

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections



**1. Name**

historic HOLLYWOOD STUDIO CLUB

and/or common

**2. Location**

street & number 1215 Lodi Place \_\_\_ not for publication

city, town Hollywood \_\_\_ vicinity of congressional district 24th

state California code 06 county Los Angeles code 037

**3. Classification**

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

**4. Owner of Property**

name YWCA

street & number 1052 W. 6th Street

city, town Los Angeles \_\_\_ vicinity of state California 90017

**5. Location of Legal Description**

courthouse, registry of deeds, etc. County Records Office

street & number 227 N. Broadway

city, town Los Angeles state California

**6. Representation in Existing Surveys**

title has this property been determined eligible?  yes  no

date \_\_\_ federal \_\_\_ state \_\_\_ county \_\_\_ local

depository for survey records

city, town state

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## 7. Description

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<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

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### **Describe the present and original (if known) physical appearance**

The Studio Club is a three story reinforced concrete structure with a two story front elevation, designed in an Italian/Mediterranean Renaissance revival style. The structure is "square" shaped and surrounds an open courtyard. The building sits on a lot 300' by 120'. It is located at 1215 Lodi Place and is sited on the south end of the lot adjacent to a parking lot which serves the Club. The building is 90' by 175' and has landscaped setbacks at Lodi Place and Lexington Avenue. The concrete walls of the building are covered with stucco.

#### **FRONT ELEVATION (east side of structure):**

The front elevation is graceful and symmetrical, characteristic of Mediterranean structures. The two story mid-section masses toward Lodi Place. This two story elevation is topped with a pitched tile roof in which the ridge is parallel to Lodi Place. The three story wings flank each side of the two story front elevation. The three story wings have a hipped tile roof in which the ridges run perpendicular to Lodi Place. The front elevation is connected to the three story wings by two story extensions.

At the front elevation is a series of concrete steps which lead up to three arches, centered at the front facade. Just slightly beyond the three arches are three series of arched doors. Serving as the main entrance to the building, these three series of French doors are constructed of wood and glass panes. One set of doors has been recently replaced with solid wood doors. Flanking each side of the tri-arched entry are quoins which run up to the roof. Rectangular windows are symmetrically spaced across the first floor of the front elevation. The upper story of the front facade is a loggia. The loggia openings on Lodi Place have been enclosed by the federally funded Job Corps program which leases the structure. According to the Job Corps Center, this alteration is not a permanent change. A series of square columns are spaced between the openings of the loggia. A thin stringcourse separates the first floor from the loggia. A series of medallion-like spouts are evenly spaced across the facade between the stories. Two wrought iron light fixtures are located on each side of the doorways on the quoins. Quoins are located on the corners of the two story elevation. Above the entry a floral mural is being repainted. The three story sections to each side of the two story elevation are also symmetrical and complement the mid-section. The three story wings to each side of the mid-section are identical in design.

**FIRST FLOOR:** A centered arched French window flanked on each side by rectangular windows.

**SECOND FLOOR:** A bracketed balcony with wrought iron railing is centered over the lower story arched French window. French doors open on the balcony. Windows are to each side of the balcony.

**THIRD FLOOR:** French doors open onto three recessed porches. Square columns similar to those in the two story loggia. Corner quoins decorate each corner of the three story wings. Spouts decorate the facade between the second and third floor.

#### **SIDE ELEVATION (north side):**

The north side of the Studio Club is simple and asymmetrical. The French windows are evenly spaced across the side facade. The first floor has two arched windows with wrought iron railings. One set of French doors now serves as a doorway with concrete steps. Toward the rear of the facade is a chimney. A series of bracketed balconies with wrought iron railings enhance this facade. At the second story is a small balcony

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serving one pair of French doors. Above it is a long balcony serving three sets of French doors. Two balconies, one on the second floor and one on the third floor, are wedged into the side of the chimney. Not only are there corner quoins, but quoins outline the entranceway as well.

**SIDE ELEVATION: (south side):**

Like the north facade, this side of the building is asymmetrical. Close to the center of the facade, a chimney juts above the roofline. Windows vary in size but are dispersed evenly across the facade. Three pairs of arched French windows are spread across the first floor. Two smaller windows are at the ends of the first floor. One set of French doors has been transformed into an exit. A wrought iron railing is at the bottom of each of the arched windows. Balconies on the second and third floors also serve as fire escapes. These balconies have wrought iron railing and brackets. A small balcony is to one end of the facade and another sits to one end of the chimney. Quoins decorate the corners.

**REAR FACADE (west side):**

The rear facade is set back from the lot line, and is difficult to view. This facade is similar to the side facades, with the varying sized, though evenly spaced windows, bracketed balconies with wrought iron railing and corner quoins. Several doorways lead out to the rear yard. Again, the three story section has a hipped tile roof.

The landscaped open courtyard has two pergolas connecting the doorways to each side of the courtyard. The pergolas consist of a series of Corinthian columns covered with wood slats. A small fish pond, now empty, sits to one side of the courtyard.

The interior of the building is simple. Several first floor windows facing out into the courtyard have Corinthian columns, similar to the pergola columns, separating the French windows into three pairs. The interior features small bedrooms that housed starlets. The first floor has a large auditorium with a stage. The ceiling, constructed of concrete, is painted to appear wood-like.

The exterior shrubbery includes large palm trees, grass and eucalyptus.

The interior courtyard has several small shrubs and pine trees.

The existing parking lot on the north side of the lot has been recently bulldozed.

The surrounding residential neighborhood consists of a mixture of single family houses and apartment buildings.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1925 **Builder/Architect** Julia Morgan

### Statement of Significance (in one paragraph)

This property is significant in many respects: for its association with many of the most important American film actresses (Criterion B); for its role in the development of the Hollywood studio "star system" (Criterion A); and for its architectural merit and as a work of Julia Morgan, one of California's most prominent architects (Criterion C). Beginning in the mid-1920s, the Hollywood film industry revolutionized the economy and lifeways of Southern California and affected the lives and values of people worldwide. The Hollywood Studio Club was an important functional part of the studio "star system", serving as a home for many young women whose star qualities were yet to be recognized. It stands today as a symbol of the birth of one of the great industries of California and the nation.

May 7, 1926. Talking pictures were a year and a half away, but how Hollywood had grown! Grown large enough so that there were 2,500 persons attending the dedication of the Studio Club. At a cost of \$229,604.00, financed by luminaries of the motion picture field, including Mary Pickford, Mrs. Cecil B. DeMille, Marion Davies, Mrs. Arthur Heineman, Will Hayes, the Doheny family, and many, many contributions from Hollywood citizens at large, plus contributions from the Young Women's Christian Association through the sale of previously owned property, it became the Hollywood Studio Club.

Through the years, the Studio Club served as a haven for nearly 10,000 girls. Young women arrived with stars in their eyes from the cities and towns all across the nation. The goal of all--to seek their fame and fortune via the silver screen. Many achieved that goal. The register of those early residents is not available, nor was kept, except, perhaps, in the memory of those who lived there, but those who signed the ledger were and are, to many of us, household words.

Marilyn Monroe, Marie Windsor, Dorothy Malone, Barbara Rush, Gale Storm, Kim Novak, Donna Reed, Rita Moreno, Janet Blair, Evelyn Keyes, Louise Albritton, Virginia Sale, Peggy Dow, Eva Aulin, Joyce Mackenzie, Shirley O'Hara, Linda Darnell, Shirley Knight, Nancy Kwan, Barbara Hale, Marion Davies, and Ayn Rand, authoress. More recent alumni would include Donna Douglas, Ann B. Davis, Barbara Eden, JoAnn Worley, Susan St. James, and Sally Struthers. Louis B. Mayer once said "that there were more stars at MGM than there were in Heaven". In movie folklore, that may be true, but the address of those mentioned and thousands of others was: 1215 Lodi Place, Hollywood, California.

1916 . . . One year before the United States would enter into World War I, the embryo of this type of "home away from home" emerged from the mind of Mrs. Eleanor Jones, a librarian at the Hollywood Branch Library. Groups of young girls would meet in the building basement to familiarize themselves with plays, compare notes, and share dreams. The struggle for survival was always a topic of discussion. Mrs. Jones was there to share it all. Her concern for the safety and well-being of aspiring actresses living in substandard hotels and rooming houses, prompted her to contact the local Hollywood Women's Club. With the help of the YWCA, a residence hall was established on YWCA premises. This temporary measure, however, was not adequate to house the many incoming actresses.

# 9. Major Bibliographical References

Building Permits, City of Los Angeles.  
 Hollywood Independent, 8/21/75, p. 14.  
 Cultural Heritage Board File, City of Los Angeles.  
 SEE CONTINUATION SHEET

UTM NOT VERIFIED

# 10. Geographical Data

ACREAGE NOT VERIFIED

Acreeage of nominated property .83

Quadrangle name Hollywood

Quadrangle scale 1:24000

UMT References

A 

1	1	3	7	7	9	8	0	3	7	7	3	0	6	0
Zone		Easting				Northing								

C 

Zone		Easting				Northing			

E 

Zone		Easting				Northing			

G 

Zone		Easting				Northing			

B 

Zone		Easting				Northing			

D 

Zone		Easting				Northing			

F 

Zone		Easting				Northing			

H 

Zone		Easting				Northing			

Verbal boundary description and justification Assessor's Parcel No.. 5534-003-017. Commencing at the NE Corner of Lot 7, Blk F, Tract #1210 then south on west line of Lodi Place to north line of Lexington Avenue, through west thereon 120 feet through N. 06' 30" See Assessor's Parcel map for missing portion. No 1210 and part of Block 11, Colegrove.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

# 11. Form Prepared By

name/title Executive Committee-Hollywood-El Centro Preservation Association  
Hollywood-El Centro Preservation Association  
 organization Association date February 28, 1980

street & number 6153 Lexington Avenue telephone (213) 463-8213

city or town Hollywood, California 90038 state \_\_\_\_\_

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature Henry M. Allen

title \_\_\_\_\_ date 9/19/80

For HCPRS use only  
 I hereby certify that this property is included in the National Register

W. Ray Truce date 11/25/80  
 Keeper of the National Register

Attest: Patrick date 11/25/80  
 Chief of Register

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Soon a variety of groups, including the Hollywood Business Men's Association and other civic organizations, united to raise money for construction and operation of a "Studio Club" for women. An older house on Carlos Street became the first official site of the Studio Club. There was space for twenty young women at this site. Although no records exist, there is evidence that the late Zazu Pitts was an alumnus of this early club.

As the motion picture industry grew, so did the need for a larger, better-equipped club. And once again the people of Hollywood responded. Funds were raised, a desirable location secured, and Julia Morgan, perhaps the leading woman architect in California history, was commissioned to design the structure. Morgan's career achievements include some 800 buildings, including many structures designed for the YWCA. She is most widely recognized as the chief architect for William Randolph Hearst's "San Simeon". Her involvement in the Studio Club assured that all major participants in the project were women, making the Studio Club interesting from the standpoint of women's history in addition to its importance to the history of American filmmaking.

The new club would house 88 women in a safe, supportive environment. Their small rent provided them with a single or double room, two meals a day, and access to a rehearsal hall and small auditorium where studio talent scouts would audition the young hopefuls. Mail service was provided as well as 24 hour switchboard service, reassuring the young actresses that important studio calls would not be missed. A homelike atmosphere was key to the social success of the Club. The rules were strict and enforced throughout the Club's fifty year operation. Applicants were also screened, needing parental approval and letters of reference to gain admission. The demand for entrance, at least during the 1930s and 1940s, far exceeded available space. Club staff adopted an essentially parental relationship with residents. Notable among those filling this quasi-parental responsibility were Marjorie William, Director of the Club from 1922 to 1945, and House Manager Judy Joanis, who so served for 35 years, retiring in 1972.

When the film industry began to decline with the advent of television, the Hollywood studio system declined as well. Studios were no longer able to keep large numbers of stars under contract or to groom youngsters for eventual stardom. This decline in the studio system contributed heavily to the demise of the Hollywood Studio Club as well. In addition, the strict code enforced at the Studio Club proved to be inappropriate, even old-fashioned, in the 1960s. Despite these difficulties, the Club managed to meet its commitments to its members, their parents, and their creditors.

By the 1960s, actresses no longer comprised the major part of Hollywood Studio Club residents. Their places were filled by those not involved in show business. One former staff member remarked of this change, "We were glad to have people around that had even seen a show lately". By the early 1970s, the Club was essentially a transient hotel for women. Still losing money, the Club closed its kitchen, making the residence even less attractive to prospective tenants because of the unavailability of good restaurants in the immediate vicinity. The final blow to Club operations came in the early 1970s when local government began to enforce new fire codes. Bringing the Club up to code would require alterations to the building's graceful sweeping stairway as well as the removal

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of many doors, some of which bore name plates of famous residents. Many prominent film personalities, such as Douglas Fairbanks, Gloria Swanson, Jackie Coogan, Howard Hughes, and Harold Lloyd, tried to arrange for continued operation of the Studio Club, but to no avail.

In February 1975, the Club was closed, although the YWCA did maintain business offices there through 1976. By January 1977, the structure was completely vacant. Between January and June 1977, the structure was partially remodelled on the interior to bring it up to code. It presently is leased to the United States Department of Labor for use as a Job Corps facility. What was once a part of the Hollywood "dream factory" now resembles an assembly-line factory. Nevertheless, the building exists, with a high degree of exterior integrity and relatively high interior integrity. The community of retired and active film and other entertainment personalities hopes one day to return this graceful Hollywood structure to a use more in keeping with its past, perhaps as a home for retired actors and actresses. This National Register application is supported by large segments of the entertainment business as a first step in commemorating, preserving, and restoring this important landmark in film history.

FHR-8-300A  
(11/78)

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A guide to Architecture in Los Angeles and Southern California

California Southland, Page 15

The Bancroft Library - University of California at Berkeley

The Julia Morgan Architectural History Project

Volume 1

The work of Walter Steilberg & Julia Morgan

Los Angeles Times

Saturday May 8, 1926, 1st page, Section 2

Sunday, February 9, 1975, View Section, Page 1, continued Page 18, 19, & 20

Hollywood Independent

August 21, 1975, Page 14

May 19, 1977, Page 2



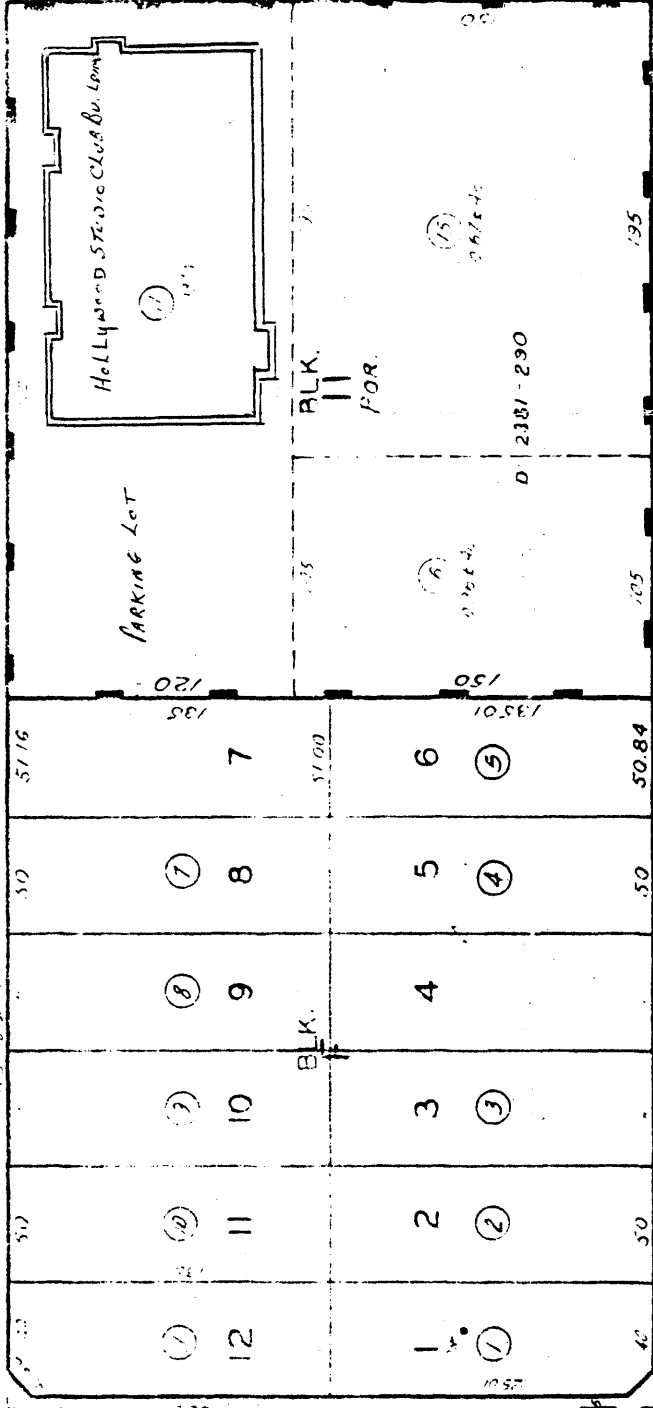
SCALE 1" = 60'

AVENUE

LODI

PL.

D: 16-211



FOUNTAIN

LEXINGTON

EL CENTRO

AVE.

D: 3734-208

LA MIRADA AVE.

COLEGROVE

Hollywood Studio Club  
Hollywood, Los Angeles County, California

M.B. 53-10

TRACT NO. 121V

M.B. 23-134-135

CODE

FOR PREV. ASSM'T SEE: 1118-3

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