

BENJAMIN CARRE RESIDENCE
2754 North Woodshire Drive
CHC-2018-802-HCM
ENV-2018-803-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—March 29, 2018](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2018-802-HCM
ENV-2018-803-CE**

HEARING DATE: May 3, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 2754 North Woodshire Drive
Council District: 4 – Ryu
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood United
Legal Description: Tract TR 6450, Block 5, Lot 7

EXPIRATION DATE: May 15, 2018

PROJECT: Historic-Cultural Monument Application for the
BENJAMIN CARRE RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER/APPLICANT: Frederica Sainte-Rose
2754 North Woodshire Drive
Los Angeles, CA 90068

PREPARER: Mitzi March Mogul
1725 Wellington Road
Los Angeles, CA 90019

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
Commission/ Staff Site Inspection Photos—March 29, 2018

FINDINGS

- The Benjamin Carre Residence “reflects the broad cultural, economic, or social history of the nation, state, or community” for its association with the development of Hollywoodland, one of Los Angeles’ earliest planned streetcar suburbs and one of Hollywood’s most prestigious neighborhoods catering to people working in the entertainment industry.
- The Benjamin Carre Residence “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction” as an excellent example of Mediterranean Revival style residential architecture.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

The Benjamin Carre Residence is a two-story single-family residence located on North Woodshire Drive, near the intersection of North Woodshire Drive and Belden Drive in the Hollywoodland neighborhood of Los Angeles. Constructed in 1926 in the Mediterranean Revival architectural style, the subject property was designed by motion picture production designer and painter Benjamin Jules Carre (1883-1978) for himself, his wife Jeanne, and his daughter Evelyn. Carre resided at the property for approximately three years.

Irregular in plan, the subject property consists of rectangular sections of varying mass, recessed at varying depths. It is of wood construction with textured stucco cladding and has a low-pitched tile roof. The slope of the lot makes the building appear as one and a half stories from the primary, southwest-facing elevation and two stories from the rear, northeast-facing elevation. The main volume of the house is a tall rectangle with tall, slender multi-lite arched windows—three on the primary, southwest-facing elevation and two on the southeast-facing elevation. Another trio of tall, slender arched windows are found on the northeast-facing rear elevation and all other fenestration consists of wood, multi-lite casement windows. The primary entry is a wood door with glazing that is slightly recessed beneath a low, shallow arch and accessed via a flight of brick stairs. On the interior, features include hardwood floors, original fixtures and hardware, a built-in display case, and a fireplace with a small tile hearth and squared-off pilasters topped by horizontally fluted corbels supporting the mantel. There is a detached garage at the rear of the property.

Born in Paris, France in 1883, Benjamin Carre apprenticed at the Atelier Amable, one of the foremost scenic design studios in the city. He started his career doing scenic design work for the Paris Opera and London's Covent Garden, before starting work in 1906 as a set designer for the Pathe-Gaumont film studio. In 1912 he began a successful collaboration with renowned director Maurice Tourneur at the Éclair/Peerless Film Corp. in Fort Lee, New Jersey. Moving to Los Angeles, he spent decades designing notable sets for significant movies, such as the subterranean chambers in *The Phantom of the Opera* (1925), the Emerald City in *The Wizard of Oz* (1939), and the Smith family house in *Meet Me in St. Louis* (1944). A founding member of the Academy of Motion Picture Arts & Sciences, he also worked on *Don Juan*, the first sound movie (1927), and *The Jazz Singer*, the first talkie (1927). He had contracts at major studios MGM, Warner Brothers and 20th Century Fox and worked with noted directors Raoul Walsh, Sam Wood, and Fred Niblo. In addition to his career in set decoration, art direction, and costume design and lighting, Carre was also a successful painter, with his first outdoor sketch hanging in Paris's Musee de Montmartre. Although he retired in 1964, Carre designed murals for the General Motors Pavilion and artwork for the underside of the IBM Pavilion's pagoda roof at the 1965 New York World's Fair.

The subject property has undergone only a few minor alterations over the years that includes the conversion of the basement area to a laundry room, bathroom, and guest room, which was done by Carre himself in 1928, and a kitchen remodel at an unknown date.

The citywide historic resources survey, SurveyLA, identified the subject property as eligible for listing at the national, state, and local levels as a Contributor to the Hollywoodland Historic District, which is significant as one of Los Angeles' earliest planned streetcar suburbs, and as one of Hollywood's most prestigious neighborhoods catering to people working in the city's burgeoning entertainment industry. The identified district also represents a cohesive and intact collection of Period Revival commercial and residential architecture in Hollywood.

DISCUSSION

The Benjamin Carre Residence successfully meets two of the Historic-Cultural Monument criteria. The property "reflects the broad cultural, economic, or social history of the nation, state, or community" for its association with the development of Hollywoodland, one of Los Angeles' earliest planned streetcar suburbs and one of Hollywood's most prestigious neighborhoods catering to people working in the entertainment industry. Starting in 1923, a five-member real estate syndicate that included Harry Chandler, Moses Hazeltine Sherman, and Eli P. Clark began to develop land in upper Beachwood Canyon into a Mediterranean Riviera filled with residential architecture inspired by France, Italy, and Spain. Taking advantage of the influx of automobiles, this was one of the first of many residential developments built in the Hollywood Hills. Construction of the original properties lasted until the stock market crash of 1929. Built in 1926 in the Mediterranean Revival style by a member of the film industry, the subject property is an excellent representation of the original Hollywoodland residential development.

The Benjamin Carre Residence also "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction" as an excellent example of Mediterranean Revival style residential architecture. Hallmarks of the style, as exhibited by the subject property, include a low-pitched red-tiled roof, arched windows, and plain stucco exterior walls. Other characteristic elements are the wood casement windows, eclectic combination of Art Deco stylistic features, and decorative shutters.

The Benjamin Carre Residence is highly intact and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association.

While the applicant also argues that the subject property is “identified with historic personages or with important events in the main currents of national, state, or local history” for its association with motion picture production designer and painter Benjamin Carre, the information provided does not support this finding. While his work on many iconic films is significant, Carre does not appear to have been influential within his field and does not rise to the level of an historic personage. The subject property is not associated with Carre’s productive period. Although Carre’s brief occupancy at the subject property, from approximately 1926 to 1929, coincides with his work on *The Jazz Singer*, most of his significant work (*The Phantom of the Opera*, *The Wizard of Oz*, etc.) occurred while he resided in other locations.

Furthermore, the subject property is not “a notable work of a master builder, designer or architect whose individual genius influenced his or her age.” This is the only building designed by Benjamin Carre and he does not rise to the level of master designer or architect. His prominence was in set designing and painting, not architecture.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources 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 buildings.*”

The designation of Benjamin Carre Residence as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and

reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2018-803-CE was prepared on April 12, 2018.

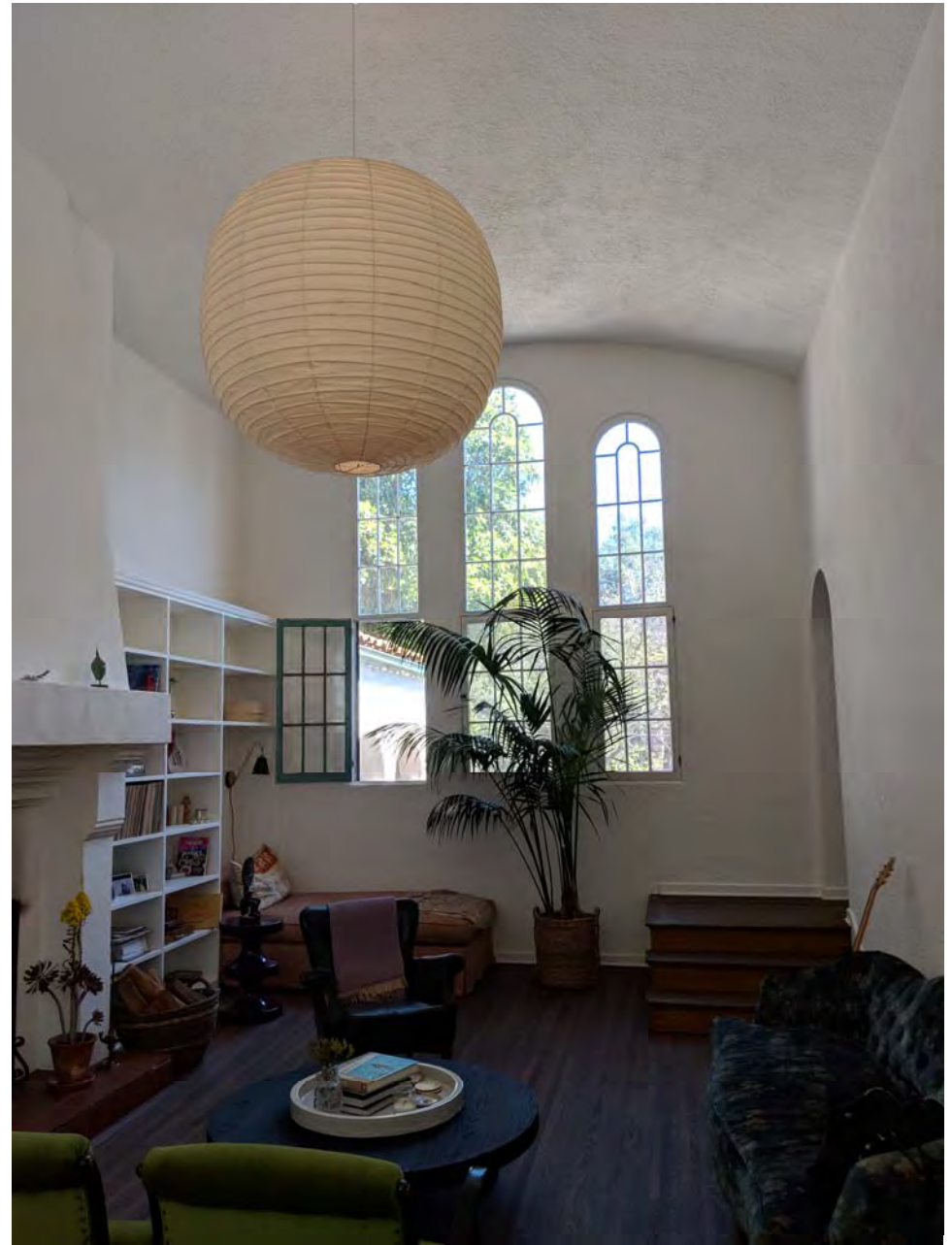
BACKGROUND

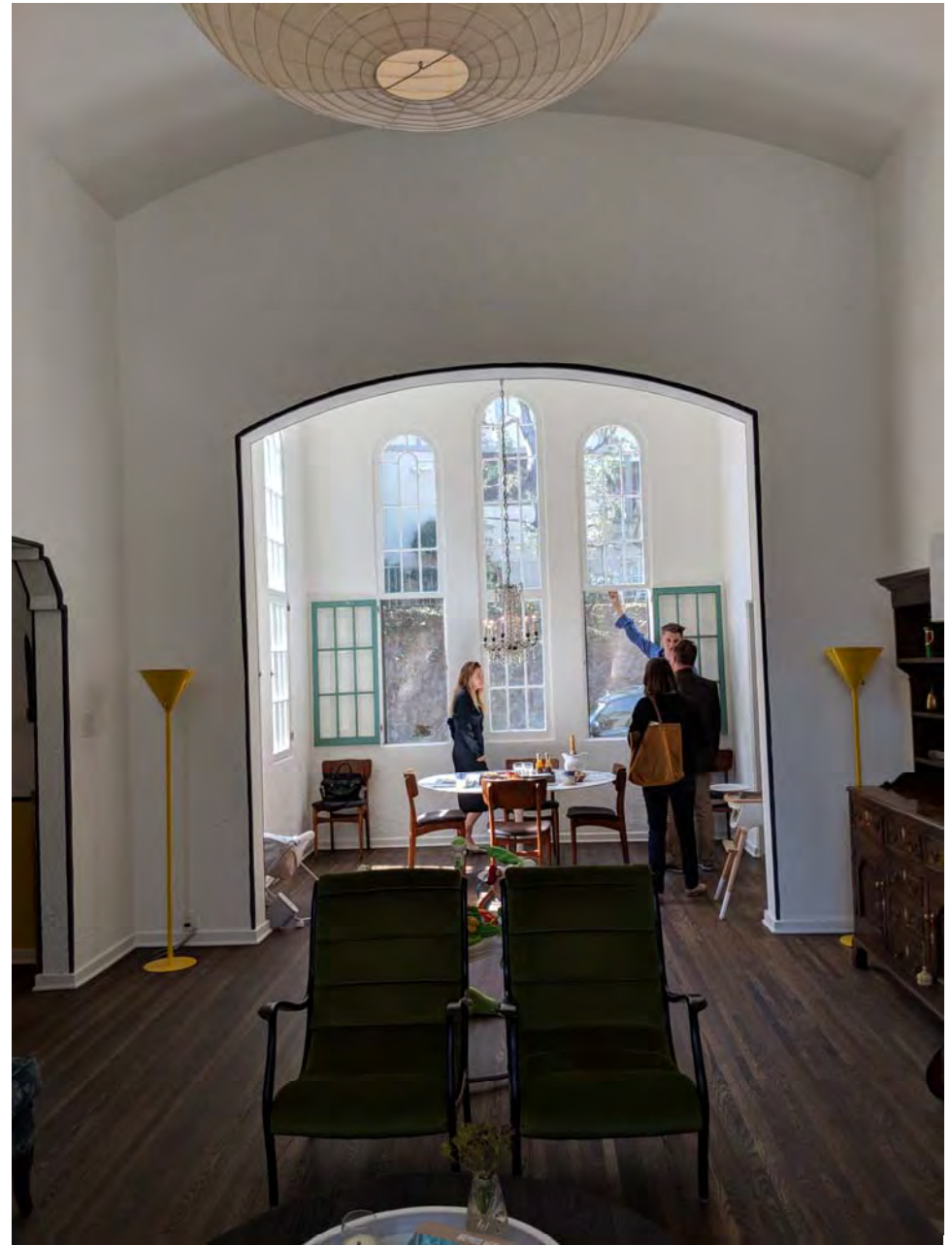
On March 1, 2018, the Cultural Heritage Commission voted to take the property under consideration. On March 29, 2018, a subcommittee of the Commission consisting of Commissioners Buelna and Kennard visited the property, accompanied by staff from the Office of Historic Resources.



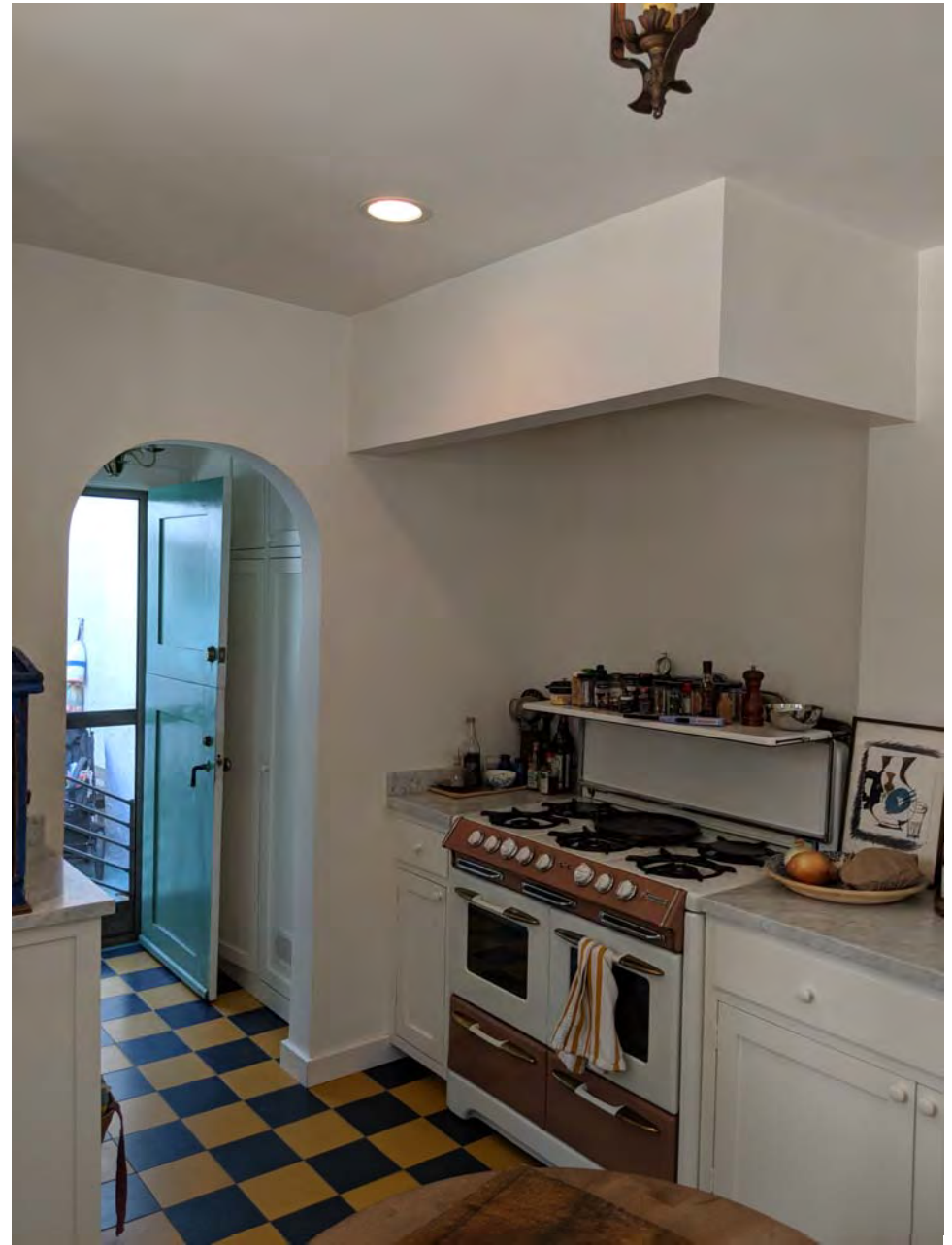






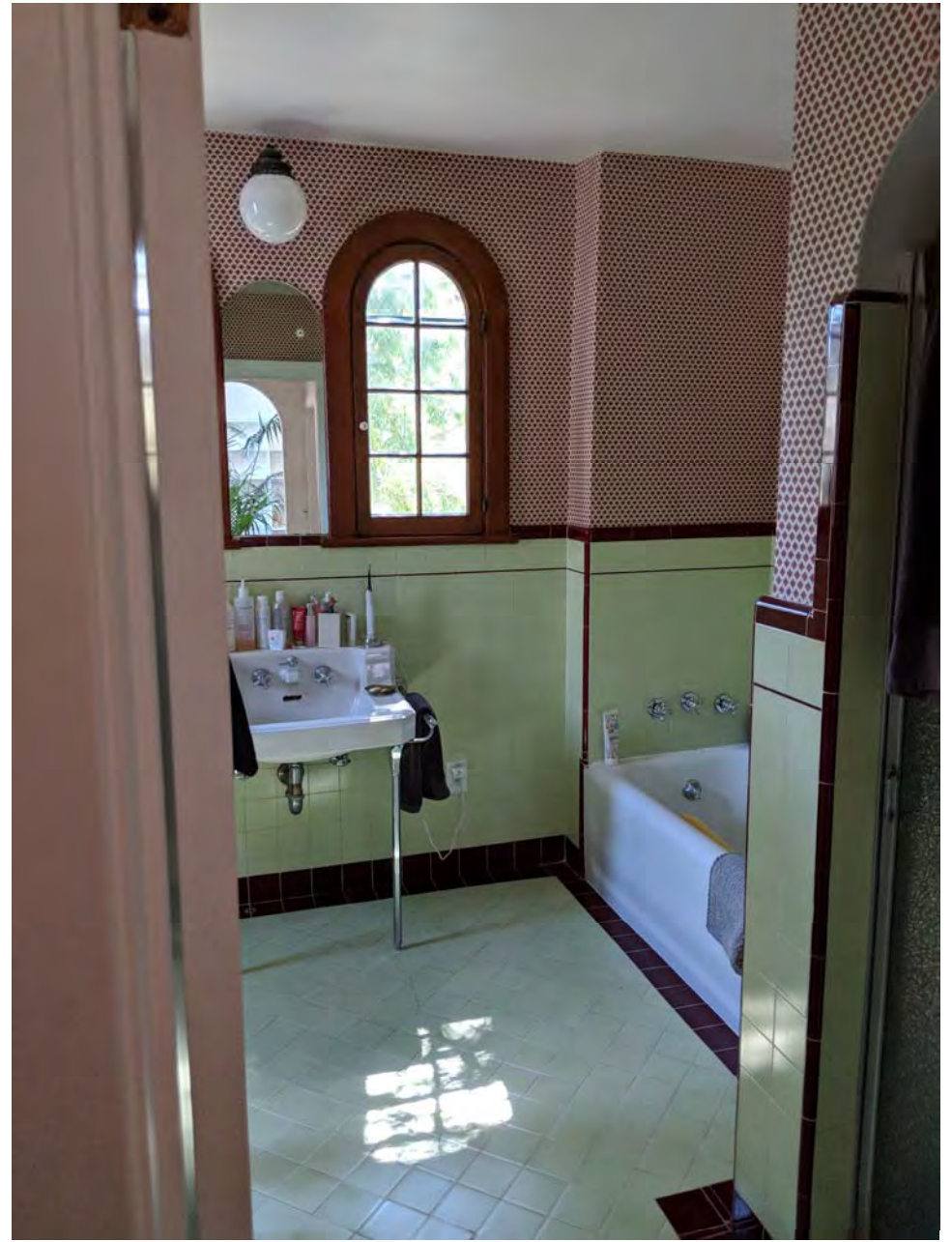


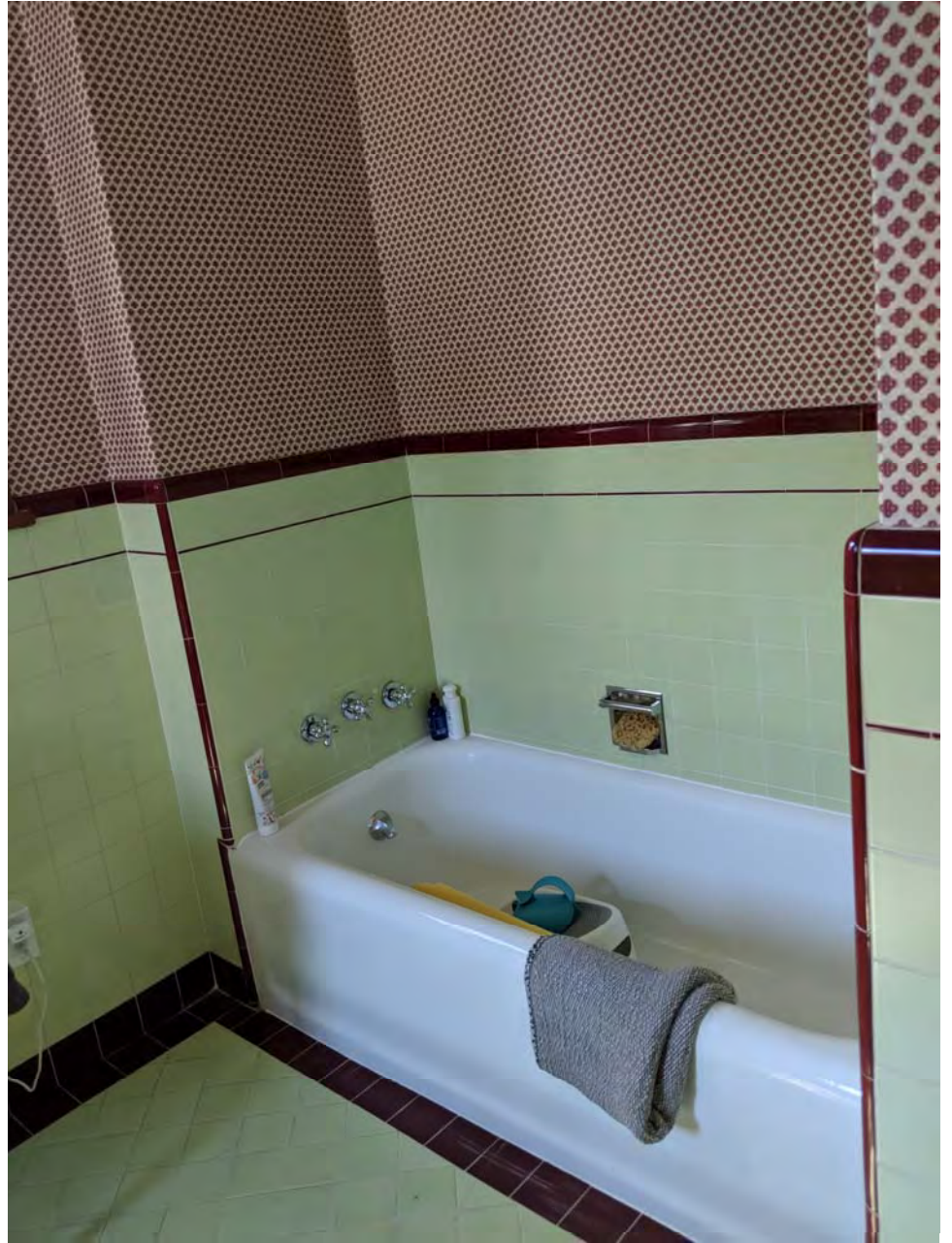


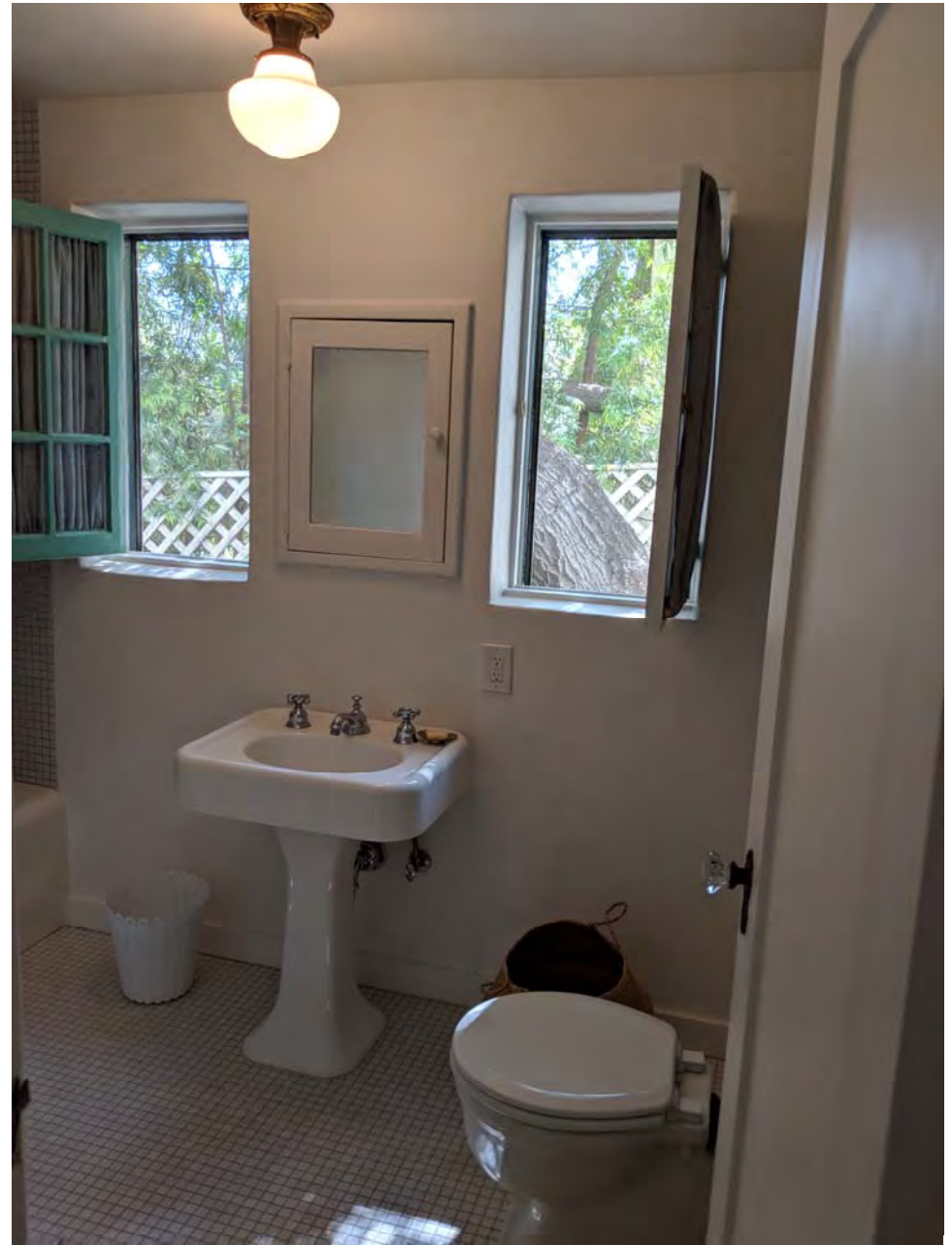


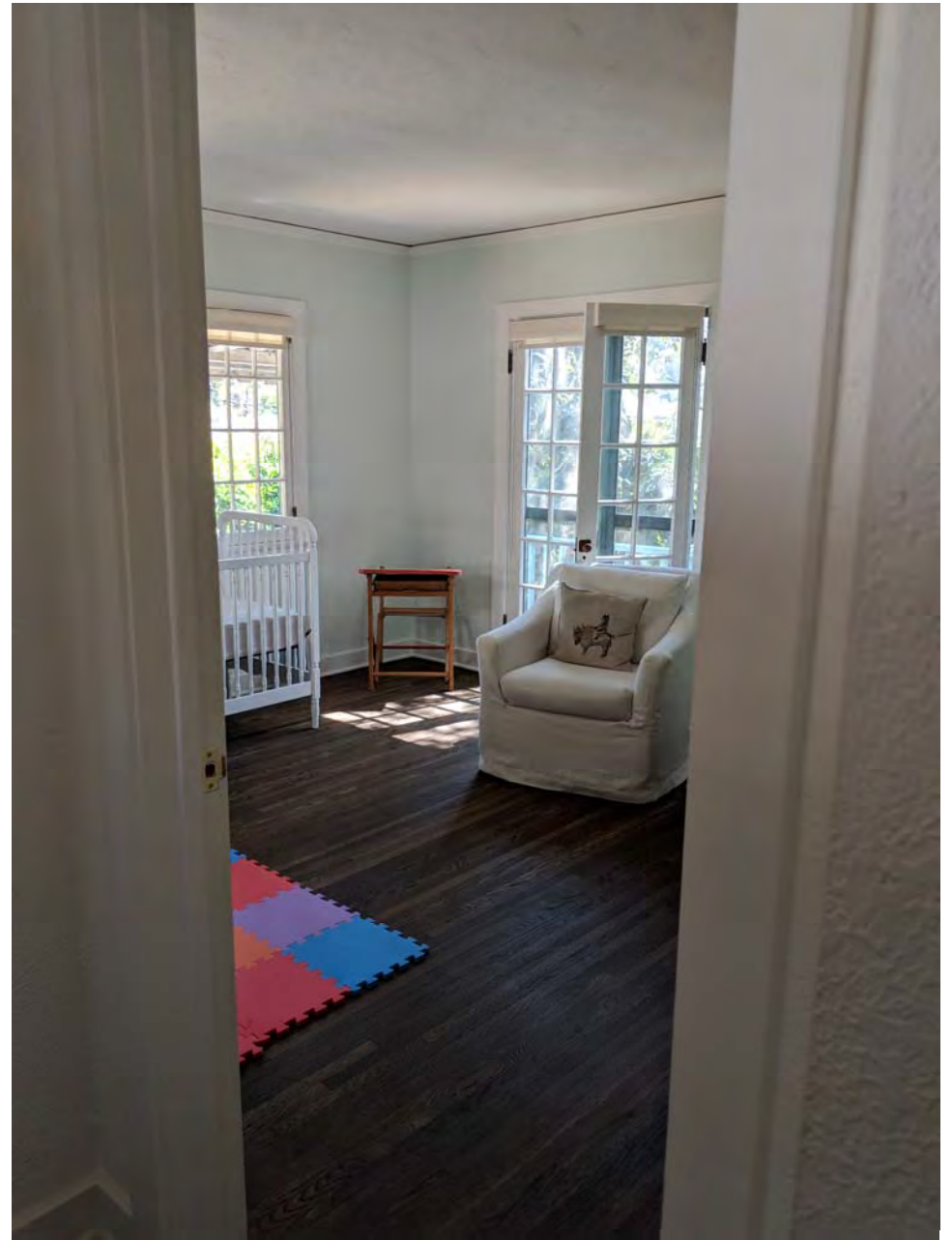




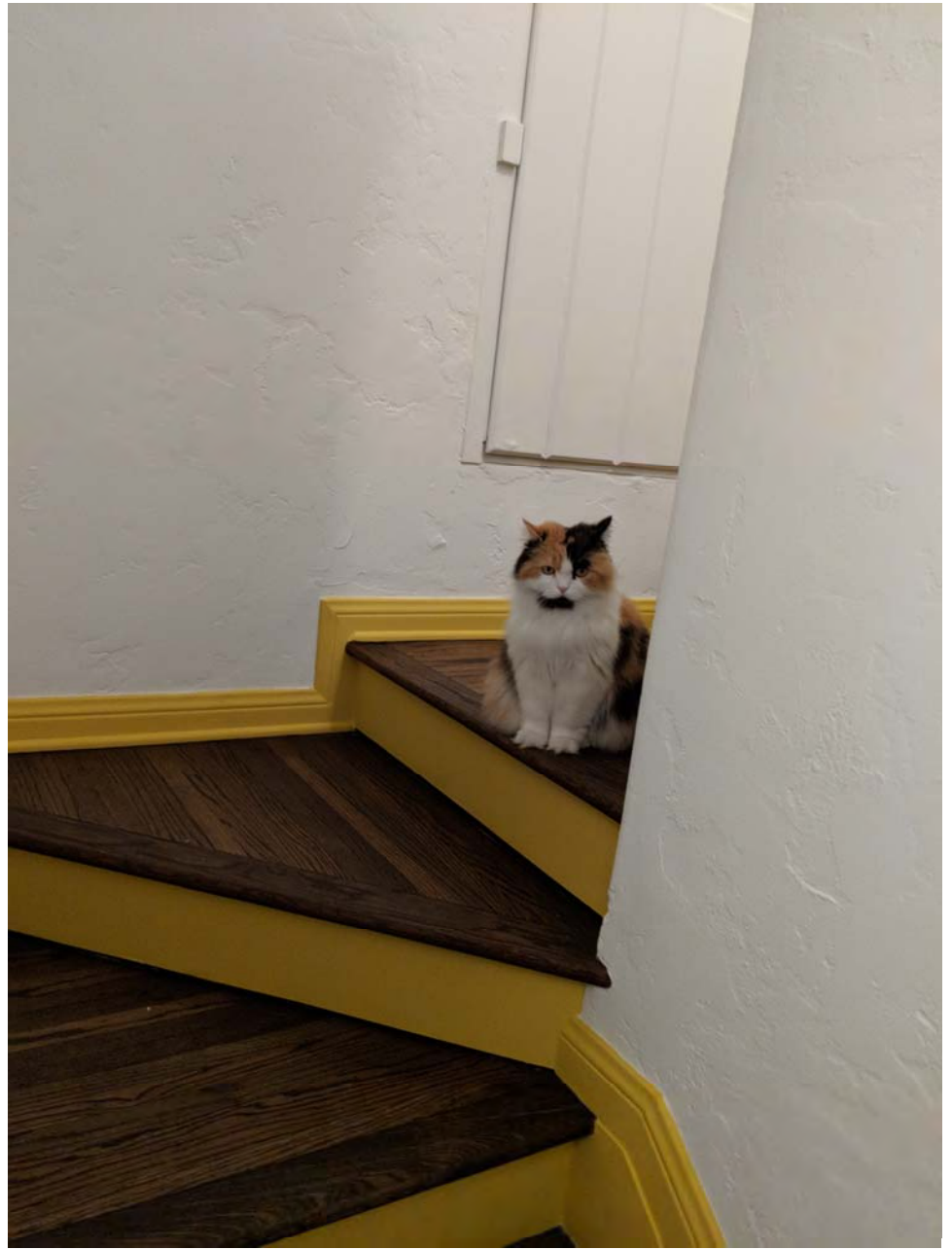
















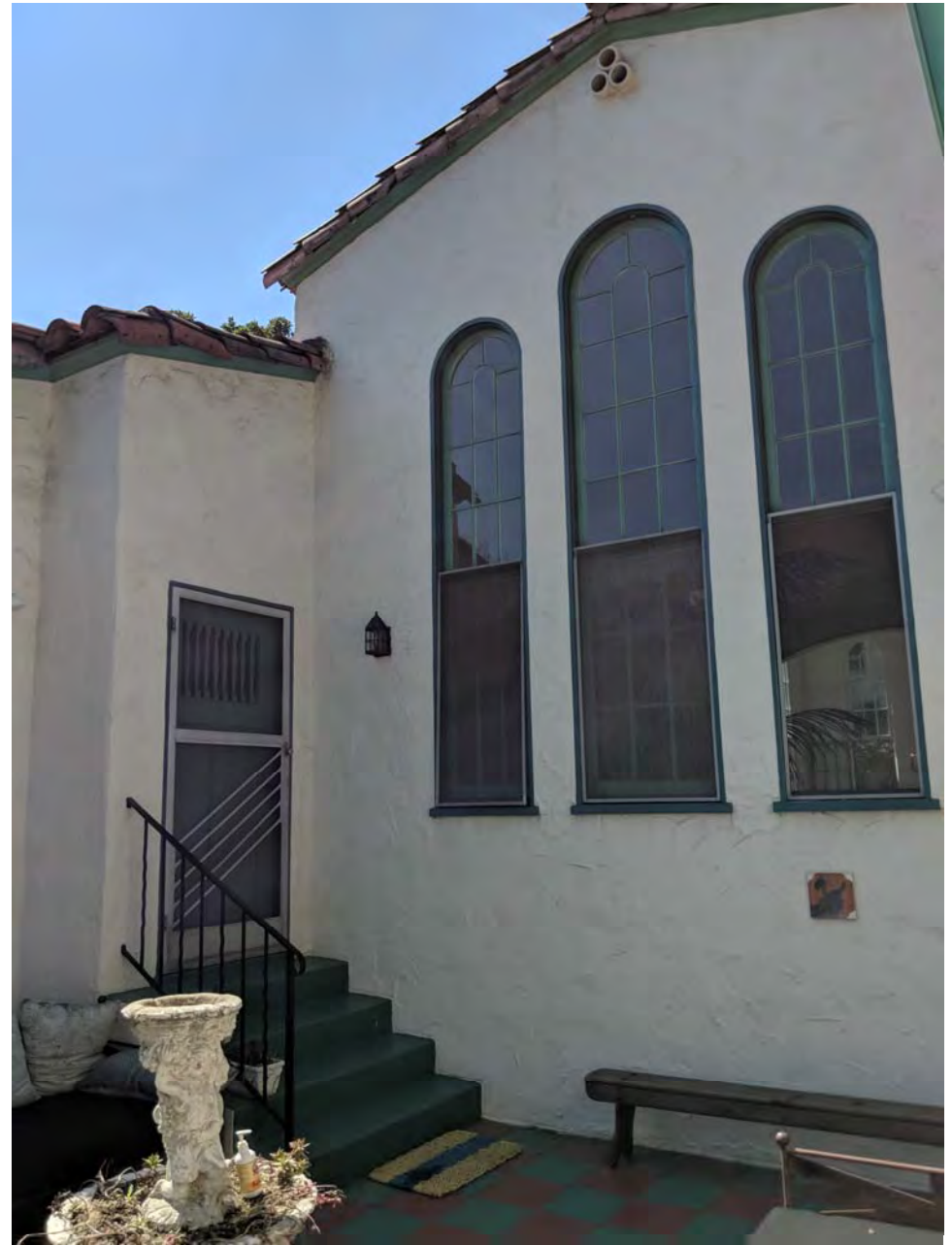
















COUNTY CLERK'S USE

CITY OF LOS ANGELES

CITY CLERK'S USE

OFFICE OF THE CITY CLERK
 200 NORTH SPRING STREET, ROOM 360
 LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY City of Los Angeles Department of City Planning	COUNCIL DISTRICT 4
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PROJECT TITLE Benjamin Carre Residence	LOG REFERENCE ENV-2018-803-CE CHC-2018-802-HCM
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PROJECT LOCATION
 2754 North Woodshire Drive, Los Angeles, CA 90068

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
 Designation of the Benjamin Carre Residence as an Historic-Cultural Monument.

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:

CONTACT PERSON Melissa Jones	AREA CODE 213	TELEPHONE NUMBER 978-1192	EXT.
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EXEMPT STATUS: (Check One)

	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
x CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1

Class 8 & 31 Category _____ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Benjamin Carre Residence** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE April 12, 2018
FEE:	RECEIPT NO.	REC'D. BY
		DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

 NAME (PRINTED)

 DATE

 SIGNATURE

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-802-HCM
ENV-2018-803-CE

HEARING DATE: March 1, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 2754 North Woodshire Drive
Council District: 4 – Ryu
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood United
Legal Description: Tract TR 6450, Block 5, Lot 7

PROJECT: Historic-Cultural Monument Application for the
BENJAMIN CARRE RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER/APPLICANT: Frederica Sainte-Rose
2754 North Woodshire Drive
Los Angeles, CA 90068

PREPARER: Mitzi March Mogul
1725 Wellington Road
Los Angeles, CA 90019

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Benjamin Carre Residence is a two-story single-family residence located on North Woodshire Drive, near the intersection of North Woodshire Drive and Belden Drive in the Hollywoodland neighborhood of Los Angeles. Constructed in 1926 in the Mediterranean Revival architectural style, the subject property was designed by motion picture production designer and painter Benjamin Jules Carre (1883-1978) for himself, his wife Jeanne, and his daughter Evelyn. Carre resided at the property for approximately three years.

Irregular in plan, the subject property consists of rectangular sections of varying mass, recessed at varying depths. It is of wood construction with textured stucco cladding and has a low-pitched tile roof. The slope of the lot makes the building appear as one and a half stories from the primary, southwest-facing elevation and two stories from the rear, northeast-facing elevation. The main volume of the house is a tall rectangle with tall, slender multi-lite arched windows—three on the primary, southwest-facing elevation and two on the southeast-facing elevation. Another trio of tall, slender arched windows are found on the northeast-facing rear elevation and all other fenestration consists of wood, multi-lite casement windows. The primary entry is a wood door with glazing that is slightly recessed beneath a low, shallow arch and accessed via a flight of brick stairs. On the interior, features include hardwood floors, original fixtures and hardware, a built-in display case, and a fireplace with a small tile hearth and squared-off pilasters topped by horizontally fluted corbels supporting the mantel. There is a detached garage at the rear of the property.

Born in Paris, France in 1883, Benjamin Carre apprenticed at the Atelier Amable, one of the foremost scenic design studios in the city. He started his career doing scenic design work for the Paris Opera and London's Covent Garden, before starting work in 1906 as a set designer for the Pathe-Gaumont film studio. In 1912 he began a successful collaboration with renowned director Maurice Tourneur at the Éclair/Peerless Film Corp. in Fort Lee, New Jersey. Moving to Los Angeles, he spent decades designing notable sets for significant movies, such as the subterranean chambers in *The Phantom of the Opera* (1925), the Emerald City in *The Wizard of Oz* (1939), and the Smith family house in *Meet Me in St. Louis* (1944). A founding member of the Academy of Motion Picture Arts & Sciences, he also worked on *Don Juan*, the first sound movie (1927), and *The Jazz Singer*, the first talkie (1927). He had contracts at major studios MGM, Warner Brothers and 20th Century Fox and worked with noted directors Raoul Walsh, Sam Wood, and Fred Niblo. In addition to his career in set decoration, art direction, and costume design and lighting, Carre was also a successful painter, with his first outdoor sketch hanging in Paris's Musee de Montmartre. Although he retired in 1964, Carre designed murals for the General Motors Pavilion and artwork for the underside of the IBM Pavilion's pagoda roof at the 1965 New York World's Fair.

The subject property appears to have undergone only a few minor alterations over the years that includes the conversion of the basement area to a laundry room, bathroom, and guest room, which was done by Carre himself in 1928, and a kitchen remodel at an unknown date.

The citywide historic resources survey, SurveyLA, identified the subject property as eligible for listing at the national, state, and local levels as a Contributor to the Hollywoodland Historic District, which is significant as one of Los Angeles' earliest planned streetcar suburbs, and as one of Hollywood's most prestigious neighborhoods catering to people working in the city's burgeoning entertainment industry. The identified district also represents a cohesive and intact collection of Period Revival commercial and residential architecture in Hollywood.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

Reflects the broad cultural, economic, or social history of the nation, state, or community
Is identified with historic personages or with important events in the main currents of national, state, or local history
Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument’s physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument’s current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument’s historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant’s Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

2754 Woodshire Drive is a two-story stucco home in the Mediterranean style, designed by the owner Benjamin Jules Carre and approved by the Hollywoodland Architectural Review Committee. Woodshire Drive is a narrow winding road; as with most homes in the area there is very little setback from the street. The garage is at the rear, on the northwest side of the house. The cost of construction in 1926 was \$7,000.

The floor plans are original. The only alteration was to the basement area where a laundry room, bathroom, and guest room were added; that addition, however, was also done by Carre himself, in 1928. There are three bedrooms, a study/entertainment room, two bathrooms, studio and dining area, kitchen (remodeled), and laundry room. There are hardwood floors throughout. The interior walls are finished in white plaster. A number of original fixtures and hardware remain. The exterior is finished with textured stucco. The windows are wood-frame. The roof is red half-barrel tile.

The façade is best characterized as a group of rectangular sections of varying mass and volume and recessed from each other at varying depths. The main volume of the house is a tall rectangle with a slight peak to the roof, and punctuated by tall, slender, arched windows—three facing the street facade and two at right angles, facing the front walkway. To its left is a lower, plain box punctuated by two windows. That contains the kitchen. On the right, recessed more deeply from the street is the front door, accessed by a flight of brick steps. To the right of that is another, more square section. It is punctuated by a double window near the top; the window is flanked by (original) stationary shutters. In the lower left corner, almost hidden by foliage is a small four-square window which brings light into the laundry room. The size of the sections/boxes is designed to accommodate the house to the hilly terrain.

One enters the house into a small vestibule and from there into a large space that is both living and dining areas. The entryway is defined by an Art Deco ziggurat outline. Carre designed the space as his painting studio, with large arched clerestory and casement windows admitting north light from the rear of the house. At right angles to the windows, the west wall features a built-in book/display case. To the left of the bookcase is the fireplace, occupying the place of honor. It is the dominant feature of the room. The floor to ceiling design has a small tile hearth but a massive frame and mantel. Simple squared-off pilasters are topped by horizontally fluted corbels which

support the mantel. Connecting the corbels and fading into the lower section of the mantel is a band or series of horizontal fluting. Above the mantel, the chimney rises to the ceiling in a tapered form. The design is executed in subtly textured plaster. The entire design is seamless, all of the features or sections merging together as a single unit.

The dining area is toward the front of the house (the southern end of the room). The windows mirror those at the studio end—arched clerestory and casement windows (which are the dominant feature of the façade). Beyond the dining area to the west is the kitchen. A rear door from the kitchen area leads to a patio and covered dining area, as well as garage access. The covered dining area features a barrel ceiling, tile floor, and arched passage.

At the far north end of the studio/living room, three steps lead to an arch-way, through which are two bedrooms and a bathroom at the end of the hallway. The bathroom is tiled in original pale green and maroon tile; two wood-framed casement windows open to the east.

A flight of stairs to the right leads to the “basement” area, which Carre remodeled to accommodate a laundry room, bedroom, and bathroom. On the left, steps lead to a lower study/entertainment room. From there, one exits to the rear yard.

Although the plan of the house makes use of multi-levels to accommodate the hilly terrain, from the street it reads as a one and a half story house.

The property is an irregular shape and the large rear portion does not have much in the way of planting or entertainment areas; it is an undeveloped space at this time.

A side gate on the east opens to a walkway leading to the rear of the property. The gate is set into a tall archway that has been “cut” from a partition wall which extends from the house to the east property line.

Viewing the house from the rear, it appears to be a two-story house. Again, this is to accommodate the terrain and support the main construction. The arched windows define the studio area, and just outside of that is the patio. A long staircase leads straight down from the patio to the back yard. The wall below the patio contains only a vent; below the patio is a crawl-space holding the usual mechanical works. To the left (east) is an arched entry to the study door, recessed below the staircase; to the left of that is a large casement window to the study. Above

are two casement windows from the child's bedroom, and at right angles, on the east side is a wooden balcony which services that bedroom.

The house is one of the earliest constructions in the Hollywoodland development and shows a great sensitivity to the topography. Its design is deceptively simple. While it utilizes a traditional Mediterranean vocabulary, it also employs popular idioms of the era, and the architecture is cleverly adapted to its geography. It deserves to be recognized for its architectural design by a man who was notable for his use of artistic illusion but clearly understood how to translate that ability into multi-dimensional bricks and mortar.

BENJAMIN JULES CARRE RESIDENCE--SIGNIFICANCE

The house located at 2754 Woodshire Drive was constructed in 1926 in the Hollywoodland Sudivision. Development of Hollywoodland began in 1923 with the syndicate owned by Harry Chandler, developer Sidney H. Woodruff, General Moses Hazeltine Sherman, and Eli P. Clark. With the fanfare typical of the era, the Los Angeles Times announced the new development as “one of the most attractive residential sections of the City of Los Angeles.” It was envisioned as a Mediterranean Riviera with architecture inspired by France, Italy and Spain. To advertise the development they erected a huge billboard, crafted in metal and illuminated at night. It spelled out the name “Hollywoodland” at a cost of \$21,000. Intended to last only a year and a half, it’s construction coincided with the rise to international fame of the name “Hollywood,” which had become synonymous with the movie industry and symbolized the glamour and excitement of the era.

As was typical of most upscale residential developments, a standard was set for proposed construction in order to maintain the desired ambiance of the area. In the case of Hollywoodland, a committee was formed to review and approve all designs.

This particular lot was purchased by Benjamin Jules Carre and it was he who designed the house, although he used the services of a contracting firm known as H.W. Powers & Son to draw the plans and pull the permit.

Carre was born December 5, 1883 in Paris, France. At a young age he apprenticed to one of the foremost scenic design studios, the Atelier Amable in Paris. Only five apprentices were selected every three years. He was very talented and was soon doing scenic design for the Paris Opera, the Comédie-Francaise, and Covent Garden in London. He was given increasing responsibilities but with no pay. When one of his friends, a fellow apprentice, left and found work in the fledgling film business at Pathé-Gaumont as a set designer, he decided to follow suit. He joined Pathe-Gaumont in 1906 and worked on a number of prestigious films.

Carré was “recruited” away from Pathe-Gaumont by the Éclair/Peerless Film Corp., located in Fort Lee, New Jersey and entered the U.S. in 1912 as a production designer. Eclair/Peerless was renowned at the time for having one of the most state-of-the-art studio facilities on the East Coast. There he enjoyed a successful collaboration with a fellow Parisian, the renowned director

Maurice Tourneur. He worked on the first film with sound (Don Juan), the first all talking picture (The Jazz Singer), the first western (Riders of the Purple Sage) and the first Charlie Chan film (the Black Camel).

Over the course of his career he worked with many noted directors such as Raoul Walsh, Sam Wood, Fred Niblo, Monta Bell and Rupert Julian. Carré was under contract at MGM (1924-26), Warner Brothers (1926-27), 20th Century Fox (1928-35) and MGM again (1939-44). His best work is exemplified by the production design of the subterranean chambers and backstage setting of The Phantom of the Opera (1925), the backdrops for Don Juan (1927), Emerald City from The Wizard of Oz (1939), and the home of the Smith family in Meet Me in St. Louis (1944). He did the production design drawings for An American in Paris (1951), and National Velvet, and Thirty Seconds Over Tokyo. (Filmography attached as separate document.) He was a founding member of the Academy of Motion Picture Arts & Sciences (card # 69), was one of only two art directors included in the original membership of 100, and is listed in the only issue ever published of the Academy of Motion Picture Arts & Sciences Magazine (Nov. 1, 1927). In addition to scenic design, Carre worked in other related industry specialties such as set decoration and design, art direction, costume design, lighting, technical direction, and consulting artist.

In addition to his film work, Carré was a prodigious painter and exhibitor of water colors featuring Los Angeles cityscapes. His first outdoor sketch from Paris hangs in the Musee de Montmartre. He was the first artist exhibited at the New York Art Center in 1922 which was also the first exhibition of his work. He was later included in the first exhibition presented in 1934 by the Los Angeles Art Association of all California artists. The public was invited to cast a ballot for their favorite and Carre's "Rushing Tide" led the popular vote. He also designed murals for the General Motors Pavilion at the New York World's Fair in 1965 and at the behest of Ray and Charles Eames (neighbors and good friends) did the finished artwork for the underside of the pagoda roof as part of the IBM Pavillion at the Fair.

Carre suffered from chronic asthma but he continued to work until 1964 when he retired at the age of 82. He lived long enough to enjoy renewed recognition of his work and contributions to art direction and scenic design. He was honored at the Telluride Film Festival in 1977 and in 1988 the festival was dedicated to him. In 1968 UCLA Dept of cinema in conjunction with AFI taped an oral history with Carre. He gave many interviews and was sought out by film historians. His work was included in an exhibit a MOMA in 1978 and at the V&A in London in 1979. He

and Anne remained married for 40 years until his death on May 28, 1978 of a ruptured aortic aneurism.

Carre lived at the house with his first wife Jeanne and daughter Evelyn only briefly. They divorced about three years after it was built and Jeanne kept the house. She and Evelyn lived there briefly, then rented it out. It was eventually lost for taxes. Jeanne remarried and moved to Milwaukee; after high school graduation Evelyn joined her. She eventually married a career military man and lived in Tacoma. Carre met his second wife Anne at a studio party on his 50th birthday in 1933; she was 24. He had been divorced for two years. He and Anne did not marry until 1937. They remained married until his death in 1978.

When Jeanne lost the house it was owned briefly by a Real Estate company. In the 1940's it was owned by a Leslie Louise Danelian for whom no information can be found. The owner who resided for the longest period of time was Maxine Sellars Tait, a 1960's singer most remembered for her recording of "Some Kind of Fever." Although she was never a household name, she was known in the music business and continued to tour and perform. She loved the house and made almost no alterations to it. Her son sold it in 2017 following her death.

There are four main criteria for designation as a Los Angeles Historic Cultural Monument, as stated in the Cultural Heritage Ordinance Section 22.171.7. The resource:

- A. Reflects the broad cultural, economic, or social history of the nation, state or community.
- B. Is identified with historic personages or important events in the main currents of national, state, or local history.
- C. Embodies the characteristics of an architectural-type specimen inherently valuable for a study of a period, style, or method of construction.
- D. Is the notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

The Carre Residence qualifies as a Historic Cultural Monument under all four Criteria.

A.Reflects the broad cultural, economic, or social history of the nation, state or community:

As an early addition to the Hollywoodland Subdivision, it played an important role in the development of the area. It was built during the first years of Hollywoodland, when the development was seeking to establish itself. Film industry notables were sought after to provide cachet to neighborhoods and Carre was certainly among that clientele. In fact, he may have been the first prominent film industry figure to build in Hollywoodland. Research does not reveal other well-known film stars or executives until years later. While there were other homes being constructed simultaneously, Carre's house helped to push the expansion of the area to the west, up Woodshire Drive.

The Mediterranean Revival Style was popular in Southern California, however the ways in which it was adapted were often fascinating and architecturally inventive. The design of 2754 Woodshire Dr. was clever in its adaptation to the terrain. From one perspective it reads as a single story house, while from another it reads as a two story house. In actuality, it is multi-level, and although not an expansive house, its design provides an air of spaciousness.

What sets this house apart from many others is the fact that it was designed by a man who, while not a trained architect, was noted for his skill in making a painting of a location—look like someplace else. The art of scenic design, when applied to film making, is to transport the viewer to another time and place. Architectural design also transports an observer or occupant. Views of/from rooms can change, depending upon time of day or even time of year. This attitude is also stated by Gregory Williams (*The Story of Hollywoodland*), whose family was the first to develop commercial property within the development and whose family members both lived and worked there: *“That the original Hollywoodland homes offer suitable settings for Hollywood period movies seems appropriate. Most retain an elegant aesthetic to them, how they are situated on the hillsides, how they present themselves to us, the spectators. They were laid out by thoughtful, artistic people who, it seems, wanted to create an environment of beauty, not tract housing as we know it today.”* Carre was instrumental in marrying that film aesthetic with a picturesque setting into bricks and mortar. Williams mentions authors and other distinguished residents, but not movie stars—not in those earliest days.

Carre designed the house as both a family home and his atelier—a place of inspiration and a reflection of his artistic sensibility, which translated directly to his film work. As the movies dominated Los Angeles, Los Angeles also dominated the movies, both on location and inspiration. This house provides a keyhole view into an environment which contributed to that relationship.

B. Is identified with historic personages or important events in the main currents of national, state, or local history:

The association of two owners, each of whom was significant in separate artistic métiers meets the second criterion. Not only did Carre's artistry influence the era in which he was actively working, but pushed the development of scenic art direction into an essential, structural part of the visual narrative. It is impossible to imagine contemporary movies without the realistic backdrops which intensify the action. Carre is perhaps the most important man in film history that no one ever heard of, but for those in the industry and devotees of the art form, he is highly regarded and recognized as a pioneer. There is no question that his work in films elevated that profession from merely a business to an art form. This house represents another facet of his many talents, designed when he was at the height of his career. He did many paintings of the garden and surrounding area, some of which have sold recently for high sums.

Carre's contributions to film through set design and art direction were important in creating settings which enhanced the authenticity of the movie. Los Angeles was defined by the movies and Benjamin Carre was the man who was responsible for what movies looked like. His influence on the art of art direction is well documented. Designing backdrops is a singular skill which takes into account scale and proportion, as well as aesthetics. His success is evidence of his ability and he used it to great effect in the design of his own house. His talent as a fine artist is also well recognized. Both aspects of his life reached their zenith while he designed and lived in this house.

Maxine Sellers was also influential during a different era, in which popular music was a powerful expression of social change.

C. Embodies the characteristics of an architectural-type specimen inherently valuable for a study of a period, style, or method of construction:

It is not important that we compare this house to other Mediterranean Revival homes; each one is unique and should only be measured against its own attributes. The design of this house, while utilizing features and forms some of which are common to Mediterranean architecture, also veers away from typical floor plans and characteristics. The house is designed to adapt to the landscape and topography and makes good use of the site and setting. Although a two-story house, from the street it "reads" as a single-story, as it nestles into the hilly terrain. It is both typical and unique in its approach, doing double-duty as the family home and Carre's studio. The large picture

window at the north end of the living room/studio frames the rear garden like a movie screen. Typically we see picture windows at the front of a house, with a view to the street; here we have the reverse: a window which focuses on a scene which changes with the season or whatever activity is taking place. It is a theatrical sensibility. He also utilized his professional skills in lighting to create theatricality.

D. Is the notable work of a master builder, designer, or architect whose individual genius influenced his or her age:

The fact that Carre himself designed the house makes it all the more notable as a unique expression of his artistic ability. It was his only foray into architecture and therefore must be measured as a one-off artistic creation by a noted individual. The criterion uses the word “designer” for a reason, in order to include those who may not have an extensive canon of work in the field of architecture but whose talent and skill none-the-less made a contribution to the art of architecture, even if it was only one creation. His reputation and his canon of work in production design and fine art more than qualifies him as a master and the many honors bestowed upon him are a statement of his influence in that arena. The house that he designed is a singular example of his genius.

CARRE NOMINATION BIBLIOGRAPHY

Margaret Herrick Library, Academy of Motion Picture Arts & Sciences

Ancestry.com

Los Angeles Times archives

Los Angeles Department of Building & Safety records

Internet Movie Database (IMDb)

Original blueprints and documents

Personal interview with family members

BENJAMIN CARRE RESIDENCE, MAIN FAÇADE, FACING NORTH



FACING NORTHWEST



FACING NORTHEAST



Name: Hollywoodland Historic District

Description:

This historic district is located at the entrance of the Hollywoodland residential development, near the intersection of Beachwood Drive and Westshire Drive. The development itself occupies the northern end of Beachwood Canyon, in the shadow of the Hollywood Sign. The district contains approximately 53 commercial and residential buildings. This area comprises the core of the original 1923 Hollywoodland development, and is the subdivision's most cohesive collection of original Hollywoodland buildings.

The district is marked by two stone entry gates on Beachwood Drive (LA-HCM #20) which lead to the neighborhood's commercial center, Hollywoodland Plaza, including the Beachwood Market and the original Hollywoodland Realty Co. building. The district extends up the canyon to include one- and two-story single-family residences along both sides of Beachwood, Belden, Woodshire, and Woodhaven drives. Residences were constructed between 1923 and 1939, and represent the original development's four approved architectural styles, French Norman, English Tudor, Mediterranean and Spanish Colonial Revival. The hillside setting along the south-facing slope of Mt. Lee accommodates curvilinear streets which follow the natural contours of the canyon. Residences occupy sloping sites which provide canyon views. Other features include concrete sidewalks, granite retaining walls and stairways (LA-HCM #535), ornamental street lights, and mature vegetation.

Significance:

The Hollywoodland Historic District represents the commercial and residential core of the original 1923 Hollywoodland development. It is significant as one of Los Angeles' earliest planned streetcar suburbs, and as one of Hollywood's most prestigious neighborhoods catering to people working the city's burgeoning entertainment industry. It also represents a cohesive and intact collection of Period Revival commercial and residential architecture in Hollywood. The district is composed of 53 properties. Of these, 33 are contributors, or approximately 62%. The period of significance is 1923-1939, when the contributing properties were constructed.

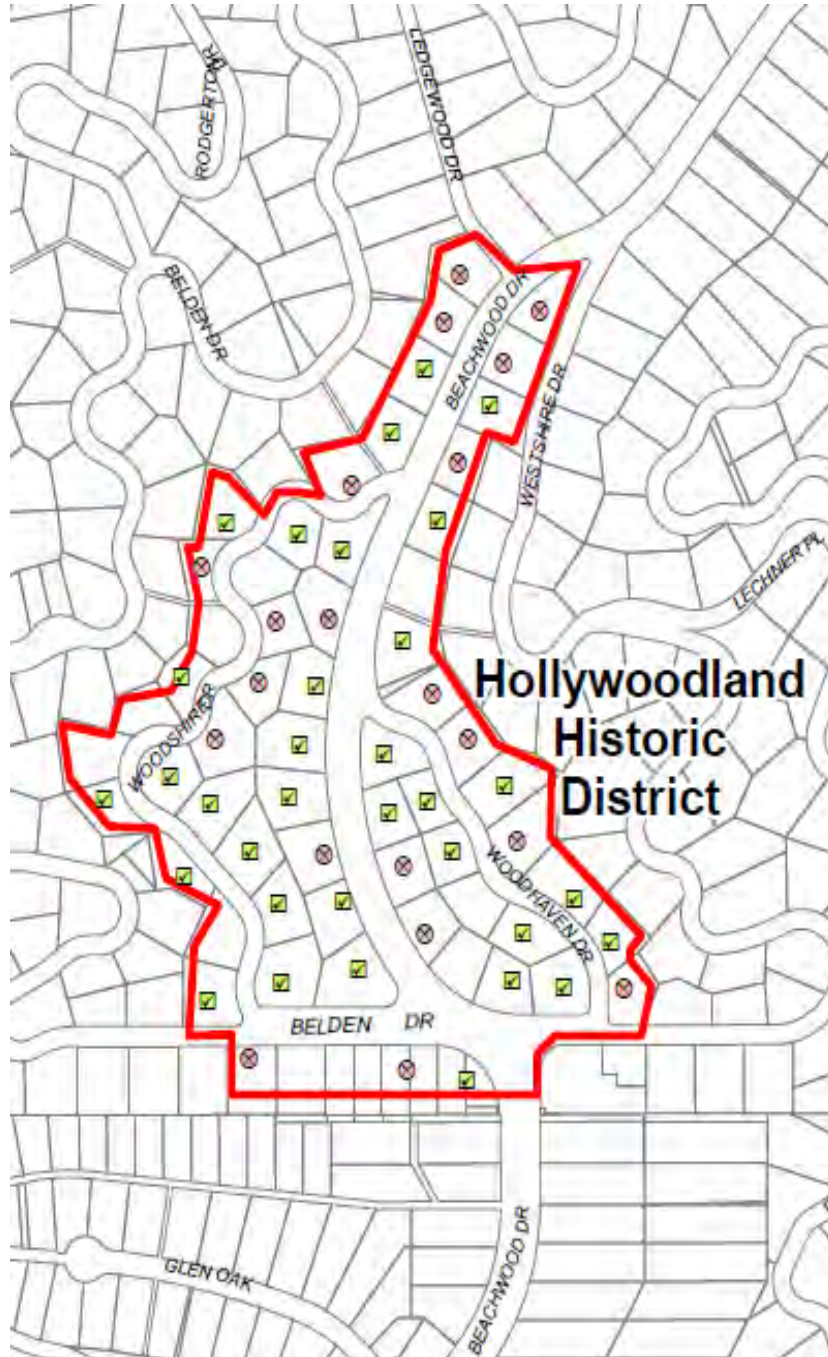
Hollywoodland is a 500-acre residential subdivision established at the top of Beachwood Drive, in an area then known as the Sherman & Clark Ranch. The subdivision was developed by a five-member real estate syndicate that included Los Angeles Times publisher Harry Chandler, Pacific Electric Railway Co. director M. H. Sherman, land owner E.P. Clark, and developers S.H. Woodruff and Tracy E. Shoults. Hollywoodland was conceived as an elegant, exclusive hillside community to be developed with well-appointed Period Revival homes and extensive recreational facilities.

Advertisements touted the area's bucolic hillside setting and panoramic views of the city below, while a streetcar line along Beachwood Drive provided easy access to business and social activities in Hollywood and downtown Los Angeles. Italian stonemasons were hired to create the neighborhood's characteristic granite features, including retaining walls, public stairways and the entry gates. Improvements included concrete roadways, aqueduct water, sewers, gas, electricity, and ornamental street lighting. Horse stables were built in the hills above the development, with an extensive system of bridal paths and hiking trails leading to Lake Hollywood and Griffith Park. The iconic Hollywood sign originally read "Hollywoodland," a colossal advertisement for the new development.

Hollywoodland was intended to be a gated community with strict architectural guidelines. Initially, the development permitted just four architectural styles – French Norman, English Tudor, Mediterranean and Spanish Colonial Revival – and all plans were approved by the Hollywoodland architectural committee. Developers retained noted architect John DeLario to design the area's most prominent buildings and many of its earliest residences in the Spanish Colonial Revival style. Architectural restrictions were lifted in the 1940s, accounting for the wide range of building sizes, shapes and styles present throughout Hollywoodland today.

Because of its high-end design and proximity to central Hollywood, Hollywoodland became one of the most prestigious neighborhoods for early film stars and other industry players. Over the years, Hollywoodland has been home to many writers, actors, and other famous personalities, including Aldous Huxley, James M. Cain, Bela Lugosi, Bugsy Siegel, Busby Berkeley and Humphrey Bogart.

The Hollywoodland District is significant as the commercial and residential core of the original 1923 Hollywoodland development, as a cohesive collection of 1920s Period Revival architecture, and as an excellent example of an upper-middle class planned streetcar suburb developed to cater to the entertainment industry in Hollywood.



Context 1:

Context:	Residential Development and Suburbanization, 1850-1980
Theme:	Streetcar Suburbanization, 1888-1933
Sub theme:	Suburban Planning and Development, 1888-1933
Property type:	Streetcar Suburb
Property sub type:	Planned Community
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	The Hollywoodland Historic District is significant as one of Los Angeles' earliest planned streetcar suburbs.

Context 2:

Context:	Architecture and Engineering, 1850-1980
Theme:	Housing the Masses, 1880-1975
Sub theme:	Period Revival Neighborhoods, 1918-1942
Property type:	Automobile Suburb
Property sub type:	Planned Community
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	The Hollywoodland Historic District is significant as a cohesive and intact collection of Period Revival commercial and residential architecture in Hollywood.

Context 3:

Context:	Entertainment Industry, 1908-1980
Sub context:	No Sub-context
Theme:	Residential Properties Associated with the Entertainment Industry, 1908-1980
Sub theme:	Entertainment Industry Housing and Neighborhoods, 1908-1949
Property type:	Residential
Property sub type:	Residential District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	The Hollywoodland Historic District is significant as one of Hollywood's most prestigious neighborhoods catering to people working the city's burgeoning entertainment industry.



Primary Address: 2754 N WOODSHIRE DR
 Type: Contributor
 Year built: 1926
 Property type/sub type: Residential-Single Family; House
 Architectural style: Spanish Colonial Revival



Primary Address: 2755 N WOODSHIRE DR
 Type: Contributor
 Year built: 1924
 Property type/sub type: Residential-Single Family; House
 Architectural style: French Revival (Norman)



Primary Address: 2759 N WOODSHIRE DR
 Type: Contributor
 Year built: 1925
 Property type/sub type: Residential-Single Family; House
 Architectural style: French Revival (Norman)



Primary Address: 2762 N WOODSHIRE DR
 Type: Contributor
 Year built: 1925
 Property type/sub type: Residential-Single Family; House
 Architectural style: Spanish Colonial Revival



Primary Address: 2772 N WOODSHIRE DR
 Type: Non-Contributor
 Year built: 1957
 Property type/sub type: Residential-Single Family; House
 Architectural style: Ranch



Primary Address: 2777 N WOODSHIRE DR
 Type: Contributor
 Year built: 1929
 Property type/sub type: Residential-Single Family; House
 Architectural style: Spanish Colonial Revival

ARCHITECTURAL COMMITTEE
FOR
HOLLYWOODLAND

TRACT No. 6450

TITLE INSURANCE & TRUST CO.

TRUST 5975

DESIGN FOR A STRUCTURE

as described below, is hereby submitted to the Committee in compliance with the following:

restrictions and conditions of our lot in Tract No. 6450, also known as HOLLYWOODLAND, as set forth in the Deed Conditions and Restrictions executed by Title Insurance and Trust Company, and subject to which the lot described herein is sold.

Two sets of plans for a structure, including foundation, of any kind to be erected upon said lot, with two sets of accompanying specifications, and plans for improvement of the grounds, shall be submitted to Title Insurance and Trust Company, or its successors in interest as owner of the reversionary rights herein provided for, and by it referred for approval to a committee to be known as the Architectural Committee.

The decision of such Architectural Committee upon any plan so submitted and referred shall be final, and no structure of any kind shall be erected upon any of said lots until plans and specifications therefor have received the written approval of said Title Insurance and Trust Company. Whenever practicable, such approval shall be endorsed upon the plans. Such endorsement, upon any plans and specifications filed as required by law, and filed of record in the County Recorder's Office of Los Angeles County, shall constitute conclusive evidence of such approval.

Description of structure (or detail thereof) submitted:

6-room 2' story stucco house, Spanish design

Kind of material to be used (no wood lath on exterior) Stucco over metal lath
Tile roof

Estimated cost \$7,000.00

Location Lot 7 Block 5 Tract 6450

Architect or Designer Benjamin Garre

Address 1532 $\frac{1}{2}$ Wilcox Ave., Hollywood, Cal

Owner Same

Address Same

ORIGINAL DESIGN APPROVAL, PG 2

Exhibits submitted herewith (including details, if requested)

Every application should be accompanied by duplicate sets of blue-prints and specifications, fully illustrating the structure, foundation and its proposed location on the lot.

2 sets of plans and specifications

To be constructed on Lot..7....., Block..5....., Tract....6450.....

We, the undersigned, represent in this application that all foundations of this building will go down to solid earth.

Approved Oct 27 1923
Architectural Committee for
HOLLYWOODLAND
J. M. Blanchard Chairman
J. H. Wood Secretary
Title Insurance and Trust Company
W. B. Bishop

Date of Submission October 15th 1923

Signature of the applicant

Jeanne Carré

REGULATIONS FOR SUBMISSIONS

Each structure shall be referred to a Committee, to be appointed from time to time by the Title Insurance and Trust Co. Upon receipt of notice of the submission, such committee shall report thereon at its next meeting. The Committee shall immediately be notified of the submission.

Every structure submitted to the Committee for its approval shall be presented on two of these forms, duly filled out and signed and accompanied by duplicate sets of such plans (blue-prints) and specifications as may show the essential features of the work, and such other additional sketches, models, specifications and descriptions as the applicant may think desirable or the Committee may require. (An accurate perspective drawing of the structure may be submitted to the Committee and may [at the option of the Committee] be used in lieu of the above named blue prints.)

In each structure submitted to the Committee, one set of the plans and specifications, with a note of the Committee's action thereon, shall be filed and kept in the office of the Title Insurance and Trust Co., and a duplicate set shall be returned to the person making the submission, with a certificate of the Committee's action signed upon the same, by Title Insurance and Trust Co., and, if approved, may be filed with the Building Department of the City of Los Angeles for a building permit.

Handwritten signature



ORIGINAL AD FOR HOLLYWOODLAND DEVELOPMENT

Hollywoodland

Beachwood Drive

Franklin Ave.

Gower St.

Tracy E. Shoults Co.
(Woodruff and Shoults)
Office on the property ~ 2690 North Beachwood Drive
Phones ~ Hollywood 1344 ~ Hollywood 6682

Bronson Ave.

Hollywood Blvd.

NEW TALENT ACQUIRED ON WARNER LOT

*William Koenig and Ben
Carre Added to Staff for
Increased Work*

On account of the growth in the schedule and program this year, Warner Brothers is adding two new executives to its rapidly increasing organization, in William Koenig and Ben Carre.

Koenig is to be general studio manager in charge of working details of the studio and general supervision of the sets and working crew. He comes from Universal, where he held a similar position for a number of years.

At the present time there are five companies at work, with five more to start within thirty days. This keeps both the Warner lot and the former Vitagraph studio in activity. This will all come under the supervision of Mr. Koenig. At the present time the three companies working on the Warner lot alone, "Compromise," "The Love Toy," and "The Sea Beast," are employing close to five hundred people, while the two working at the former Vitagraph, "Hogan's Alley," and "The Clash of the Wolves," have nearly one hundred and fifty.

The other member is Ben Carre, who already has assumed his duties

as art director. He is to have actual charge of all designing of sets and their pertinent furnishings.

The remaining sets for John Barrymore's present story "The Sea Beast," and his next one, "Don Juan," will come under his supervision.

Mr. Carre has had many years' experience in this line, having been with Maurice Tourneur for five years and with Fred Niblo for three.

He already has started plans for "The Jazz Bride" which is to be made with Marie Prevost in the leading role. For Mutt Moore's next picture, "The Sap," "The White Chief" with Monte Blue, "The Night Call," and "Night Night Nurse," which is to be Syd Chaplin's feature.

Art and Artists

First All-California Exhibit Brings Forth Fine Canvases

State's Painters Respond Generously to Invitation; Leading Works Described

BY FRED MOGUE

California painters, by birth and by adoption, have responded generously to the invitation of the Los Angeles Art Association to send representative canvases to the first all-California art exhibition, and ninety-one of the best of these canvases are now on display in the galleries of the Baltimore Station.

Probably no other display of pictures by artists living and painting in California has contained canvases carrying the names of so many painters who have won national and international awards in competitive art exhibitions. The artists, old and young, responded almost without exception to the invitation, from Benjamin C. Brown and William Wendt, heads of the California painters, to the rising generation of enthusiastic youngsters from whose ranks will come the masters of a generation hence.

Invitations went to more than 1000 artists and the response brought hundreds of canvases. As the wall space would permit the hanging of only ninety-one pictures, the hanging committee was forced to reject canvases that, had the space been greater, might have found a place in the exhibition. Naturally there were heartaches, disillusionment and bitter criticism in the ranks of those whose canvases were rejected, but this was unavoidable.

BEST TRADITIONS UPHOLD

The object of the exhibition is a cultural object, and all culture is based on tradition. Revolutions in art are as devastating as revolutions in government. Advancement is made by conserving the best of art traditions and demanding that the members of each so-called school shall win their spurs before they wear them.

Naturally the first exhibition of the Los Angeles Art Association is in itself an experiment, but in my opinion the judges have set standards which are necessary for ultimate success. The medals they have distributed have gone to canvases that are worthy the high awards they have received. The \$1000 cash purchase award went to William Ritschel, National Academician, for a magnificent canvas, "The Sunlit Shores of California." As a marine painter, Ritschel is internationally known, and he sent one of his latest and best marines to the exhibition.

Exotic Parrish, also a National Academician, won the \$300 purchase award with his "Magnolias," painted as they grow only in California and as only a master who lives among them can paint them.

Both canvases are well worthy the purpose for which they are purchased, to become a part of a permanent collection of California art. But they are not the only canvases in the exhibition worthy a place in such a collection. There are at least a dozen other canvases, portraits, landscapes, marines, genre painting and flower painting that are almost equally meritorious.

AMONG THE LEADERS

William Wendt sent from his selection a little masterpiece, "Mourning," California sycamores with foliage turning from green to brown and gold, a cabin of unpainted boards in the background.

Jack Smith gave reminiscent and contributed "Dust of Dreams," a canvas representing how the greedy desert comes back before a ruined adobe in what is again the desert is a disappated carriage with doors swinging and three wheels missing.

Paul Lantz is represented by "The Storm," wild waves breaking on brown rocks, with an angry sky overhead.

Frank Tenney Johnson, A.N.A., sent one of his wonderful nocturnes, "Mysterious Embers," Indian riders at the foot of sentinel rocks peering across the desert at nightfall.

Carl Oscar Borg painted his favorite desert mountains, "Navajo Stronghold," grand, gloomy and threatening: a desert fortress with death lurking in the shadows.

"Evening Blessing," by Hugo Ballin, A.N.A., is an excellent study in figure painting, and carries the deep religious spirit of a former generation.

Colin Campbell Cooper, N.A., sent an architectural study, "Interior Chaires Cathedral." Benjamin Brown proves in his "Snow in the Canyon," that the brush of the old master has less number color nor vision. Comag Buff's "Cathedral Mountain" is, in my opinion, one of the best in the exhibition. Edwin Leighton sent a fine portrait study of Ralph Waldo Trine. Arthur Hill Gilbert, A.N.A., sent from Monterey a "Winter Landscape," that fully justifies the title he carries. Douglas Parrish, A.N.A., sent a dream of beauty in his "Girl in Green Dress." Edgar Payne painted one of his mountain masterpieces, "Sierra Pass." James Swinburn sent from his desert home a canvas of high merit, "Desert Posee." Orrin A. White, S. Mac-

donald Wright, Edouard A. Vysek, Hasso Puthuff—all are represented by canvases that add to the glory of California as a center of world art. Among these noted canvases by recognized masters are likewise some of the best of the rising generation.

AWARD FOR MOST POPULAR

An award is to be made for the most popular canvas in the exhibition. Each person who attends is permitted to sign a ballot, and the canvas receiving the most votes will win. "Rushing Tide," a symbolic canvas by Ben Carré, is leading. It depicts the phantom riders of the sea. Bunched close behind are the canvases of Bagdatopoulos, Jack Smith, Johnson, Florence Parker, Bizer and Davis Rappaport.

The votes appear not to be popular with the visitors. One that I regard as objectionable because the composition is suggestive and the painting mediocre, has caused considerable discussion, but has so far received only five votes.

Film Pioneer, 84, Paints to Maintain Zest for Living

BY RAY RIPTON

CHEVIOT HILLS—In his 65 years as art director and scenic designer for theater and films and three years as a full-time painter, Ben Carre has lost none of his Parisian accent and little of his vigor

Carre, 84, of 10356 Northvale Road, began his career as an unpaid apprentice in the Paris scene painting studio, Atelier Amable. In 1901 he went to work for Pathe Gaumont, one of the world's pioneer film studios.

In 1912 he came to the United States as art director for Eclair Film Corp. in Fort Lee, N.J., and began a long association with director Maurice Tourneur, who turned out such early film classics as "The Blue Bird," "Prunella," "Trilby" and "The Poor Little Rich Girl," the latter starring Mary Pickford in one of her memorable roles.

Carre, a founding member of the Motion Picture Academy of Arts and Sciences, worked on the first picture with sound, "Don Juan," and the first all-talking picture, "The Jazz Singer," starring Al Jolson.

He designed the Capitol dome for "Mr. Smith Goes to Washington," the English village street for "National Velvet" and the quais along the Seine and the panorama of rooftops for "An American in Paris."

Please Turn to Page 6, Col. 4



KEEPS BUSY.—Ben Carre has taken up painting as a full-time job.

Times photo

Continued from First Page
The last picture he worked on was "Ice Station Zebra."

Carre started his career in the Paris of Toulouse-Lautrec, Paul Chabas (who painted "September Morn'), Anatole France and Edmund Rostand. But he is less concerned with memories than with his present activity as a painter.

He is interested, he says, "in progressing and learning and avoiding falling into a rut." To keep out of a rut, he turns out painting after painting in his home studio, and with a group of other artists, perfects his brush techniques and figure studies by painting from live models.

Twenty-three of his works, which he painted in 15 months, have been on exhibit at the Santa Monica Public Library.

Carre's zest for life shows in the paintings that hang in his home and studio.

His colors are so vivid they seem to explode from

the canvasses of landscapes, capes, craggy coastlines, flowers and Japanese lanterns, Mexican street scenes and pensive nudes.

The artist lives quietly with his wife, Anne, on a tree-lined street in Cheviot Hills and saves his energy for his paintings, which he says represent "life, strength and vigor."

'No One Can Do What He Did'

● "Ben Carre has had an influence on a great number of people apart from his contributions to film art," says Bill Jekel, whose Filmfare is perhaps the leading commercial company in Hollywood. Jekel was 16 when he went to work for Carre at MGM during World War II. "He became my tutor at a very impressionable age. He taught me drawing scenery on a very large scale, but more important, he taught me an attitude toward my work—a sense of responsibility toward the integrity of the work."

Harry Tepker, a lead run scenic artist with J.C. Backings: "At Metro I learned a lot about drawing from Ben. Undoubtedly, he is one of the most talented, conscientious and dedicated artists in the business. He contributed so much through his desire for perfection, which rubbed off on all of us."

"No one has more ability to draft on such a large scale as Ben," says Tom Duff, NBC scenic art supervisor. "No one comes close to him as an

artist, and there is no one left who can do what he did. Did you know that a great deal of drawing perspective has to do with mathematics? Ben is not just an artist but a mathematician. Instead of counting sheep when he couldn't sleep he would multiply by threes—maybe even more!"

"When I entered the business he was already an old hand," says retired art director Duncan Cramer, "and I was in the business for 50 years!" Cramer was Carre's draftsman on several films, most notably "The Phantom of the Opera." "Since I had been in pictures only since 1922 and therefore was rather a newcomer, I made a point of working for as many different art directors as I could.

I was told me that there was one guy I should never work for—a crazy, wild Frenchman. But I thought if he's crazy maybe he's talented. Well, Ben wasn't crazy at all, just innovative, which meant that young punks out of architectural school like myself would have to work harder. ●

—KEVIN THOMAS

Art Director Carre: Perspectives of a Proud Craftsman

BY KEVIN THOMAS

● At 93, pioneer art director Ben Carre is one of the few people still alive whose careers reach back to the beginning of cinema.

Born in Paris, Carre was apprenticed in 1900 to the Atelier Amable, a prestigious scenic design establishment that supplied sets for the Paris Opera, the Comedie Francaise and Covent Garden. In 1906, Carre was hired by Alice Guy, head of production at Gaumont Studios and the first woman director in the world.

Carre, who emigrated to the United States in 1912, has had a lifetime studded with milestones and rich in associations with some of the screen's major innovators. One of his first assignments at Gaumont was to help decorate wicker-framed pumpkins for "The Pumpkin Chase," made by Emile Cohl, who is generally regarded as the first animator in films. (The pumpkins proved so effective that Gaumont began making its own props.)

A founding member of the Motion Picture Academy of Arts and Sciences, Carre was the art director for "Don Juan" (1926), the first feature with a synchronized musical score; "The Jazz Singer" (1927), the first part-talking picture with several song sequences; "Riders of the Purple Sage" (1931), the first all-talking western made on location, and "The Black Camel" (1931), the first Charlie Chan picture.

He designed the catacombs for the first "Phantom of the Opera," and his last major film as art director was the Marx Brothers' "A Night at the Opera." He had to concoct the trunk in which Groucho smuggled Chico, Harpo and Allan Jones. And, by chance, Carre became the very first patron (1919) of Musso and Frank, the landmark Hollywood Blvd. restaurant.

Between 1914 and 1919, beginning at Ft. Lee, N.J., at the Eclair Studio and ending in Culver City at Triangle (which became MGM), Carre made 34 films with Maurice Tourneur, one of the silent era's finest directors. Of Carre and his association with Tourneur, film historian Kevin Brownlow wrote, "Carre was a pioneer in the field of scenic design for motion pictures, and long before the term 'art director' had been established, he and Maurice Tourneur had brought a new standard of beauty to the American screen. His work was so imitated that others have won the praise that belongs to him; his Gothic catacombs of the Paris opera house seem to belong to a much later period of Universal horror films.



Pioneer art director Ben Carre, 93, shows off a few of his paintings in his Cheviot Hills home. Times photo by Kathleen Bellard

But the style can be dated back to the earliest days at Eclair."

In 1937 Carre returned to designing scenic backdrops, which was what he had first learned to do so many years before at the Atelier Amable. In the ensuing years he would design drops depicting everything from a village street for "National Velvet" to an aircraft carrier for "Thirty Seconds Over Tokyo" to the Mt. Rushmore sculptures for "North by Northwest." Carre even made backings for TV's Beverly Hillbillies. Of the hundreds of Carre-designed backdrops, many were made for such glorious MGM musicals as "Meet Me in St. Louis," "An American in Paris" and "Singin' in the Rain," and many still are used in films and TV.

After completing "Ice Station Zebra," six decades after entering the film industry, Carre decided after much thought to retire, leaving scenic design work (which was becoming increasingly scarce) to younger men who needed employment more than he did.

Carre, however, has never really stopped working—"I'm afraid to," he says—and continues to paint. He has also written his memoirs—in longhand and in a kind of Franglais—that have resulted in a 395-page manuscript typed by his wife Anne. He has since written 200 pages more.

Even though the manuscript is a rough draft, it's compelling reading. It is at once the story of the birth of an art-industry and of a man with a love for his craft

that sustained him through decades of often wrenching changes. As a history of film-making it is invaluable, told from the refreshing perspective of a proud, dedicated but unassuming craftsman.

Remarkably fit and agile, Carre speaks in a deep, heavily accented voice: "What started me was a love of the theater, not only working for it but going to it every week," says Carre, whose childhood neighbors near the Place de la Republique included a number of theater craftsmen. Carre's father, an interior decorator, died when he was not yet 6, and his mother supported him and his older sister by operating a small grocery.

Through friends, Carre received his opportunity at the Atelier Amable, where he met Robert Garnier and Henri Messier, who were to become major designers in films and who were to bring Carre to Alice Guy. (Decades later, Carre was to discover Mlle. Guy and her husband Herbert Blache, another film pioneer, running a lamp-shade business on Melrose Ave. near Fairfax.)

At the atelier, Carre had extensive training in draftsmanship, painting, construction and architectural styles. He also learned how to endure a difficult boss. Passed over for a raise after completing an especially challenging assignment, he was eager to go to work at Gaumont—even though his mother told him the cinema was a fad that wouldn't last two years, whereas the theater would exist forever.

Carre quickly became caught up in Gaumont's excit-



Carre, center, director Alan Crosland, left, and actor John Barrymore discussing interior in 1926 for "Don Juan," the first feature film with synchronized musical score.

Continued

ng experimental atmosphere. When Leon Gaumont, the studio's very formal proprietor, decided to buy a new limousine, he turned over his old one to be wrecked for a gangster picture chase. And when Mlle. Guy heard that a 60-foot brick smokestack was to be dynamited, she sent out a crew to film it—then someone, either she or Louis Feuillade, the father of the movie serial—had the idea of a skier colliding with the chimney just as it exploded. It meant an intricate design and construction assignment for Carre and his colleagues, which they managed with aplomb.

Carre was brought to America by a former Gaumont director, Etienne Arnaud, who had opened a studio for Eclair in Ft. Lee, N.J., then America's film capital. Carre began his important collaboration with noted French director Maurice Tourneur.

Tourneur regarded Carre and his cameraman, who at first was John van den Broek, as his full partners and once remarked to Carre, "You, me and John make the picture." With the help of master carpenter Harry Con-selman, who had come from Manhattan's Hippodrome Theater and was given carte blanche by Tourneur, Carre was able to realize the potential of his craft.

For "The Pride of the Clan" Carre had to show Mary Pickford trapped in the cabin of a boat disintegrating during a heavy storm. When Carre saw the picture again in 1971 at the County Museum of Arts he was startled to read in the program notes that Miss Pickford nearly lost her life during this sequence. "In the notes by Robert Cushman, which are otherwise excellent, there is a terrible misapprehension," Carre said. "He speaks of Mary Pickford almost losing her life during the sinking of the houseboat and that she had to dive into the freezing waters of the ocean to save her life.

"Where this fabrication originated I cannot imagine, as all the interior sinking scenes were taken in the tank. The one person who was really in danger was Lucien Andriot, the cameraman, who shot the exterior scenes of the boat actually sinking and who was able to get off the boat just in the nick of time."

Not so fortunate was John van der Brack, who was swept off a rocky ledge at Marblehead, Mass., during the filming of "Woman," which was being shot at the very same place that "The Pride of the Clan" was made. Carre regards this tragedy with its devastating effect upon Tourneur as marking the beginning of the end of his relationship with the director, whom he nevertheless followed to California in 1919.

In Hollywood, Carre began working with the talented, roguish—and finally bankrupt—Marshall Neilan. Early on, he created a superb East Indian temple for Nazimova's "From Beyond," and later had a rewarding association with director Alan Crosland on "Don Juan" and "The Jazz Singer."

Yet Carre realized things were never going to be the same—that the kind of artistic freedom and sense of deep personal collaboration would be coming to an end. Soon Hollywood would be moving into its Golden Era with the studios becoming more and more like assembly-line factories. And while Carre derived much personal satisfaction from the latter part of his career, he admits there was very little recognition.

"MGM had the best scenic shop I ever worked for," says Carre. "They had for 40 years the best scenic work that can be had. But the scenic shop was unknown to the management in the 30 years I was there. Louis B. showed up once or twice, the same with Eddie Mannix. Only two actors that I can remember, Jean Hersholt and Deborah Kerr, came. Even Cédric Gibbons never came alone, always with some guest, so he did not have to talk to us!" (Carre had known Gibbons, MGM's long-time supervising art director, when he was still a window dresser.)

"The best art directors are the ones who came from the world of illusions, the stage," he says. "The need to comprehend the milieu of a story is the mark of a scenic artist, who by color and design reproduces and creates both actual and imaginary interiors, and landscapes, both real and fantastic.

"The good scenic artist is the one who has the talent for painting large or small, both trompe l'oeil and fantasy. He should know the science of perspective and know something of archaeology and of the styles of ornamentation as well as architecture. Then he could be an art director and not a dauber or a pencil-pusher.

"Where there was once only a few names at the start of a film, giving credit to the staff, now there are dozens. The director, the writer, the cameraman and the art director are now flanked by a producer, a stooge—or assistant—art director, a chief draftsman, an outside man to select props and materials, a set dresser, sometimes an adviser who does not know a thing about pictures."

Looking back, Carre regards his life and career with satisfaction: "I would have liked to have been a bigger painter," he says, "and I was never in the big money. There were many struggles, but maybe they're the reason why I'm still alive and well at 93. Perhaps everything has turned out for the best." •

PIONEER ART DIRECTOR Ben Carre, 94, Dies

Pioneer cinema art director Ben Carre died Sunday at St. John's Hospital in Santa Monica of a heart attack suffered after entering the hospital for a physical exam, a family spokesman said.

Carre, who left France in 1912 to work in the fledgling motion picture industry in the East and later in Hollywood, was a founding member of the Motion Picture Academy of Arts and Sciences.

Most recently Carre, 94, was working on his memoirs of a career that flourished despite admonitions from his mother that cinema was a fad that wouldn't last two years.

Carre was art director for "Don Juan," the first feature film (made in 1926) with a synchronized musical score; "Riders of the Purple Sage," the first all-talking western made on location, and literally dozens of other feature films.

He designed the catacombs for the first "Phantom of the Opera." His last major film as art director was the Marx Brothers' "A Night at the Opera."

In later years Carre turned to designing scenic backdrops and produced such scenes as the Mt. Rushmore drop in "North by Northwest" and an aircraft carrier in "Thirty Seconds Over Tokyo."

Carre leaves his wife, Anne. Plans for a memorial service were incomplete.

BENJAMIN JULES CARRE—FILMOGRAPHY

1915 Trilby

1915 Hearts in Exile

1915 Camille

1916 The Hand of Peril

1916 The Velvet Paw (uncredited)

1916 The Rail Rider (uncredited)

1916 Pawn of Fate (uncredited)

1916 La vie de Bohème

1917 The Poor Little Rich Girl

1917 Law of the Land (uncredited)

1917 The Undying Flame

1917 The Whip

1917 Barbary Sheep

1917 Exile (lighting technician)

1918 The Blue Bird Costume Designer

1918 Woman

1918 Sporting Life

1918 A Doll's House

1918 Rose of the World

1919 In Old Kentucky

1919 Victory (uncredited)

1919 The White Heather

1920 The Last of the Mohicans Costume Designer

1920 Dinty

1920 For the Soul of Rafael

1920 The River's End

1920 Stronger Than Death (as Benjamin Carré)

1920 Go and Get It

1921 The Wonderful Thing (set designer)

1921 Bob Hampton of Placer

1922 What Fools Men Are

1922 Queen of the Moulin Rouge

1924 The Red Lily (scenic architect - as Ben Carre)

1924 In Hollywood with Potash and Perlmutter

1924 Thy Name Is Woman

1924 Cytherea (technical director)

1924 Tarnish (technical director)

1925 The Phantom of the Opera (consulting artist - uncredited)

1925 The Masked Bride

1925 His Supreme Moment

1925 A Thief in Paradise

1925 Lights of Old Broadway

1926 The Better 'Ole

1926 Don Juan (uncredited)

1926 Mare Nostrum (uncredited)

1926 The Boob (settings / as Ben Carre)

1927 Soft Cushions

1927 Old San Francisco

1928 The Red Dance

1929 The Iron Mask (uncredited)

1929 Hot for Paris\Set Decorator

1929 The Iron Mask (artist)

1929 The Woman from Hell

1930 River's End (set designer - uncredited)

1931 The Black Camel

1935 A Night at the Opera (associate art director - as Ben Carre)

1936 Great Guy

1936 Let's Sing Again (as Ben Carre)

1936 The Mine with the Iron Door

1939 The Wizard of Oz (uncredited)

1944 Meet Me in St. Louis (uncredited)

1944 National Velvet (uncredited)

1944 Thirty Seconds Over Tokyo (uncredited)

1951 An American in Paris (uncredited)

North By Northwest (uncredited)

Ice Station Zebra (uncredited)

BENJAMIN JULES CARRE RESIDENCE—ATTACHMENTS

ORIGINAL BUILDING PERMIT, 1925

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 2

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

2

Application for the Erection of Frame Buildings CLASS "D"

To the Board of Public Works of the City of Los Angeles:
 Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:
 First: That the permit does not grant any right or privilege to erect any building or other structure therein described, for any portion thereof, upon any street, alley, or other public place or portion thereof.
 Second: That the permit does not grant any right or privilege to use any building or other structure therein described, for any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
 Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st Floor CITY CLERK PLEASE VERIFY

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

Lot No. 7 Block 5
 (Description of Property) Tract 6450
 District No. Grandview M. B. Page _____ F. B. Page _____
 No. 2754 Woodshire Drive Street
 (Location of Job) 4th lot North of Holden Drive
 (USE INK OR INDELIBLE PENCIL)

O. K. City Clerk
 O. K. City Engineer
 By _____ Deputy
 By _____ Verifier

- Purpose of Building Residence w/ Garage No. of Rooms 5 No. of Families 1
- Owner's name Benj. Carre Phone _____
- Owner's address Cor. Kildahill & Vermont. Room 8
- Architect's name H.M. Powers & Son Phone NA 0947
- Contractor's name H.M. Powers & Son Phone do
- Contractor's address 600 South Vermont 8000 00
- VALUATION OF PROPOSED WORK 8000 00
Including Plumbing, Gas Fitting, Sowers, Caspools, Elevators, Painting, Finishing, all Labor, etc.
- Is there any existing building on lot? No How used? _____
- Size of proposed building 51' 2" x 55' 2" Height to highest point 24 feet
- Number of Stories in height 1 Character of ground Adobe
- Material of foundation Concrete Size of footings 12" x 12" Size of wall 6" x 12" Depth below ground 36"
- Material of chimneys Brick Number of inlets to flue 1 Interior size of flues 6" x 6" x 12" x 12"
- Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 4" x 6"
 EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing studs 2 x 3
 Ceiling joists 2 x 4 Roof rafters 2 x 6 FIRST FLOOR JOISTS 2 x 6
 Second floor joists _____ Specify material of roof Asph. & Tile
- Will all provisions of State Housing Act be complied with? Yes

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with whether herein specified or not.
 OVER 8/5 (Sign here) H.M. Powers & Son
 (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. 27549	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>H.M. Powers & Son</u> Plan Examiner	Application checked and found O.K. <u>11/10/25 ZA</u> <u>11/10/25</u> Clerk	Stamp here when permit is issued RECEIVED AUG 11 1925 11010101101
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PLANS As shown

PERMIT TO REMODEL BASEMENT, 1928

All Applications Must be Filled Out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS and other data must also be filed

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:
 Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:
 First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
 Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
 Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY	REMOVED FROM	REMOVED TO
	Lot: _____ Block: _____ Tract: _____	Lot: <u>7</u> Block: <u>5</u> Tract: <u>6450</u>
TAKE TO FIRST FLOOR 242 SO. BROADWAY ENGINEER PLEASE VERIFY	Book: _____ Page: _____ F. B. Page: _____	Book: <u>55</u> Page: <u>15</u> F. B. Page: <u>78</u>
	From No. <u>2754 Woodshire Dr.</u> Street	To No. <u>801 Beachwood 4, Selden Dr.</u> Street

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Residence - 1 Farm.
2. What purpose will Building be used for hereafter? same
3. Owner's name Ben Carr Phone _____
4. Owner's address 2754 WOODSHIRE DR.
5. Architect's name _____ Phone _____
6. Contractor's name EARL HASKINS Phone HE 9532
7. Contractor's address 3064 Oakshue Drive
8. VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Crosspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 1500.00
9. Class of present Building D - No. of rooms at present 6
10. Number of stories in height two Size of present Building 30 x 50
11. State how many buildings are on this lot residence + garage
12. State purpose buildings on lot are used for residence - 1 Farm.
(Apartment House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Area under 1st floor will be removed to be converted into two guest rooms with bath and laundry trap to be moved to front part of basement.

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER (Sign here) Earl Haskins
(Owner or Authorized Agent.)

PERMIT NO. 483	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued
	<u>Earl Haskins</u> Plan Examiner	<u>Earl Haskins</u> Clerk	RECEIVED JAN 6 1928 RECEIVED

Ed Star

CARRE RESIDENCE, 2754 WOODSHIRE DRIVE—CONTEMPORARY PHOTOS

FRONT ELEVATION—FACING NORTH



FRONT ELEVATION—FACING NORTH-WEST



FRONT ELEVATION—FACING NORTH-EAST



FRONT ENTRANCE



ENTRY VESTIBULE AND ARCHWAY



DINING AREA—FACING SOUTH



STUDIO AREA—FACING NORTH



STUDIO AREA—WEST WALL FIREPLACE AND BOOKCASE



KITCHEN



NURSERY



MASTER BEDROOM



MAIN BATHROOM



STAIRCASE TO LOWER LEVEL



LAUNDRY ROOM—LOWER LEVEL AT FRONT OF HOUSE



BEDROOM—LOWER LEVEL



BATHROOM—LOWER LEVEL



REAR ELEVATION—FACING SOUTH



BALCONY—OFF NURSERY



BACK DOOR FROM KITCHEN—FACING SOUTH



REAR PATIO



REAR LOGGIA AND GARAGE



WALKWAY ON EAST SIDE, FACING SOUTH TOWARD STREET



WALKWAY GATE--DETAIL



REAR YARD—FACING SOUTH EAST



REAR YARD—FACING WEST (SHOWS PROPERTY NEXT DOOR)



ORIGINAL FIXTURE—DETAIL



ORIGINAL FIXTURE—DETAIL



CARRE RESIDENCE—HISTORIC PHOTOS

PROPERTY JUST PRIOR TO CONSTRUCTION (EMPTY LOT IN CENTER)



UNDER CONSTRUCTION (ACROSS FROM TURRET AND DOUBLE ARCHES)



HOUSE CAN BE SEEN ALMOST DEAD CENTER, W/ TALL ARCHED WINDOWS





City of Los Angeles Department of City Planning

2/2/2018 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2754 N WOODSHIRE DR

ZIP CODES

90068

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2016-1450-CPU

CPC-1988-27-ICO

ORD-168121

ORD-167370

ORD-166582

ORD-165854

ORD-165107

ORD-163843

ORD-129279

ORD-128730

ENV-2016-1451-EIR

Address/Legal Information

PIN Number	156A189 214
Lot/Parcel Area (Calculated)	7,006.3 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID F1
Assessor Parcel No. (APN)	5582017007
Tract	TR 6450
Map Reference	M B 68-81/85 (SHTS 1-5)
Block	5
Lot	7
Arb (Lot Cut Reference)	None
Map Sheet	156A189

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Hollywood United
Council District	CD 4 - David Ryu
Census Tract #	1894.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	Hollywoodland
Subarea	None
Special Land Use / Zoning	None
Design Review Board	Yes
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No
Rent Stabilization Ordinance (RSO)	No
Transit Oriented Communities (TOC)	Not Eligible
CRA - Community Redevelopment Agency	None

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	5582017007
Ownership (Assessor)	
Owner1	SAINTE-ROSE,FEDERICA
Address	2754 WOODSHIRE DR LOS ANGELES CA 90068
Ownership (Bureau of Engineering, Land Records)	
Owner	SAINTE ROSE, FEDERICA
Address	2754 WOODSHIRE DR LOS ANGELES CA 90068
APN Area (Co. Public Works)*	0.161 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$1,301,520
Assessed Improvement Val.	\$325,380
Last Owner Change	01/12/2017
Last Sale Amount	\$1,595,015
Tax Rate Area	13
Deed Ref No. (City Clerk)	856518 831327 8-61 66105 49138 49137 358917 326870 2342651 0-491
Building 1	
Year Built	1926
Building Class	D85C
Number of Units	1
Number of Bedrooms	4
Number of Bathrooms	2
Building Square Footage	2,362.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Special Grading Area (BOE Basic Grid Map A-13372) Yes

Oil Wells None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	Yes
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Promise Zone	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	West
Division / Station	Hollywood
Reporting District	615

Fire Information

Bureau	West
Batallion	5
District / Fire Station	82
Red Flag Restricted Parking	Yes

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number: CPC-2016-1450-CPU
Required Action(s): CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s): UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

Case Number: CPC-1988-27-ICO
Required Action(s): ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s): Data Not Available

Case Number: ENV-2016-1451-EIR
Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s): UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

DATA NOT AVAILABLE

ORD-168121
ORD-167370
ORD-166582
ORD-165854
ORD-165107
ORD-163843
ORD-129279
ORD-128730



Address: 2754 N WOODSHIRE DR
 APN: 5582017007
 PIN #: 156A189 214

Tract: TR 6450
 Block: 5
 Lot: 7
 Arb: None

Zoning: R1-1
 General Plan: Low II Residential

