbing: 7 fixtures, bathroom with tile walls and floor   |

|                 |            |                  |   |
|-----------------|------------|------------------|---|
|                 |            |                  | Lighting: Electricity<br>Inside finish: plaster<br>Built-in features: refrigerator<br>Construction: special quality<br>Living room: 1 and 1 on second floor<br>Bedrooms: 2 (dressing rooms)<br>Bathroom: 1<br>Shower: 1<br>Kitchen: 1<br>Hardwood floors: 3 and 1 on second floor<br>Permit: 1103, 1/10/1929, \$5000 valuation  |
| V (Building R)  | 9/5/1941   | R.K.O.<br>Pathe  | Permit: 4004, 9/5/1941, \$1000 valuation  |
| V               | 5/18/1942  |                  | Built: 1929<br>Class: Dressing rooms add.<br>Foundation: Concrete<br>Exterior: 1 floor; wood frame<br>Roof: shed with composition<br>Heating: ventilating system<br>Inside finish: paint  |
| V               | 5/18/1942  |                  | Built: Av. 1929<br>Class: Dressing rooms<br>Foundation: Concrete<br>Exterior: 1 story; siding; wood frame<br>Roof: gable roof, composition<br>Heating: ?<br>Plumbing: 9 fixtures<br>Lighting: medium quality<br>Inside finish: ?<br>Built-ins: Venetian blinds<br>This building moved to new location and remodeled into dressing rooms. Was offices. Added 5' new plumbing etc.  |
| Demille Theater | 9/23/1929  | Pathe<br>Studios | Built: 1929<br>Class: Sound Preview Room<br>Foundation: Concrete<br>Exterior: 1 story; siding B & B<br>Roof: gables; shingle<br>Trim: Plain wood<br>Inside finish: plaster<br>Permit number: 1107, 1/15/1929, \$8500 valuation  |
| Demille Theater | 5/11/1932  | R.K.O.<br>Pathe  | Built: 1931<br>Class: Fence<br>Foundation: Concrete<br>Exterior: 1 story; rustle shakes; wood frame<br>Roof: gables; shingle<br>Heating: gas radiator<br>Lighting: electricity, good quality<br>Inside finish: celotex  |
| Demille Theater | 12/11/1944 |                  | Built: 1931-1944; Average 1933<br>Building A<br>Class: Office<br>Foundation: concrete<br>Exterior: 1 story; sidings; wood frame<br>Roof: gables; shingle<br>Heating: gas radiators, 2<br>Lighting: medium quality, 3<br>Inside finish: celotex; plaster board; paint; plain woodwork<br>Built-ins: venetian blinds, 6<br>3 offices<br>The old gate house (1931) has been connected into offices by enclosing all 7'x9' porch area. Moved 19' partition out 7'.<br>Refurbished interiors with asphalt tile on floor throughout. Added 19' of inside partition-wood frame plasterboard and paper finish.<br>Original permit number: 1840, 4/28/1931, \$1000 valuation |

|   |           |                                |   |
|---|-----------|--------------------------------|---|
| Misc. Buildings<br>(Selznick's office;<br>part of Building D) | 2/11/1936 | R.K.O.<br>Studio               | Built: 1935<br>Class: Selznick's Office<br>Foundation: concrete<br>Exterior: 2 story; B & B siding<br>Roof: Gables; shingle<br>Heating: 2 fireplaces; 4 electric heaters<br>Plumbing: 3 fixtures, good quality; shower with stall and tile walls<br>Lighting: good quality<br>Inside finish: plaster and knotty pine<br>2 offices on first floor; 3 offices on second floor<br>1,978 sq. ft.; permit 2259, 11/14/1935 |
| Misc. Buildings<br>(Selznick's office;<br>part of Building D) | 2/11/1936 | R.K.O.<br>Studio               | Built: 1919, 1935; Average: 1922<br>Class: Selznick's Office Building<br>Foundation: concrete<br>Exterior: 2 story; B & B siding<br>Roof: gables; shingle<br>Plumbing: 5 fixtures; medium<br>Lighting: good<br>Exterior features: wood trim<br>Inside finish: plaster; plain woodwork<br>3,600 sq. ft.  |
| Misc. Buildings<br>(office building; part<br>of Building D)   | 1/16/1935 | R.K.O.                         | Built: Average 1930<br>Class: Office building<br>Foundation: concrete<br>Exterior: 1 story, B & B; wood frame<br>Roof: gables; shingle<br>Heating: gas radiators<br>Plumbing: 4 fixtures, good quality<br>Inside finish: interior stucco<br>1,1816 sq. ft.  |
| Misc. Buildings<br>(Part of Building D)                       | 6/2/1938  | Selznick<br>Studios            | Built: 1937<br>Foundation: concrete<br>Exterior: 1 story; siding, B & B; wood frame<br>Roof: gables; shingle<br>Heating: electric heaters<br>Plumbing: 2 fixtures<br>Lighting: good<br>Inside finish: plaster sand\<br>1 large office, plank floor, pine paneled walls. Beamed ceiling. 1<br>fireplace, electric heater, etc. 16 sprinkler heads. 911 sq. ft.<br>Permit 2458, date 4/12/37, \$7200 valuation          |
| Misc. Buildings<br>(Building E)                               | 1928      |                                | Built: 1925<br>Foundation: concrete<br>Exterior: 1 story<br>Roof: gables; shingle<br>Plumbing: 2 fixtures, medium quality<br>Lighting: electricity<br>Inside finish: plaster<br>840 sq. ft.   |
| Misc. Buildings<br>(Building F)                               | 5/11/1932 | R.K.O.<br>Pathe<br>Studio Inc. | Built: 1919<br>Class: Film vault<br>Exterior: concrete<br>Roof: concrete<br>Lighting: electricity, medium quality<br>Floors: cement<br>Construction: reinforced concrete  |
| Misc. Buildings<br>(Office Building;<br>Building F)           | 6/11/1932 | R.K.O.<br>Pathe<br>Studio Inc. | Built: 1922<br>Class: office building<br>Foundation: concrete<br>Exterior: 1 story; B & B siding<br>Roof: gables; composition<br>Number of Fixtures: 8<br>Lighting: electricity, good quality<br>Inside finish: plaster, plain woodwork<br>Offices: 12<br>Bathrooms: 3<br>Projection room: 1  |



|  |            |   |   |
|--|------------|---|---|
| Misc. Buildings<br>(publicity office,<br>Building G) | 3/16/1944  | The<br>Selznick<br>Studio<br>Vanguard<br>Films Inc. | Built: 1927-1933, Average: 1930<br>Class: Offices-Publicity<br>Foundation: concrete<br>Exterior: 1 story; B & B<br>Roof: Shed; composition; post & girder<br>Heating: gas radiators, 6<br>Plumbing: 4 medium quality<br>Lighting: medium quality<br>Inside finish: celetex; plasterboard; paper; paint; plain woodwork<br>Built-ins: venetian blinds<br>6 offices; 2 bathrooms (no tub) |
| Misc. Buildings<br>(Building K)                      | 11/17/1926 | C.B.<br>DeMille                                     | Built: 1926<br>Class: Store (different gate on Ince Blvd.)<br>Foundation: concrete<br>Exterior: B & B siding<br>Roof: gables; shingle<br>Inside finish: plasterboard<br>Construction: cheap<br>390 sq. ft.<br>Permit 102, 7/15/26, \$900 valuation  |
| Misc. Buildings                                      | 1927       |   | Class: single<br>Foundation: concrete<br>Exterior: 1.5 story; B & B siding<br>Roof: gables; composition<br>Lighting: electricity<br>Inside finish: plasterboard<br>Former guard house located near gate 2   |
| Misc. Buildings<br>(Office)                          | 11/12/1936 | R.K.O. and<br>Pathe                                 | Built: 1919-1936; av. 1926<br>Class: office<br>Foundation: concrete<br>Exterior: 1 story; B & B siding; wood frame<br>Roof: gables; composition<br>Plumbing: 4 fixtures, medium quality<br>Lighting: cheap<br>Inside finish: plaster sand<br>8 offices, 2 bathrooms   |
| Old Stage 1  | 9/21/1922  |   | Class: Stage No. 1<br>Exterior: Canvas<br>Built 1919  |
| Stage 2, 3, 4  | 2/11/1936  | R.K.O.<br>Studios                                   | Class: Sound Truck Shed<br>Exterior: 1 story; B & B sliding<br>Roof: flat; composition<br>Lighting: Good<br>Inside finish: plain woodwork<br>Built: 1935  |
| Stage 2, 3, 4  | 3/16/1944  | R.K.O.  | Built: 1926<br>Class: Stages 2-3-4<br>Foundation: Concrete<br>Exterior: 1-2 stories; stucco; wood frame<br>Roof: Gables; composition; wood; heavy quality<br>Plumbing: 100 fixtures, medium quality<br>Lighting: medium<br>Inside finish: unfinished  |
| Stage 2, 3, 4  | 3/17/1944  | R.K.O.  | Built: 1929<br>Class: Sound proofing stages 2, 3, 4   |
| Stage 7, 8, 9  | 9/23/1929  | Pathe<br>Studios                                    | Built: 1929<br>Class: Sound stages 7, 8, 9<br>Foundation: concrete<br>Exterior: 1 story; stucco; wood frame<br>Roof: wood trusses<br>Lighting: electricity, good quality<br>Trim: plain; plaster<br>Inside finish: mineral wool<br>Built-in features: buffet<br>This stage has special mineral wool sound proofing  |

|                   |            |                      |   |
|-------------------|------------|----------------------|---|
| Stage 10          | 10/30/1928 | C.B. DeMille         | Built: 1928<br>Class: Stage #10<br>Exterior: 1 story; stucco<br>Roof: gables; wood truss; composition<br>Fixtures: 4<br>Lighting: electricity<br>Inside finish: sound proof cellulite<br>Permit: 533, 8/17/1927, \$50000  |
| Stage 10          | 3/9/1937   | RKO Pathe Studio     | Built: 1934<br>Class: Add to<br>Foundation: concrete<br>Exterior: 1 story; stucco; wood frame<br>Roof: shed; composition<br>Lighting: Medium  |
| Stage 10          | 3/16/1944  | R.K.O. Pathe         | Built: 1943<br>Class: Storage Room, add to Stage 10<br>Foundation: Concrete<br>Exterior: 1 story; stucco wood frame<br>Roof: shed; composition<br>Heating: Wall heaters   |
| Stage 10          | 3/16/1944  | R.K.O. Pathe         | Built: 1941<br>Class: Sprinklers, Stage #10<br>Added approx. 80 sprinklers to stage 10 – building #38 and B add.  |
| Stage 15, 16      | 5/18/1942  | R.K.O. Pathe         | Built: 1940<br>Class: Stage #15<br>Foundation: concrete<br>Exterior: 1 story; stucco; steel frame<br>Roof: gables; composition; steel truss, 130 ft. span<br>Heating: 1 fan at south end<br>Plumbing: 12 fixtures, good quality<br>Inside finish: Rock wool blanket |
| Stage 15, 16      | 3/16/1944  | R.K.O. Pathe         | Built: 1943<br>Class: Scene Dock<br>Foundation: Concrete<br>Exterior: 1 story; wood frame<br>Roof: shed; composition; post & girder<br>Lighting: cheap<br>Inside finish: unfinished   |
| Stages 11, 12, 14 | 10/14/1927 | R.K.O. Pathe Studios | Built: 1927<br>Class: Sound stage 11, 12, and 14<br>Foundation: concrete<br>Exterior: 1 story; stucco; steel frame<br>Lighting: electricity, good quality<br>Inside finish: unfinished  |
| Stages 11, 12, 14 | 9/4/1931   |                      | Built: 1931<br>Class: Dressing Room; stairs 11, 12, 14<br>Foundation: Concrete<br>Exterior: 1 story; stucco<br>Roof: Shed; composition<br>Plumbing: 20 fixtures<br>Lighting: Electricity, good quality<br>Inside finish: plaster                                    |
| Stages 11, 12, 14 | 9/4/1931   | R.K.O. Pathe Studios | Built: 1931<br>Class: Stage 11, 12, 14<br>Exterior: Stucco; steel frame<br>Roof: shed roof; steel truss; composition<br>Plumbing: no fixtures<br>Lighting: electricity, special quality<br>Sound proofing stages 11, 12, 13   |
| X                 | 9/21/1922  | R.K.O. Pathe Studios | Built: 1919<br>Class: Camera vault<br>Foundation: shallow<br>Front: brick<br>Roof: concrete<br>Construction: good<br>Walls: brick<br>Lighting: electric   |

|   |          |                            |  |
|---|----------|----------------------------|--|
|   |          |                            | Floor: cement<br>Camera vault, 10 rooms [...]  |
| X | 7/1/1947 | R.K.O.<br>Pathe<br>Studios | <p>           Built: 1948<br/>           Class: Camera storage vault<br/>           Foundation: concrete<br/>           Sprinkler: 22 heads<br/>           Floors: basement<br/>           Exterior: cement blocks<br/>           Roof: hip; composition<br/>           No. of stories: 1<br/>           Partitions: cement block; division walls<br/>           Inside finish: paint<br/>           Camera storage: 7 rooms; concrete foundation and floor<br/>           Walls: 8" cement block walls, painted<br/>           Roof: Hop roof, 2"x4" wood rafters with compo. over<br/>           Partition walls: painted cement block partition walls<br/>           Ceiling: plaster ceiling with rock wool insulation<br/>           8 3'x6'6" metal covered doors<br/>           16 V.P. lights<br/>           7 6"x6" metal ceiling vents<br/>           8 linear feet 10' high cement brick wall in building factor<br/>           Area: 517 sq. ft.<br/>           Permit number 6317, 6/6/1946, \$2500 amount         </p> |

| CLASS & SHAPE | NO. STY. | IMP. NAME | MAIN IMPS. | YR. BLT. |
|---------------|----------|-----------|------------|----------|
|---------------|----------|-----------|------------|----------|

### MISC. IMPROVEMENT RECORD

4206

22

+ 006

SUB PART

**L.A. CO. ASSESSOR**

CITY CULVER CITY

ADDRESS 9300-36 WASHINGTON BL

[illegible][illegible]

|              |         |          |        | (D) X 79     |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
|--------------|---------|----------|--------|--------------|------------------|-------|------|-----------|------|------|-----------|------|------|-----------|------|------|-----------|------|--|
|              |         |          |        | COMPUTATIONS |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| Unit         | Area    | Unit     | Cost   | Area         | Unit Cost        | Cost  | Area | Unit Cost | Cost | Area | Unit Cost | Cost | Area | Unit Cost | Cost | Area | Unit Cost | Cost |  |
| TRENDED      | RCLND   | FOR      | 1966   |              |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| EFT. YR.     | HIST.   | HISTORY  | RCLND  |              |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| E-ORIG.      | ASCM'T. | TOTAL    | CONV.  | TRENDED      |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| RECORD       | YEAR    | QOST/VAL | FACT.  | RCLND        |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| 29           | 34      | 5563     | 1.76   | 9 990        |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| 33           | 45      | 950      | 1.64   | 1 540        |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| 31           | 44      | 167      | 1.61   | 270          |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| OFFICE       |         |          |        | 380          | 22 <sup>00</sup> | 8360  |      |           |      |      |           |      |      |           |      |      |           |      |  |
| FENCE        |         |          |        | 186          | 4 <sup>00</sup>  | 740   |      |           |      |      |           |      |      |           |      |      |           |      |  |
| REVIEW RM    |         |          |        | 2023         | 18 <sup>00</sup> | 36410 |      |           |      |      |           |      |      |           |      |      |           |      |  |
|              |         |          |        |              |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
|              |         |          |        |              |                  |       |      |           |      |      |           |      |      |           |      |      |           |      |  |
| Total R.C.N. |         |          | 11 620 |              |                  | 45510 |      |           |      |      |           |      |      |           |      |      |           |      |  |



ST. NO. 9336 Washington Blvd  
EAST 2536  
PARCEL

LOT NO. 1, 2 and 3 BLOCK NO. \_\_\_\_\_  
EXAMINED BY B.N. DATE 12/11 1944

| CLASS          | EXTERIOR          | HEATING               | EXT. FEATURES       |
|----------------|-------------------|-----------------------|---------------------|
| Single         | 1 1 1/2 2 3 Story | Fireplace Single Dbl. | Steel Sash All Part |
| Bungalow       | Stucco Rustic     | False Mantel          | Cap. Spouts Screens |
| Double         | Shakes, B & B     | Gas Furnace           | Galy. " "           |
| Maverick       | Sidings Shingle   | No. Pipes Units       | Trim-Tile, Plaster  |
| Residence      | Sheet Steel T & C | Gas Radiators         | " Stone, Wood, Brk. |
| California     | Wide Siding       | Elec. Heaters         | Cornice Boxed       |
| Dwelling       | Abode Knotty Pine | Blower Furnace        |                     |
| Cottage        | Vertical Siding   | Flour Furnace         |                     |
| Factory        | Plaster on Tile   | Wall Heaters          |                     |
| Church         | Asbestos Siding   | Ventilating Sys.      |                     |
| School         | Brick Veneer      | Washed Air            |                     |
| Garage         | Corrugated Iron   | Refrig. Ak H.P.       |                     |
| Barn           | Flat Galv. Iron   |                       |                     |
| Shed           | Frame, Steel      |                       |                     |
| Poultry House  | Frame, Wood       |                       |                     |
| Store          |                   |                       |                     |
| Auto Court     |                   |                       |                     |
| Bungalow Court |                   |                       |                     |
| Flat Studio    |                   |                       |                     |
| Apartment      |                   |                       |                     |
| No. Units      |                   |                       |                     |
| Area per Unit  |                   |                       |                     |
| " " Room       |                   |                       |                     |

**FOUNDATION**  
Concrete ☒ Brick  
Hillside ☐ Stone  
Cross Walls ☐ Wood  
Steel Joists ☐

**BASEMENT**  
feet x  
feet x  
feet deep  
sq. ft.

| Check Sanitas  |      |   |           | BUILDING VALUES      |         |  |  |
|----------------|------|---|-----------|----------------------|---------|--|--|
| B              | 1    | 2 | 3         | Year                 |         |  |  |
| Living Room    |      |   |           | No. of Square        | ft. 380 |  |  |
| Bedrooms       |      |   |           | At. \$               | 252     |  |  |
| Dressing Rm.   |      |   |           | Building Value       | 950     |  |  |
| Bathroom       |      |   |           | Basemnt Value        |         |  |  |
| " No Tub       |      |   |           | Heating Value        |         |  |  |
| File ( ) ( )   |      |   |           | Garage Value         |         |  |  |
| Kitchen        |      |   |           | Outbuild- ings Value |         |  |  |
| Bfst. R. or N. |      |   |           |                      |         |  |  |
| Plank ( )      |      |   |           |                      |         |  |  |
| Hdwd. Floors   |      |   |           |                      |         |  |  |
| Hdwd. Doors    |      |   |           |                      |         |  |  |
| Hdwd. Finish   |      |   |           |                      |         |  |  |
| P. C. by       | Date | % | P.C. Val. | Total Value          | 950     |  |  |
|                |      |   |           | Reviewers Value      |         |  |  |

[illegible]

LOCATION IF CUT

BY

DATE \_\_\_\_\_

E. ÕN M.B. ON

BY

DATE \_\_\_\_\_

The old gate house (1931) has been converted into offices by enclosing all 7x19 porch area. Moved 19' partition out 7'-refurnished interior with aeph. tile on floor. Thermost added 19' of inside partition-wood frame plaster board and paper finish. Three good light fixtures (underst).

2 Gas Rad. (original) 6 D.H. wds - 3 $\frac{1}{2}$  6" 18/6  
6 Ven. Blinds.  
14' of new ext. walls. 2-2 $\frac{1}{2}$  x 6 $\frac{1}{2}$  doors.

Bldg 'A'

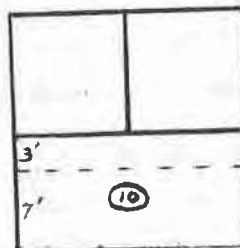
**BUILT-INS**  
Refrigerator  
Elec., Gas, Ice  
Buffet Bookcases  
Patent Beds  
Cedar Closets  
Venetian Blinds  
**1931 BUILT 1944**

AV-1933

| CLASSIFICATION |            |
|----------------|------------|
| Cheap          | Dep't Rate |
| M'dlum         | 2          |
| Good           | 3          |
| Spec'l         |            |

VALUES

Revalue - (13) - new # (14)


$$20 \times 19 = 380 \text{ 分}$$
$$\begin{array}{r} 760 \\ 140 \\ \hline 900 \end{array}$$

| OWNER'S NAME          | ORIGINAL PERMIT NO. | DATE     | AMOUNT |
|-----------------------|---------------------|----------|--------|
| R. K. O.              | 1840                | 11/28/31 | 1000   |
| C. F. CHECKED         |                     |          |        |
| COMPT. CHECKED        |                     |          |        |
| E. ON M. B. <i>Am</i> | NONE                | 12/11/40 | P.N.   |
| COMPARED <i>S</i>     |                     |          |        |











|                         |          |               |            |          |                 |  |                   |  |      |  |         |  |          |  |
|-------------------------|----------|---------------|------------|----------|-----------------|--|-------------------|--|------|--|---------|--|----------|--|
| DESCRIPTION OF BUILDING |          |               | INDUSTRIAL |          | BUILDING RECORD |  | 4206              |  | PAGE |  | PARCEL  |  | SUB PART |  |
| CLASS & SHAPE           | NO. STY. | BUILDING NAME | MAIN IMP.  | YR. BLT. | BLOG C          |  | L.A. CO. ASSESSOR |  | CITY |  | ADDRESS |  |          |  |
| DX                      | 1-3      | ADMIN. BLDG   | OFFICES    | 20       |                 |  |                   |  | CITY |  | ADDRESS |  |          |  |

| TYPE          | EXT. WALLS   | MAIN ROOF       | SPRINKLERS      | LIGHTING FIXTURES  | A | B | C | D | E | MISC. ROOF   | A | B | C | D | E | DOORS             | SIZE | NO. | SIZE | NO. |
|---------------|--------------|-----------------|-----------------|--------------------|---|---|---|---|---|--------------|---|---|---|---|---|-------------------|------|-----|------|-----|
| Design        | Wall Hgt.    | Flat            | Automatic       | Incandescent       |   |   |   |   |   |              |   |   |   |   |   | Wood              |      |     |      |     |
| Use           | Concrete     | Arched          | Fire            | Fluor. - Crt.      |   |   |   |   |   |              |   |   |   |   |   | Metal             |      |     |      |     |
| Factory       | Tilt-Up      | Shed            | Double          | Fluor. - Ind.      |   |   |   |   |   | INSULATION   |   |   |   |   |   |                   |      |     |      |     |
| Warehouse     | Poured       | Gable           | No. Heads       |                    |   |   |   |   |   | FLOOR FINISH |   |   |   |   |   |                   |      |     |      |     |
| Office        | Reinf. Brick |                 | ELEVATORS       | Minimum            |   |   |   |   |   |              |   |   |   |   |   | Sliding           |      |     |      |     |
|               | Conc. Block  | Plywd Sheathing | Freight No.     | Average            |   |   |   |   |   |              |   |   |   |   |   | Overhead          |      |     |      |     |
| CONST.        | Corr. Iron   |                 | Passenger No.   | Good               |   |   |   |   |   |              |   |   |   |   |   | Steel Roll-up     |      |     |      |     |
| Light         | Corr. Alum.  | Composition     | Make:           | Fr. Candles        |   |   |   |   |   |              |   |   |   |   |   | Elec.-Manual      |      |     |      |     |
| Standard      | Stucco       | Corr. Iron      | Copy:           | AIR CONDITIONING   |   |   |   |   |   |              |   |   |   |   |   | SASH              |      |     |      |     |
| Heavy         |              | Concrete        | No. of Stops    | Forced Air         |   |   |   |   |   |              |   |   |   |   |   | Steel             |      |     |      |     |
| FOUNDATION    | Plasters     |                 | Elec. Hyd.      | Space-Heaters      |   |   |   |   |   |              |   |   |   |   |   | Alum.             |      |     |      |     |
| Concrete      | Stone Trim   | TRUSSES         | Auto. Manual    | Wall - Elec. - Gas |   |   |   |   |   |              |   |   |   |   |   | Wood              |      |     |      |     |
| Piers         | Brick Trim   | Light Heavy     | BUILT - INS     | Vent. System       |   |   |   |   |   |              |   |   |   |   |   | SKYLIGHTS         |      |     |      |     |
|               |              | Tapered Steel   | Dock Lifts      | Heat Pump          |   |   |   |   |   |              |   |   |   |   |   | VENTILATOR        |      |     |      |     |
| FRAME         | FLOOR        | Laminated Wd.   | Vault           |                    |   |   |   |   |   |              |   |   |   |   |   | INTERIOR CEILINGS |      |     |      |     |
| Struct. Steel | Conc. at Gr. | Wd. Bowstring   | Crane Way       | Refrig. Tons       |   |   |   |   |   |              |   |   |   |   |   | Plaster           |      |     |      |     |
| Rigid Steel   | Conc. Raised | Post & Girder   | Copy:           |                    |   |   |   |   |   |              |   |   |   |   |   | Acous. Plaster    |      |     |      |     |
| Reinf. Conc.  | Ft. In.      |                 | WIRING          |                    |   |   |   |   |   |              |   |   |   |   |   | Accous. Tile      |      |     |      |     |
| Wood          | Wood         | Span-           | K.T. Conduit    | NO. PLUMBING       |   |   |   |   |   |              |   |   |   |   |   | Suspended         |      |     |      |     |
|               |              | No. Trusses-    | B.X. N.M. Cable | TOTAL NO. PLUMBING |   |   |   |   |   |              |   |   |   |   |   |                   |      |     |      |     |

| YEAR  | USE TYPE | CLASS SHAPE | UNITS | EFF. YR. | DEPR. TABLE | SQ. FEET MAIN IMP. | UNIT COST | R.C.N. MAIN IMP. | R.C.N. OTHER | R.C.N. TOTAL | % GOOD | R.C.L.N.D. | SP | APPRAISER         | DATE     | COST REV'D     | INT. VIEW | NO INT. VIEW | CO. CK. |
|-------|----------|-------------|-------|----------|-------------|--------------------|-----------|------------------|--------------|--------------|--------|------------|----|-------------------|----------|----------------|-----------|--------------|---------|
|       |          | 3290        |       | 20       |             | 15856              |           |                  |              | 12940        | X4     | 51760      |    |                   |          |                |           |              |         |
| 15-79 | 1800     | DX          |       | 20       | 045         | 13448              |           | 265780           |              | 265780       | 36     | 95680      |    | X.S.P.P. 12/26/85 | 5-27-86  | H. G. 11/22/86 |           | 210226       |         |
|       | ✓        | ✓           | ✓     | ✓        |             | ✓                  |           |                  |              | 59070        | 62     | 75680      |    | 3K H. G. 11/22/86 | 11/30/86 |                |           |              |         |

| COMPUTATIONS |       |           |       |         |           |        |      |           |      |
|--------------|-------|-----------|-------|---------|-----------|--------|------|-----------|------|
| Unit         | Area  | Unit Cost | Cost  | Area    | Unit Cost | Cost   | Area | Unit Cost | Cost |
| TRENDED      | ROUND | FOR       | 19 86 |         |           |        |      |           |      |
| EFF. YR.     | HIST. | HISTORIC  | WCLND |         |           |        |      |           |      |
| & QRTG.      | ASMT. | TOTAL     | CONV. | TRENDED |           |        |      |           |      |
| RECORD       | YEAR  | COST/VAL  | FACT. | BLND    |           |        |      |           |      |
| 20           | 20    | 21712     | 152   | 43202   |           |        |      |           |      |
| ADMIN BLDG   |       |           |       | 13448   | 182       | 242060 |      |           |      |
| CON DOCS     |       |           |       | 2372    | 10        | 23720  |      |           |      |
| CON MAIN     |       |           |       |         |           | 265780 |      |           |      |
| Total R.C.N. |       |           |       |         |           | 265780 |      |           |      |



2ND STY  
CCE O.  
1 STY PCH

[illegible]

## COMPUTATIONS

| MAIN AREAS   | OTHER AREAS  |
|--|--|
| <u>ADMIN BLDG</u><br>$18 \times 34 = 612$<br>$30 \times 28 = 840$<br>$10 \times 30 = 300$<br>$2 \times 28 \times 32 = 1792$<br>$2 \times 66 \times 12 = 1584$<br>$3 \times 66 \times 20 = 3960$<br>$2 \times 28 \times 32 = 1792$<br>$20 \times 28 = 560$<br>$4 \times 32 = 128$<br>$24 \times 62 = 1488$<br>$20 \times 14 = 280$<br>$14 \times 8 = 112$<br><hr/> 134484 | <u>COV PCHS</u><br>$66 \times 10 = 660$<br>$214 \times 8 = 1712$<br><hr/> 2372 |

## REMARKS:

[illegible]





| DESCRIPTION OF BUILDING |                   |                  |                    |                           |          | INDUSTRIAL     |          | BUILDING RECORD   |          | 4206                       | 22                           | 2        | 6        |          |          |                           |             |             |              |            |
|-------------------------|-------------------|------------------|--------------------|---------------------------|----------|----------------|----------|-------------------|----------|----------------------------|------------------------------|----------|----------|----------|----------|---------------------------|-------------|-------------|--------------|------------|
| CLASS & SHAPE           | NO. STY.          | BUILDING NAME    | MAIN IMP.          | YR. BLT.                  |          | PART OF BLDG M |          | L.A. CO. ASSESSOR |          | CITY CULVER CITY           | ADDRESS 9336 WASHINGTON BLVD |          |          |          |          |                           |             |             |              |            |
| DX                      | 1                 | CAFE             |                    | 36                        |          |                |          |                   |          |                            |                              |          |          |          |          |                           |             |             |              |            |
| <b>TYPE</b>             | <b>EXT. WALLS</b> | <b>MAIN ROOF</b> | <b>SPRINKLERS</b>  | <b>LIGHTING FIXTURES</b>  | <b>A</b> | <b>B</b>       | <b>C</b> | <b>D</b>          | <b>E</b> | <b>MISC. ROOF</b>          | <b>A</b>                     | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>DOORS</b>              | <b>SIZE</b> | <b>NO.</b>  | <b>SIZE</b>  | <b>NO.</b> |
| Design Use              | Wall Hgt.         | Flat             | Basement           | Incandescent              |          |                |          |                   |          |                            |                              |          |          |          |          | Wood                      |             |             |              |            |
| Factory                 | Concrete          | Arched           | All                | Fluor. - Orc.             |          |                |          |                   |          |                            |                              |          |          |          |          | Metal                     |             |             |              |            |
| Warehouse               | Tilt-Up           | Shed             | Double             | Fluor. - Ind.             |          |                |          |                   |          |                            |                              |          |          |          |          | Sliding                   |             |             |              |            |
| Office                  | Poured            | Gable            | No. Heads          |                           |          |                |          |                   |          |                            |                              |          |          |          |          | Overhead                  |             |             |              |            |
|                         | Reinf. Brick      |                  | <b>ELEVATORS</b>   | Minimum                   |          |                |          |                   |          |                            |                              |          |          |          |          | Steel Roll-up             |             |             |              |            |
|                         | Conc. Block       | Plywd. Sheathing | Freight No.        | Average                   |          |                |          |                   |          |                            |                              |          |          |          |          | Elec.-Manual              |             |             |              |            |
| <b>CONST.</b>           | Corr. Iron        |                  | Passenger No.      | Good                      |          |                |          |                   |          |                            |                              |          |          |          |          |                           |             |             |              |            |
| Light                   | Corr. Alum.       | Composition      | Make:              | Ft. Candles               |          |                |          |                   |          |                            |                              |          |          |          |          | <b>SASH</b>               |             |             |              |            |
| Standard                | Stucco            | Corr. Iron       | Copy:              | <b>AIR CONDITIONING</b>   |          |                |          |                   |          | <b>INTERIOR PARTITIONS</b> |                              |          |          |          |          | Steel                     |             |             |              |            |
| Heavy                   |                   | Concrete         | No. of Stops       | Forced Air                |          |                |          |                   |          | Plastered                  |                              |          |          |          |          | Alum.                     |             |             |              |            |
| <b>FOUNDATION</b>       | Pilasters         |                  | Elec. Hyd.         | Space-Heaters             |          |                |          |                   |          | Wd.-Metal Frame            |                              |          |          |          |          | Wood                      |             |             |              |            |
| Concrete                | Stone Trim        | <b>TRUSSES</b>   | Auto. Manual       | Wall - Elec. - Gas        |          |                |          |                   |          | Dry-Wall                   |                              |          |          |          |          |                           |             |             |              |            |
| Piers                   | Brick Trim        | Light Heavy      | <b>BUILT - INS</b> | Vent. System              |          |                |          |                   |          | Conc. Block                |                              |          |          |          |          | <b>SKYLIGHTS</b>          |             |             |              |            |
|                         |                   | Tapered Steel    | Dock Lifts         | Heat Pump                 |          |                |          |                   |          |                            |                              |          |          |          |          | <b>VENTILATOR</b>         |             |             |              |            |
| <b>FRAME</b>            | <b>FLOOR</b>      |                  | Vault              |                           |          |                |          |                   |          | <b>INTERIOR CEILINGS</b>   |                              |          |          |          |          |                           |             |             |              |            |
| Struct. Steel           | Conc. at Gr.      | Wd. Bowstring    | Craneway           | Refrig. Tons              |          |                |          |                   |          | Plaster                    |                              |          |          |          |          | <b>RATING (E.G.A.F.P)</b> |             |             |              |            |
| Rigid Steel             | Conc. Raised      | Post & Girder    | Copy:              |                           |          |                |          |                   |          | Accous. Plaster            |                              |          |          |          |          | cond.                     | Arch. Attr. | Funct. Plan | Workman ship | Quality    |
| Reinf. Conc.            | FL in.            |                  | <b>WIRING</b>      |                           |          |                |          |                   |          | Accous. Tile               |                              |          |          |          |          |                           |             |             |              |            |
| Wood                    | Wood              | Span-            | K.T. Conduit       | <b>NO. PLUMBING</b>       |          |                |          |                   |          | Suspended                  |                              |          |          |          |          |                           |             |             |              |            |
|                         |                   | No. Trusses-     | B.X. W.M. Cable    | <b>TOTAL NO. PLUMBING</b> |          |                |          |                   |          |                            |                              |          |          |          |          |                           |             |             |              |            |

| YEAR   | USE TYPE | CLASS SHAPE | UNITS | EFF. YR. | DEPR. TABLE | SQ. FEET MAIN IMP. | UNIT COST | R.C.N. MAIN IMP. | R.C.N. OTHER | R.C.N. TOTAL | % GOOD | R.C.L.N.D. | SP | APPRAISER   | DATE    | COST REV'D | INT. VIEW | NO INT. VIEW | CO. CK. |
|--------|----------|-------------|-------|----------|-------------|--------------------|-----------|------------------|--------------|--------------|--------|------------|----|-------------|---------|------------|-----------|--------------|---------|
|        | 2100     |             |       |          |             | 1805               |           |                  |              | 2380         | X4     | 9520       |    |             |         |            |           |              |         |
| 66     |          |             |       |          | 0240        |                    |           |                  |              |              |        | 6560       |    |             |         |            |           |              | m       |
| 1/2 RA |          |             |       |          |             |                    |           |                  | 480 ÷        | 9520 = 50%   |        |            |    | ASTRING     | 720005  |            |           |              |         |
| 15-79  | 2100     | DX          |       | 36       | 0240        | 1805               |           | 42040            |              | 42040        | .42    | 17660      |    | MITE        | 5-27-80 | 17660      |           |              | 810305  |
| ✓      | ✓        | ✓           |       | ✓        |             | ✓                  |           |                  | 1090%        | 17660        |        |            |    | M. G. Allen | 8/03/06 |            |           |              |         |

| (75) COMPUTATIONS |         |           |       |         |           |       |        |           |      |       |           |      |      |           |      |      |           |      |
|-------------------|---------|-----------|-------|---------|-----------|-------|--------|-----------|------|-------|-----------|------|------|-----------|------|------|-----------|------|
| Unit              | Area    | Unit Cost | Cost  | Area    | Unit Cost | Cost  | Area   | Unit Cost | Cost | Area  | Unit Cost | Cost | Area | Unit Cost | Cost | Area | Unit Cost | Cost |
| TRENDED           | ROUEN   | FOR       | 1966  |         |           |       | CAFE   | 1805      | 22%  | 39710 |           |      |      |           |      |      |           |      |
|                   |         |           |       |         |           |       | SPRINK | 1805      | 1.15 | 2070  |           |      |      |           |      |      |           |      |
|                   |         |           |       |         |           |       | CANOPY | 32        | 8%   | 260   |           |      |      |           |      |      |           |      |
| EFF. YR.          | HIST.   | HISTORIC  | ROUEN |         |           |       |        |           |      |       |           |      |      |           |      |      |           |      |
| & ORIG.           | ASSM'T. | TOTAL     | CONV. | TRENDED |           |       |        |           |      |       |           |      |      |           |      |      |           |      |
| RECORD            | YEAR    | COST/VOL  | FACT. | RCLND   |           |       |        |           |      |       |           |      |      |           |      |      |           |      |
| 33                | 38      | 1616      | 1.64  | 2650    |           |       |        |           |      |       |           |      |      |           |      |      |           |      |
| 41                | 42      | 2026      | 1.93  | 3710    |           |       |        |           |      |       |           |      |      |           |      |      |           |      |
| Total R.C.N.      |         |           |       |         |           |       |        |           |      |       |           |      |      |           |      |      |           |      |
|                   |         |           |       |         |           | 1.560 |        |           |      | 42040 |           |      |      |           |      |      |           |      |



ADD TO (22) (22) Index 4244  
 Building Description Blank  
 LOS ANGELES COUNTY ASSESSOR'S OFFICE  
 P. No. 9336 Newington Blvd.  
 ACT 2530  
 PARCEL 42

LOT No. 4, 5 + 6 BLOCK No.  
 CAMINED BY 6.N. + 8.C. DATE 5/16 1942

| CLASS           | EXTERIOR          | HEATING               | EXT. FEATURES         |
|-----------------|-------------------|-----------------------|-----------------------|
| CAFE            | 1 1/2 2 3 Story   | Fireplace Single Dbl. | Steel Sash All Part   |
|                 | Stucco            | Rustic False Mantel   | Copper Spouts Screens |
|                 | Shakes, B & B     | Gas Furnace           | Galv.                 |
|                 | Siding            | No. Pipes Units       | Trim-Tile, Plaster    |
|                 | Sheet Steel       | Gas Radiators         | " Stone, Wood, Brick  |
|                 | Wide Siding       | Elec. Heaters         | Cornice Boxed         |
|                 | Adobe Knotty Pine | Blower Furnace        |                       |
|                 | Vertical Siding   | Floor Furnace         |                       |
|                 | Plaster on Tile   | Wall Heaters          |                       |
|                 | Asbestos Siding   | Ventilating Sys.      |                       |
| Brick Veneer    | Washed Air        |                       |                       |
| Corrugated Iron | Refrig. Air H.P.  |                       |                       |
| Flat Galv. Iron |                   |                       |                       |
| Frame, Steel    |                   |                       |                       |
| Frame, Wood     |                   |                       |                       |
|                 | PLUMBING          |                       |                       |
|                 | No. of Fixtures   | Good                  |                       |
|                 | Cheap             | Special               |                       |
|                 | Medium            |                       |                       |
|                 | Bath              |                       |                       |
|                 | Tile Floor        |                       |                       |
|                 | Tile Trim         |                       |                       |
|                 | Tile Walls        |                       |                       |
|                 | Height            |                       |                       |
|                 | Shower            |                       |                       |
|                 | Over Tub          |                       |                       |
|                 | Still             |                       |                       |
|                 | Tile Walls        |                       |                       |
|                 | Glass Door        |                       |                       |
|                 | Tile Pullman      |                       |                       |
|                 | Cheap             | Good                  |                       |
|                 | Medium            | Special               |                       |
|                 | Lighting          |                       |                       |
|                 | Cheap             | Good                  |                       |
|                 | Medium            | Special               |                       |
|                 | Special           |                       |                       |
|                 | Classification    |                       |                       |
|                 | 1941              |                       |                       |
|                 | Dep. Rate         |                       |                       |
|                 | 3                 |                       |                       |

| FOUNDATION | BASEMENT  | BUILDING VALUES |
|------------|-----------|-----------------|
| Brick      | foot x    | Year 1942       |
| Stone      | foot x    | No. of          |
| Wood       | foot deep | Square ft. 845  |
| Joists     | sq. ft.   | At. \$ 2,25     |
|            |           | Building        |
|            |           | Value 1901      |
|            |           | Basement        |
|            |           | Value           |
|            |           | Heating         |
|            |           | Value 16        |
|            |           | Garage          |
|            |           | Value           |
|            |           | Outbuild-       |
|            |           | ings Value      |
|            |           | CANOPY 32       |
|            |           | SPRINK          |
|            |           | HEADS. 77       |
|            |           | Total           |
|            |           | Value 2026      |

| Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value | Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value |
|------|-------|-------------|-------------------|----------------|------|-------|-------------|-------------------|----------------|
| 1942 |       |             | 2026              | 1010           |      |       |             |                   |                |
| 1945 |       |             |                   | 1270           |      |       |             |                   |                |
| 1947 |       | 1.10        |                   | 1400           |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |

LOCATION IF CUT  
 BY  
 DATE  
 E. ON M. B. ON  
 BY  
 DATE

# 22 -

LINO FLOOR -

4 PLY. BD. WAINS.

PLASTER

V-CELOTEX CEIL.

6-2TUBE FLUOR.

FIRE PLACE

VEN. BLINDS.

24x32 = 768

7x11 = 77

845 #

CANOPY

4x8 = 32

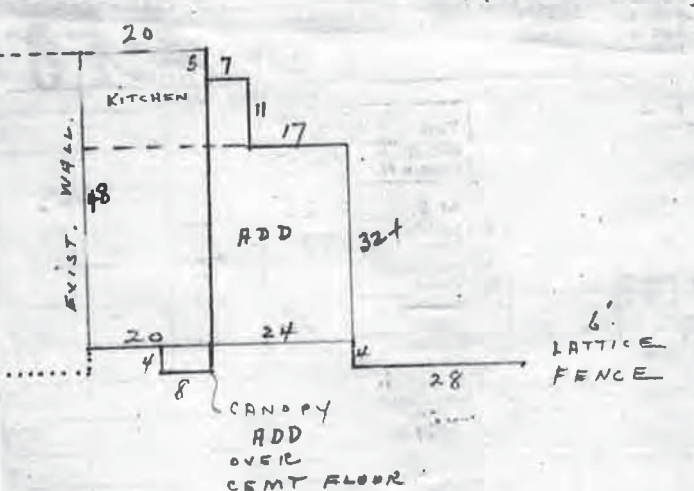
@ 100

# 32

SPRINKLER HEADS  
 THIS PART APPROX # @ 50. # 77

32' of 6' Lattice Fence @ 50 = # 16

PART OF BLDG'M"



| OWNER'S NAME   | PERMIT No. | DATE    | AMOUNT      |
|----------------|------------|---------|-------------|
| AKO            | 4145       | 7-24-41 | 2000        |
| C. F. CHECKED  |            |         | Add to Cafe |
| COMPT. CHECKED |            |         |             |
| E. ON M. B. ON |            |         |             |
| COMPARED       |            |         |             |



|                                    |              |  |  |  |  |
|------------------------------------|--------------|--|--|--|--|
| Medium<br>Good<br>Special          | CONSTRUCTION |  |  |  |  |
| Chemp<br>Medium<br>Good<br>Special |              |  |  |  |  |
| BUILDING VALUES                    | CHANGES ONLY |  |  |  |  |
| No. of Cubic Ft.                   |              |  |  |  |  |
| No. of Square Ft.                  | 960          |  |  |  |  |
| At                                 | 140 160      |  |  |  |  |
| Building Value                     | 1204         |  |  |  |  |
| Basement Value                     | 1536         |  |  |  |  |
| Heating Value                      | 980          |  |  |  |  |
| Garage Value                       | 80           |  |  |  |  |
| Outbuildings Value                 |              |  |  |  |  |
| Total Value                        | 1204         |  |  |  |  |
| Physical Depreciation              | 1616         |  |  |  |  |
| Depreciation Utility               | 1436         |  |  |  |  |
| Depreciated Value                  | 1467         |  |  |  |  |
| Assessed Value                     | 520          |  |  |  |  |

32  
91  
32  
28  
1







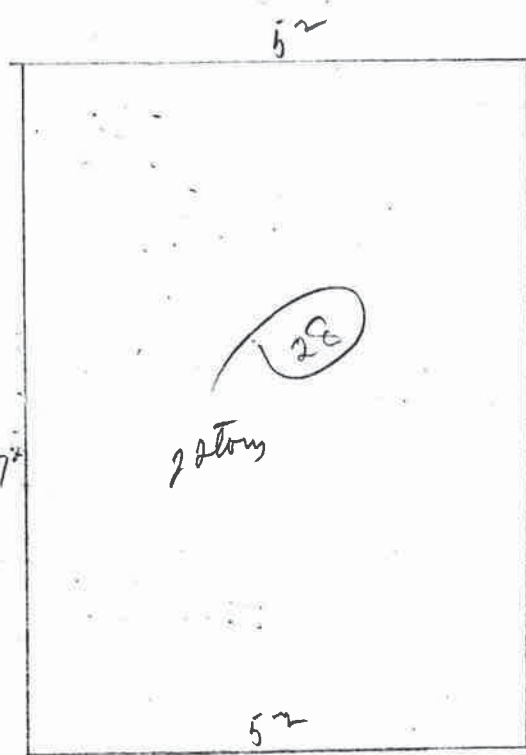


Permit-1628

3/7/25

Handwritten 16,604

BLDG "L"



3744  
7488

72  
82  
144  
360  
3744  
29952  
7488  
104832







# Building Description Blank

Index

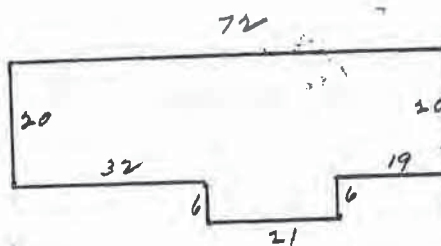
Book  
Page

42-06  
22

PARCEL NO. 9336 Washington Blvd  
TRACT 2530

LOT NO. 4+5 BLOCK NO. 10-22 1936  
EXAMINED BY Parr & JC DATE 10-22 1936

|               |   |  |  |
|---------------|---|--|--|
| CLASS         | EXTERIOR  | HEATING  | EXT. FEATURES  |
|               | 1 1/2 2 3 Story<br>Stucco<br>Shakes, Rustic<br>Siding, B & B<br>Sheet Steel<br>Brick Veneer<br>Corrugated Iron<br>Frame, Steel<br>Frame, Wood<br>Adobe Shingle<br>Vertical Siding<br>Plaster on Tile  | Fireplace<br>False Mantel<br>Gas Furnace<br>No. Pipes<br>Gas Radiators<br>Steam<br>Elec. Heaters<br>Blower Furnace<br>Floor Furnace                          | Copper Down Spouts<br>Tile-Trim Steel Sash<br>Brick " Wood-Trim<br>Stone " Plaster "   |
| FOUNDATION    | ROOF  | PLUMBING   | INSIDE FINISH  |
|               | Flat 1/4 1/4 1/4<br>Hip Dormers<br>Gables Cut-up<br>Shed Shingle<br>Slate Gravel<br>Shakes Monitor<br>Corrugated Iron<br>Composition<br>Compo Shingle<br>Tile-Trim<br>Amt. Sm. Lgc.<br>Tile<br>1/4 1/4 1/4 Full<br>Wood, Steel Truss<br>Quality | No. of Fix 5<br>Cheap Medium Good Special<br>Bath No. 1 2 3<br>File Floor<br>File Walls<br>Height<br>Shower<br>Over Tub<br>Stall<br>Tile Walls<br>Glass Door | Plaster Sand, Putty<br>Plaster-Board<br>Interior Stucco<br>Ply-B'd. Knotty Pine<br>Canvas or Sanitas<br>Paper Paint<br>Unfinished<br>Woodwork, Plain<br>" Ornamental |
| BASEMENT      | BUILT-INS   | CLASSIFICATION   | BUILT  |
|               |   |  |  |
| Check Sanitas | B 1 2 3   | LIGHTING   | CHANGES ONLY   |
|               |   |  |  |
| Living Room   | Bedrooms  | Dressing Room  | Bathroom   |
|               |   |  |  |
| File Walls    | Kitchen   | Bfst. R. or Nook   | Plank  |
|               |   |  |  |
| Hdwd. Finish  | No. of Permit   | Estimated Cost of Bldg.  | No. of Permit  |
|               |   |  |  |
| Owner's Name  | O. P. Checked   | Compt. Checked   | H. on M. B.  |
|               |   |  |  |
| P. C. by      | Date  | % F.O. Val.  | Assessed Value   |
|               |   |  |  |



$$20 \times 72 = 1440$$

$$6 \times 21 = 126$$

$$1566 @ \$80 = \$1252$$

Add 804 additional for  
partitions + remodel work on  
office 2nd floor of service  
bldg.





## BUILDING DESCRIPTION BLANK

No. 9300-36 Washington Blvd Index 4206  
 Tract 2530  
 PARCEL 22

Lot No. 4-5 Block No. \_\_\_\_\_

Examined by EVS Date 9/21/22

| CLASS      | EXTERIOR          | HEATING         | TRIMMINGS      |
|------------|-------------------|-----------------|----------------|
| Single     | Bay Windows       | Fire Place      | Cobblestone    |
| Double     | 1 sty 2 sty 3 sty | Wood, Coal, Oil | Brick, Plaster |
| California | Number            | and Gas Furnace | Stone, Wood    |
| Bungalow   | Wall Covering:    | Steam           | Plain          |
| Residence  | Plaster, Met Lath | Stove           | Ornamental     |
| Flat       | " Wood Lath       |                 |                |
| Apartment  | Shakes, Rustic    | PLUMBING        | INSIDE FINISH  |
| Kitchen    | Siding, B & B     | No. of Fixtures | Plain          |
| Garage     | Brick, P or C     |                 | Ornamental     |
| Shed       | Corr. Iron        |                 | Stock          |
| Barn       | ROOF              |                 | Special        |
| Church     | Flat Hip          | Good, Medium    | BUILT-IN       |
| School     | Gables, Dormers   | Cheap           | FEATURES       |
| Store      | Cut up, Ordinary  | Sewer           | Buffet         |
| Storage    | Plain, Gravel     | Cesspool        | Patent Bed     |
|            | Tile, Shingle     |                 | Refrigerator   |
|            | Corr. Iron        | LIGHTING        | Bookcases      |
|            | Composition       | Gas, Electric   | Plain          |
| FOUNDATION | CONSTRUC-         | Good            | Ornamental     |
| Stone      | TION              | Medium          | CONDITION      |
| Concrete   | Good              | Cheap           | Good           |
| Brick      | Medium            |                 | Medium         |
| Wood       | Cheap             |                 | Poor           |

| OCCUPANCY             |                | ROOMS |   |   |   |   |
|-----------------------|----------------|-------|---|---|---|---|
| Owner, Rented, Vacant | Living Room    | 1     | 2 | 3 | 4 | 5 |
| Rent Paid \$ Per Mo.  | Bed            |       |   |   |   |   |
| Basement              | Bath           |       |   |   |   |   |
| ft. x ft.             | Kitchen        |       |   |   |   |   |
| ft. deep              | Storage        |       |   |   |   |   |
| cu. ft. @             | Store          |       |   |   |   |   |
| Lot Grade             | Hardwood Floor |       |   |   |   |   |
|                       | Hardwood Fin.  |       |   |   |   |   |
|                       | Cement Floor   |       |   |   |   |   |
|                       | Unfinished     |       |   |   |   |   |

Remarks: Stage

OWNER Thrs Inc 360 1.10

| BUILDING VALUE              |                  |
|-----------------------------|------------------|
| No. of Permit               | No. Cu. Ft.      |
| Date of "                   | No. Sq. Ft.      |
| Amt. of " \$ <u>Special</u> | At \$ <u>200</u> |
|                             | Bldg. Cost       |
|                             | Samt. Cost       |
|                             | Heat Cost        |
|                             | Gas Cost         |
|                             | Total Cost       |

Revalued  
 See new description  
 Curr 9/11/22  
 Factor Checked  
 Computations  
 Price to the  
 Impact

PART OF BLDG 'O'









22

LOT No. 187 BLOCK No. 1  
EXAMINED BY Park & JC DATE 10-22-1936

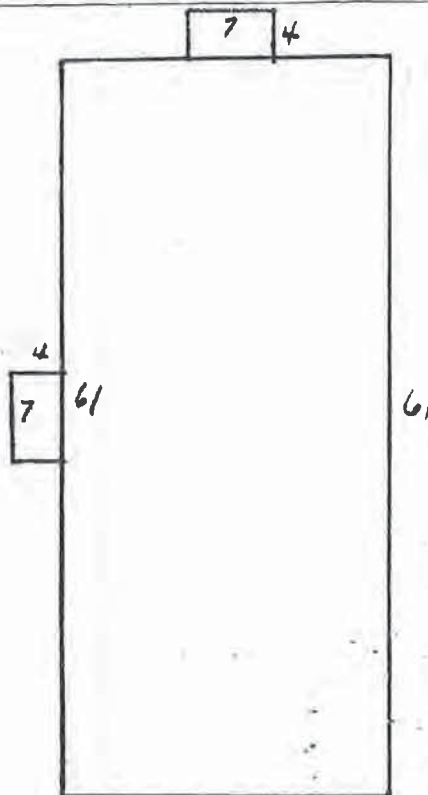
| CLASS   | EXTERIOR  | HEATING   | EXT. FEATURES   |
|---|---|---|---|
| Single Double ✓<br>Maverick ✓<br>California ✓<br>Bungalow ✓<br>Residences ✓<br>Cottage ✓<br>Dwelling ✓<br>Flat ✓<br>Apartment ✓<br>Factory ✓<br>Church ✓<br>School ✓<br>Store ✓<br>Garage ✓<br>Barn ✓<br>Shed ✓<br>Poultry House ✓<br>Oil Station ✓ | 1 1/4" 3 Story<br>Stucco<br>Shakes, Rustic<br>Siding, 3 & B<br>Sheet Steel<br>Brick Veneer<br>Corrugated Iron<br>Frame, Steel<br>Frame, Wood ✓<br>Adobe Shingle<br>Vertical Siding<br>Plaster on Tile   | Fireplace<br>False Mantel 12<br>Gas Furnace<br>No. Pipes<br>Gas Radiators<br>Steam<br>Elec. Heaters<br>Blower Furnace<br>Floor Furnace<br>Thermostat                          | Copper Down Spouts<br>Tile-Trim Steel Sash<br>Brick " Wood-Trim<br>Stone " Plaster "<br><br>INSIDE FINISH<br>Plaster Sand, Putty<br>Plaster-Board<br>Interior Stucco<br>Ply-B'd, Knotty Pine<br>Canvas or Sanitas<br>Paper Paint<br>Unfinished<br>Woodwork, Plaid<br>" Ornamental |
| FOUNDATION  | ROOF  | PLUMBING  | BUILT-INS   |
| Stone ✓ Wood<br>Concrete ✓ Brick<br>Cross Walls<br>Hillside<br>Steel Joists   | Flat 1/4" 1/4" 1/4"<br>Hip 1/4" Farmers<br>Gables Out-up<br>Shed Shingle ✓<br>Slate Gravel<br>Shakes Monitor<br>Corrugated Iron<br>Composition<br>Compe Shingles<br>Tile-Trim<br>Amt. Sm. Lsg.<br>Tile<br>1/4" 1/4" 1/4" Full<br>Wood, Steel-Truss<br>Quality<br>Good | No. of Fix 10.<br>Cheap Good ✓<br>Medium Special<br>Bath No. 1 2 3<br>Tile Floor X<br>Tile Walls X<br>Height 1<br>Shower<br>Over Tub<br>Stall<br>Tile Walls 1<br>Glass Door X | Refrigerator<br>Elec., Gas, Ice<br>Buffet Bookcases<br>Patent Beds<br>Cedar Closets<br><br>BUILT<br>1936  |
| BASEMENT  |   | LIGHTING  | CLASSIFICATION  |
| foot x<br>foot x<br>foot deep<br>sq. ft.  |   | Cheap Good<br>Medium Special  | Check<br>Medium<br>Good<br>Special<br>2   |

|                         | B           | 1        | 2       | 3 |
|-------------------------|-------------|----------|---------|---|
| Chek Sanitas            | ( )         |          |         |   |
| Living Room             | ( )         | 4        |         |   |
| Bedrooms                | ( )         | 2        |         |   |
| Dressing Room           | ( )         |          |         |   |
| Bathroom                | ( )         | 2        |         |   |
| " No Tub                | ( )         |          |         |   |
| Tile Walls              | ( )         |          |         |   |
| Kitchen                 | ( )         | 2        |         |   |
| Bfst. R. or Neok        | ( )         |          |         |   |
| Plank                   | ( )         |          |         |   |
| Hdwd. Floors            | ( )         |          |         |   |
| Hdwd. Finish            | ( )         |          |         |   |
| No of Permit            | 290         | Date     | 4-20-38 |   |
| Estimated Cost of Bldg. | 6000        | Dressing |         |   |
| No. of Permit           |             | Date     | Perm    |   |
| Estimated Cost of Bldg. |             |          |         |   |
| Owner's Name            | RKO Studios |          |         |   |
| O. F. Checked           |             |          |         |   |

Compt. Checked *6 629*  
E. on M. B. *End H m*  
Compared *fid* ~~2120~~  
T. C. No. *1.10* Date *2950*  
*3240* *604 For 49*

|  |  |  |  |  |   |  |  |  |  |
|--|--|--|--|--|---|--|--|--|--|
| HEATING  |  |  |  |  | EXT. FEATURES   |  |  |  |  |
| Fireplace<br>False Mantel<br>Gas Furnace<br>No. Pipes<br>Gas Radiators<br>Steam<br>Elec. Heaters<br>Blower Furnace<br>Floor Furnace          |  |  |  |  | Copper Down Spouts<br>Tile-Trim Steel Sash<br>Brick " Wood-Trim<br>Stone " Plaster "  |  |  |  |  |
| PLUMBING<br>No. of Fix 10.   |  |  |  |  | INSIDE FINISH<br>Plaster Sand, Putty<br>Plaster-Board<br>Interior Stucco<br>Ply-B'd, Knotty Pine<br>Canvas or Sanitas<br>Paper Paint<br>Unfinished<br>Woodwork, Plaim<br>" Ornamental |  |  |  |  |
| Cheap<br>Medium<br>Bath No. 1 2 3<br>Tile Floor X<br>Tile Walls X<br>Height 2<br>Shower<br>Over Tub<br>Stall<br>Tile Walls X<br>Glass Door X |  |  |  |  | BUILT-INS<br>Refrigerator<br>Elec., Gas, Ice<br>Buffet Bookcases<br>Patent Beds<br>Cedar Closets  |  |  |  |  |
| LIGHTING<br>Cheap<br>Medium<br>Good<br>Special   |  |  |  |  | BUILT<br>1936<br>CLASSIFICATION<br>Cheap<br>Medium<br>Good<br>Special   |  |  |  |  |
| BUILDING VALUES  |  |  |  |  | CHANGES ONLY  |  |  |  |  |
| No. of Square ft. 1675   |  |  |  |  |   |  |  |  |  |
| At \$ 250  |  |  |  |  |   |  |  |  |  |
| Building Value 4187  |  |  |  |  |   |  |  |  |  |
| Basement Value   |  |  |  |  |   |  |  |  |  |
| Heating Value 300  |  |  |  |  |   |  |  |  |  |
| Garage Value 126   |  |  |  |  |   |  |  |  |  |
| Outbuildings Value 272   |  |  |  |  |   |  |  |  |  |
| Total Value 4885   |  |  |  |  |   |  |  |  |  |
| Depr. 10   |  |  |  |  |   |  |  |  |  |
| Special Depr.  |  |  |  |  |   |  |  |  |  |
| Depreciated Value 4836   |  |  |  |  |   |  |  |  |  |

Assessed Value ~~2420~~  
~~2440~~  
3000



London 1828/188 and.

$27 \times 61 = 1647$   
 $\frac{1}{2} \times 7 \times 4 = 14$   
 $\frac{1}{2} \times 7 \times 4 = 14$   


---

 $1675$   
 8' Heavy wire fence 145 Linear  
 ft @ 65¢ = 96  
 100 Linear ft of Picket fence @ 30¢  
 = 30,  
 34 Sprinkler

34 Sprinkler Heads @ 8.00  
2' Waincote wood Panel

12 Thermador Elec Heaters @  
\$25 = \$300







DATE \_\_\_\_\_

TRACT. NOLAN PK

4206  
BOOK  
PAGE 22

EXAMINED BY BASTEDO & ANDERSON DATE 6-20 1947

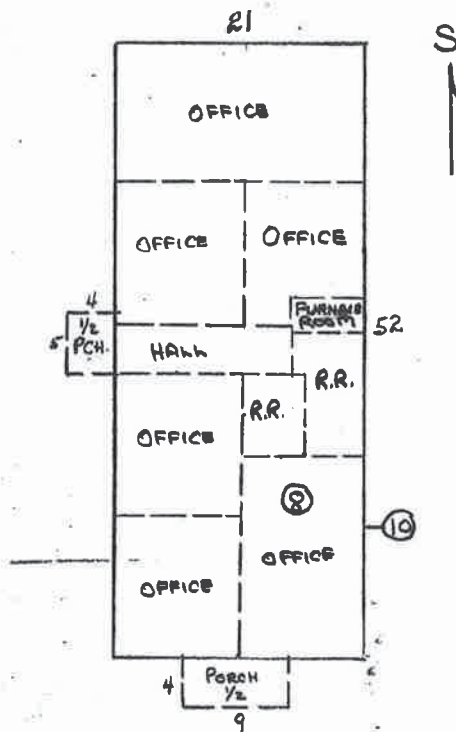
| CLASS   | EXTERIOR   | HEATING  | EXT. FEATURES   |
|---|--|--|---|
| Single<br>Bungalow<br>Double<br>Maverick<br>Residence<br>California<br>Dwelling<br>Cottage<br>Factory<br>Church<br>School<br>Garage<br>Barn<br>Shed<br>Poultry House<br>Store<br>Auto Court<br>Bungalow Court<br>Flat Studio<br>Apartment<br>No. Units<br>Area per Unit<br>" Room | N 1 1/2 2 3 Story<br>Stucco Rustic<br>Shakes, B & B<br>Siding Shingle<br>Sheet Steel T & C<br>Wide Siding<br>Adobe Knotty Pine<br>Vertical Siding<br>Plaster on Tile<br>Asbestos Siding<br>Brick Veneer<br>Corrugated Iron<br>Flat Galv. Iron<br>Frame, Steel<br>Frame, Wood                           | Fireplace Single Dbl.<br>False Mantel<br>Gas Furnace<br>No. Pipes Units<br>Gas Radiators<br>Elec. Heaters<br>Blower Furnace<br>Floor Furnace<br>Wall Heaters<br>Ventilating Sys.<br>Washed Air<br>Refrig. Air H.P.                       | Steel Sash All Pat.<br>Copper Spouts Screen<br>Galv.<br>Trim-Tile, Plaster<br>Stone, Wood, Brick<br>Cornice Boxed |
| <b>OFFICES</b>  | <b>ROOF</b>  | <b>PLUMBING</b>  | <b>INSIDE FINISH</b>  |
|   | Flat 1/4 1/2 3/4<br>Hip Monitor<br>Gable Dormers<br>Shed Cut-up<br>Copper Shingle<br>Shakes Gravel<br>Sheet Steel Slate<br>Corrugated Iron<br>Flat Galv. Iron<br>Composition<br>Compo Shingle<br>Tile-Trim<br>Amt. Sm. Lge.<br>Tile<br>1/4 1/4 1/2 3/4 Full<br>Wood Steel Truss<br>Span ft.<br>Quality | No. of Fixtures<br>Cheap Good Special<br>Medium<br>Bath<br>Tile Floor<br><br>Tile-Trim<br>Tile Walls<br>Height<br>Shower<br>Over Tub<br>Shower<br>Stall<br>Tile Walls<br><br>Glass Door<br>Tile Pullman<br><br>Cheap Medium Good Special | Panelled<br>Walls Tint, Paper<br>Palat Sanitary<br>Unfinished<br>Woodwork, Plain<br>" Ornamental                  |
|   | <b>FOUNDATION</b>  |  | <b>BUILT-INS</b>  |
| Concrete Brick<br>Hillside Stone<br>Cross Walls Wood<br>Steel Joists  |  |  | Refrigerator<br>Elec., Gas, Ice<br>Buffet Bookcases<br>Patent Beds<br>Cedar Closets<br>Venetian Blinds            |
| <b>BASEMENT</b>   |  |  | 1942 <b>BUILT</b><br>Av. 1944<br>1944   |
| feet x<br>feet x<br>feet deep<br>sq. ft.  |  |  | <b>CLASSIFICATION</b>   |
|   |  |  | Cheap Medium Depr. Rate<br>Good<br>Special  |
|   |  |  | 3   |

| Check Sanitas  | B    | 1 | 2         | 3 | BUILDING VALUES      |        |
|----------------|------|---|-----------|---|----------------------|--------|
| Living Room    |      |   |           |   | Year                 | 1948   |
| Bedrooms       |      |   |           |   | No. of Square ft.    | 1120   |
| Dressing Rm.   |      |   |           |   | At. \$               | 335    |
| Bathroom       |      |   |           |   | Building Value       | 3742 ✓ |
| " No Tub       |      |   |           |   | Basemnt Value        |        |
| Tile ( ) ( )   |      |   |           |   | Heating Value        |        |
| Kitchen        |      |   |           |   | Garage Value         |        |
| Bfst. R. or N. |      |   |           |   | Outbuild- ings Value |        |
| Plank ( )      |      |   |           |   |                      |        |
| Hdwd. Floors   |      |   |           |   |                      |        |
| Hdwd. Doors    |      |   |           |   |                      |        |
| Hdwd. Finish   |      |   |           |   |                      |        |
| P. C. by       | Date | % | P.C. Val. |   |                      |        |
|                |      |   |           |   | Total                | 3742 ✓ |

[illegible]

|   |             |                |                    |
|---|-------------|----------------|--------------------|
| OWNER'S NAME <b>RKO RADIO PICT.</b>         | PERMIT NO.  | DATE           | AMOUNT             |
| <b>Per 6389</b><br>C. F. CHECKED <b>375</b> | <b>6389</b> | <b>5/21/46</b> | <b>2000</b>        |
| COMPT. CHECKED <b>MB</b>                    |             |                | <b>CONVERT</b>     |
| E. ON M. B. <b>a-c</b>                      |             |                | <b>BARRACKS TO</b> |
| FOUNDER                                     |             |                | <b>OFFICES</b>     |





$$\begin{array}{rcl}
 21 \times 52 & = & 1092 \\
 \frac{1}{2} \times 4 \times 5 & = & 10 \\
 \frac{1}{2} \times 4 \times 9 & = & 18 \\
 \hline
 & & 1120 \#
 \end{array}$$

ARMY BARRACKS MOVED ONTO  
LOT AND CONVERTED AND  
REMODELED INTO OFFICE BLDG.

CONCRETE FOUNDATION RAISED. 1'  
FLOORS - OFFICES - (2) O.P. WOOD MOSTLY  
CARPET OVER.

R.R. & HALL - ASPHALT TILE.

WALLS - WIDE SIDING OVER WOOD FRAME.  
INTERIOR - PLASTERBOARD AND WALL  
PAPER WALLS.  
PLASTERBOARD AND AND PAINT :  
CEILING

ROOF - GABLE COMPO. SHINGLE  
BOXED CORNICE.

#### SASH AND DOORS.

- 20 - 2' X 3' WOOD SASH.
- 1 - 3' X 6' 8" WOOD AND GLASS DOOR
- 14 - 2' 6" X 6' 6" WOOD DOORS.
- 1 - 3' X 6' 8" SCREEN AND WOOD DOOR.

#### PARTITION WALLS

PLASTERBOARD WITH WALLPAPER  
OVER.

LIGHTS - 8 - 4' - 4 TUBE FLUOR. WITH  
SHIELD (SPEC.)

5 - GLOBE LIGHTS WITH PORC. COVER.

PLUMBING - 5 (GOOD)

HEATING - AMERICAN BLOWER FURNACE.  
WITH OUTLETS TO EACH OFFICE.



350'

LOT 188

187

186-

185-

184-

183-

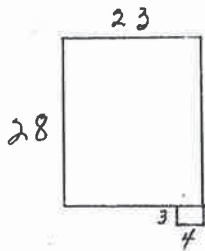
LOT 182

50'

50'

50'

NEW 8'-HVV.  
WIRE FENCE.



OLD FENCE

150'

$$23 \times 28 = 644$$

$$3 \times 4 = 12$$

$$\frac{644}{12} = 656 \frac{2}{3}$$

FENCE

350

150

500 ft. of 8' HVV. WIRE

3 BARS.

$$@ 65¢ = \$325$$







LOCATION IF CUT

BY

DATE

E. ON M.B. ON *Lot 182 & 188 incl.*

BY

DATE

FORM 6

PARCEL *36-24-3*  
Building Description Blank

Index

BOOK

PAGE

LOS ANGELES COUNTY ASSESSORS OFFICE

ST. No. *4050 VAN BUREN PL.*TRACT *NOLAN PARK.*LOT No. *184-5-6*

BLOCK No.

EXAMINED BY *62. + 2C.* DATE *5/18 1942*

| CLASS          | EXTERIOR          | HEATING               | EXT. FEATURES            |
|----------------|-------------------|-----------------------|--------------------------|
| Single         | 1 1/2 2 3 Story   | Fireplace Single Dbl. | Steel Sash All Part      |
| Bungalow       | Stucco Rustic     | False Mantel          | Copper Spouts Screens    |
| Double         | Shakes, B & B     | Gas Furnace           | Galv. Trim-Tile, Plaster |
| Maverick       | Siding Shingle    | No. Pipes Units       | " Stone, Wood, Brick     |
| Residence      | Sheet Steel T & C | Gas Radiators         | Cornice Boxed            |
| California     | Wide Siding       | Elec. Heaters         |                          |
| Dwelling       | Abode Knotty Pine | Blower Furnace        |                          |
| Cottage        | Vertical Siding   | Floor Furnace         |                          |
| Factory        | Plaster on Tile   | Wall Heaters          |                          |
| Church         | Asbestos Siding   | Ventilating Sys.      |                          |
| School         | Brick Veneer      | Washed Air            |                          |
| Garage         | Corrugated Iron   | Refrig. Air H.P.      |                          |
| Barn           | Flat Galv. Iron   |                       |                          |
| Shed           | Frame, Steel      |                       |                          |
| Poultry House  | Frame, Wood       |                       |                          |
| Store          |                   |                       |                          |
| Auto Court     |                   |                       |                          |
| Bungalow Court |                   |                       |                          |
| Flat Studio    |                   |                       |                          |
| Apartment      |                   |                       |                          |
| No. Units      |                   |                       |                          |
| Area per Unit  |                   |                       |                          |
| " " Room       |                   |                       |                          |

| ROOF                 | PLUMBING        | INSIDE FINISH       |
|----------------------|-----------------|---------------------|
| Flat 1/4 1/2 3/4     | No. of Fixtures | Plaster Sand, Putty |
| Hip Monitor          | Cheap Good      | Celotex Staff       |
| Gables Dormers       | Medium Special  | Plaster-Board       |
| Shed Cut-up          | Bath            | Ply-Bd Knotty Pine  |
| Copper Shingle       | Tile Floor      | Panelled            |
| Shakes Gravel        | Tile-Trim       | Walls Tint, Paper   |
| Sheet Steel Slate    | Tile Walls      | Paint Sanitary      |
| Corrugated Iron      | Height          | Unfinished          |
| Flat Galv. Iron      | Shower          | Woodwork, Plain     |
| Composition          | Over Tub        | " Ornamental        |
| Compo Shingle        | Stall           |                     |
| Tile-Trim            | Tile Walls      |                     |
| Amt. Sm. Lge.        |                 |                     |
| Tile                 |                 |                     |
| 1/4 1/4 1/2 3/4 Full |                 |                     |
| Wood Steel Truss     |                 |                     |
| Span                 |                 |                     |
| Quality              |                 |                     |

| FOUNDATION       | BUILT-INS        | BUILT |
|------------------|------------------|-------|
| Concrete Brick   | Refrigerator     | 1941  |
| Hillside Stone   | Elec., Gas, Ice  |       |
| Cross Walls Wood | Buffet Bookcases |       |
| Steel Joists     | Patent Beds      |       |
|                  | Cedar Closets    |       |
|                  | Venetian Blinds  |       |

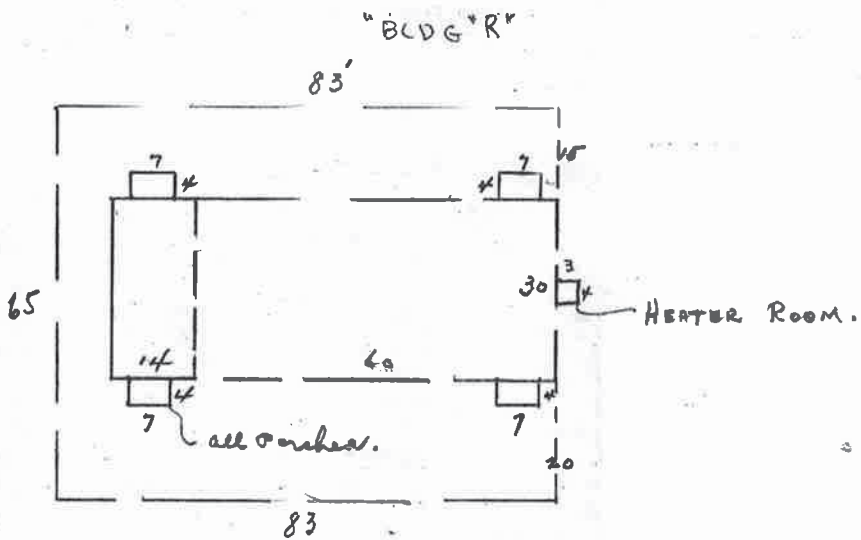
| BASEMENT  | CLASSIFICATION   |
|-----------|------------------|
| feet x    | Cheap Depr. Rate |
| feet x    | Medium           |
| feet deep | Good             |
| @ sq. ft. | Special          |

| Check Sanitas             | B | 1 | 2 | 3 | BUILDING VALUES             |
|---------------------------|---|---|---|---|-----------------------------|
| Living Room               |   |   |   |   | Year <i>1942</i>            |
| Bedrooms                  |   |   |   |   | No. of Square ft. <i>68</i> |
| Dressing Rm.              |   |   |   |   | At. \$ <i>1.60</i>          |
| Bathroom                  |   |   |   |   | Building Value <i>108.</i>  |
| " No Tub                  |   |   |   |   | Basemnt Value               |
| Tile ( ) ( )              |   |   |   |   | Heating Value               |
| Kitchen                   |   |   |   |   | Garage Value                |
| Bfst. R. or N.            |   |   |   |   | Outbuildings Value          |
| Plank                     |   |   |   |   |                             |
| Hdwd. Floors <i>Panel</i> |   |   |   |   |                             |
| Hdwd. Doors               |   |   |   |   |                             |
| Hdwd. Finish              |   |   |   |   |                             |
| P. C. by Date % P.C. Val. |   |   |   |   |                             |
|                           |   |   |   |   | Total Value <i>174</i>      |

| Year           | Depr.       | Spec. Depr. | Depreciated Value | Assessed Value | Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value |
|----------------|-------------|-------------|-------------------|----------------|------|-------|-------------|-------------------|----------------|
| <i>1942</i>    |             |             | <i>174</i>        | <i>90</i>      |      |       |             |                   |                |
| <i>46</i>      |             |             |                   | <i>120</i>     |      |       |             |                   |                |
| <i>147 625</i> |             |             |                   | <i>110</i>     |      |       |             |                   |                |
| <i>57</i>      | <i>1.10</i> |             |                   | <i>120</i>     |      |       |             |                   |                |

R.R.O.

| OWNER'S NAME            | PERMIT No.  | DATE          | AMOUNT      |
|-------------------------|-------------|---------------|-------------|
| <i>PATHE</i>            | <i>4004</i> | <i>9/5/41</i> | <i>1000</i> |
| G. F. CHECKED           |             |               |             |
| COMPT. CHECKED <i>b</i> |             |               |             |
| E. ON M. B. <i>BBB</i>  |             |               |             |
| COMPARED <i>BB</i>      |             |               |             |



4' PICKET FENCE

NEW  
ADDITIONS

83

65

83

20

15

266 ft.

254

# 66

$$\cancel{2} \times 4 \times 4 \times 7 = \cancel{56} \quad 112 \text{ ft}$$

$$3 \times 4 = 12$$

$$\underline{\cancel{68} \text{ ft}}$$



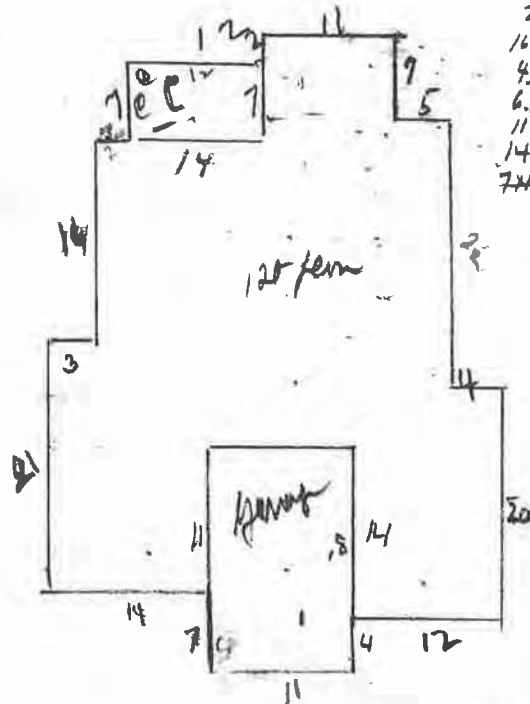
Lot No. 100 Block No. \_\_\_\_\_  
Examined by Beaton Date 9-19-29 1929

Entomoto 182, Thorsen 188

Sun Am  
Sund  
fern

= 165

BLDG "V"



$7 \times 11 = 77$   
 $2 \times 16 = 32$   
 $16 \times 30 = 480$   
 $4 \times 32 = 132$   
 $6 \times 37 = 222$   
 $11 \times 14 = 154$   
 $14 \times 72 = 1008$   
 $7 \times 24 = 168$

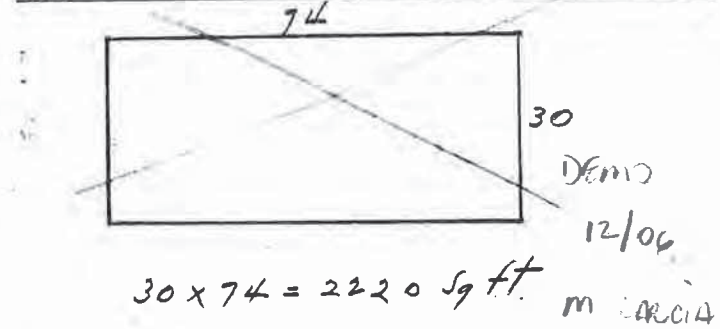
$$\begin{array}{r} 1307 \\ 163 \\ \hline 1470 \\ 1430 \end{array}$$
$$11 \times 8 \times 100 = 1984 \times 100 = 198400$$

COV PCH :  
 $7 \times 12 = 84 \phi$



LOCATION IF CUT  
BY  
DATE  
E. ON M.B. ON Lot 182 to 188 incl.  
BY BLDG "R"  
DATE

CLASS  
Drawing Rms  
1 1 1/2 2 3 Story  
Stucco Rustic  
Shakes B & B  
Siding Shingle  
Sheet Steel T & C  
Wide Siding  
Abode Knotty Pine  
Vertical Siding  
Plaster on Tile  
Asbestos Siding  
Brick Veneer  
Corrugated Iron  
Flat Galv. Iron  
Frame, Steel  
Frame, Wood  
ROOF  
Flat 1/4 1/2 3/4  
Hip 1/4 1/2 3/4  
Monitor  
Gables  
Shed Cut-up  
Copper Shingle  
Shakes Gravel  
Sheet Steel Slate  
Corrugated Iron  
Flat Galv. Iron  
Composition  
Compo Shingle  
Tile-Trim  
Amt. Sm. Lge.  
Tile  
1/4 1/4 1/2 3/4 Full  
Wood Steel Truss  
Span  
Quality  
FOUNDATION  
crete Brick  
side Stone  
is Walls Wood  
Joists  
BASEMENT  
feet  
feet  
feet deep  
sq. ft.



This bldg moved to new  
Location & Remodeled into Dressing  
Rms. Was Offices.  
Added 5' New Plumbing etc.

| ck Sanitas  | B | 1 | 2 | 3 | BUILDING VALUES        |
|-------------|---|---|---|---|------------------------|
| ng Room     |   |   |   |   | Year 1942              |
| rooms       |   |   |   |   | No. of Square ft. 2220 |
| ssing Rm.   |   |   |   |   | At. \$ 140             |
| hroom       |   |   |   |   | Building Value 3108    |
| No Tub      |   |   |   |   | Basemnt Value          |
| chen        |   |   |   |   | Heating Value          |
| t. R. or N. |   |   |   |   | Garage Value           |
| nk          |   |   |   |   | Outbuild-ings Value    |
| wd. Floors  |   |   |   |   |                        |
| wd. Doors   |   |   |   |   |                        |
| wd. Finish  |   |   |   |   |                        |
| C. by Date  |   |   |   |   | % P.C. Val.            |
|             |   |   |   |   | Total Value 3108       |

| ar    | Depr. | Spec. Depr. | Depreciated Value | Assessed Value | Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value |
|-------|-------|-------------|-------------------|----------------|------|-------|-------------|-------------------|----------------|
| 2246  |       |             | 2343              | 1170           |      |       |             |                   |                |
| 6     |       |             |                   | 1500           |      |       |             |                   |                |
| 2535  |       |             |                   | 11660          |      |       |             |                   |                |
| 19448 |       |             |                   | 1520           |      |       |             |                   |                |
| 7     |       | 1.10        |                   | 1670           |      |       |             |                   |                |

| OWNER'S NAME        | PERMIT NO. | DATE | AMOUNT |
|---------------------|------------|------|--------|
| R.R.O. Pathe        |            |      |        |
| G. F. CHECKED       |            |      |        |
| COMPT. CHECKED      |            |      |        |
| E. ON M. B. 2/14/49 |            |      |        |
| COMPARED            |            |      |        |



| CLASS & SHAPE | NO. STY. | IMP NAME | MAIN IMPS. | YR. BLT. |
|---------------|----------|----------|------------|----------|
|               |          | VAULTS   |            |          |

**MISC. IMPROVEMENT RECORD**

4206  
MAP BOOK

22  
PAGE

2  
PARCEL

**SUB PART**

**L.A. CO. ASSESSOR**

CITY CULLEN CITY

ADDRESS 9300-36 WASHINGTON BL

[illegible]

| YEAR | USE TYPE | CLASS SHAPE | UNITS | EFF. YR. | DEPR. TABLE | SQ. FEET MAIN IMP. | UNIT COST | R.C.N. MAIN IMP. | R.C.N. OTHER | R.C.N. TOTAL | % GOOD     | R.C.L.N.D. | SP  | APPRAISER          | DATE    | COST REV'D | INT. VIEW | NO INT. VIEW | CO CK |
|------|----------|-------------|-------|----------|-------------|--------------------|-----------|------------------|--------------|--------------|------------|------------|-----|--------------------|---------|------------|-----------|--------------|-------|
|      | 3000     |             |       |          |             |                    |           |                  |              | 3840         | X4         | 15360      |     |                    |         |            |           |              |       |
| 66   |          |             |       | OR40     |             |                    |           |                  |              |              |            | 9980       |     |                    |         |            |           |              | m     |
| 70   | 3000     |             |       | 27       | mc40        | 2464               |           | 63070            | 7'100 ÷      | 15360 =      | 50%<br>35% | 22070      |     | K. STRANG<br>M. ZL | 7-27-80 | M. ZL      |           | 310305       |       |
| ✓    | ✓        |             |       | ✓        |             | ✓                  |           | 13630            | 22070 =      | +62%         |            |            | 310 | M. ZL              | 2-10-80 |            |           |              |       |
| 81   | ✓        |             |       | ✓        |             | 1129               |           | 29760            |              | 29760        | 35%        | 10420      |     |                    |         |            |           |              |       |
|      |          |             |       |          |             |                    |           |                  | 6460 ÷       | 10420 =      | 162%       |            |     |                    |         |            |           |              |       |

[illegible]



SEE SUB PT 4 FOR REMARKS.

490.

870

470.

320.

1690



# BUILDING DESCRIPTION BLANK

FORM NO. 173 E. W. H

PARCEL # 2  
9336 Washington Blvd 4206 Dv.  
253 7 22 PL.  
 Tract 7  
 Lot No. 4-5 Block No. 7  
 Examined by E & J Date 7/21/22

| CLASS      | ROOF                 | HEATING     | DECORATING           |
|------------|----------------------|-------------|----------------------|
| Garages    | Flat, <del>etc</del> | Fire places | Ornamental           |
| Stores     | Plain Tile           | Wood, Coal  | Medium               |
| Lofts      | Tin, Shingle         | Oil and Gas | Cheap                |
| Factories  | Gravel               | Furnace     |                      |
| Warehouses | Composition          | Steam       |                      |
|            |                      |             | <b>ELEVATOR</b>      |
|            |                      |             | Hand, Freight        |
|            |                      |             | Automatic            |
|            |                      |             | Electric Hydraul-    |
|            |                      |             | ic                   |
|            |                      |             | Bronze Endos.        |
|            |                      |             | Iron                 |
|            |                      |             |                      |
|            |                      |             | <b>MISCELLANEOUS</b> |
|            |                      |             | Fire Escapes         |
|            |                      |             | Metal Windows        |
|            |                      |             | Sprinkler            |
|            |                      |             | " Bsmt               |
|            |                      |             | " Entire Bldg        |
|            |                      |             |                      |
|            |                      |             | <b>CONDITION</b>     |
|            |                      |             | Good                 |
|            |                      |             | Medium               |
|            |                      |             | Poor                 |

**FOUNDATION**  
 Good  
 Medium  
 Cheap  
 Deep  
 Shallow ✓

**FRONT**  
 Brick, Tile  
 Concrete  
 EXTERIOR DEC  
 Enameled Brick  
 Good Pressed  
 Cheap  
 Blue or sel. com  
 Plaster  
 Ornamental  
 Medium, Cheap

**WALLS**  
 Brick, Tile  
 Concrete  
 EXTERIOR DEC  
 Enameled Brick  
 Good Pressed  
 Cheap  
 Blue or sel. com  
 Plaster  
 Ornamental  
 Medium, Cheap

**PLUMBING**  
 No. of Fixtures  
 Good, Medium  
 Cheap, Sewer  
 Cesspool

**LIGHTING**  
 Gas, Electric  
 Good, Medium  
 Cheap

**INTERIOR**  
 Finished  
 Unfinished

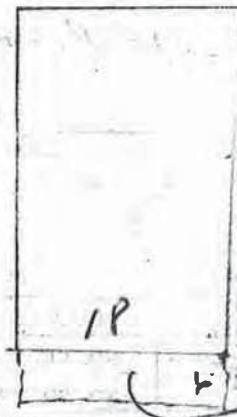
**OCCUPANCY**  
 Owner, Rented, Vacant  
 Year Built 1919  
 Basement:  
 Finished  
 Unfinished  
 Cement Floor  
 1st Floor Grade + ft.  
 No. of Stories  
 OWNER: Thos. J. J. C.

Remarks:

Camera / ant  
10 Rooms  
8" walls  
4" brick partition  
plastered  
conc. Rof.

| EACH SQUARE EQUALS 10 FEET  |             | BLDG. VALUES |
|-----------------------------|-------------|--------------|
| CLASS                       |             |              |
| NO. CU. FT.                 | <u>4032</u> |              |
| NO. SQ. FT.                 |             |              |
| AT \$ <u>10</u> <u>20</u>   |             |              |
| BLDG. COST \$ <u>403806</u> |             |              |
| BSMT COST \$                |             |              |
| HEAT COST \$                |             |              |
| TOTAL COST \$ <u>403806</u> |             |              |
| PER CENT DEP <u>16.5</u>    |             |              |
| UTILITY DEP <u>25.5</u>     |             |              |
| DEP. VALUE \$ <u>360326</u> |             |              |
| ASSESSED VALUE <u>200</u>   |             |              |

360308 340 180470



18 X 28 X 8 4032 cu ft. 1919  
concrete  
steel roof  
plastered floor



|                       |  |      |  |                       |  |                   |  |
|-----------------------|--|------|--|-----------------------|--|-------------------|--|
| No. of Stories        |  |      |  | BUILDING VALUES       |  |                   |  |
| No. of rmit           |  |      |  | No. of Cubic Ft.      |  |                   |  |
| Estimated at of Bldg. |  |      |  | Building Value        |  |                   |  |
| No. of rmit           |  |      |  | Basement Value        |  |                   |  |
| Estimated at of Bldg. |  |      |  | Flooring Value        |  |                   |  |
| Owner's use           |  |      |  | Garage Value          |  |                   |  |
| F. Checked            |  |      |  | Sprinkler Value       |  |                   |  |
| empt. Checked         |  |      |  | Total Value           |  |                   |  |
| on M. Bldg.           |  |      |  | Physical Depreciation |  |                   |  |
| Compared              |  |      |  | Utility Depreciation  |  |                   |  |
| P. O. by              |  | Date |  | P. O. Value           |  | Depreciated Value |  |
|                       |  |      |  |                       |  | Assessed Value    |  |

220  
310  
140



PARCEL # 2 48  
 1251-E.W.H.  
 BUILDING DESCRIPTION BLANK Index Book 4206 Page 22

Set No. 9336 Washington Blvd  
 ct. #2530  
 No. 45 and 6 Block No. 5/11  
 mined by Per Date 5/11 1932

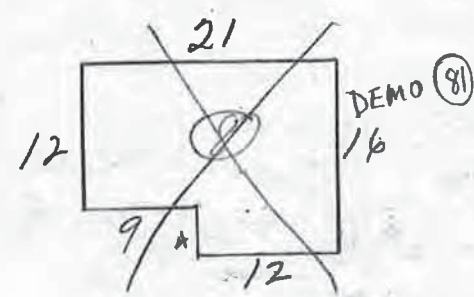
| CLASS   | HEATING   | INSIDE FINISH   | SPRINKLER SYSTEM  |
|---|---|---|---|
| ce Building<br>rtment<br>el<br>rch<br>ool<br>sire<br>pital<br>t<br>rehouse            | Fireplace<br>False Mantel<br>Gas Furnace<br>Oil "<br>Coal "<br>No. Openings<br>Steam<br>Gas Radiators | Plaster<br>Travertine<br>Jazz<br>Tiffany<br>Canvas or Semitas<br>Paper<br>Unfinished<br>Woodwork, Plain<br>" Ornamental | Basement<br>Entire Building<br><br>DECORATION<br>Cheap<br>Medium<br>Good<br>Special |
| FOUNDATION  | PLUMBING  | BUILT-IN FEATURES   | ELEVATOR  |
| crete   | Number of<br>Fixtures   | Refrigerator<br>Buffet<br>Patent Beds<br>Bookcases  | Freight<br>Passenger<br>Automatic<br>Electric                                       |
| EXTERIOR  |   | WAINSCOTE   | CONSTRUCTION  |
| ra Cotta<br>ssed Brick<br>meled "<br>s<br>estry<br>ster<br>s<br>nite<br>rble<br>Stone | Cheap<br>Medium<br>Good<br>Special<br>Bath<br>{ Tile Walls<br>Tile Floor                              | Marble<br>Corridors<br>Toilets<br>Tile<br>Corridors<br>Toilets  | Structural Steel<br>Reinforced Cond<br>Cheap<br>Medium<br>Good<br>Special           |
| ROOF  | LIGHTING  | FLOORS  | YEAR BUILT  |
| crete<br>s<br>te<br>avel<br>mposition<br>bestos                                       | Electricity<br><br>Cheap<br>Medium<br>Good<br>Special   | Cement<br>Tile<br>Marble<br>Terrazzo  | 1926  |

| Sub            | Bsmt. | Bsmt. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
|----------------|-------|-------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|
| ice Rooms      |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| ing Rooms      |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| h "            |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| ower           |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| t. Rm. or Nook |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| chen           |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| rdwood Floor   |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| rdwood Finish  |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| inished        |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |
| res            |       |       |   |   |   |   |   |   |   |   |   |    |    |    |    |    |

of Stories  
 of  
 rmit Date 6/4  
 timated  
 st of Bldg. 290  
 of  
 rmit Date 19  
 timated  
 st of Bldg.  
 wner RKO Pathe Studio  
 ame  
 F. Checked  
 mpt. Checked  
 on M. B. 4  
 mpared  
 P. C. by Date % P.C. Value  
 11.10  
 320

| BUILDING VALUES          |            |
|--------------------------|------------|
| No. of<br>Cubic Ft.      | 2400.      |
| At \$                    | 20         |
| Building<br>Value        | 480.       |
| Basement<br>Value        |            |
| Heating<br>Value         |            |
| Garage<br>Value          |            |
| Sprinkler<br>Value       |            |
| Total<br>Value           | 480.       |
| Physical<br>Depreciation | 4% 1015    |
| Utility<br>Depreciation  |            |
| Depreciated<br>Value     | 108460.422 |
| Assessed<br>Value        | 200230.200 |

2 - Cheap fire  
 proof doors included in factor



$$\begin{array}{r}
 9 \times 12 = 108 \\
 12 \times 16 = 192 \\
 \hline
 300 \\
 8 \\
 \hline
 2400 \text{ cu ft}
 \end{array}$$



**PARCEL** X 2  
**Address** 9336 Washington Blvd  
**City** 2530  
**State** 12  
**Block No.** 445  
**Examined by** E. J. M. **Date** 11-17-26

| CLASS              | ROOF                 | HEATING         | DECORATING           |
|--------------------|----------------------|-----------------|----------------------|
| Garages            | Flat, Hip            | Fireplaces      | Ornamental           |
| Stores             | Plain Tile           | Wood, Coal      | Medium               |
| Lofts              | Tin, Shingle         | Oil or Gas      | Cheap                |
| Factories          | Gravel               | Furnace         |                      |
| Warehouses         | Composition          | Steam           |                      |
|                    | <b>CONSTRUCTION</b>  | <b>PLUMBING</b> | <b>ELEVATOR</b>      |
| <b>FOUNDATION</b>  | Good ✓               | No. of Fixtures | Hand, Freight        |
| Concrete           | Medium               |                 | Automatic            |
| Brick              | Cheap                |                 | Electric Hydraulic   |
|                    | <b>WALLS</b>         | Good, Medium    | Bronze Enclos.       |
| <b>FRONT</b>       | Brick, Tile          | Cheap, Sewer    | Iron "               |
| Copper, Wood       | Concrete ✓           | Cesspool        |                      |
| Plate, Sheet Glass |                      |                 | <b>Miscellaneous</b> |
| Pressed            | <b>EXTERIOR DEC.</b> | <b>LIGHTING</b> | Fire Escapes         |
| Enameled           | Enameled Brick       | Gas, Electric   | Metal Windows        |
| Blue, Brick        | Good Pressed "       | Good, Medium    | Sprinkler            |
| Terra Cotta        | Cheap "              | Cheap           | " Basement           |
| Stone, Tile        | Blue or sel. com "   |                 | " Entire Bldg.       |
| Plaster            | Plaster              | <b>INTERIOR</b> | <b>CONDITION</b>     |
|                    | Ornamental           | Finished        | Good                 |
|                    | Medium, Cheap        | Unfinished      | Medium               |
|                    |                      |                 | Poor                 |

**OCCUPANCY**  
 Owner, Rented, Vacant  
 Year Built 1926  
 Basement:  
 Finished  
 Unfinished  
 Basement Floor  
 No. of Stories ✓

**OWNER:**

| DATE                                   | BUILDING VALUES                         |
|--|---|
| Date <u>6/4</u>                        | CLASS                                   |
| Estimated cost of Bldg., \$ <u>420</u> | NO. CU. FT. <u>2680</u>                 |
| Cost Factor Checked                    | NO. SQ. FT.                             |
| Computations <u>2</u>                  | At \$ <u>14</u> <u>20%</u>              |
| Entered on Map Book <u>782</u>         | BLDG. COST \$ <u>375</u> <u>536</u>     |
| Compared <u>CIP</u>                    | SEMT. COST \$ <u>160</u>                |
|  | HEAT COST \$ <u>696</u>                 |
|  | TOTAL COST \$ <u>375</u>                |
|  | PER CENT DEP. <u>15</u>                 |
|  | % UTILITY DEP. <u>6%</u>                |
|  | DEP. VALUE \$ <u>60</u>                 |
|  | ASSESSED VALUE \$ <u>794</u> <u>130</u> |

1 - Vaner down  
2 - full proof Doors  
20 = 40  
160  
1 - Vaner down  
2 - Rooms  
1 - Vaner down  
1 - cheap down  
DEMO (81)  
12  
12 - A  
DEMO (81)  
8" Cone walls  
6" Cone Roof  
cheap down  
11x15 = 165  
10x17 = 170  
335  
8  
2680



orm 173  
Building Description Blank Index  
OS ANGELES COUNTY ASSESSOR'S OFFICE  
TREET NO. 9336 W. WASHINGTON  
RADT 2530

OT No. 5 BLOCK No. 7-1-47  
XAMINED BY BASTED & ANDERSON DATE 6-20 1947

CLASS CAMERA STORAGE VAULT  
EXTERIOR Com. Brick, Sel. Com., Pressed, Enameled, Tapestry, Plaster, Tile  
F. L. R. B.  
PLUMBING No. of Fix., Cheap, Medium, Lavatories, Terrazzo, Tile, Cement, Rubber, Tile, Tile, Marble Walls, Height  
PARTITIONS Brick, Concrete, Hollow Tile, Plaster, Steel, Ply-Board T. & G., Wood and Glass, Division Walls  
INSIDE FINISH Plaster Sand, Putty, Plaster-Board, Interior Stucco, Ply-Bd., Masonite, Knotty Pine, T & G, Celotex, Whitewash, Tint Paper, Unfinished Venetian Blinds  
HEATING Fireplace, Gas Radiators, Gas Steam, Blower Furnace, Gas Furnace, No. Pipes, Floor Furnace, Steam, Elec. Heaters, Wall, Air Condition, Ventilating Sys.  
LIGHTING Cheap, Medium, Good, Special  
DECORATION Medium, Special, Cheap, Good, Special  
BUILT 1948  
CLASSIFICATION Cheap, Medium, Good, Special, Dep. Rate 1 1/2

ROOF TRUSS Flat 1/8 1/4 % Wood, Hip, Monitor, Gables, Dormers, Sawtooth, Cut-up, Shed, Shingle, Slate, Gravel, Corrugated Iron, Asbestos, Composition, Compo-Shingle, Tile-Trim, Asbestos, Copper, Concrete, Tile, 1/8 1/4 % Full Skylights, No. of Stories 1, Built to Carry add'l.  
ELEVATOR ec. Hydr. Hand, Light, Passenger, Automatic, Hand, al Control, dewalk, mb Walter, calator, 2. Floors  
P. C. by Date % P. C. Val.

| Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value | Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value |
|------|-------|-------------|-------------------|----------------|------|-------|-------------|-------------------|----------------|
| 1948 |       |             | 3024              | 1510           |      |       |             |                   |                |
| 7    |       | 112         |                   | 1690           |      |       |             |                   |                |

LOCATION IF CUT BY DATE  
E. ON M. B. ON BLDG 'X'  
BY STORAGE VAULT  
DATE LOCATED ADJ. TO STAGE 7  
47 10  
CEM. BLOCK WALL 11. FT.  
SOUND STAGE #7  
3' ROOF OVERHANG

AREA: 11 X 47 = 517 #

CAMERA STORAGE - 7 ROOMS.

CONCRETE FNDM. AND FLOOR.  
WALLS - 8" CEMENT BLOCK WALLS. PAINTED  
ROOF - HIP ROOF. 2"X4" WOOD RATTERS WITH COMPO. OVER.  
PARTITION WALLS - PAINTED CEMENT BLOCK PARTITION WALLS.  
CEILING - PLASTER CEILING WITH ROCK WOOL INSULATION

8 - 3'X6'6" METAL COVERED DOORS.  
16 - V.P. LIGHTS.  
7 - 6"X6" METAL CEILING VENTS.

8 LIN. FT. 10' HIGH CEMENT BRICK WALL IN BUILDING FACTORY.

SPRINKLERS 22 HEADS @ 825 \$181.

| OWNER'S NAME                  | PERMIT NO. | DATE   | AMOUNT |
|-------------------------------|------------|--------|--------|
| RKO Radio Pict. V. F. CHECKED | 6317       | 6/6/46 | 2500   |
| COMPT. CHECKED m3             |            |        | CAMERA |
| E. ON M. B. C.C.C             |            |        | VAULT  |
| COMPARED                      |            |        | BLDG.  |







| PROD.  | RCND     | FOR    | 1966    |        |
|--------|----------|--------|---------|--------|
| FACT.  | HISTORIC | RCND   |         |        |
| ASSMT. | TOTAL    | CONV.  | TRENDED |        |
| RECORD | COST/VAL | FACT.  | RCND    |        |
| 29     | 29       | 52459  | 1.76    | 92328  |
| 40     | 42       | 101420 | 1.86    | 188641 |
| 42     | 43       | 812    | 2.01    | 1632   |
| 43     | 44       | 790    | 2.12    | 1675   |
| 43     | 44       | 567    | 2.12    | 1202   |
| 28     | 28       | 6776   | 1.72    | 11654  |
| 34     | 37       | 180    | 1.89    | 340    |
| 41     | 44       | 440    | 1.93    | 849    |
| 43     | 44       | 211    | 2.12    | 447    |
| TOTAL  |          |        |         | 915538 |

| COMPUTATIONS |             |
|--------------|-------------|
| MAIN AREAS   | OTHER AREAS |

REMARKS: (75) (79) BASE YEAR REVIEW: OLD SLIPS  
PUT ON NEW SUB PARTS TO FACILITATE REWORKING  
& DEPRECIATING. HMCWalcen 8/0307

[illegible]

m 6

# Building Description Blank

S ANGELES COUNTY ASSESSORS OFFICE

REET No. 9336-Washington

ACT 2330

PARCEL 42

IT No. 445 BLOCK No. 19

AMINED BY DATE 19  

| CLASS  | EXTERIOR   | HEATING   | EXT. FEATURES   |
|--|--|---|---|
| ple<br>ible<br>galow<br>verick<br>idence<br>furnia<br>elling<br>itage<br>galow Court<br>it Studio<br>artment<br>Units<br>a per Unit<br>story<br>urch<br>ool<br>re<br>rage<br>rn<br>id<br>ultry House | 1 1½ 2 3 Story<br>Stucco Rustic<br>Shakes, B & B<br>Siding<br>Sheet Steel T & G<br>Wide Siding<br>Adobe Shingle<br>Vertical Siding<br>Plaster on Tile<br>Asbestos Siding<br>Brick Veneer<br>Corrugated Iron<br>Frame, Steel<br>Frame, Wood | Fireplace<br>Double<br>False Mantel<br>Gas Furnace<br>No. Pipes<br>Gas Radiators<br>Steam<br>Elec. Heaters<br>Blower Furnace<br>Floor Furnace<br>Wall Heaters<br>Air Conditioning | Steel Sash<br>Copper Spouts Screens<br>Trim-Tile, Plaster<br>Stone, Wood, Brick<br>Cornice Boxed  |
|  | ROOF<br>Flat ¼ ½ ¾<br>Hip<br>Gables<br>Shed<br>Copper<br>Shakes<br>Sheet Steel<br>Corrugated Iron<br>Composition<br>Comp. Shingles<br>Tile<br>Ant. Tile<br>Tile  | PLUMBING<br>No. of Fix.<br>Cheap Medium Good Special<br>Bath No. 1 2 3<br>Tile Floor<br>Tile Walls<br>Height<br>Shower<br>Over Tub<br>Stall<br>Tile Walls                         | INSIDE FINISH<br>Plaster Sand, Putty<br>Plaster-Board<br>Interior Stucco<br>Ply-Bd Knotty Pine<br>Panellod<br>Walls Tint, Paper<br>Paint Sanitas<br>Unfinished<br>Woodwork, Plain<br>Ornamental |
| FOUNDATION<br>ne<br>ncrete<br>as Walls<br>leide<br>Joists  | Wood<br>Brick  | GLASS DOOR<br>Cheap Medium Good Special   | BUILT-INS<br>Refrigerator<br>Elec., Gas, Ice<br>Buffet Bookcases<br>Patent Beds<br>Cedar Closets<br>Venetian Blinds   |
| BASEMENT<br>feet x<br>feet x<br>feet deep<br>sq. ft.   | Wood Steel<br>Span<br>Roof   | LIGHTING<br>Cheap Medium Good Special   | BUILT<br>1919<br>CLASSIFICATION<br>Cheap Medium Good Special<br>Depr. Rate  |

See Slip for Details

| BUILDING VALUES    |        |  |  |
|--------------------|--------|--|--|
| Year               | 1940   |  |  |
| No. of Square ft.  | 13104  |  |  |
| At. \$             | 120    |  |  |
| Building Value     | 15,724 |  |  |
| Basement Value     |        |  |  |
| Heating Value      |        |  |  |
| Garage Value       |        |  |  |
| Outbuildings Value |        |  |  |
| Total Value        | 15724  |  |  |

| Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value | Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value |
|------|-------|-------------|-------------------|----------------|------|-------|-------------|-------------------|----------------|
| 40   | 58.4  | 25          | 4905              | 2450           |      |       |             |                   |                |
| 17   | 269   |             |                   | 4230           |      |       |             |                   |                |
| 57   | 1.10  |             |                   | 4650           |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |
|      |       |             |                   |                |      |       |             |                   |                |

LOCATION IF CUT

BY

DATE

E. ON M. B. ON

BY

DATE

Pathe

| OWNER'S NAME   | PERMIT NO. | DATE | AMOUNT |
|----------------|------------|------|--------|
| R.K.O.         |            |      |        |
| C. F. CHECKED  |            |      |        |
| COMPT. CHECKED | 6          |      |        |
| E. ON M. B.    | Q          |      |        |
| COMPARED       | a          |      |        |



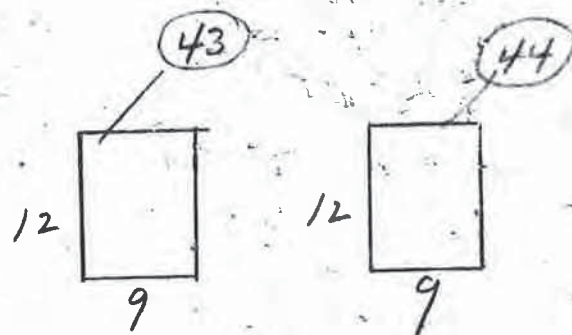
4206  
Book

street No. 7356 Washington Blvd.  
tract 2530  
PARCEL 2

of No. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 Block No. 1  
Examined by Copied Per Date 5/11 19 32

| CLASS  | EXTERIOR   | HEATING  | TRIM   |
|--|--|--|--|
| ingle<br>ouble<br>averick<br>alfornia<br>ungalov<br>esidence<br>ottage<br>wellins<br>lat<br>partment<br>actory<br>burch<br>chool<br>tore<br>arage<br>arn<br>ed<br>oultry House | 1 Story<br>1 1/2 "<br>2 "<br>3 "<br>Stucco<br>Shakes, Rustic<br>Siding, W & B<br>Brick<br>Brick Veneer<br>Corrugated Iron<br>Frame, Steel<br>Frame, Wood<br>Adobe<br>Plaster on Adobe<br>Plaster on Tile | Fireplace<br>False Mantel<br>Gas Furnace<br>Wood "<br>Coal "<br>No. openings<br>Steam<br>Gas Radiators | Tile<br>Cobblestone<br>Brick<br>Stone<br>Plain<br>Plaster<br>Wood<br>Ornamental  |
|  |  | PLUMBING   | INSIDE FINISH  |
|  |  | Number of<br>Fixtures  | Plaster<br>Plaster-Board<br>Junk<br>Tiffany<br>Canvas or Sanitas<br>Paper<br>Unfinished<br>Woodwork, Plain<br>" Ornamental |
|  |  |  | BUILT-IN<br>FEATURES   |
|  |  |  | Refrigerator<br>Buliet<br>Patent Beds<br>Bookcases   |
|  |  |  | BUILT <i>over</i>  |
|  |  |  | 1919 <i>MM</i>   |
| FOUNDATION   |  |  |  |
| tone<br>oncrete<br>rick<br>ood   | Shed<br>Flat<br>Hip<br>Gables<br>Dormers<br>Cut-up<br>Shingle<br>Gravel<br>Tile<br>Tile-Trim<br>Corrugated Iron<br>Composition<br>Slate  | Cheap<br>Medium<br>Good<br>Special<br>Bath } Tile Walls<br>Tile Floor                                  |  |
| BASEMENT   |  | LIGHTING   |  |
| feet x<br>feet x<br>feet deep<br>cu. ft.   |  | Gas<br>Electricity<br>Cheap  |  |

|                            |                  |   |             |  |                           |  |  |  |
|----------------------------|------------------|---|-------------|--|---------------------------|--|--|--|
|                            |                  |   |             |  | Medium<br>Good<br>Special |  | CONSTRUCTION<br>Cheap<br>Medium<br>Good<br>Special |  |
| Living Room                |                  |   |             |  |                           |  |  |  |
| Bedrooms                   |                  |   |             |  |                           |  |  |  |
| Bathroom                   |                  |   |             |  |                           |  |  |  |
| Shower                     |                  |   |             |  |                           |  |  |  |
| Kitchen                    |                  |   |             |  |                           |  |  |  |
| W.C. or Nook               |                  |   |             |  |                           |  |  |  |
| Wyd. Floors                |                  |   |             |  |                           |  |  |  |
| Wyd. Finish                |                  |   |             |  |                           |  |  |  |
| No. of<br>Ermitt           | Date 330         |   |             |  |                           |  |  |  |
| Estimated<br>Cost of Bldg. | 10               |   |             |  |                           |  |  |  |
| No. of<br>ermitt           | Date             |   |             |  |                           |  |  |  |
| Estimated<br>Cost of Bldg. | RKO Pathe Studio |   |             |  |                           |  |  |  |
| Owner's<br>Name            |                  |   |             |  |                           |  |  |  |
| F. Checked                 | 1.10             |   |             |  |                           |  |  |  |
| Compt. Checked             | 80               |   |             |  |                           |  |  |  |
| on M. B. and End           |                  |   |             |  |                           |  |  |  |
| Compared                   |                  |   |             |  |                           |  |  |  |
| % C. by                    | Date             | % | P. C. Value |  |                           |  |  |  |
|                            |                  |   |             |  |                           |  |  |  |



Moved into Stage #1.  
2. Plumbing Fixture  
raised C.F. to 100  
Per + PC 10-27-22

Here C.N. 3/16/44.







[illegible]

[illegible]

| MAIN AREAS | OTHER AREAS |
|------------|-------------|
|------------|-------------|

$$156 \times 282 = 43992 \text{ 中}$$

REMARKS: (S) (P) BASE YEAR REVIEW: SCIF'S TRANSFERRED FROM SUB #13. BASE C.F INCLUDES ALL INTERIOR AND EXTENS. Affidavit 810305

BUILDERS  
NAME:

| PERMIT NO. | DATE | AMOUNT | IMPROVEMENT |
|------------|------|--------|-------------|
|------------|------|--------|-------------|

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |



DATE \_\_\_\_\_

PARCEL # 2

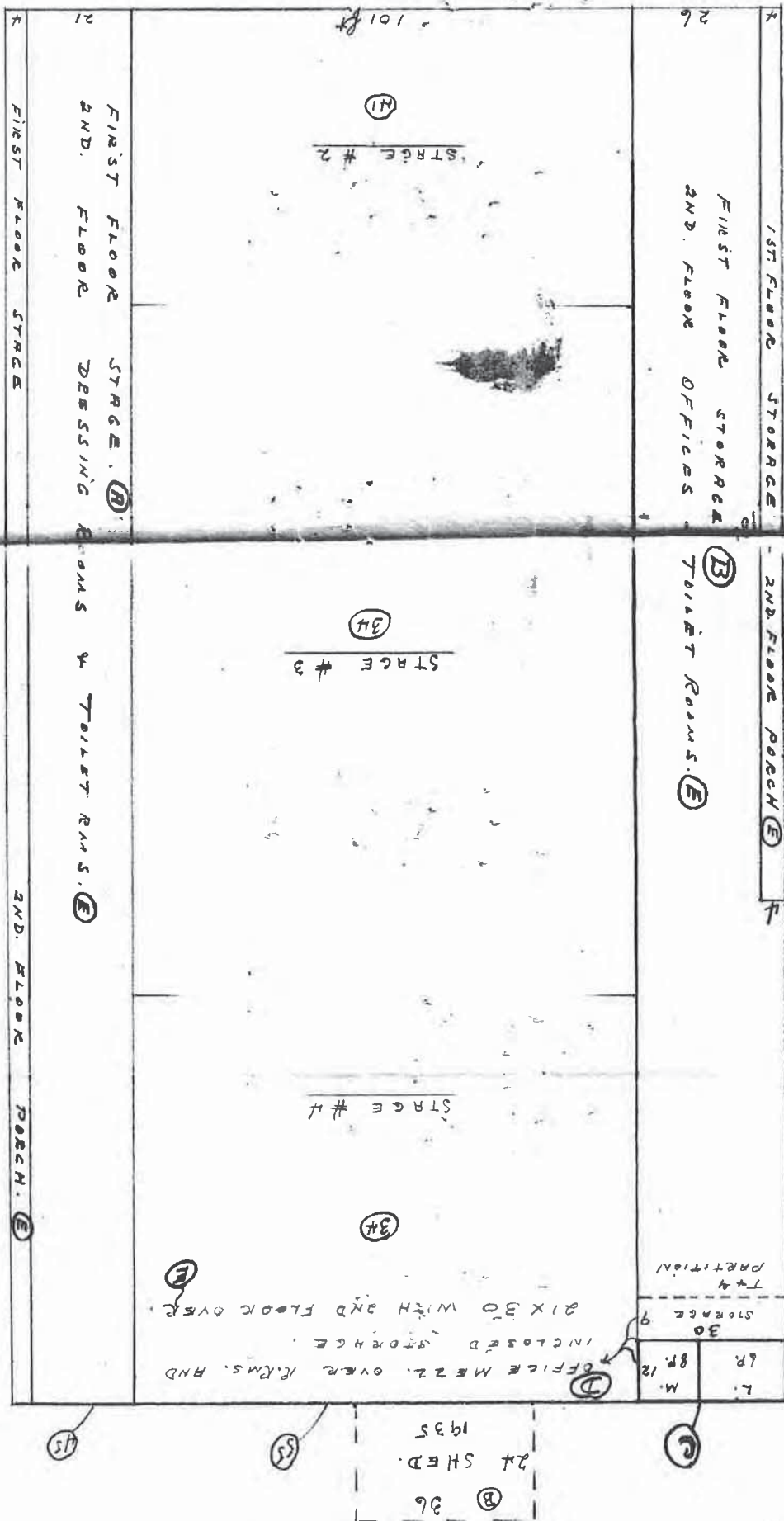
4206  
BOOK  
PAGE 22

DATE 3/16 1944

[illegible]

corrected diagram & area  
E.N. 2/16/44 to 3/6/44.

| OWNER'S NAME   | PERMIT NO. | DATE | AMOUNT |
|----------------|------------|------|--------|
| R. K. O.       |            |      |        |
| G. F. CHECKED  |            |      |        |
| COMPT. CHECKED |            |      |        |
| E. ON M. B.    |            |      |        |
| COMPARED       |            |      |        |



14 bays @ 20' x 14' = 282 ft.

1.56 ft.

101 ft

STAGE # 2

(H)

STAGE # 3

(34)

STAGE # 4

(34)

OFFICE MEZ. OVER 10. RMS. AND  
INCLOSSED STORAGE.  
21 X 30 WITH 2ND FLOOR OVER.

STORAGE  
T\*4  
PARTITION

L. M.  
8. 12  
30

24 SHED.  
1935

(B)

36

(S)

(45)

FIRST FLOOR STAGE

FIRST FLOOR  
2ND. FLOOR

(B)

DESSING ROOMS & TOILET RMS. (E)

2ND. FLOOR PORCH (E)

1ST FLOOR STORAGE

FIRST FLOOR  
2ND. FLOOR

(B)

TOILET ROOMS (E)

2ND. FLOOR PORCH (E)

101

STAGES # 2-3-4

$$101 \times 282 = 28,482 \text{ ¢}$$

STAGE (A)

$$25 \times 282 = 7050 \text{ ¢}$$
$$\text{@ } 1.00$$
$$\text{\$ } 7050$$

STORAGE (B)

$$30 \times 270 = 8100 \text{ ¢}$$
$$\text{@ } 1.00 \text{ \$ } 8100$$

(C) REST ROOMS & MEZZ (D)

$$12 \times 30 = 360$$

$$21 \times 30 = 630$$
$$\text{\$ } 990 \text{ ¢ @ } 1.60 = \text{\$ } 1584$$

(E) 2ND. STORY

$$26 \times 282 = 7332$$

$$4 \times 101 = 404$$

$$\frac{1}{2} \times 4 \times 181 = 362$$

$$21 \times 282 = 5922$$

$$\frac{1}{2} \times 4 \times 282 = 564$$

$$14,584 \text{ ¢}$$

$$\text{@ } 1.50$$

$$\text{\$ } 21,876$$



LOCATION IF CUT

BY

DATE

ON M.B. ON

BY

DATE

$$14 \text{ Bays @ } 20' = 280 + 2 = 282'$$

offices - 3 Rms.

Lino.

2 Rms.

Int stucco

Gas heaters

Ceiling lights

Ven. Bl.

## MEMO

MAIN STAGES 101 X 282 =

1ST. FLOOR

1 STORY STAGE

25 X 282 =

1 STORY STORAGE

30 X 282 =

IND. STORY - OFFICES - DRESS. RMS. - R RMS.

$$\begin{array}{r} 21 \times 282 = \\ 4 \times 282 = \\ \hline 2 \end{array} \quad \begin{array}{r} 4 \times 181 = \\ 2 \\ 26 \times 282 = \\ 4 \times 101 = \end{array}$$

PATHE.

| OWNER'S NAME   | PERMIT No. | DATE | AMOUNT |
|----------------|------------|------|--------|
| R. K. O.       |            |      |        |
| C. F. CHECKED  |            |      |        |
| COMPT. CHECKED |            |      |        |
| E. ON M. B. S  |            |      |        |
| COMPARED       |            |      |        |

FORM 6

# © ALTER 18 Building Description Blank

LOS ANGELES COUNTY ASSESSORS OFFICE

Index

 4206  
 PAGE 22

ST. No. 9336 Washington Blvd

TRACT 2530

PARCEL #2

LOT No. 4-5-6

BLOCK No.

EXAMINED BY B. N.

DATE 3/16

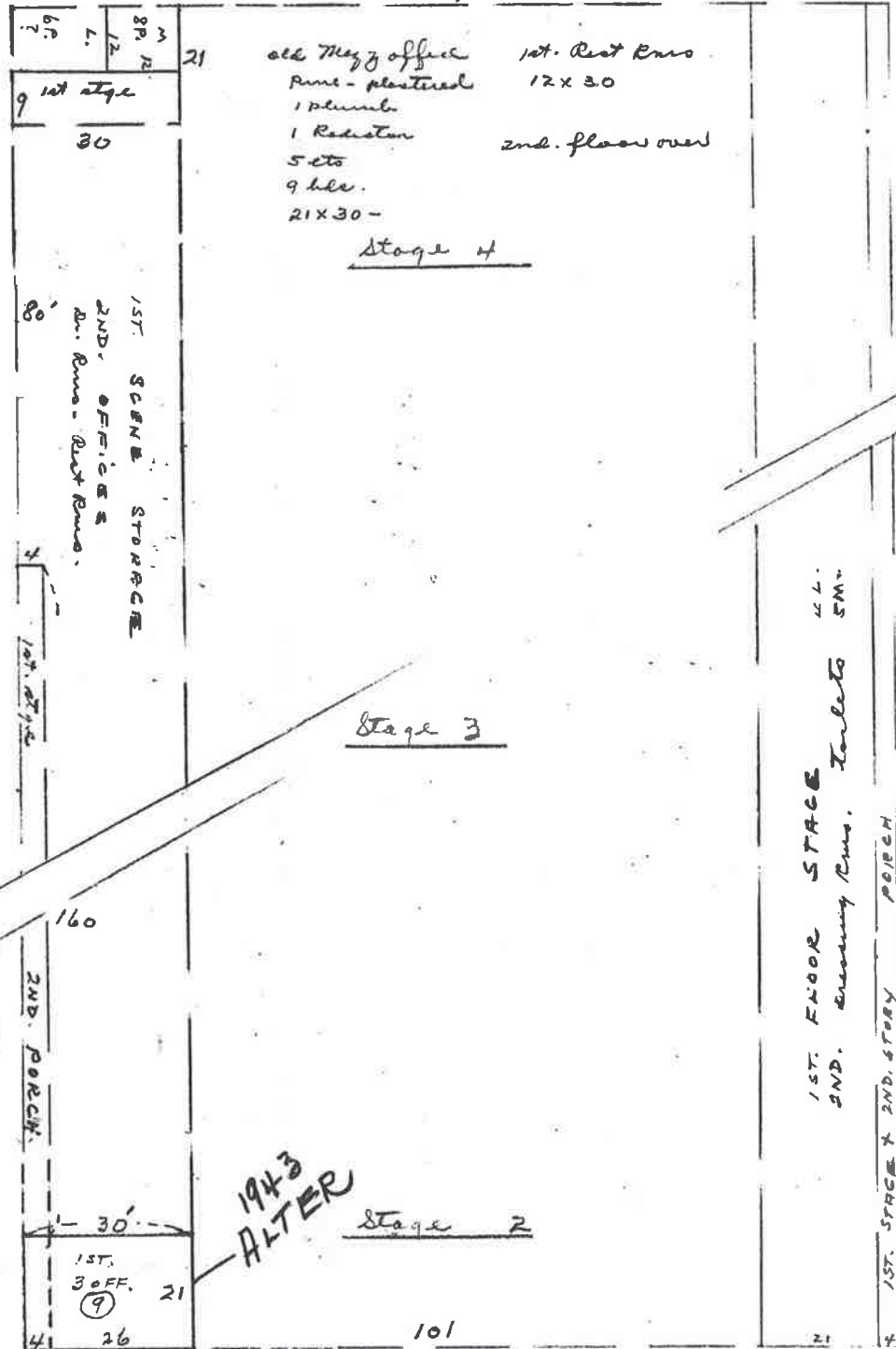
1944

| CLASS   | EXTERIOR  | HEATING   | EXT. FEATURES   |
|---|---|---|---|
| Single<br>Bungalow<br>Double<br>Maverick<br>Residence<br>California<br>Dwelling<br>Cottage<br>Factory<br>Church<br>School<br>Garage<br>Barn<br>Shed<br>Poultry House<br>Store<br>Auto Court<br>Bungalow Court<br>Flat Studio<br>Apartment<br>No. Units<br>Area per Unit<br>" " Room | 1 1 1/2 2 3 Story<br>Stucco Rustic<br>Shakes, B & B<br>Siding Shingle<br>Sheet Steel T & C<br>Wide Siding<br>Abode Knotty Pine<br>Vertical Siding<br>Plaster on Tile<br>Asbestos Siding<br>Brick Veneer<br>Corrugated Iron<br>Flat Galv. Iron<br>Frame, Steel<br>Frame, Wood                                    | Fireplace Single Dbl.<br>False Mantel<br>Gas Furnace<br>No. Pipes Unit<br>Gas Radiators<br>Elec. Heaters<br>Blower Furnace<br>Floor Furnace<br>Wall Heaters<br>Ventilating Sys.<br>Washed Air<br>Refrig. Air H.P.                       | Steel Sash All Part<br>Copper Spouts Screens<br>Galv.<br>Trim-Tile, Plaster<br>" Stone, Wood, Brick<br>Cornice Boxed  |
|   | ROOF<br>Flat 1/4 1/2 3/4 3/8<br>Hip Monitor<br>Gables Dormers<br>Shed Cut-up<br>Copper Shingle<br>Shakes Gravel<br>Sheet Steel Slate<br>Corrugated Iron<br>Flat Galv. Iron<br>Composition<br>Compo Shingle<br>Tile-Trim<br>Amt. Sm. Lge.<br>Tile<br>3/4 1/4 1/2 3/4 Full<br>Wood Steel Truss<br>Span<br>Quality | PLUMBING<br>No. of Fixtures<br>Cheap Medium Good Special<br>Bath<br>Tile Floor<br>Tile-Trim<br>Tile Walls<br>Height<br>Shower<br>Over Tub<br>Stall<br>Tile Walls<br>Glass Door<br>Tile Pullman<br>LIGHTING<br>Cheap Medium Good Special | INSIDE FINISH<br>Plaster Sand, Putty<br>Celotex Staff<br>Plaster-Board<br>Interior Stucco<br>Ply-Bd Knotty Pine<br>Panelled<br>Walls Tint, Paper<br>Paint Sanitary<br>Unfinished<br>Woodwork, Plain<br>" Ornamental<br>BUILT-INS<br>Refrigerator<br>Elec., Gas, Ice<br>Buffet Bookcases<br>Patent Beds<br>Cedar Closets<br>Venetian Blinds<br>BUILT<br>1943<br>CLASSIFICATION<br>Cheap Medium Good Special<br>Depr. Rate<br>3 |

| Check Sanitas  | B | 1 | 2 | 3 | BUILDING VALUES        |
|----------------|---|---|---|---|------------------------|
| OFFICE         |   |   |   |   | Year 1944              |
| Living Rooms   | 3 |   |   |   | No. of Square ft. 630. |
| Bedrooms       |   |   |   |   | At. \$ 90              |
| Dressing Rm.   |   |   |   |   | Building Value 567     |
| Bathroom       |   |   |   |   | Basemnt Value          |
| " No Tub       |   |   |   |   | Heating Value          |
| Tile ( ) ( )   |   |   |   |   | Garage Value           |
| Kitchen        |   |   |   |   | Outbuild-ings Value    |
| Bfst. R. or N. |   |   |   |   |                        |
| Plank ( ) Lino |   |   |   |   |                        |
| Hdwd. Floors   |   |   |   |   |                        |
| Hdwd. Doors    |   |   |   |   |                        |
| Hdwd. Finish   |   |   |   |   |                        |
| P. C. by Date  |   |   |   |   |                        |
| % P.C. Val.    |   |   |   |   |                        |
| Total Value    |   |   |   |   | 567                    |

| Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value | Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value |
|------|-------|-------------|-------------------|----------------|------|-------|-------------|-------------------|----------------|
| 1944 |       |             | 567               | 280.           |      |       |             |                   |                |
| 1947 | 664   |             |                   | 380            |      |       |             |                   |                |
| 57   |       | 110         |                   | 420            |      |       |             |                   |                |

156 ft.



1943 OFFICE ALTER

21 x 30 = 630 ft

Storage area on @ 1932  
V.F. of 1.00 to 1.10  
New worth 200 add. 900 ft

Stage 2

Stage 3

Stage 4

WASH. BLVD.











| DESCRIPTION OF IMPROVEMENT |          |                        |                        |          | MISC. IMPROVEMENT RECORD |           | 4206<br>MAP BOOK | 022<br>PAGE           | 002<br>PARCEL | 10<br>SUB PART |
|----------------------------|----------|------------------------|------------------------|----------|--------------------------|-----------|------------------|-----------------------|---------------|----------------|
| CLASS & SHAPE              | NO. STY. | IMP. NAME              | MAIN IMPS.             | YR. BLT. |                          |           |                  |                       |               |                |
| DX                         | 1        | CULVER<br>CITY STUDIOS | SOUND<br>STAGES #7-8-9 | 1929     | L.A. CO. ASSESSOR        | CITY CITY | ADDRESS          | 9300-36<br>WASHINGTON | BLVD          |                |

BLAG #31

10  
SUB PART

CITY CULVER CITY

ADDRESS 4300-36 WASHINGTON BLVD

[illegible][illegible]

(75)-(79) BASE YEAR REVIEW

## COMPUTATIONS

[illegible]







[illegible]



[illegible]

DATE \_\_\_\_\_

C R N O P V.

18

Exist. done.

$$\begin{array}{r} 45 \\ 2\frac{1}{2} \\ \hline 22 \\ 90 \\ \hline 112 \end{array}$$

$\frac{1470}{6-}$   
57-  
 $\frac{6-}{8-}$   
 $\frac{79}{80 \text{ lbs } \pm}$

$$\begin{array}{r} 104 \\ 35 \\ \hline 520 \\ 312 \\ \hline 86 \end{array}$$
$$\begin{array}{r} 40 \\ 10 \\ 20 \\ \hline 70 \end{array}$$

PATHE.

| OWNER'S NAME   | PERMIT No. | DATE | AMOUNT |
|----------------|------------|------|--------|
| R. K. O.       |            |      |        |
| C. F. CHECKED  |            |      |        |
| COMPT. CHECKED |            |      |        |
| E. ON M. B. S  |            |      |        |
| COMPARED       |            |      |        |

FORM 6

ADD. 38 (D)

## Building Description Blank

LOS ANGELES COUNTY ASSESSORS OFFICE

ST. No. 7-36 Washington Blvd

TRACT 2530

PARCELS 1/2

## Index

BOOK

PAGE 4

22

Lot No. 4-5-6

BLOCK No.

EXAMINED BY b. n.

DATE 3/16 1944

| CLASS           |                 | EXTERIOR          |         | HEATING          |               | EXT. FEATURES       |                      |
|-----------------|-----------------|-------------------|---------|------------------|---------------|---------------------|----------------------|
| Single          | STORAGE ROOM    | 1                 | 1 1/2   | 2                | 3             | Fireplace Single    | Steel Sash All Part  |
| Bungalow        |                 | Stucco            | Rustic  | False Mantel     | Copper Spouts | Screen              | Galv. " "            |
| Double          |                 | Shakes,           | B & B   | No. Pipes        | Units         | Trim-Tile, Plaster  | " Stone, Wood, Brick |
| Maverick        |                 | Siding            | Shingle | Gas Radiators    | Heaters       | Cornice Boxed       |                      |
| Residence       |                 | Sheet Steel       | T & C   | Blower Furnace   |               |                     |                      |
| California      |                 | Wide Siding       |         | Floor Furnace    |               |                     |                      |
| Dwelling        |                 | Abode Knotty Pine |         | Wall Heaters     |               |                     |                      |
| Cottage         |                 | Vertical Siding   |         | Ventilating Sys. |               |                     |                      |
| Factory         |                 | Plaster on Tile   |         | Washed Air       |               |                     |                      |
| Church          |                 | Asbestos Siding   |         | Refrig. Air      | H.P.          |                     |                      |
| School          | Brick Veneer    |                   |         |                  |               |                     |                      |
| Garage          | Corrugated Iron |                   |         |                  |               |                     |                      |
| Barn            | Flat Galv. Iron |                   |         |                  |               |                     |                      |
| Shed            | Frame, Steel    |                   |         |                  |               |                     |                      |
| Poultry House   | Frame, Wood     |                   |         |                  |               |                     |                      |
| Store           |                 |                   |         |                  |               |                     |                      |
| Auto Court      |                 |                   |         |                  |               |                     |                      |
| Bungalow Court, |                 |                   |         |                  |               |                     |                      |
| Flat            | Studlb          |                   |         |                  |               |                     |                      |
| Apartment       |                 |                   |         |                  |               |                     |                      |
| No. Units       |                 |                   |         |                  |               |                     |                      |
| Area per Unit   |                 |                   |         |                  |               |                     |                      |
| "all" Rooms     |                 |                   |         |                  |               |                     |                      |
| STAGE 10.       |                 |                   |         |                  |               |                     |                      |
| FOUNDATION      |                 | ROOF              |         | PLUMBING         |               | INSIDE FINISH       |                      |
| Concrete        | Brick           | Flat 1/4 1/2 3/4  | Monitor | No. of Fixtures  | Good          | Plaster Sand, Putty |                      |
| Hillside        | Stone           | Hip               | Dormers | Cheap            | Special       | Celotex             | Staff                |
| Cross Walls     | Wood            | Gables            | Cut-up  | Medium           |               | Plaster-Board       |                      |
| Steel Joists    |                 | Shed              | Shingle | Bath             |               | Interior Stucco     |                      |
|                 |                 | Copper            | Gravel  | Tile Floor       |               | Ply-Bd Knotty Pine  |                      |
|                 |                 | Shakes            | Slate   | Tile-Trim        |               | Panelled            |                      |
|                 |                 | Sheet Steel       |         | Tile Walls       |               | Walls Tint, Paper   |                      |
|                 |                 | Corrugated Iron   |         | Height           |               | Paint               | Sanitox              |
|                 |                 | Flat Galv. Iron   |         | Shower           |               | Unfinished          |                      |
|                 |                 | Composition       |         | Over Tub         |               | Woodwork, Plain     |                      |
|                 |                 | Compo Shingle     |         | Tile Walls       |               | " Ornamental        |                      |
|                 |                 | Tile-Trim         |         |                  |               |                     |                      |
|                 |                 | Ant. Sm. Lge.     |         |                  |               |                     |                      |
|                 |                 | 1/4 1/2 3/4 1/2   | Full    |                  |               |                     |                      |
|                 |                 | Wood Steel Truss  |         |                  |               |                     |                      |
|                 |                 | Span              | ft.     |                  |               |                     |                      |
|                 |                 | Quality           |         |                  |               |                     |                      |
| BASEMENT        |                 |                   |         | LIGHTING         |               | BUILT               |                      |
| feet x          |                 |                   |         | Cheap            | Good          | 1943                |                      |
| feet x          |                 |                   |         | Medium           | Special       |                     |                      |
| feet deep       |                 |                   |         |                  |               |                     |                      |
| @ sq. ft.       |                 |                   |         |                  |               |                     |                      |
|                 |                 |                   |         |                  |               | CLASSIFICATION      |                      |
|                 |                 |                   |         |                  |               | Cheap               | Depr. Rate           |
|                 |                 |                   |         |                  |               | Medium              |                      |
|                 |                 |                   |         |                  |               | Good                |                      |
|                 |                 |                   |         |                  |               | Special             | 3                    |

| Check Sanitas          |  |  |  | B    | 1 | 2         | 3 | BUILDING VALUES    |      |  |  |
|------------------------|--|--|--|------|---|-----------|---|--------------------|------|--|--|
| Living Room            |  |  |  |      |   |           |   | Year               | 1944 |  |  |
| Bedrooms               |  |  |  |      |   |           |   | No. of Square ft.  | 250  |  |  |
| Dressing Rm.           |  |  |  | 1    |   |           |   | At. \$             | 70   |  |  |
| Bathroom               |  |  |  |      |   |           |   | Building Value     | 175  |  |  |
| " No Tub               |  |  |  |      |   |           |   | Basemnt Value      |      |  |  |
| Tile ( ) ( )           |  |  |  |      |   |           |   | Heating Value      |      |  |  |
| Kitchen                |  |  |  |      |   |           |   | Garage Value       |      |  |  |
| Bfst. R. or N.         |  |  |  |      |   |           |   | Outbuildings Value |      |  |  |
| Plank ( ) Hdwd. Floors |  |  |  |      |   |           |   |                    |      |  |  |
| Hdwd. Doors            |  |  |  |      |   |           |   |                    |      |  |  |
| Hdwd. Finish           |  |  |  |      |   |           |   |                    |      |  |  |
| P. C. by               |  |  |  | Date | % | P.C. Val. |   |                    |      |  |  |
|                        |  |  |  |      |   |           |   | Total Value        | 211  |  |  |

| Year | Depr. | Spec. Depr. | Depreciated Value | Assessed Value |
|------|-------|-------------|-------------------|----------------|
| 1944 |       |             | 211               | 110            |
| 1947 | 664   |             |                   | 140            |
| 57   |       | 110         |                   | 150            |
|      |       |             |                   |                |
|      |       |             |                   |                |
|      |       |             |                   |                |
|      |       |             |                   |                |
|      |       |             |                   |                |



add to stage #10 w/ #38

canopy

count floor

first stage room

box - 2x6 listed to count wall

2x4 roof raft. 2'00

3/4 sh.

shed ramps

Built  
1931

#35 here

#35A  
CANOPY  
14 H.

OPEN.

8' #38

Sprinklers

Here

July 1941

34

8  
A  
D  
D

canopy  
open front

20  
D  
D

20 mil  
low

40

18 1/2

No sprinklers in 1943 add.  
as 3/16/44 C.N.

① add

Storage Room

12 1/2 x 20 = 250 #

canopy

8 x 13 = 104 #  
35 #  
# 36



FORM 100-70-38 (C)  
**Building Description Blank**  
 LOS ANGELES COUNTY ASSESSORS OFFICE  
 ST. No. 9336 Washington Blvd  
 TRACT 2530  
 PARCEL 12

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LOT No. 4-5-6 BLOCK No. 144  
 EXAMINED BY B.N. DATE 3/16 1944

| CLASS  | EXTERIOR  | HEATING  | EXT. FEATURES  |
|--|---|--|--|
| Single<br>Bungalow<br>Double<br>Maverick<br>Residence<br>California<br>Dwelling<br>Cottage<br>Factory<br>Church<br>School<br>Garage<br>Barn<br>Shed<br>Poultry House<br>Store<br>Auto Court<br>Bungalow Court<br>Flat<br>Apartment<br>No. Units<br>Area per Unit<br>" " Room | 1 1 1/2 2 3 Story<br>Stucco Rustic<br>Shakes, B & B<br>Siding Shingle<br>Sheet Steel T & C<br>Wide Siding<br>Abode Knotty Pine<br>Vertical Siding<br>Plaster on Tile<br>Asbestos Siding<br>Brick Veneer<br>Corrugated Iron<br>Flat Galv. Iron<br>Frame, Steel<br>Frame, Wood                          | Fireplace Single Dbl.<br>False Mantel<br>Gas Furnace<br>No. Pipes Units<br>Gas Radiators<br>Elec. Heaters<br>Blower Furnace<br>Floor Furnace<br>Wall Heaters<br>Ventilating Sys.<br>Washed Air<br>Refrig. Air H.P. | Steel Sash All Part<br>Cop. Spouts Screens<br>Galv.<br>Trim-Tile, Plaster<br>" Stone, Wood, Brk.<br>Cornice Boxed  |
| FOUNDATION   | ROOF  | PLUMBING   | INSIDE FINISH  |
| Concrete<br>Hillside<br>Cross Walls<br>Steel Joists  | Flat 1/4 1/2 3/4 1<br>Hip Monitor<br>Gables Dormers<br>Shed Cut-up<br>Copper Shingle<br>Shakes Gravel<br>Sheet Steel Slate<br>Corrugated Iron<br>Flat Galv. Iron<br>Composition<br>Compo Shingle<br>Tile-Trim<br>Amt. Sm. Lge.<br>Tile<br>1/4 3/4 1/2 3/4 Full<br>Wood Steel Truss<br>Span<br>Quality | No. of Fixtures<br>Cheap Good<br>Medium Special<br>Bath<br>Tile Floor<br>Tile-Trim<br>Tile Walls<br>Height<br>Shower<br>Over Tub<br>Stall<br>Tile Walls<br>Glass D'r.<br>Tile Pull'n                               | Plaster Sand, Putty<br>Celotex Staff<br>Plaster-Board<br>Interior Stucco<br>Ply-Bd. Knotty Pine<br>Paneled<br>Walls Tint, Paper<br>Paint Sanitary<br>Unfinished<br>Woodwork, Plain<br>" Ornamental |
| BASEMENT   |   | LIGHTING   | BUILT-INS  |
| feet x<br>feet x<br>feet deep<br>sq. ft.   |   | Cheap Good<br>Medium Special   | Refrigerator<br>Elec., Gas, Ice<br>Buffet Bookcases<br>Patent Beds<br>Cedar Closets<br>Venetian Blinds   |
| Check Sanitary   | B   | 1  | 2  |
| Living Room  |   |  |  |
| Bedrooms   |   |  |  |
| Dressing Rm.   |   |  |  |
| Bathroom   |   |  |  |
| " No Tub   |   |  |  |
| Tile ( ) ( )   |   |  |  |
| Kitchen  |   |  |  |
| Bfst. R. or N.   |   |  |  |
| Plank ( )  |   |  |  |
| Hdwd. Floors   |   |  |  |
| Hdwd. Doors  |   |  |  |
| Hdwd. Finish   |   |  |  |
| P. C. by   | Date  | %  | P.C. Val.  |
|  |   |  |  |

| Year | Depr. | Spec. | Depreciated | Assessed |
|------|-------|-------|-------------|----------|
| 44   |       |       | 440         | 220      |
| 47   | 625   |       |             | 270      |
| 57   | 110   |       |             | 360      |

| Year | Depr. | Spec. | Depreciated | Assessed |
|------|-------|-------|-------------|----------|
| 44   |       |       | 440         | 220      |
| 47   | 625   |       |             | 270      |
| 57   | 110   |       |             | 360      |

LOCATION IF CUT

BY

DATE

E. ON M.B. ON

BY

DATE

added approx 80 sprinklers  
 to stage 10 - Bldg. # 38  
 and Badd.

80 @ 5.50 =

# 440

BUILT  
 1941

CLASSIFICATION  
 Cheap M'dium Depr. Rate  
 Good Good Spec'l

Per J.R. brone 3/16/44.

PATHE.

| OWNER'S NAME   | PERMIT No. | DATE | AMOUNT |
|----------------|------------|------|--------|
| R.K.O.         | No.        |      |        |
| G. F. CHECKED  |            |      |        |
| COMPT. CHECKED |            |      |        |
| E. ON M. B. S  |            |      |        |
| COMPARED       |            |      |        |