

# **Appendix F**

---

## Historic Assessment Report





Paramount Pictures  
Historic Assessment Technical Report  
*August 2015*

HISTORIC RESOURCES GROUP

PREPARED FOR

Real Estate, Government &  
Community Relations  
Paramount Pictures  
5555 Melrose Avenue  
Los Angeles, CA 90038

**Paramount Pictures**  
**Historic Assessment Technical Report**

HISTORIC RESOURCES GROUP

## TABLE OF CONTENTS

5	1.0 Introduction
8	2.0 Proposed Project
11	3.0 Historic Context
27	4.0 Identification of Historic Resources
38	5.0 Evaluation of Potential Historic Resources
96	6.0 Ancillary Lots
99	7.0 Project Vicinity
102	8.0 Potential Impacts
134	9.0 Recommended Mitigation Measures
136	10.0 Bibliography

## FIGURES

Figure 1: Project Site

Figure 2: Conceptual Site Plan

Figure 3: Potential Historic District Boundaries

Figure 4: Contributing and Non-Contributing Buildings within Potential Historic District Boundaries

Figure 5: Potential Historic Resources Outside Potential Historic District Boundaries

Figure 6: Project Vicinity & Ancillary Lots within the Project Site

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Figure 7: Historic Preservation Overlay Zones & Historic Districts

Figure 8: Buildings Proposed for Demolition within Potential Historic District Boundaries

Figure 9: Proposed Building Sites on the Main Lot

#### **TABLES**

Table 1: Contributors and Non-Contributors within Paramount Pictures Potential Historic District

Table 2: Contributors and Non-Contributors within RKO Studios Potential Historic District

#### **APPENDICES**

140 Appendix A: Paramount Pictures Selected Chronology

144 Appendix B: RKO Studios Selected Chronology

148 Appendix C: Paramount Pictures Potential Historic District Property Data Table

153 Appendix D: Paramount Pictures Potential Historic District Calculation Tables

158 Appendix D: RKO Studios Potential Historic District Property Data Table

163 Appendix E: RKO Studios Potential Historic District Calculation Tables

168 Appendix G: Select Aerial Photographs

181 Appendix H: Select Paramount Pictures Historic Photographs

184 Appendix I: Select RKO Studios Historic Photographs

186 Appendix J: Paramount Pictures Existing Condition Photographs

214 Appendix K: RKO Studios Existing Condition Photographs

238 Appendix L: Paramount Pictures Historic Resources Preservation Plan

# **Paramount Pictures Historic Assessment Technical Report**

**HISTORIC RESOURCES GROUP**

## 1.0 INTRODUCTION

Paramount Pictures Corporation is proposing the Paramount Pictures Master Plan (the “Project”) to guide future development on the Paramount Pictures property. The purpose of this technical report is to determine if historical resources as defined in the California Environmental Quality Act (CEQA) are present on the Project site (“Project Site”) and if so, to assess any potential impacts to historical resources by the proposed Project. This report is intended to inform environmental review of the proposed Project.

The purpose of CEQA is to evaluate whether a proposed project may have a significant adverse effect on the environment and, if so, if that effect can be reduced or eliminated by pursuing an alternative course of action or through mitigation measures. Under CEQA the potential impacts of a project on a historic resource are considered environmental impacts:

*A project that may cause a substantial adverse change in the significance of an historical resource is a project that may have a*

*significant effect on the environment.<sup>1</sup>*

An evaluation of project impacts under CEQA requires a two-part inquiry: (1) a determination of whether the resource is historically significant and therefore a historical resource,” and (2) a determination of whether the proposed project will result in a “substantial adverse change” in the significance of the resource.

The Project Site is defined by the boundaries of the current Paramount Pictures main lot (“Main Lot”) in Hollywood and ancillary properties (“Ancillary Lots”) outside of the Main Lot but owned by Paramount Pictures. The Main Lot and Ancillary Lots comprise the Project Site. The Main Lot is bordered by Melrose Avenue on the south, Gower Street on the west, Hollywood Forever Cemetery on the north, and Van Ness Avenue on the east. The Main Lot contains properties historically associated with Paramount Pictures (on the eastern portion of the Main Lot), and properties historically associated with RKO Studios (on the western portion of the Main Lot), along with several properties south of

<sup>1</sup> California PRC, Section 21084.1.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Marathon Street which were not historically associated with a motion picture studio but are now part of the Main Lot. See Project Site Map in Figure 1.

This report contains:

- A review of the existing conditions on the Project Site.
- A review of the history of RKO Studios and Paramount Pictures, and an evaluation of potential historic resources within the Project Site.
- A review of the required consideration of historic resources under the California Environmental Quality Act (CEQA).
- Analysis of potential adverse effects of the proposed Project to historic resources and suggested mitigation measures.

This report was prepared using primary and secondary sources related to the history of the motion picture industry in Los Angeles, and RKO Studios and Paramount Pictures in particular. This report is based in part on a 1990 survey of individual buildings on the Paramount Pictures Main Lot. The 1990 survey did not include the development of a historic context statement, and did not study the potential for a historic district at the Project Site. Research and evaluations from 1990 have been augmented for

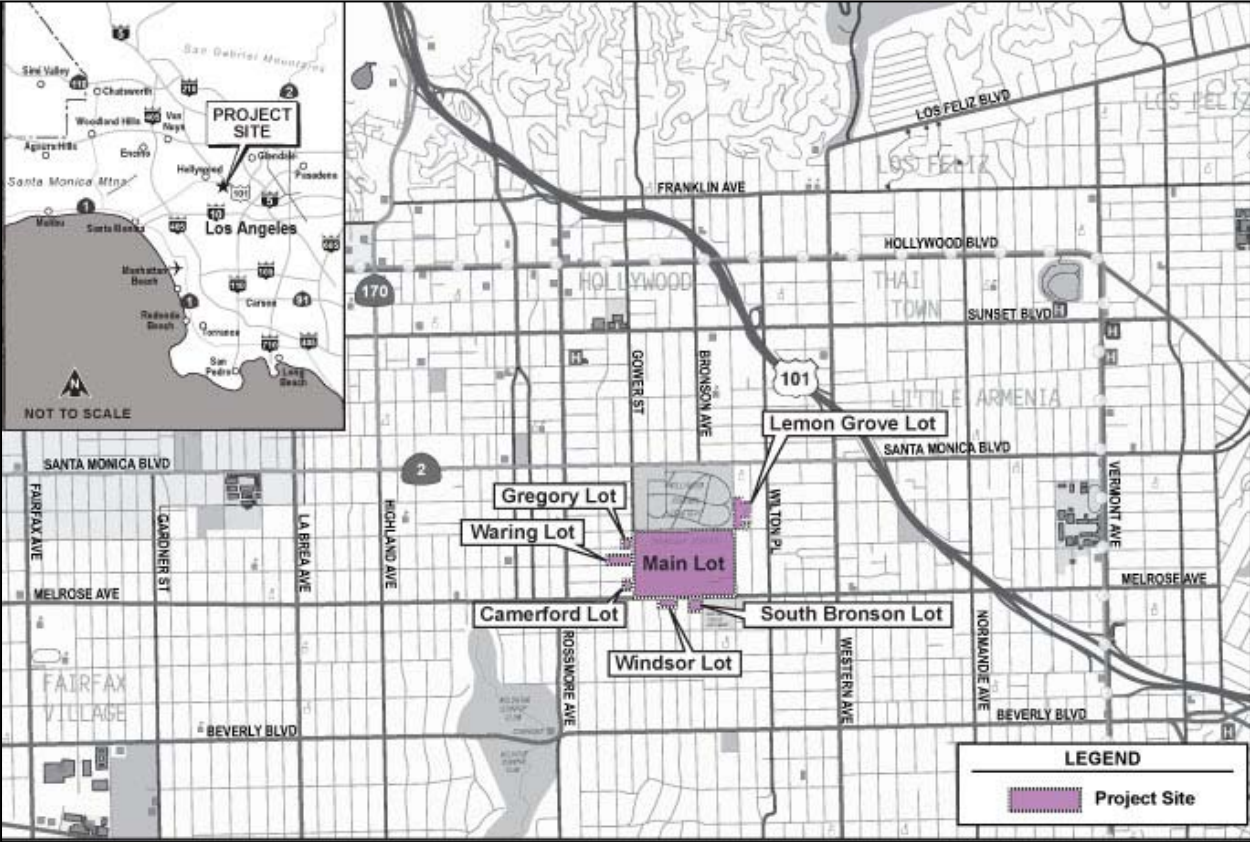
the current report by more recent field observations, additional archival research, analysis of historic photographs and maps, and updated guidelines from the National Park Service, California Office of Historic Preservation, and the City Office of Historic Resources for evaluation. The chronological development of the Main Lot, including the history of Paramount Pictures, RKO Studios, and their predecessors on the property, was compiled using building permits, Sanborn maps, historic aerial photographs, and plans and drawings of individual buildings within Paramount's own archives. Paramount Pictures maintains an interpretive program at the Main Lot that currently includes signage, displays, and a studio tour, that provides information regarding the relationship of the Project Site to the history of motion picture and television production.

Research, field inspection, and analysis were performed by Christy Johnson McAvoy, Founding Principal; and Christine Lazzaretto, Senior Architectural Historian. Both are qualified professionals who meet or exceed the Secretary of the Interior's Professional Qualification Standards.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

FIGURE 1: PROJECT SITE



Source: Matrix Environmental, 2011.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



## 2.0 PROPOSED PROJECT<sup>2</sup>

### Project Location

The Project is proposed for the approximately fifty-six acre site that currently comprises the Paramount Pictures Main Lot, along with approximately six acres of Ancillary Lots located outside of the Main Lot. The Project Site is located within the Hollywood community of Los Angeles, and is located approximately four miles northwest of downtown Los Angeles, 1.5 miles south of the Hollywood Hills, and 12 miles east of the Pacific Ocean. Regional access is provided by the Hollywood Freeway (US-101), located approximately one mile east of the Project Site.

The Main Lot is bordered by Melrose Avenue on the south, Gower Street on the west, Hollywood Forever Cemetery on the north, and Van Ness Avenue on the east. The Ancillary Lots and their locations are:

- The “Gregory Lot” located west of Gower Street at Gregory Avenue;
- The “Waring Lot” located west of Gower Street at Waring Avenue;

- The “Camerford Lot” located west of Gower Street at Camerford Avenue;
- The “Windsor Lot” located on the south side of Melrose Avenue at Windsor Boulevard;
- The “South Bronson Lot” located on the south side of Melrose Avenue at Bronson Avenue; and
- The “Lemon Grove Lot” located on the east side of Van Ness Avenue, north of Lemon Grove Avenue.

### Proposed Project

The Project involves the redevelopment of portions of the Project Site that primarily include surface parking and underutilized buildings with new studio-related uses, circulation improvements, parking facilities, and pedestrian-oriented landscaped areas. As part of the Project, approximately 536,600 square feet of stage, production office, support, office, and retail uses would be removed and approximately 1,922,300 square feet of new stage, production office, support, office, and retail uses would be developed. This would result in a potential net increase of approximately 1,385,700 square feet of net new floor area within the Project Site upon completion of the Project.

These improvements would be implemented through a Specific Plan that would guide development within the Project Site through the year 2038.

<sup>2</sup> Proposed Project description and information from Matrix Environmental, 2011.

# Paramount Pictures Historic Assessment Technical Report

A Conceptual Site Plan illustrates how development within the Project Site may occur in conformance with the proposed plan. The Conceptual Site Plan represents a reasonable scenario of how development of the Project Site may occur based on current market conditions and the needs identified by the Applicant. It should be noted that actual development will be governed by the requirements of the Specific Plan and not the Conceptual Site Plan. The Specific Plan will establish development guidelines and standards that will be used to regulate basic planning and development concepts for future development within the Project Site, including historic preservation.

The Specific Plan will include provisions to regulate the rehabilitation (including alteration) preservation, and demolition of historic resources within the Project Site as well as the construction of new structures. As part of these requirements, a Preservation Plan will be established.

The proposed Project improvements are intended to support and enhance the role of the Project Site in the entertainment industry, which is the core industry in Hollywood. The Conceptual Site Plan is identified in Figure 2.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

FIGURE 2: CONCEPTUAL SITE PLAN



Source: Rios Clementi Hale Studios / Levin & Associates Architects, 2011.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

### 3.0 HISTORIC CONTEXT

#### **Motion Picture Industry in Los Angeles**

The motion picture industry played, and continues to play, a significant role in the economic and cultural development of Los Angeles, and a large part of the city's identity is tied to its role as a center of the entertainment industry. The relationship of Hollywood, the concept, and Los Angeles, the place, can best be described as symbiotic.<sup>3</sup> As such, Hollywood is more than a geographic location of industrial structures and production plants. The movie studios and their accompanying support services that make up the "industry" of the entertainment industry are significant assets to Hollywood and Los Angeles.

The motion picture industry in Los Angeles has three major phases of development: the silent era, the advent of sound, and the diversification for television and other media. The current Paramount Pictures Main Lot (which contains the historic Paramount Pictures and RKO Studios facilities) is one of a small and finite number of motion picture production facilities which retain

historic resources from all three major periods of development of the motion picture industry. It is one of the few remaining studios in Hollywood that dates from the inception of the motion picture industry in Southern California, and it contains motion picture facilities that have been in continuous operation since the 1920s.

Film production in Southern California was initiated in 1907 when the Selig Polyscope Company sent a film crew to Los Angeles to escape bad weather in Chicago. Two years later, several motion picture companies had set up shop in Southern California, where predictable weather and a wide variety of nearby landscapes provided ideal conditions for film making. Initially, film companies leased existing warehouses and storage facilities and filmed on outdoor platforms called "stages." Occasionally these platforms were enclosed to provide for production in inclement weather. Several companies built their own production facilities or studios, tailored more specifically to the needs of film making. Among these were the New York Motion Picture Company located in Edendale in 1909, and the Biograph Company in Los Angeles in 1910.

Film production began in Hollywood in 1911 when the Nestor Company leased a small roadhouse known as the Blondeau Tavern on the northwest corner of Sunset Boulevard and Gower

<sup>3</sup> Chase, John. *Glitter Stucco and Dumpster Diving*. London: Verso, 2000. (61)

# Paramount Pictures Historic Assessment Technical Report

Street. The Blondeau property contained a barn, corral, twelve single-room structures and a five-room bungalow, all of which were quickly adapted for film making. Other companies soon followed Nestor to Hollywood including Universal Film Manufacturing Company in 1912 and the Famous Players Company in 1913.

The early motion picture studios were often not much more than a collection of utilitarian buildings set on open land and surrounded by a high wall or fence. Some of the more sophisticated studios were distinguished by “signature” main buildings and/or entrance gates designed in the popular architectural styles of the day.

Related industrial and commercial enterprises serving the motion picture industry were quickly established adjacent to the early studio lots throughout Hollywood. Much of this development occurred within or immediately adjacent to previously established residential areas. In 1919, following neighborhood outcry caused by the construction of Charlie Chaplin’s studio within the residential area of Sunset and La Brea, the City decided to create a series of industrial zones

specifically for motion picture-related uses. The largest and most significant of these was established in the heart of Hollywood, where the Paramount Pictures lot is located.<sup>4</sup>

Early film production was focused primarily on short features running thirty minutes or less. By the late 1910s, feature-length films (sixty minutes or more) were the dominant form. The second decade of the twentieth century also saw the rise of the star system, where popular actors were promoted as personalities and developed large fan bases. Screen favorites were able to command large salaries. Competing studios struggled to develop and keep not only popular performers but also talented directors and technicians.

As early as 1920, filmmaking had become the biggest industry in Los Angeles. By 1922 ninety percent (90%) of all films were made in Los Angeles, and the local payroll was \$30 million.<sup>5</sup> By 1926, the motion picture industry was the fourth largest industry in the world and the largest in California.

<sup>4</sup> City of Los Angeles Ordinance 38750 B-1413, February 13, 1919.

<sup>5</sup> Starr, Kevin. Material Dreams: Southern California through the 1920s. New York: Oxford University Press, 1990. (98)

## Paramount Pictures Historic Assessment Technical Report

Toward the end of the second decade of the twentieth century the early motion picture studios began to develop specific identities and to associate themselves with particular types of films. During this period the film business became more competitive, and smaller companies were subsumed into larger companies. By 1920, the American film industry was controlled by eight companies. Known as the “Big Eight,” they were: Famous Players-Lasky (now Paramount), Fox, Warner Brothers, United Artists, RKO, Columbia, Metro (later Metro-Goldwyn-Mayer), and Universal.

These eight companies controlled ninety-five percent (95%) of film revenues in the United States and set the standard for film production throughout the world.<sup>6</sup> Their rise to dominance began what is now referred

to as “The Major Studio Era” or Hollywood’s “Golden Age” during which production, distribution, and exhibition were all integrated under a single corporate entity.<sup>7</sup> Together and separately the Big Eight motion picture studios have made major contributions to the culture of the region and by extension the world.

Films were produced on an industrial model with each studio functioning as a self-contained film factory. Actors, directors, designers, writers, producers, and technicians were contracted employees of the studios, supported by a large complement of facility, office, and service workers. The studios maintained all the necessary facilities for the production of films, support services such as food commissaries and medical clinics, and infrastructure such as water, power, and transportation systems. The Big Eight Studios of the Major Studio Era were defined by this fully integrated business strategy.

<sup>6</sup> Gomery, Douglas. The Hollywood Studio System. A History. London: British Film Institute, 2005. (2)

<sup>7</sup> The Major Studio Era typically refers to the period between 1919 (when the earliest “Major Studios” were established) to 1949 (when the Supreme Court consent decree required that the major film corporations relinquish their theater holdings). The 1920s-1930s are generally considered the “Golden Age” of Hollywood historically.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

As profits from feature-length silent films grew, the film corporations began to build substantial physical facilities. Resembling large industrial plants, a typical studio property was several acres in size and enclosed by perimeter walls. Contained inside were facilities for all aspects of film production. In addition to the large, enclosed stage buildings, film studios included set and costume shops, makeup and dressing rooms, production and administration offices, food services, screening rooms, and storage facilities. These ancillary structures were arranged to accommodate the constantly changing needs of film production, often using a street-like grid pattern. Several studios had additional acreage adjacent to the production complex known as "back lots" which housed semi-permanent sets.

Throughout the silent era, films were accompanied by music performed live in the theater. The largest and most prestigious theaters maintained full orchestras. Small, neighborhood theaters might make do with a single organ or piano. In the early 1920s, film makers began to experiment with adding synchronized sound to motion pictures. The earliest attempts at sound pictures were confined to short subject films featuring stage performers. Warner Brothers was a pioneer in combining sound with film and began using a synchronized disc recording process called the Vitaphone system developed

by Western Electric. In 1927, the success of Warner Brothers' "The Jazz Singer" – the first feature-length film to contain synchronized speaking and singing scenes – changed the course of film making.

Sound pictures required new technology. Every theater in America had to be adapted for sound with new projection equipment and every production facility needed to be sound-proofed. In short, major investments were needed by the entire industry to keep its product viable. As Hollywood historian Dr. Edwin Palmer stated:

*The effect [of sound] on Hollywood can hardly be appreciated. All studios required double walls for sound-proofing. Directors, so vociferous before, became dumb. Actors and actresses were compelled to talk. Schools of voice and diction sprang up everywhere. Tourists were no longer welcome in studios. The pantomimic beauties found themselves out of positions. Popular actors from the legitimate stage flocked to Hollywood. The*

## Paramount Pictures Historic Assessment Technical Report

*world's best musicians, both vocal and instrumental, and the earth's renowned authors came.*<sup>8</sup>

Major renovations took place on most studio lots beginning in 1928 following the advent of sound. During this phase of development, the studios retrofitted and expanded existing facilities to accommodate the new technology. Physical plants became more organized, with stages forming the heart of the production area, and set building, editing rooms, storage and other technical facilities located close by. Support spaces, offices, dressing rooms, make-up, costume and art departments were concentrated in areas further removed from the production facilities. Permanent sets, or back lots, were located on the periphery.

The success of talking pictures helped sustain the movie industry during the early years of the Great Depression, and the film studios continued to grow throughout the 1930s. Film attendance grew during World War II as films proved the perfect vehicle to boost morale and cheer the Allied Forces to

victory. In 1946, the motion picture companies of the Major Studio Era reached their peak of profitability, posting profits that would not be matched again (in real dollar terms) until the 1970s.<sup>9</sup>

By the 1940s, the fully integrated structure of the Big Eight Studios was under investigation by the federal government for anti-trust violations. In 1949, a consent decree ordered the major studios to divest themselves of their theater chains, signaling the beginning of the end of the Major Studio Era.<sup>10</sup>

In the late 1940s, the major studios were also impacted by the House Un-American Activities Committee which investigated questionable loyalties among the film community. This created divisions within the industry and further weakened the dominance of the Big Eight studios. At the same time, television had started to make inroads on the studios' monopoly on visual entertainment.

By the early 1950s, television began to present a formidable challenge to the

<sup>8</sup> Palmer, Edwin. History of Hollywood: Narrative Vol. 1. Hollywood: Arthur H. Cawston, 1937. (257-258)

<sup>9</sup> Gomery. The Hollywood Studio System, A History. (79)

<sup>10</sup> Gomery. (79)

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



film industry. With the advent of widespread television ownership in the 1950s, movie audiences declined as more people were able to enjoy entertainment in their own homes. The studios were forced to downsize and concentrate their resources on differentiating the cinematic experience from television. New widescreen and color processes were developed, production values were improved, and budgets were increased. Specialized technologies such as 3-D were also experimented with as a way to attract audiences.<sup>11</sup>

As a result, beginning in 1955 the major studios began to get involved in television production. By 1958 all of the major studios were developing programming for television and even producing their own television series. Some movie studio plants, such as the Warner Sunset Studios (now KTLA), were converted solely for television production.

Although most of the major studios from the Major Studio Era continue to operate, most have considerably reduced physical plants. In some cases,

the physical plant of a former major studio still exists but is now owned and operated by a different studio.

<sup>11</sup> Mordden, Ethan. The Hollywood Studios. New York: Alfred A. Knopf, 1988. (370)

## Paramount Pictures Historic Assessment Technical Report



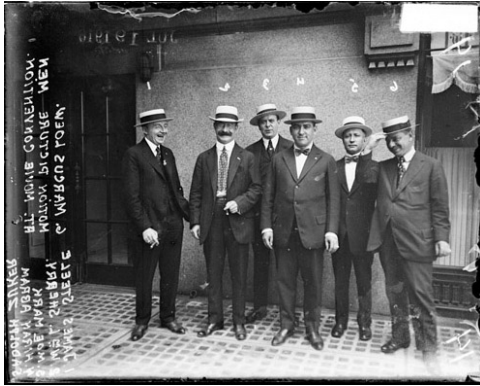
Aerial View looking northeast toward corner of Gower and Melrose, 1922. Hollywood Cemetery at the top; Robertson-Cole on the left and United Studios on the right. Source: Los Angeles Public Library ("LAPL").

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## Paramount Pictures

The story of Paramount Pictures involves many luminaries in the film industry, and weaves together several earlier production, distribution, and exhibition companies on the way to creating what we know today as Paramount Pictures.



Adolph Zukor pictured fifth from the left at a motion picture convention in Chicago in 1916. Source: Library of Congress, American Memory Collection.

The beginning of Paramount Pictures can be traced to the creation of Adolph Zukor's Famous Players Film Company in 1912. The Famous Players created feature length films adapted from stage plays, which were produced by Zukor. In 1913, Zukor contracted with actress Mary Pickford and established himself as a major player in the movie industry. Zukor would become one of the most important figures in motion picture history, signing major stars, creating and perfecting systems for distributing his films, and arranging mergers and takeovers that would make Paramount

a leading company in the industry by the 1920s.

Paramount Pictures was founded in Hollywood in 1913 by William Hodkinson as a small distribution company. Hodkinson planned to distribute approximately 100 films each year, with an agreement for half of those to be provided by Zukor's Famous Players. That same year, Jesse L. Lasky, Cecil B. DeMille, and Samuel Goldwyn created the Jesse L. Lasky Feature Players Company to create a film version of the play "The Squaw Man," which was the first feature-length Western made in Hollywood. The film was shot in a rented barn on the corner of Selma and Vine Streets.<sup>12</sup>

In 1916, the Jesse L. Lasky Company merged with Zukor's Famous Players, creating the Famous Players-Lasky Corporation. That same year, Zukor acquired Paramount Pictures for his distribution needs. By the 1920s

<sup>12</sup> The original Lasky barn was relocated to the Paramount Pictures lot in 1926, where it was used for many years as a film set and a gymnasium. In 1976, the Fire Marshal required additional parking on the Paramount lot, so the barn was relocated to a vacant parcel on Vine Street. In 1982, Hollywood Heritage took on stewardship of the barn and it was moved to its current location on Highland Avenue, on land leased from the Los Angeles County Parks and Recreation Department.

# Paramount Pictures Historic Assessment Technical Report

Famous Players-Lasky was one of the largest and most successful studios in Hollywood, with the most technologically advanced equipment in the United States. In 1925, the company name was changed to Paramount-Famous-Lasky Corporation, with Publix theaters as a subsidiary. At the same time, it began to outgrow its location on Sunset and Vine and began looking for a larger site, which was found at the Marathon Street property used and owned at the time by United Studios. This property was originally part of the Hollywood Cemetery, but had been subdivided for other uses in 1916.

The purchase was completed in January of 1926. According to newspaper reports, historic aerial photographs, and archival drawings, the existing United Studios stages on the lot were either razed or substantially altered to make way new facilities.<sup>13</sup> In early 1926, Paramount embarked on an eight-month, \$750,000 building program which included the construction of what is now considered the historic

core of the potential Paramount Pictures Historic District. In 1929, another building campaign began to accommodate Paramount's conversion to sound production. Construction would continue on the lot through the 1930s and 1940s.

In Hollywood's boom period of the 1920s and 1930s, Paramount had the highest profits of any major studio, primarily because of the company's theater holdings. In 1930, reflecting the important role played by the theaters, the studio's name is changed to Paramount-Publix Corporation. In the early 1930s Paramount continued to expand, with more films, theaters, a music division, and investment in a radio network. This diversification also meant that Paramount suffered the most losses during the Depression: by 1932 the studio was \$21 million in debt, and in 1933 it filed for bankruptcy. Several Mae West hits kept the studio from ruin, and in 1935 it re-emerged from receivership and was re-named Paramount Pictures, Inc.

The studio experienced additional financial problems in the 1940s, as a result of the consent decree which forced Paramount to sell its movie theater holdings. Paramount did have successes during this period with films by established directors such as Alfred Hitchcock, Billy Wilder, and Cecil B. DeMille, along with new stars such as

<sup>13</sup> "Studio Remodeling Begun: Work Starts on a \$500,000 Program of Converting United Film Plant Into Lasky Institution," *Los Angeles Times*, March 29, 1926. According to this article, the only existing building to be retained was a laboratory.

## Paramount Pictures Historic Assessment Technical Report

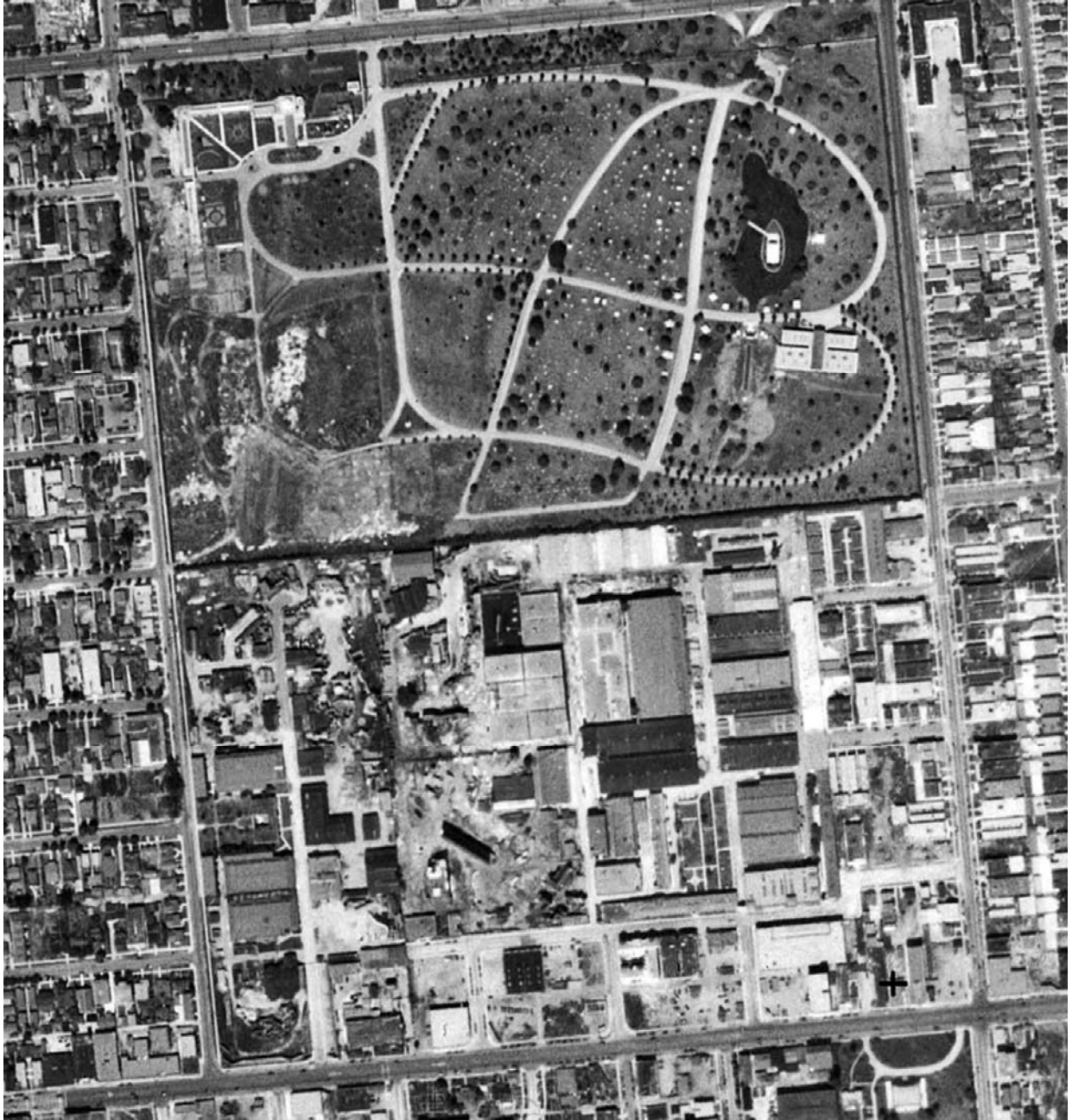
Audrey Hepburn, Dean Martin, and Elvis Presley.

In 1966, the ongoing financial troubles led to a takeover by Gulf & Western, Inc., which was led by Charles Bluhdorn. Adolph Zukor remained at Paramount in an honorary position, while Charles Bluhdorn was formally in charge. Under Bluhdorn, Paramount boosted film production and substantially increased its investment in television production. In 1967, the new Paramount Pictures, Inc. purchased the neighboring lot (RKO) from Desilu Productions.<sup>14</sup>

<sup>14</sup> A select chronology of the history of Paramount Pictures is included in Appendix A.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial, 1928. Hollywood Forever Cemetery on the north; RKO Studios on the west; Paramount Pictures on the east.  
Source: Paramount Pictures Archives.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

### **RKO Studios**

RKO was considered one of the Big Eight film production and theater conglomerates during the heyday of the Major Studio Era in Hollywood.

However, RKO never gained the reputation of the top four (MGM, Fox, Warner Brothers, and Paramount) in terms of production quality, associated talent, and size of production facilities.

RKO's history is also marked by greater upheaval and inconsistent leadership than the other major studios. Even though several RKO production heads tried to make RKO into a major player, the studio was never able to sustain these attempts long-term. Because of this disparity, RKO is sometimes known as a "minor-major" studio. RKO did produce many important pictures from every genre, while other studios produced a limited variety based on a more cohesive overall vision. Some RKO examples include: musical (*Swing Time*), western (*Cimarron*), comedy (*Bringing up Baby*), horror (*King Kong*), adventure (*Gunga Din*), and the most influential picture of the entire Hollywood Studio era (*Citizen Kane*).

RKO's stature does not reduce the importance of RKO's place in the history of Hollywood's Golden Age, or the significance of the historic resources located on the studio lot. RKO welcomed a diverse group of individualistic creators and provided them with an extraordinary degree of

freedom. Important figures who built their careers at RKO include Irene Dunne, George Cukor, Katharine Hepburn, Fred Astaire, Ginger Rogers, Max Steiner, Orson Welles, Robert Mitchum, and Lucille Ball.

The foundation for RKO Studios began in 1919 when the British import/export company Robertson-Cole decided to enter the movie business. Robertson-Cole started as a distribution company, but by 1921 had decided to produce its own pictures.

Following the purchase of the 13 ½-acre property at Melrose and Gower in 1921, Robertson-Cole embarked on a building campaign that included the construction of seven buildings, three of which were stages. At the time United Studios occupied the property next door; this complex would become Paramount Studios in 1926. RKO and Paramount functioned side-by-side for many years, separated only by a fence.

In 1922, Robertson-Cole was reorganized, and renamed the Film Booking Offices of America (FBO), functioning as a distributor and minor movie producer. FBO produced modest films that could be made quickly and cheaply. Compared to MGM, Paramount, and Fox, the studio was a secondary player. After several leadership changes FBO's fortune was expected to change when Joseph P. Kennedy bought a controlling interest in

## **Paramount Pictures Historic Assessment Technical Report**

the company in 1926 and planned to elevate the quality of its pictures.

In 1928, RCA, led by David Sarnoff, acquired a substantial interest in FBO in order to have a platform for their "Photophone" technology that was developed to compete with Western Electric's system for creating sound pictures.

This merger helped FBO's fortunes, but the company was still vulnerable to takeover bids that were prevalent in Hollywood in the late 1920s. FBO was particularly susceptible to takeover because it lacked a major theater chain to distribute its product, the cornerstone of its competitors' success. To alleviate this threat Sarnoff and Kennedy purchased the Keith-Albee-Orpheum circuit of vaudeville theaters, resulting in the creation of the Radio-Keith-Orpheum Corporation, which was one of the largest mergers in the history of the American film industry, resulting in the birth of a \$300 million corporation.

David Sarnoff wanted the company to forge an alliance between radio and the movies, so RKO productions were trade-named "Radio Pictures." To reinforce the concept, RKO adopted a giant radio tower perched atop a globe, beeping out its signal of "A Radio Picture." The new logo and an aggressive advertising campaign in 1929 helped to separate the new RKO from the reputation of its predecessor FBO.

1929 marked another building campaign on the studio lot, as \$500,000 was spent on constructing and modifying studio spaces to accommodate talking pictures. Despite the stock market crash, Sarnoff was optimistic that RKO would succeed as an entertainment conglomerate combining film, vaudeville, radio, and television.

In 1929 RKO released "Rio Rita," which was the studio's largest and most expensive production. The film was a huge hit, and launched RKO into the most successful period in its history. The early 1930s marked a period of expansion for RKO, with the construction of additional stages on the Gower Street lot. In 1931, RKO purchased Pathé, including its studio, newsreel, distribution network, and contract performers. That same year David O. Selznick became the head of production. Selznick was responsible for bringing director George Cukor, Katharine Hepburn, and Fred Astaire to RKO, and under his leadership the quality of RKO's pictures began to improve.

By 1933, however, RKO was on the verge of financial collapse, and was placed under receivership to the Irving Trust Company. The function of the Irving Trust was to participate in the formulation of economization and reorganization plans to get the studio

## Paramount Pictures Historic Assessment Technical Report



back on its feet. RKO remained in receivership into the 1940s.

In the mid-1930s production head Pando Berman discovered the chemistry between Ginger Rogers and Fred Astaire and decided to pair them in "The Gay Divorcee." This film was the beginning of their legendary partnership, and Rogers & Astaire musicals kept RKO afloat during the middle years of the Depression. A series of leadership changes and disputes between corporate leaders and creative talent led Time magazine to call RKO "Hollywood's most mismanaged studio" in 1934.

By 1935 the effects of the Depression were beginning to lift, and RKO's board authorized \$500,000 for studio expansion. The work, completed in 1936, added three sound stages, dressing rooms, scene docks, film vaults, and a three-story office building.

In 1939 RKO produced the best films in its history, with "Gunga Din," "Love Affair," "Bachelor Mother," and "The Hunchback of Notre Dame." Unfortunately for RKO, this accomplishment was diminished by the success of all the other major studios in that year, which is widely considered the greatest year in film history. By the end of 1939 RKO was once again in financial trouble, and the studio entered another period of upheaval with more leadership and philosophy changes. 1939 was also the year that the United

States government began investigating Hollywood business practices as well as the potential conflicts created by the studios also serving as distribution companies and theater owners. The constant upheaval caused Rogers & Astaire to end their relationship with RKO.

There were, however, signs of promise during this period. In 1939 RKO signed Orson Welles to a contract to direct films for the studio. In 1940 it was finally freed from receivership, and in 1941 Orson Welles released his seminal film "Citizen Kane." Citizen Kane's alleged portrayal of media mogul William Randolph Hearst resulted in a boycott of coverage of RKO by all Hearst papers, as well as a series of unflattering portraits of Welles in their pages, which severely damaged the film's proceeds.

The "Citizen Kane" controversy coincided with another troubled leadership period, and by 1942 RKO was nearly bankrupt. RKO would temporarily rebound with the production of escapist films during and immediately following World War II.

The end of RKO was foretold in 1948, when the studio was sold to tycoon Howard Hughes. Hughes ran RKO until 1957, and in less than ten years completely destroyed the company. RKO's output was drastically cut, and while a few pictures received critical acclaim, the studio's work during this

## Paramount Pictures Historic Assessment Technical Report

period was mostly known for its astounding failures.

In 1957 Universal-International took over distribution of RKO's important pictures. All production was halted, and most employee contracts were terminated. Later that same year RKO's Gower Street and Culver City filmmaking plants were sold to Desilu's Lucille Ball and Desi Arnaz, and the studios were used for television production.

Desilu owned the RKO lot from 1957-1967, and from 1962-1968 filmed "The Lucy Show" on Stages 21 and 25. In 1967 Desilu sold the Gower lot to Paramount Pictures.<sup>15</sup>

<sup>15</sup> A select chronology of the history of RKO Studios is included in Appendix B.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



RKO Studios, 1929. Source: Bison Archives.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

#### 4.0 IDENTIFICATION OF HISTORIC RESOURCES

##### Historical Resources under CEQA

A resource is considered historically significant, and therefore an “historical resource” under CEQA, if it falls into one of the three following categories:

*Mandatory historical resources* are resources “listed in, or determined to be eligible for listing in, the California Register of Historical Resources.”

*Presumptive historical resources* are resources “included in a local register of historical resources, as defined in subdivision (k) of Section 5020.1, or deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1” of the Public Resources Code, unless the preponderance of the evidence demonstrates that the resource is not historically or culturally significant.

*Discretionary historical resources* are those resources that are not listed but determined to be eligible under the criteria for the California Register of Historical Resources.<sup>16</sup>

The fact that a resource is not listed in, or determined eligible for listing in, the California Register, not included in a local register of historical resources, or not deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, does not preclude a lead agency from determining that the resource may be an “historical resource” for purposes of CEQA.

Properties formally determined eligible for listing in the National Register of Historic Places (National Register) are automatically listed in the California Register.<sup>17</sup> Properties designated by local municipalities can also be considered historical resources. A review of properties that are potentially affected by a project for historic eligibility is also required under CEQA.

A property may be designated as historic by National, State, and local authorities. In order for a building to qualify for listing in the National Register or the California Register, it must meet one or more identified criteria of significance. The property must also retain sufficient integrity to continue to evoke the sense of place

<sup>16</sup> California PRC, Section 21084.1.

<sup>17</sup> California PRC, Section 5024.1(c).

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

and time with which it is historically associated.

#### National Register of Historic Places

The National Register is “an authoritative guide to be used by Federal, State, and local governments, private groups and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.”<sup>18</sup> The National Park Service administers the National Register program.

Listing in the National Register assists in preservation of historic properties in several ways:

- recognition that a property is of significance to the nation, the state, or the community;
- consideration in the planning for federal or federally assisted projects;
- eligibility for federal tax benefits; and
- qualification for Federal assistance for historic preservation, when funds are available.

#### *Designation Criteria*

The criteria for listing in the National Register follow established guidelines for determining the significance of properties. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects:

- a) That are associated with events that have made a significant contribution to the broad patterns of our history; or
- b) That are associated with the lives of persons significant in our past; or
- c) That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- d) That have yielded, or may be likely to yield, information important in prehistory or history.<sup>19</sup>

<sup>18</sup> 36 Code of Federal Regulations, Part 60.2.

<sup>19</sup> 36 Code of Federal Regulations, Part 60.4.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## *Integrity*

In addition to meeting any or all of the designation criteria listed above, properties nominated must also possess historic *integrity*. Historic integrity is the ability of a property to convey its significance and is defined as “the authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s historic period.”<sup>20</sup>

The National Register recognizes seven aspects or qualities that comprise integrity: location, design, setting, materials, workmanship, feeling, and association. These qualities are defined as follows:

*Location* is the place where the historic property was constructed or the place where the historic event took place.

*Design* is the combination of elements that create the form, plan, space, structure, and style of a property.

*Setting* is the physical environment of a historic property.

*Materials* are the physical elements that were combined or deposited during a

particular period of time and in a particular pattern or configuration to form a historic property.

*Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

*Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.

*Association* is the direct link between an important historic event or person and a historic property.<sup>21</sup>

In assessing a property's integrity, the National Park Service recognizes that properties change over time. *National Register Bulletin 15* provides:

To retain historic integrity a property will always possess several, and usually most, of the aspects. It is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the

<sup>21</sup> U.S. Department of Interior, National Park Service. *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington D.C.: National Park Service, 1995.

<sup>20</sup> *National Register Bulletin 16A*.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

essential physical features that enable it to convey its historic identity.

A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.<sup>22</sup>

For properties which are considered significant under National Register Criteria A and B, *National Register Bulletin 15* states:

A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).

A property important for illustrating a particular architectural style or construction technique must retain

most of the physical features that constitute that style or technique.<sup>23</sup>

### ***Period of Significance***

The National Park Service defines the period of significance as “the length of time when a property was associated with important events, activities or persons, or attained the characteristics which qualify it for... listing” in National, State or local registers. A period of significance can be “as brief as a single year... [or] span many years.” It is based on “specific events directly related to the significance of the property,” for example the date of construction, years of ownership, or length of operation as a particular entity.<sup>24</sup>

<sup>22</sup>*National Register Bulletin 15.*

<sup>23</sup>*National Register Bulletin 15.*

<sup>24</sup>U. S. Department of the Interior, National Park Service. *National Register Bulletin 16A: How to Complete the National Register Registration Form.* Washington D.C.: National Park Service, 1997. (42)

# Paramount Pictures Historic Assessment Technical Report

### *Historic Districts*

Standard preservation practice evaluates collections of buildings from similar time periods and historic contexts as historic *districts*. The National Park Service defines a historic district as “a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.”<sup>25</sup> A historic district derives its significance as a single unified entity.

Resources that have been found to contribute to the historic identity of a district are referred to as *district contributors*. Properties located within the district boundaries that do not contribute to its significance are identified as *non-contributors*.

### California Register of Historical Resources

The California Register is an authoritative guide used by State and local agencies, private groups, and citizens to identify the State's historical resources and to indicate what properties are to be protected, to the

extent prudent and feasible, from substantial adverse change.<sup>26</sup>

### *Designation Criteria*

The criteria for eligibility for listing in the California Register are based upon National Register criteria. These criteria are:

- 1) Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.
- 2) Associated with the lives of persons important to local, California or national history.
- 3) Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.
- 4) Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

The California Register consists of resources that are listed automatically

<sup>25</sup> *National Register Bulletin 15*. (5)

<sup>26</sup> California PRC, Section 5024.1(a).

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



and those that must be nominated through an application and public hearing process. The California Register includes the following:

- California properties formally determined eligible for, or listed in, the National Register.
- State Historical Landmarks No. 770 and all consecutively numbered state historical landmarks following No. 770. For State Historical Landmarks preceding No. 770, the Office of Historic Preservation (OHP) shall review their eligibility for the California Register in accordance with procedures to be adopted by the State Historical Resources Commission (Commission).
- Points of Historical Interest which have been reviewed by the OHP and recommended for listing by the Commission for inclusion in the California Register in accordance with criteria adopted by the Commission.<sup>27</sup>
- Individual historical resources.
- Historical resources contributing to the significance of an historic district under criteria adopted by the Commission.
- Historical resources identified as significant in historical resources surveys, if the survey meets the criteria listed in subdivision (g).
- Historical resources and historic districts designated or listed as city or county landmarks or historic properties or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been determined by the office to be consistent with California Register criteria.

Local landmarks or historic properties designated under any municipal or county ordinance.<sup>28</sup>

#### Local Designation Programs

##### ***Historic-Cultural Monument***

The Cultural Heritage Ordinance, originally adopted by the Los Angeles City Council in 1962, (sections 22.120

Other resources which may be nominated for listing in the California Register include:

<sup>27</sup>California PRC, Section 5024.1(d).

<sup>28</sup> California PRC, Section 5024.1(e).

# Paramount Pictures Historic Assessment Technical Report

*et. seq.* of the Administrative Code), created a Cultural Heritage Commission and criteria for designating Historic-Cultural Monuments. Section 22.130 defines the criteria for designation as any site, building, or structure of particular historical or cultural significance to the City of Los Angeles, such as historic structures or sites:<sup>29</sup>

1. in which the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified; or
2. which are identified with historic personages or with important events in the main currents of national, state, or local history; or
3. which embody the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction; or
4. which are a notable work of a master builder, designer, or

architect whose individual genius influenced his or her age.

Designation recognizes the unique historical, cultural, or architectural value of certain structures and helps to protect their distinctive qualities. Any interested individual or group may submit nominations for Historic-Cultural Monument status. Buildings may be eligible for historical cultural monument status if they meet at least one of the criteria in the Cultural Heritage Ordinance and retain their historic design characteristics and materials.

### ***Historic Preservation Overlay Zone***

The City of Los Angeles developed the Historic Preservation Overlay Zone (HPOZ) program to recognize and protect neighborhoods with distinct architectural and cultural resources. HPOZs, commonly known as historic districts, provide for review of proposed exterior alterations and additions to historic properties within designated districts.

The City Council adopted the ordinance enabling the creation of HPOZs in 1979; it was last updated in 2004. City of Los Angeles Ordinance Number 175891, found in Section 12.20.3 of the Los Angeles Municipal Code, describes the procedures for creation of new Historic Preservation Overlay Zones, the powers and duties of HPOZ Boards, and the review processes for projects within HPOZs.

<sup>29</sup> Cultural Heritage Ordinance: Section 22.120 *et. seq.* of the Administrative Code. Department of City Planning, Los Angeles, California.

# Paramount Pictures Historic Assessment Technical Report

The Ordinance was adopted by the Los Angeles City Council on March 19, 2004, and became effective on May 12, 2004.

An area can be designated an HPOZ if it contains structures, landscaping, natural features, or sites with historic, architectural, cultural, or aesthetic significance. Once designated, areas have an HPOZ overlay added to their zoning, and are subject to special regulations under Section 12.20.3 of the Los Angeles Municipal Code.

HPOZ areas range in size from neighborhoods of approximately fifty parcels to more than 3,000 properties. While most districts are primarily residential, many have a mix of single-family and multi-family housing, and some include commercial and industrial properties. HPOZs are established and administered by the Los Angeles City Planning Department (in concert with the City Council). Individual buildings in an HPOZ need not be of landmark quality on their own: it is the collection of a cohesive, unique, and intact collection of historic resources that qualifies a neighborhood for HPOZ status. However, typically collections of historic resources that are owned by a single entity are not eligible for designation as HPOZs; instead such resources would be considered historic sites eligible for designation as a Historic-Cultural Monument. Therefore, for purposes of this analysis, the

collection of buildings on the Main Lot is considered for potential eligibility as Historic-Cultural Monuments.

#### **Previously Identified Historical Resources on the Project Site**

A resource is considered an “historical resource” under CEQA, if it is “listed in, or determined to be eligible for listing in, the California Register of Historical Resources,” or is “included in a local register of historical resources,” as defined by the Public Resources Code.

No individual resource or resources located within the Project Site are currently listed in, nor have any been determined eligible for listing in the California Register. Similarly, no resource or resources have been designated as Los Angeles City Historic-Cultural Monuments, or identified as eligible for individual listing in a local survey.

#### 1990 Memorandum of Understanding

Paramount Pictures was a participant in a 1990 Memorandum of Understanding (MOU) between the Hollywood Studios Preservation Coalition and the Thirteenth District Council Office. The stated purpose of

# Paramount Pictures Historic Assessment Technical Report

the MOU was to create a procedure to preserve significant structures on Hollywood studio lots while permitting for future development and change.<sup>30</sup> As part of the agreement, participating studios prepared a cultural resources survey of structures on their lots or under their ownership.

The National Register criteria for designation were used as the general framework for evaluating properties, which were applied to the Hollywood studios in the context of the overall development of the Hollywood film industry and the individual history of each studio.

The 1990 survey evaluated individual buildings for their potential historic significance, but it did not identify or evaluate a potential historic district or districts. Evaluated properties were classified into categories based on criteria developed by the Hollywood Studios Preservation Coalition; these categories are outlined in the MOU:

A. Category 1: Structures of Preservation Priority

Evaluating each studio's cultural resource survey, the MOU determined which structures could be identified as possessing greatest historical, cultural and architectural significance, and have greatest public value as representing the history of the studio.

Structures in Category 1 were determined to have the highest level of public interest and public value of preservation.

B. Category 2: Older Structures of Lesser Significance

Category 2 included structures that were constructed at early periods in the history of the studio, but which were determined to be of lesser significance for preservation purposes because:

1. *Their exterior appearance has been greatly altered or modified.*
2. *They lack distinguishing architectural features.*
3. *There exist higher quality examples of this building type at other locations on this studio lot or at other studio locations*

<sup>30</sup> "Memorandum of Understanding: Hollywood Studios Preservation Coalition," December 12, 1990.

# Paramount Pictures Historic Assessment Technical Report

*that are a party to this agreement.*<sup>31</sup>

#### C. Category 3: Structures Facing Imminent Replacement

Structures in this category were determined by the cultural resource survey to have some lesser degree of historical, cultural or architectural significance, and were under consideration for possible demolition within a two-year time period from the date of the MOU. A separate category, 3B, was used for structures in this category that were determined to have no significance.

#### D. Category 4: Modern Structures

This category included recently constructed buildings which relate to the modern era. These buildings had not yet acquired any historical or cultural value.<sup>32</sup>

Although the 1990 survey included valuable background research and a preliminary categorization of Paramount's historic resources, it did not include the preparation of a historic context statement or use standard

evaluation criteria. Integrity was not assessed for either the site or any individual structures. The categories and properties identified in the MOU were considered as a part of this study; however, a re-evaluation of potential historic resources on the Project Site was undertaken using current preservation practices and standards, and included significant additional research and field observations.

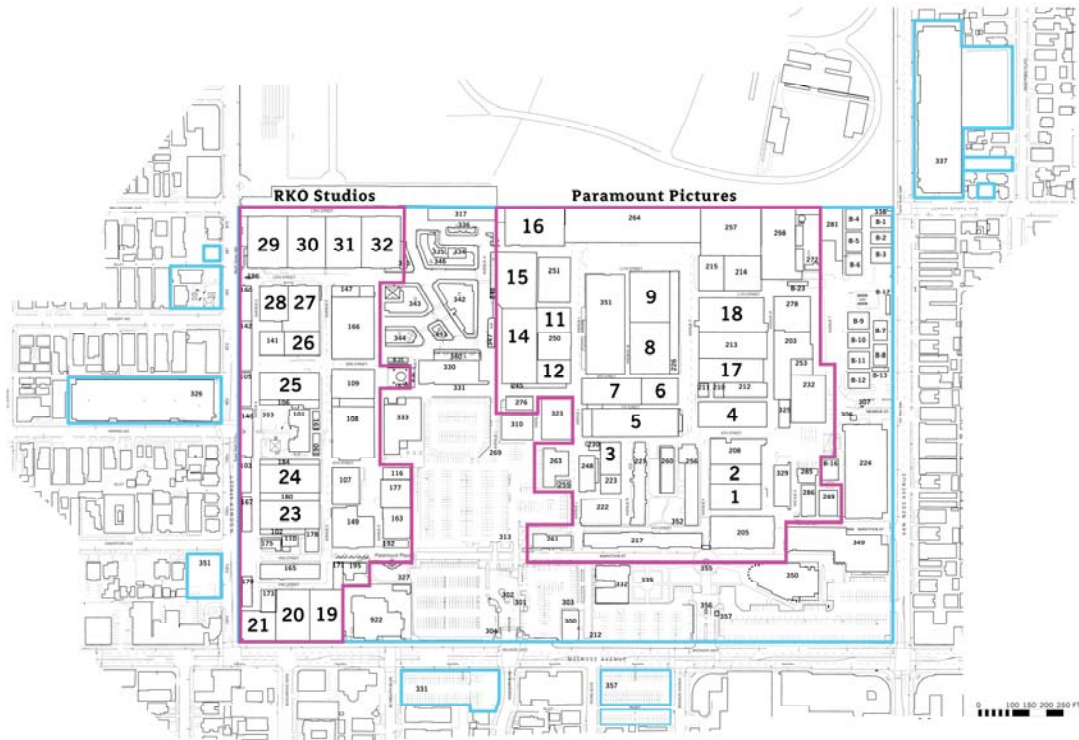
<sup>31</sup> Memorandum of Understanding. (3-4)

<sup>32</sup> Memorandum of Understanding. (3-4)

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

FIGURE 3: POTENTIAL HISTORIC DISTRICT BOUNDARIES



Purple line indicates the boundaries of the potential Paramount Pictures and RKO Studios Historic Districts.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Administration Building. Source: LAPL.

#### 5.0 EVALUATION OF POTENTIAL HISTORIC RESOURCES

The current Paramount Pictures Main Lot contains properties historically associated with Paramount Pictures (the eastern portion of the current site), and properties historically associated with RKO Studios (the western portion of the site), which Paramount acquired in 1967.

According to the National Park Service, the concept of historic districts was created to illustrate the relationship of a group of buildings with a definable

association.<sup>33</sup> A historic district derives its significance as a single unified entity. Sites which illustrate a particular facet of American history, like industry, are often valued for their rarity of type and their unique relationship to specific aspects of technology and industrial development. Studios are unique industrial facilities which played an integral and important role in the growth and identity of Hollywood and greater Los Angeles. With respect to historic motion picture studios in particular, it is the collection of buildings that comprise the whole that

<sup>33</sup> *National Register Bulletin 15.*

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

contributes to the significance of the motion picture studio lot. Therefore, for purposes of this analysis, it is not necessary to evaluate each building on the Main Lot for individual significance; instead, it is appropriate to evaluate potential historic resources associated with the history of Paramount Pictures or RKO Studios collectively as potential historic districts.

As a result of the analysis of the potential historic resources associated with Paramount and RKO Studios, two potential historic districts have been identified, reflecting the development and history of each studio. The potential boundaries are identified on the Potential Historic District Boundaries Map in Figure 3.

#### **Paramount Pictures Historic District**

##### District Description

The boundary for the potential Paramount Pictures Historic District is the Hollywood Forever Cemetery on the north, Marathon Street on the south, the west side of Avenue T on the east, and an irregular boundary on the west that generally follows the street face of Avenue L.

The period of significance dates from 1926, when Paramount purchased the lot from United Studios and relocated its production facilities there from Sunset and Vine, and ends in 1948, when the last significant building period ended.

Paramount Pictures is one of a rare and finite set of resources. It is one of the last remaining intact “Big Eight” motion picture studios from the Major Studio Era when production, distribution, and exhibition were all integrated under a single corporate entity. It is one of only two of the “Big Eight” motion picture studios still headquartered in Hollywood, and it is the longest continuously operational major motion picture studio lot.

The overall feeling of the potential Paramount Pictures Historic District is of a working industrial complex separated from the public right-of-way by walls, fences, or buildings. Motion picture studios from the Major Studio Era were largely designed as walled industrial compounds with only minimal orientation to the outside. Focused inward, the studio wall contained a collection of utilitarian buildings constructed largely for function and internal use. With the exception of outward-facing administration buildings and ceremonial gates, presentation to the world outside the studio was not considered advantageous. A closed work environment protects the intellectual property of the motion picture studio, and allows multiple disciplines to work in proximity.

Within the district, there is an existing street grid, with the primary north-south corridor along Avenue P and the primary east-west corridor along

# Paramount Pictures Historic Assessment Technical Report



Marathon Street, which historically was the southern boundary of the Paramount Pictures studio lot. There is a hierarchy of primary and secondary streets; primary streets tend to be wider and have curbs and sidewalks, while secondary streets are typically more like alleys in function and appearance. The internal circulation and street pattern within the potential district is a significant character-defining feature of historic motion picture studio lots.

There is no homogenous architectural style applied to the Paramount Pictures lot; instead buildings are designed in a variety of architectural styles in combination with buildings that are more utilitarian in nature. This reflects the wide range of uses within the studio lot.

The historic core of the Paramount Pictures potential district is the collection of buildings in the southwest corner of the potential historic district, which consists of a series of administrative buildings and stages that were constructed primarily between the mid-1920s and 1930s.



Marathon Gate, 1937. Source: LAPL.

The centerpiece of the Paramount historic core is the Administration Building (now known as the Redstone Building), which was historically the public face of the studio, located immediately to the west of the original Bronson Gate, forming a continuous wall facing Marathon Street.<sup>34</sup> The Paramount Pictures property originally extended on the south to Marathon Street; the studio lot was extended to Melrose Avenue in the late 1980s. Therefore, for over twenty years, the Administration Building has not been located on a public street. Today it retains a strong visual presence along a private pedestrian plaza within the studio lot.

The Administration (Redstone) Building was the first building constructed as part of the initial Paramount building campaign in 1926.<sup>35</sup> It is Spanish Colonial Revival in style, with a red clay tile roof, steel casement windows, and elaborate cast stone detailing around the main entrance. The original cast

<sup>34</sup> Note that the Van Ness and Lemon Grove entrances are not considered historic entry points to the studio lot.

<sup>35</sup> Note that many of the names currently used to identify buildings on the Paramount Pictures lot are honorary monikers and do not necessarily reflect a specific historic association between the building and a significant person.

## Paramount Pictures Historic Assessment Technical Report

stone ornamentation (fronton) on the parapet has been removed.

The Dressing Room Building, located immediately to the north of the Administration (Redstone) Building, was also constructed in 1926. The façade of the Dressing Room Building reads as a series of individual buildings with separate entrances. American Colonial Revival detailing is included around each entrance, with decorative door surrounds created by columns and a frieze. The building has a flat roof with an ornamental molding running just below the roofline.

Continuing the historic public face of the studio to the east of the Administration (Redstone) Building is what is now referred to as the Bluhdorn Building, also part of the 1926 building campaign. The Bluhdorn Building is a large, three-story Italian Renaissance Revival style building. It has a red clay tile roof with decorative brackets on the tower element toward the east end of the building and on a raised roof at the west end. The façade is asymmetrical, and the windows are double-hung, multi-light, metal windows.

The Lubitsch Building (1930) and the Schulberg Building (1934) share a courtyard with the Administration (Redstone) and Dressing Room Buildings, which still functions as open space today, known as Production Park. Because there is limited open space, this

courtyard is an important feature of the design of the original studio lot.

The administration and office buildings that are in the central historic core of the potential district are associated with architectural styles (typically revival styles), while the stages and other production/support buildings are more industrial and utilitarian in nature. This is consistent with other large production facilities that were originally developed during the Major Studio Era.

There were seven stages built during the initial 1926 building campaign, which are rare remnants of the silent film era. The stages were joined by additional production facilities built during another boom period in 1929-1930 after the introduction of sound technology. As a result, stages on the site are a combination of smaller facilities that were built prior to the introduction of talking pictures (and later converted for sound production), and larger stages that were built later specifically to accommodate sound.



Paramount Pictures, panorama looking northwest, 1937. Source: LAPL.

## Paramount Pictures Historic Assessment Technical Report

The stages are generally located toward the center of the site, placed between the administration (or more public) buildings and the production buildings that are more industrial in nature, such as the mill and assembly buildings. The various building types that comprise the motion picture studio are specifically arranged geographically to facilitate access to the production facilities. For example, pre-production uses such as scene docks are located within easy access to the stages.

Film locations are scattered throughout the site, with nearly every available space utilized for film production. Frequently the façades of storage or industrial buildings are clad to resemble a residential building or a particular architectural style for filming.



Marathon Mill in background, 1934.  
Source: Bison Archives.

The production buildings that are more industrial in nature are generally located at the northern end of the site. Several intact examples of early industrial

buildings with trussed structural systems and metal cladding remain on the studio lot. The Marathon Mill complex is the most significant of the industrial structures. It was built in 1931, and still retains its original zig-zag roofline and interior ceiling truss system.

Historically, Paramount Pictures had a small “back lot” located adjacent to the studio. Continuing a practice that began in the 1910s, back lots were adjacent acreage maintained by the studios where elaborate, semi-permanent sets with changeable facades recreated ancient civilizations, city streets, and exotic locales. While sets were constructed and taken down depending on production needs, several types that could be used regularly became standard for all studios. These included a New York City street, European streets, and often a Western street. As more acreage was developed, some studio back lots became incorporated as just another part of the studio property, with little separation between administrative and production facilities.

The area at Paramount Pictures that was originally the back lot is known as “New York Street.” In 1983 the sets were destroyed by fire and had to be rebuilt. Because the actual sets are not historic and the area is now part of the studio complex and therefore is no longer considered a true back lot, this area is not included within the boundary of the potential Paramount

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Pictures Historic District. It retains important associations with Paramount Pictures and the activity of film making on the site.

Infill construction occurred over time as new uses and additional facilities were required. Often new buildings were constructed immediately adjacent or connected to existing buildings. Infill construction is largely compatible with the contributing buildings within the potential historic district in size, scale, massing, and materials. More substantial infill construction is located on the outer edges of the Main Lot.

There have been changes to the exteriors and interiors of the existing buildings over time. In general, alterations to the exteriors have been done with compatible materials so that the character of the contributing buildings and the studio overall has been maintained. Interior alterations address the changing needs of the motion picture studio, along with advances in technology and new demands on studio facilities (for example television production). These types of changes are consistent with the development of a major motion picture studio plant, and reflect the history of the industry. Although individual buildings may have been altered over time, the collection of buildings as a whole continue to convey the historic significance of Paramount Pictures as one of the “Big Eight” motion picture

studios in continuous operation since the 1920s in Hollywood.

Since it is characteristic of a motion picture studio to change over time, it is appropriate to take a conservative approach in analyzing the individual integrity of potential contributors and non-contributors to the historic district.

In this study, a building, structure, or site is considered a contributor to the district if it was constructed during the period of significance, and if it retains moderate integrity. Many of the contributing buildings have been altered, consistent with changes occurring throughout the studio lot. Non-contributors are those buildings that were constructed outside of the period of significance, or have been so substantially altered that they no longer convey their historic significance; these buildings no longer retain integrity of design, materials, workmanship, feeling, or association.

There are fifty-five (55) total buildings, structures, and sites located within the boundary of the potential Paramount Pictures Historic District. Of these, forty-seven (47) have been identified as contributors to the potential district and eight (8) are non-contributors.

Motion picture studio lots that originally developed during the 1920s and 1930s were industrial complexes that included facilities for all aspects of movie production. The collection of disparate

## Paramount Pictures Historic Assessment Technical Report

property types, range of building uses, street grid, and landscape features all organized behind the studio wall are important features of a historic motion picture studio lot.

There are significant historic property types associated with the motion picture industry.<sup>36</sup> The potential Paramount Pictures Historic District retains representative examples of each of these significant property types. The historic property types and the number of buildings associated with each within the potential district are:

Actor Services (e.g. dressing rooms)	3
Administration & Office	8
Entry Gates/Entry Points	1
Landscape/Open Space	1
Post-Production Facilities	6
Pre-Production & Studio Services (e.g. mill, cabinet shop, and other carpentry services)	10
Stages	17
Utility & Storage	9

<sup>36</sup> Note that the historic property type refers to the original use of the building, which may differ from the current use.

The map in Figure 4 illustrates the potential district contributors and non-contributors; Table 1 provides a list of these properties along with an explanation of their contributor or non-contributor status.

#### Application of Criteria

#### **National Register/California Register/ Local Historic-Cultural Monument Criterion A/1/1**

The potential Paramount Pictures Historic District appears eligible for listing in the National Register of Historic Places under Criterion A, the California Register under Criterion 1, and as a local Historic-Cultural Monument under Criterion 1.

The entertainment industry played a significant role in the development of Los Angeles, and therefore Criterion A is the most applicable to a major motion picture studio lot developed during the Major Studio Era, during which production, distribution, and exhibition were all integrated under a single corporate entity. Criterion A evaluates properties “that are associated with events that have made a significant contribution to the broad patterns of our history.”

The potential Paramount Pictures Historic District is significant for its association with the development of the motion picture industry in the United States, and Hollywood as a center of that industry. The period of significance

# Paramount Pictures Historic Assessment Technical Report

is 1926-1948, which includes the Major Studio Era. Paramount Pictures is one of a rare and finite set of resources, as one of the remaining intact “Big Eight” motion picture studios that originally developed during the Major Studio Era. It is one of only two of the “Big Eight” studios still headquartered in Hollywood, and it is the longest continuously operational major motion picture studio lot. Paramount is located at the heart of Hollywood’s industrial area, established by the City in 1919 specifically for motion picture production and related uses.

**National Register/California Register/  
Local Historic-Cultural Monument  
Criterion B/2/2**

The potential Paramount Pictures Historic District does not appear eligible for listing in the National Register of Historic Places under Criterion B, the California Register under Criterion 2, or as a local Historic-Cultural Monument under Criterion 2.

Major motion picture studios are typically not eligible under Criterion B, as their significance is the result of the work of many notable figures. In general, districts for which the

significance rests in the cumulative accomplishments of a group of important individuals are eligible under Criterion A and not Criterion B.<sup>37</sup> In addition, there was often crossover of motion picture industry executives and talent between motion picture studios, and motion pictures were often filmed in multiple locations. Therefore, motion picture studio lots are typically not associated with a single individual.

**National Register/California Register/  
Local Historic-Cultural Monument  
Criterion C/3/3,4**

The potential Paramount Pictures Historic District does not appear eligible for listing in the National Register of Historic Places under Criterion C, the California Register under Criterion 3, or as a local Historic-Cultural Monument under Criteria 3,4.

Motion picture studios are collections of a wide variety of property types that are unified by their significance within the context of the entertainment industry in Los Angeles. In general, the buildings, structures, and sites are not significant for their architectural merit. In addition, the individual buildings on the

<sup>37</sup> *National Register Bulletin 15*. (15)

# Paramount Pictures Historic Assessment Technical Report

Paramount lot typically do not retain sufficient integrity to be considered primarily under that category.

### **Integrity**

For a property to be eligible for the National Register it must not only be significant under National Register criteria, but it must also have integrity. In general, the standard of integrity for the National Register is higher than that of the California Register. National Register guidelines state that a property must “possess several, and usually most,”<sup>38</sup> of the seven aspects of integrity. Major motion picture studios in Hollywood are rare and finite resources with a particular significance in Los Angeles. Due to the rarity of type, a greater degree of alteration to individual contributors may be acceptable, provided that the district as a whole continues to convey its historic significance.

Although the integrity of some of the individual buildings within the boundary of the potential Paramount Pictures Historic District has been compromised by alterations and additions over time, in particular to accommodate the

changing needs and technologies related to film production, the district overall preserves its historic association as a working production facility. It retains the overall feeling of a working industrial complex which is separated from the surrounding neighborhood by walls or fences. There are intact examples of each of the historic property types of a major motion picture studio, reflecting the unique history of fully-integrated studio lots developed during the Major Studio Era. The potential historic district retains the original street grid and circulation patterns throughout the complex, along with the historic entry point to the studio.

The potential Paramount Pictures Historic District retains most of the aspects of integrity:

**Location:** The potential Paramount Pictures Historic District remains in its historic location in Hollywood, which has been the Paramount Main Lot since 1926.

**Design:** Although there have been alterations and additions within the potential historic district over time, in general these have had minimal effect on the historic character of the motion picture lot. Important site features, including landscaping, open space, circulation patterns, and the relationship between individual contributors has been maintained. Therefore, the

<sup>38</sup>National Register Bulletin 15. (44)

# Paramount Pictures Historic Assessment Technical Report

potential historic district retains integrity of design.

**Setting:** The setting within the potential historic district and the surrounding area remains largely intact from the 1920s. The potential Paramount Pictures Historic District is located in the industrial area created specifically for motion picture uses in 1919. There have been historic entertainment-related uses in the area since the early 20<sup>th</sup> century. The Hollywood Forever Cemetery is located immediately to the north of the potential district, in its original location since 1899. The adjacent residential neighborhoods, including the multi-family residential properties along Van Ness Avenue, were developed largely for their proximity to the studio lots. Therefore, the potential historic district retains its integrity of setting.

**Materials:** There have been alterations to individual buildings throughout the potential historic district. Although most of the alterations and repairs have been compatible with the contributing buildings, original materials have often been replaced in-kind. Therefore, the potential historic district retains a lesser degree of this aspect of integrity.

**Workmanship:** The potential historic district retains integrity of workmanship. It retains the physical evidence of the motion picture studio's particular property types and development patterns.

**Feeling:** The potential historic district retains integrity of feeling. It has been in continuous operation as a working motion picture studio since the 1920s, and it retains the feeling of a significant industrial complex, exhibiting a workmanlike environment with a variety of integrated uses.

**Association:** The potential historic district retains its historic association with Paramount Pictures, which purchased the property from United Studios in 1926.

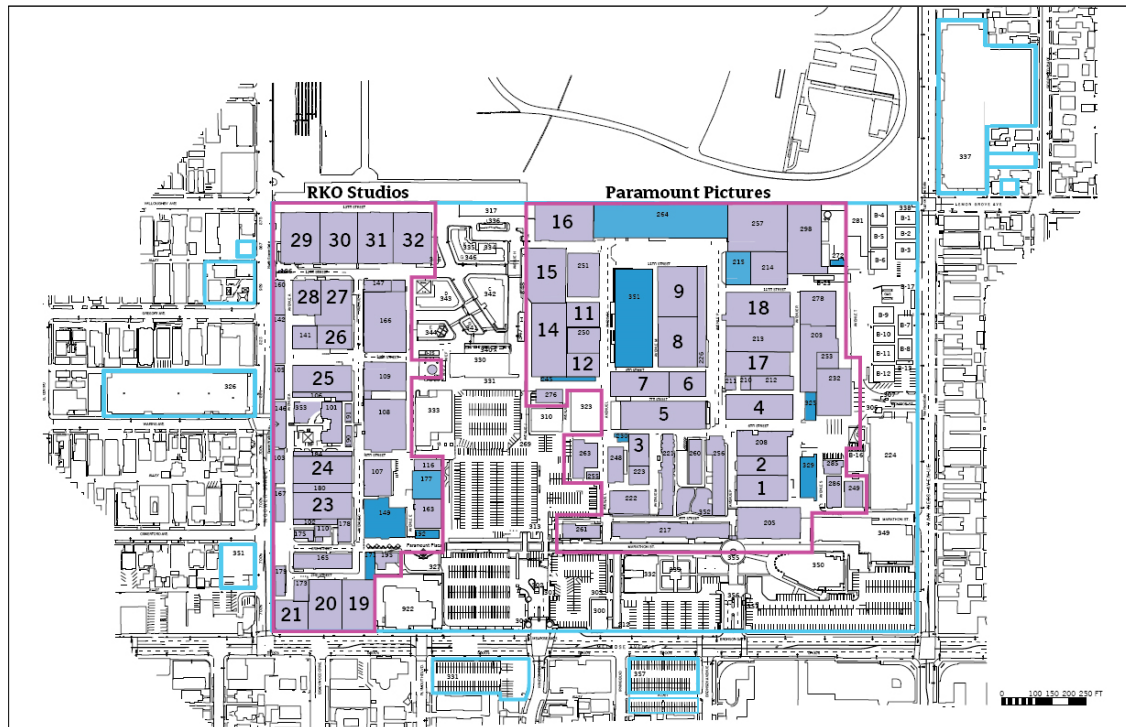
### **Conclusion**

In order to be eligible for listing in the National Register of Historic Places, the California Register, or as a local Historic-Cultural Monument, a potential historic resource only needs to meet one of the defined eligibility criteria. The strongest and most applicable criterion for evaluating historic motion picture studio lots is Criterion A/1/1. Therefore, the potential Paramount Pictures Historic District appears eligible for listing in the National Register, the California Register, and as a local Historic-Cultural Monument under Criterion A/1/1.

# **Paramount Pictures Historic Assessment Technical Report**



**FIGURE 4: CONTRIBUTING AND NON-CONTRIBUTING BUILDINGS WITHIN POTENTIAL HISTORIC DISTRICT BOUNDARIES**



Purple line indicates the boundaries of the potential Paramount Pictures and RKO Studios Historic Districts; purple shading indicates potential contributors and blue shading indicates potential non-contributors.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

**TABLE 1: LIST OF CONTRIBUTORS AND NON-CONTRIBUTORS WITHIN PARAMOUNT PICTURES POTENTIAL HISTORIC DISTRICT**

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
203	Set Lighting Warehouse	Famous Players Lasky (FPLC): bldg #8; Paramount Pictures (PPC): Bldg #2	1935	JBA - MAAS	Pre-Production & Studio Services / Utility & Storage	18,473	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio. Alterations include extension of north portion of the building to the original camera/machine shop.
205	Charles Bluhdorn Bldg	FPLC: Wardrobe Bldg	1926	A.J. Kooken	Actor Services / Pre-Production	47,512	C	Constructed during the period of significance; part of the 1926 building campaign; represents important historic property type associated with a motion picture studio. In 1985, interior remodeled; primary entry relocated from northwest corner to west façade.

<sup>39</sup> All square footage noted are generally consistent with the Los Angeles Municipal Code definition of floor area for the purposes of calculating floor area ratio. Gross square footage is approximately five percent greater than the floor area shown. Square footage for the landscaping/open space is approximate based on existing conditions and information available in archival photographs.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
206	Stage 1	FPLC: Stage 10	1926		Stage	10,621	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929-1930.
207	Stage 2	FPLC: Stage 9, Transparency Stage	1926		Stage	8,346	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929-1930.
208	Edith Head	FPLC: Stage 8; Paramount Film Corp: Stage 3	1929	JBA - MAAS	Stage / Actor Services / Pre-Production & Studio Services	20,519	C	Constructed during the period of significance; constructed shortly after the introduction of sound technology. Stage was converted for use as the costume department in the early 1980s.
209	Stage 4	FPLC: Stage 7	1926		Stage	13,726	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929-1930.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
210	Milland		1929		Utility & Storage	1,674	C	Constructed during the period of significance; represents the major motion picture studio as self-contained industrial plant.
211	Hospital	FPLC: Bldg # 8	1926		Pre-Production & Studio Services	1,129	C	Constructed during the period of significance; part of the 1926 building campaign; represents important historic property type associated with a motion picture studio.
212	Power House #1		1929		Utility & Storage	5,776	C	Constructed during the period of significance; represents the major motion picture studio as self-contained industrial plant.
213	Property Building	FPLC: Bldg #4	1929		Pre-Production & Studio Services	40,517	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
214	Cabinet Shop	FPLC: Bldg #7 mill & stock room	1931		Pre-Production & Studio Services	18,655	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
215	Freeman	214, 215, 257: Bldg #15 set construction; FPLC: Bldg #7, mill & stock room	1931		Pre-Production & Studio Services	11,882	N	Constructed during the period of significance; however, substantially altered in the 1980s when it was converted from pre-production building into an office building. Alterations include replacement exterior cladding; relocation and re-configuration of primary entrance; alterations to all interior spaces. Substantially altered; no longer retains sufficient integrity to convey its historic significance and does not contribute to the historic identity of the district; therefore, it is a non-contributor to the potential historic district.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
217	Administration (Redstone)	FPLC: Administration Bldg	1926		Administrative & Office	24,866	C	Constructed during the period of significance; first building constructed as part of the 1926 building campaign; located in the central historic core; was historically a visible icon of the Paramount studio. Located immediately to the west of the Bronson Gate; originally formed part of the "studio wall" along the former Marathon Street. Originally housed executive offices. Primary façade designed in the Spanish Colonial Revival architectural style. Secondary facades dressed in various architectural styles for filming purposes. In 1927, there was an addition to the first floor on the west end; the cast stone fronton over the primary entrance was removed sometime after 1989.
221	Dressing Room		1926	A.J. Kooken	Actor Services	22,952	C	Constructed during the period of significance; part of the 1926 building campaign; located within the historic core; represents important historic property type associated with a motion picture studio. Rear and primary facades have been dressed in different architectural styles at various times for filming purposes. Alterations include interior office renovations; original chimneys removed at unspecified date.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
222	Preston Sturges	FPLC: Camera Vault Bldg; PPC: Liberty Bldg	1929		Post-Production	17,857	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio. Alterations to interiors to accommodate adaptive re-use of first floor from post-production facility to office space.
223	Stage 3 & Film Shipping	FPLC: Stage 5 (Pomeroy Stage)	1926		Stage	7,674 (stage); 7,560 (adjacent stage support/storage)	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929-1930.
224	Stage 5	FPLC: Stage 1	1926		Stage	20,367 (stage); 14,892 (basement stage support/storage)	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929-1930.
225	Stage 6	FPLC: Stage 2	1926		Stage	7,439	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929-1930.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
225	Stage 7	FPLC: Stage 2	1926		Stage	11,260	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929-1930.
226	Hans Dreier Building		c. 1929		Actor Services	8,211	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio. Originally constructed as office space for art directors and dressing room space.
226	Stage 9	FPLC: Stage 3	1926/ 1929		Stage	16,486	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Stages 8 and 9 were originally constructed as a single stage; during the conversion to soundstages in 1929 they were separated into two stages.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
226	Stage 8	Stage 8; Offices; Art Directors	1926/ 1929		Stage / Administrative & Office	16,477	C	Constructed during the period of significance; part of the 1926 building campaign; represents one of the earliest extant stages in Hollywood and among the rare remnants of the silent era. Stages 8 and 9 were originally constructed as a single stage; during the conversion to soundstages in 1929 they were separated into two stages.
230	Machine Room	Machine Room			Utility & Storage	N/A	N	Small mechanical room constructed at an unspecified date outside of the period of significance; therefore, it is a non-contributor to the potential historic district.
232	Set Lighting & Grip	Mechanical Bldg	1948		Pre- Production & Studio Services	27,611	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
238	Stage 15	FPLC: Outdoor Tank	1938		Stage	17,668	C	Constructed during the period of significance.
245	A.C. Lyles Building		c. 1980		Administrative & Office	2,012	N	Constructed outside of the period of significance; therefore, it is a non-contributor to the potential historic district.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
248	Sherry Lansing Theater & Film Vault	Sound Proofing; Cutting Rooms; Theater Projection Rooms	1928	J.A.B., R.E.M.	Post-Production / Utility & Storage	11,803	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
249	Studio Gym	Rehearsal Building, KNX	1926	R.E.M.	Pre-Production & Studio Services	3,003	C	Constructed during the period of significance; part of the 1926 building campaign; represents important historic property type associated with a motion picture studio.
250	Foley / Security	Studio H & K	1929		Post-Production	8,984	C	Constructed during the period of significance. The complex of buildings comprising Foley/Security and Stages 11, 12, and 14 represents the first stages and post-production facilities on the Paramount lot constructed specifically for sound production. In 1989, Studio K was altered to house the Foley Stage for use in sound dubbing for film and television production.
250	Stage 11		1929		Stage	6,083	C	Constructed during the period of significance. The complex of buildings comprising Foley/Security and Stages 11, 12, and 14 represents the first stages and post-production facilities on the Paramount lot constructed specifically for sound production.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
250	Stage 12		1929		Stage	6,081	C	Constructed during the period of significance. The complex of buildings comprising Foley/Security and Stages 11, 12, and 14 represents the first stages and post-production facilities on the Paramount lot constructed specifically for sound production.
250	Stage 14		1929		Stage	17,831	C	Constructed during the period of significance. The complex of buildings comprising Foley/Security and Stages 11, 12, and 14 represents the first stages and post-production facilities on the Paramount lot constructed specifically for sound production.
251	Barney Balaban	Glen Glen Studios, Sound Recording Bldg	1928	JAB	Post-Production	11,804	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
253	Production Storage	Mechanical area	1948		Utility & Storage	5,582	C	Constructed during the period of significance; represents the motion picture studio as self-contained industrial plant.
255	Film Vault #5	Film Vault	c. 1930		Utility & Storage	2,583	C	Constructed during the period of significance; represents important historic property type of associated with a motion picture studio.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
256	Ernst Lubitsch / Lubitsch Annex	Director's Bldg; FPLC: New Administration Bldg	1930/ 1947 (annex)	Milton M. Friedman	Administrative & Office	33,649	C	Constructed during the period of significance; part of the central historic core; originally served as production offices. In 1947, the north "annex" was completed; alterations to interior office spaces over time.
257	Marathon Mill / Manufacturing / Special Effects	Mill	1931		Pre-Production & Studio Services	27,909	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio; represents the motion picture studio as self-contained industrial plant.
260	B.P. Schulberg	Production Bldg	1934		Administrative & Office	14,767	C	Constructed during the period of significance; part of the central historic core. In 1940, there was an addition to the south end of the third floor; alterations to interior office spaces over time.
261	Cecil B. DeMille	Publicity Bldg	1934	J. R. Armitage	Administrative & Office	8,451	C	Constructed during the period of significance. In 1951, a compatible second story was added; alterations to interior office spaces over time.
263	Hal Wallis	Film Library Bldg; Editing Bldg	1935/ 1938	MAAS	Post-Production	17,182	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio. Second floor added in 1938.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
264	Editorial / Staff Shop / Paint & Sign Shop	Haggar Building	1931/1935/1957		Pre-Production & Studio Services	70,874	N	Constructed during the period of significance; represents important historic property type associated with a motion picture studio. Originally constructed as a shop/storage building; altered and expanded numerous times from the 1930s through the 1950s; recent alterations include new exterior cladding and reconfiguration of interior spaces. Substantially altered; no longer retains sufficient integrity to convey its historic significance and does not contribute to the historic identity of the district; therefore, it is a non-contributor to the potential historic district.
272	Lumber Yard / Lumber Storage		c. 1986		Utility & Storage	12,710	N	Constructed outside of the period of significance; therefore, a non-contributor to the potential historic district.
273	Stage 16		1941		Stage	17,763	C	Soundstage constructed during the period of significance; one of a series of stages constructed in 1941.
275	Stage 17	Site of FPLC Stage 6	1941		Stage	12,379	C	Soundstage constructed during the period of significance; one of a series of stages constructed in 1941.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

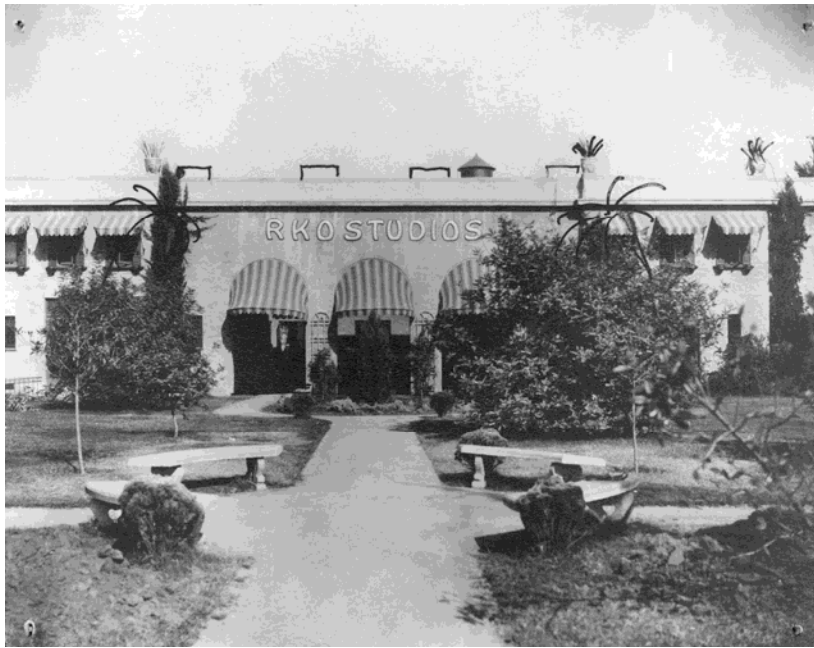
BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
275	Stage 18		1941		Stage	18,194 (stage); 16,833 (basement stage support/storage)	C	Soundstage constructed during the period of significance; one of a series of stages constructed in 1941.
276	Power House #2		1941	J.L., Roach, W.S.	Utility & Storage	3,051	C	Constructed during the period of significance; represents the major motion picture studio as self-contained industrial plant.
278	Set Lighting & Grip Storage		1942		Utility & Storage	14,449	C	Constructed during the period of significance; represents the major motion picture studio as self-contained industrial plant.
285	Jerry Lewis Annex	TV Building / NBC Building / Publicity	c. 1940		Administrative & Office	1,860	C	Constructed during the period of significance; associated with film and early television production on the Paramount lot.
286	Jerry Lewis	TV Building / NBC Building / Publicity	c. 1940		Administrative & Office	7,524	C	Constructed during the period of significance; associated with film and early television production on the Paramount lot. Second floor may have been added in 1943 per archival drawings.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON / CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>39</sup>	CATEGORY	REASON
298	Assembly Stage		1934		Pre-Production & Studio Services	40,246	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio; represents the major motion picture studio as self-contained industrial plant.
325	Marathon Substation		1987	Levine Seegal	Utility & Storage	N/A	N	Constructed outside of the period of significance; therefore, a non-contributor to the potential historic district.
329	Production Offices (Modular)		1989		Administrative & Office	11,321	N	Constructed outside of the period of significance; therefore, a non-contributor to the potential historic district.
351	Post Production Building		2010		Post-Production	81,654	N	Constructed outside of the period of significance; therefore, a non-contributor to the potential historic district.
352	Production Park		1926		Landscaping / Open Space	11,004 (open space)	C	Created during the period of significance; located within the central historic core; rare open space on the studio lot.
	Bronson Gate		1926		Entry Gate / Entry Point	N/A	C	Constructed during the period of significance; part of the 1926 building campaign; historically the primary entrance to the Paramount studio lot; public symbol of the studio and part of the original "studio wall" along the former Marathon Street. Alterations include removal of cast stone fronton at an unspecified date.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Administration Building. Source: Bison Archives.

### **RKO Studios Historic District**

#### District Description

RKO Studios was historically bordered by the Hollywood Forever Cemetery on the north, Marathon Street on the south, Gower Street on the west, and the west side of Avenue E on the east. The RKO property developed south to Melrose Avenue in the 1930s, within the period of significance for the historic district. The potential historic district boundary generally follows the historic property line from the 1930s; see the Potential Historic District Boundaries Map in Figure 3.

The period of significance dates from 1921, when the precursor to RKO,

Robertson-Cole, purchased 13 ½ acres of former Hollywood Forever Cemetery property to build a new studio. It ends in 1967, when the studio property (at that time owned by Desilu) was purchased by Paramount Pictures. This period of significance includes both the movie and television production history on the site.

RKO Studios is one of a rare and finite set of resources. It is one of the last remaining intact “Big Eight” motion picture studios from the Major Studio Era, when production, distribution, and exhibition were all integrated under a single corporate entity, and it has important associations with the development of the television industry in Hollywood. The potential RKO

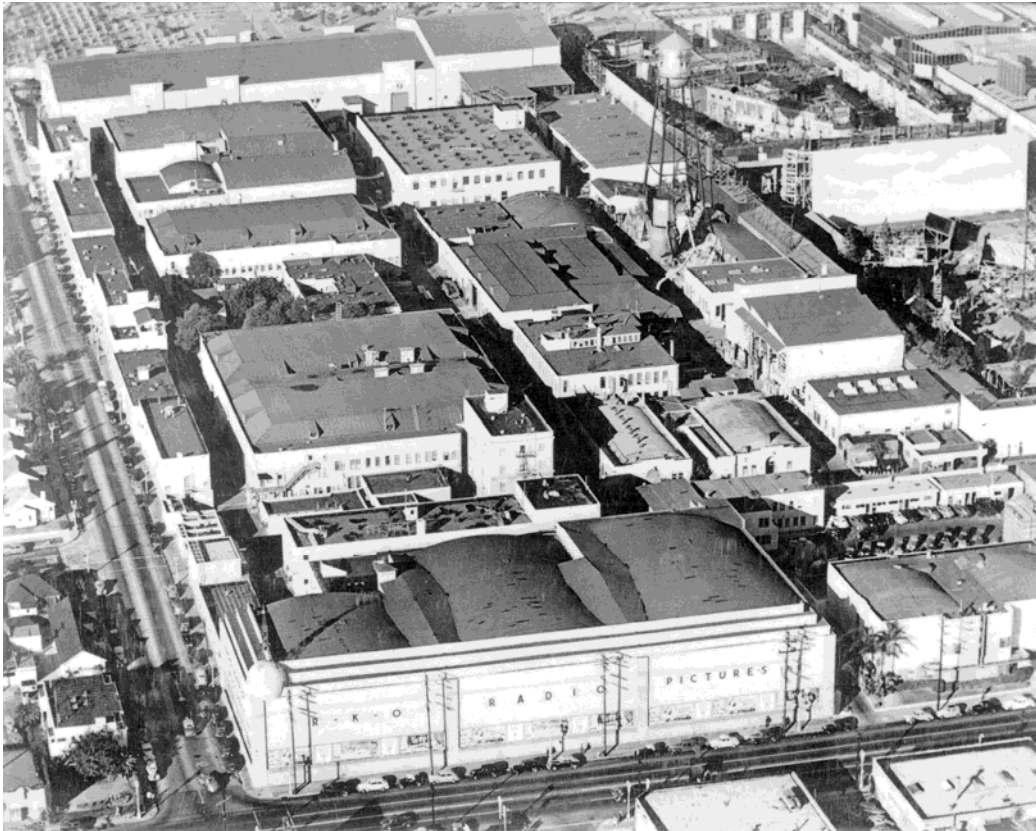
## **Paramount Pictures Historic Assessment Technical Report**

**HISTORIC RESOURCES GROUP**



Studios Historic District has intact resources illustrating the motion picture and television production on the studio lot. The majority of the contributors were constructed between 1921 and 1939, with only three buildings added in the 1940s. There has been no major infill construction within the potential historic district boundary. Some buildings have been altered over time to account for the changing needs of the studio and new technologies, particularly with the conversion from film to television production; however, the district as a whole has a high degree of integrity, which is unusual for a working production facility.

The overall feeling of the potential RKO Studios Historic District is of a working industrial complex separated from the public right-of-way by walls, fences, or buildings. The design of RKO Studios as a walled industrial compound is a significant character-defining feature of motion picture studios originally developed during the Major Studio Era.



RKO Studios looking northeast, 1948. Source: Bison Archives.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



RKO Office at 780 Gower Street, 1931.  
Source: Bison Archives.

The original RKO wall consisted of a fence running along the southwest edge of Melrose Avenue and north along Gower Street. In the building campaign of 1929, the function of the original fence was replaced by the construction of a series of single story buildings along Gower Street. When Stages 19-21 were constructed in 1935, the function of the studio wall was subsumed within the exterior walls of the stages.

The existing street grid at RKO includes the primary north-south corridor along Avenue C, which includes curbs and sidewalks. In general, there are fewer curbs and sidewalks at RKO than at Paramount, and the streets at RKO are generally wider. There are landscaped planters throughout the RKO District, particularly along the rear facades of the buildings that front Gower Street. The original street grid and internal circulation patterns are important

character-defining features of historic motion picture studio lots.

There is no homogenous architectural style applied to the RKO Studios lot; instead buildings are designed in a variety of architectural styles in combination with buildings that are more utilitarian in nature. This reflects the wide range of uses within the studio lot.

The historic core of the potential RKO Studios Historic District is the collection of buildings in the center of the potential district. The earliest buildings on the lot were two mills, two stages, and an office building which were constructed when Robertson-Cole bought the property in 1921. The Administration Building (now known as the Chevalier Building) was constructed before 1925 and originally served as the public face and main entrance to the studio. It is sited toward Gower Street, facing the only open green space on the RKO Studios lot, now known as Lucy Park. The building is Italian Renaissance Revival in style.

Additional offices and production spaces were added in 1929, many of which were located along Gower Street. In 1930, a series of stages were constructed along 12th and 13th Streets, at the northern boundary of the RKO lot, and in 1935 Stages 19-21 were constructed at the corner of Melrose Avenue and Gower Street.

## Paramount Pictures Historic Assessment Technical Report

The prominent location of Stages 19-21, which read as a single structure from the exterior, and the introduction of the company's new "Radio Pictures" logo on top of the building in the 1930s, made the corner a more visual public statement of RKO Studios. Along with the Gower office building, Stages 19-21 formed a continuous wall of office buildings. The façades of the stages were designed to accommodate large billboards advertising the studio's current motion picture releases.

The majority of the stages were constructed following the introduction of the Photophone sound technology for use by FBO in 1928, although there are several stages remaining from the silent era. RKO stages were altered for television production after Desilu purchased the site.

The Gower Mill, constructed during the Robertson-Cole era, is the most prominent industrial building on the site. It is a typical example of an industrial facility from the period, with a truss roof spanning a large open interior.

Many of the buildings within the potential RKO Studios Historic District were constructed in less than twenty years. Although individual buildings may have been altered over time, the collection of buildings as a whole is highly intact and continues to convey the historic significance of RKO Studios as one of the "Big Eight" motion picture studios in Hollywood.

Since it is characteristic of a motion picture studio to change over time, it is appropriate to take a conservative approach in analyzing the individual integrity of potential contributors and non-contributors to the historic district.



Stages 19-21, c. 1940. Source: California State Library.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

In this study, a building, structure, or site is considered a contributor to the district if it was constructed during the period of significance, and if it retains moderate integrity. Non-contributors are those buildings that were constructed outside of the period of significance, or have been so substantially altered that they no longer convey their historic significance; these buildings no longer retain integrity of design, materials, workmanship, feeling, or association.

There have been compatible alterations to individual buildings over time, and some buildings have been removed, but overall, there has been relatively little change on the RKO Studios lot since the 1960s. There are forty-seven (47) total buildings, structures, and sites located within the boundary of the potential RKO Studios Historic District. Of these, forty-three (43) are contributors to the potential district and four (4) are non-contributors.

Motion picture studio lots that originally developed during the 1920s and 1930s were industrial complexes that included facilities for all aspects of movie production. The collection of disparate property types organized behind the

studio wall is an important feature of a historic motion picture studio lot.

There are significant historic property types associated with the motion picture industry.<sup>40</sup> The potential RKO Studios Historic District retains representative examples of each of these significant property types. The historic property types and the number of buildings associated with each within the potential district are:

Actor Services (e.g. dressing rooms)	5
Administration & Office	11
Entry Gates/Entry Points	1
Landscape/Open Space	1
Post-Production Facilities	4
Pre-Production & Studio Services (e.g. mill, cabinet shop, and other carpentry services)	7
Stages	13
Utility & Storage	5

The map in Figure 4 on page 48 illustrates the potential district

<sup>40</sup> Note that the historic property type refers to the original use of the building, which may differ from the current use.

# Paramount Pictures Historic Assessment Technical Report

contributors and non-contributors; Table 2 provides a list of these properties along with an explanation of their contributor or non-contributor status.

#### Application of Criteria

##### **National Register/California Register/ Local Historic-Cultural Monument Criterion A/1/1**

The potential RKO Studios Historic District appears eligible for listing in the National Register of Historic Places under Criterion A, the California Register under Criterion 1, and as a local Historic-Cultural Monument under Criterion 1.

The entertainment industry played a significant role in the development of Los Angeles, and therefore Criterion A is the most applicable to a major motion picture studio lot developed during the Major Studio Era, during which production, distribution, and exhibition were all integrated under a single corporate entity. Criterion A evaluates properties “that are associated with events that have made a significant contribution to the broad patterns of our history.”

The potential RKO Studios Historic District is significant for its association with the development of the entertainment industry in the United States, and Hollywood as a center of that industry. The period of significance is 1921-1967. RKO Studios is one of a

rare and finite set of resources, as one of the earliest remaining studio plants in Hollywood, and one of the remaining intact “Big Eight” motion picture studios from the Major Studio Era. The RKO Studios Historic District also has important associations with the television industry, which is reflected in the period of significance that spans from the establishment of the Robertson-Cole motion picture studio, through the ownership of Desilu.

##### **National Register/California Register/ Local Historic-Cultural Monument Criterion B/2/2**

The potential RKO Studios Historic District does not appear eligible for listing in the National Register of Historic Places under Criterion B, California Register Criterion 2, or as a local Historic-Cultural Monument under Criterion 2.

Major motion picture studios are typically not eligible under Criterion B, as their significance is the result of the work of many notable figures. In general, districts for which the significance rests in the cumulative accomplishments of a group of important individuals are eligible under

## **Paramount Pictures Historic Assessment Technical Report**

Criterion A and not Criterion B.<sup>41</sup> In addition, there was often crossover of motion picture industry executives and talent between motion picture studios, and motion pictures were often filmed in multiple locations. Therefore, motion picture studio lots are typically not associated with a single individual.

**National Register/California Register/  
Local Historic-Cultural Monument  
Criterion C/3/3,4**

The potential RKO Studios Historic District does not appear eligible for listing in the National Register of Historic Places under Criterion C, the California Register under Criterion 3, or as a local Historic-Cultural Monument under Criteria 3,4.

Motion picture studios are collections of a wide variety of property types that are unified by their significance within the context of the entertainment industry in Los Angeles. In general, the buildings, structures, and other elements are not significant for their architectural merit. In addition, the individual buildings on the RKO lot typically do not retain sufficient integrity to be considered primarily under that category.

**Integrity**

For a property to be eligible for the National Register it must not only be significant under National Register criteria, but it must also have integrity. In general, the standard of integrity for the National Register is higher than that of the California Register. National Register guidelines state that a property must “possess several, and usually most,”<sup>42</sup> of the seven aspects of integrity. Major motion picture studios in Hollywood are rare and finite resources with a particular significance in Los Angeles. Due to the rarity of type, a greater degree of alteration to individual contributors may be acceptable, provided that the district as a whole continues to convey its historic significance.

The overall feeling of the potential RKO Studios Historic District is of a working industrial complex which is separated from the surrounding neighborhood by walls or fences. Although the integrity of some of the individual buildings have been compromised by alterations and additions over time, in particular to accommodate the changing needs and technologies related to film and

<sup>41</sup> *National Register Bulletin 15.* (15)

<sup>42</sup> *National Register Bulletin 15.* (44)

# Paramount Pictures Historic Assessment Technical Report

television production, the district overall preserves its historic association as a working production facility. There are intact examples of each of the historic property types of a major motion picture studio, reflecting the unique history of fully-integrated studio lots that developed during the Major Studio era. The potential historic district retains the original street grid and circulation patterns throughout the studio lot, along with the historic entry points.

The potential RKO Studios Historic District retains all seven aspects of integrity:

**Location:** The potential RKO Studios Historic District remains in its historic location in Hollywood.

**Design:** Although there have been alterations to individual components within the potential historic district over time, in general these have had minimal effect on the historic character of the motion picture lot. Important site features, including landscaping, open space, circulation patterns, and the relationship between individual contributors has been maintained. Therefore, the potential historic district retains integrity of design.

**Setting:** The setting within the potential historic district and the surrounding area remains largely intact from the 1920s. The potential RKO Studios Historic District is located in the industrial area created specifically for motion picture

uses in 1919. There have been historic entertainment-related uses in the area since the early 20<sup>th</sup> century. The Hollywood Forever Cemetery is located immediately to the north of the potential district, in its original location since 1899. The adjacent residential neighborhoods were developed largely for their proximity to the studio lots. Therefore, the potential historic district retains its integrity of setting.

**Materials:** There have been alterations to individual buildings throughout the potential historic district. These alterations are generally compatible with the contributing buildings, and the historic materials remain largely intact. Therefore, the potential historic district retains integrity of materials.

**Workmanship:** The potential historic district retains integrity of workmanship. It retains the physical evidence of the motion picture studio's particular property types and development patterns.

**Feeling:** The potential historic district retains integrity of feeling. It has been in almost continuous operation as a working motion picture studio or television production facility since the 1920s, and it retains the feeling of a significant industrial complex.

**Association:** The potential historic district continues to convey the direct link to its historic association with entertainment industry in Hollywood.

## Paramount Pictures Historic Assessment Technical Report

**Conclusion**

In order to be eligible for listing in the National Register of Historic Places, the California Register, or as a local Historic-Cultural Monument, a potential historic resource only needs to meet one of the defined eligibility criteria.

The strongest and most applicable criterion for evaluating historic motion picture studio lots is Criterion A/1/1.

Therefore, the potential Paramount Pictures Historic District appears eligible for listing in the National Register, the California Register, and as a local Historic-Cultural Monument under Criterion A/1/1.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



TABLE 2: LIST OF CONTRIBUTORS AND NON-CONTRIBUTORS WITHIN RKO STUDIOS POTENTIAL HISTORIC DISTRICT

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
101	Maurice Chevalier	Desilu, RKO, FBO Studios: Administration Bldg	pre-1925		Administrative & Office	12,549	C	Constructed during the period of significance; located in the central historic core. Prior to the construction of the Gower street office building (now known as the Lucille Ball Building), it was the “public face” of the studio lot. The first available archival drawings are for alterations to the second floor in 1925; subsequent alterations include a partial second floor addition in 1937; renovations to the first floor in 1986 for use as a childcare center; and interior alterations to office spaces in 1987.
102	Josef Von Sternberg		1929		Administrative & Office	4,412	C	Constructed during the period of significance.

<sup>43</sup> All square footage is generally consistent with the Los Angeles Municipal Code definition of floor area for the purposes of calculating floor area ratio. Gross square footage is approximately five percent greater than the floor area shown. Square footage for the landscaping/open space is approximate based on existing conditions and information available in archival photographs.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
102	Stage 23	RKO Stage 1	pre-1929	Carroll Clark	Stage	12,403	C	Constructed during the period of significance; constructed prior to the introduction of sound technology; among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929. Interior altered for television production use with addition of an elevated control booth and seating for audiences.
103	Bob Hope	"C" RKO: Dressing Room & Office Bldg	1929	Gillett, Carroll Clark, Koch	Administrative & Office	6,037	C	Constructed during the period of significance; forms part of the continuous "studio wall" along Gower Street.
104	Stage 24 & 24A	RKO Stage 2	1927	Carroll Clark	Stage	12,403	C	Constructed during the period of significance; constructed prior to the introduction of sound technology; among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929. Interior altered for television production use with addition of an elevated control booth and seating for audiences.
105	Jesse Lasky	"O" RKO: HSO Publicity - Mailroom	1929		Administrative & Office	5,952	C	Constructed during the period of significance; forms part of the continuous "studio wall" along Gower Street.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
106	Lucy Bungalow	RKO: Wardrobe, Casting Office	1929	Carroll Clark	Actor Services / Administrative & Office	8,710	C	Constructed during the period of significance; located in the central historic core; represents important historic property type associated with a motion picture studio. Originally used as casting and wardrobe facilities; the exterior is often dressed in various architectural styles for filming purposes.
106	Stage 25	RKO Stage 3	pre- 1929	Carroll Clark	Stage	14,986	C	Constructed during the period of significance; constructed prior to the introduction of sound technology; among the rare remnants of the silent era. Converted from a silent stage to a soundstage in 1929. Interior altered for television production use with addition of an elevated control booth and seating for audiences.
107	Clara Bow	"K", Desilu: Directors; RKO: Utility Bldg	1920- 1921	Carroll Clark	Administrative & Office	16,433	C	Constructed during the period of significance; one of the earliest buildings on the RKO lot; associated with RKO predecessor Robertson-Cole.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
108	Gower Mill (South)	Desilu, RKO, Robertson-Cole Studios: Mill	1920-1921	Meyer & Holler, Milwaukee Building Company	Pre-Production & Studio Services	22,494	C	Constructed during the period of significance; one of the earliest buildings on the RKO lot; associated with RKO predecessor Robertson-Cole; represents important historic property type associated with a motion picture studio; represents the motion picture studio as a self-contained industrial plant.
109	Gower Mill North (formerly Transportation)	RKO: Electric Shop, Robertson-Cole: Electric shop	1920-1921		Utility & Storage	10,064	C	Constructed during the period of significance; one of the earliest buildings on the RKO lot; associated with RKO predecessor Robertson-Cole; represents important historic property type associated with a motion picture studio; represents the motion picture studio as a self-contained industrial plant.
110	Power House #3	RKO: Power House #1	1921		Utility & Storage	1,709	C	Constructed during the period of significance; represents motion picture studio as self-contained industrial plant.
116	Maintenance Paint/Pyramid Scenic	Paint Frame Bldg	1930	R.VD.	Pre-Production & Studio Services	4,876	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
141	Stage 26, Studio A	RKO Stage 4	1929	Carroll Clark	Stage	6,928 (stage); 7,787 (adjacent stage support/ storage)	C	Constructed during the period of significance; constructed specifically for sound production. Interior office spaces altered.
142	Billy Wilder	"E", RKO: Dressing Room & Office Bldg	1929	Carroll Clark	Actor Services / Administrative & Office	9,065	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
146	Lucille Ball	"A", Desilu, RKO: Administration Bldg	1929		Administrative & Office	11,187	C	Constructed during the period of significance; when it was constructed in 1929, it became the main "public" entry to the studio lot; it is part of the continuous "studio wall" along Gower Street. Alterations include an addition to the third floor in 1946.
147	Power House #4	Power House #2	1929		Utility & Storage	2,646	C	Constructed during the period of significance; represents motion picture studio as self-contained industrial plant.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
149	Commissary/ Cafeteria	RKO: 2 Bldgs Restaurant & Dance Rehearsal Hall	1929 (altered 1978, 1987)		Actor Services	13,172	N	Constructed during the period of significance; represents important historic property type associated with a motion picture studio. In 1978, there were substantial alterations to the exterior and the interior; additional exterior alterations were undertaken in 1987. Substantially altered; no longer retains sufficient integrity to convey its historic significance and does not contribute to the historic identity of the district; therefore, it is a non-contributor to the potential historic district.
154	Stage 29	RKO Stage 7	1930		Stage	15,805 (stage); 12,462 (basement stage support/ storage)	C	Constructed during the period of significance; constructed during building campaign of 1930 when substantial new stages were added to the RKO lot. Interior altered for television production use with addition of an elevated control booth and seating for audiences.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
154	Stage 30	RKO Stage 8	1930		Stage	9,858 (stage); 11,006 (mezzanine stage support/ storage); 11,019 (basement stage support/ storage)	C	Constructed during the period of significance; constructed during building campaign of 1930 when substantial new stages were added to the RKO lot. Interior altered in 1983-1984 with the addition of dressing control rooms for television production.
154	Stage 31	RKO Stage 9	1930		Stage	15,805 (stage); 11,110 (basement stage support/ storage)	C	Constructed during the period of significance; constructed during building campaign of 1930 when substantial new stages were added to the RKO lot. Interior altered for television production use with addition of an elevated control booth and seating for audiences.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
154	Stage 32	RKO Stage 10	1930		Stage	15,632	C	Constructed during the period of significance; constructed during building campaign of 1930 when substantial new stages were added to the RKO lot. Interior altered for television production use with addition of an elevated control booth and seating for audiences.
157	Water Tower	RKO: Water Tower	1930		Utility & Storage	N/A	C	Constructed during the period of significance; represents the motion picture studio as a self-contained industrial plant; visible icon for the studio lot. After the RKO lot was purchased by Paramount, the Paramount logo was painted on the water tower.
158	Stage 27	RKO Stage 5	1930		Stage	10,688	C	Constructed during the period of significance; constructed during building campaign of 1930 when substantial new stages were added to the RKO lot. Interior altered for television production use with addition of an elevated control booth and seating for audiences.
158	Stage 28	RKO Stage 6	1930		Stage	8,262	C	Constructed during the period of significance; constructed during building campaign of 1930 when substantial new stages were added to the RKO lot. Interior altered for television production use with addition of an elevated control booth.

## Paramount Pictures Historic Assessment Technical Report



BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
160	Gloria Swanson	"F" RKO: Dressing Room Bldg	1930	RP, T. Harr, JAB, HDS, GCP, RVD, Poulsen	Actor Services	11,696	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio; part of the continuous "studio wall" along Gower Street.
163	Facilities Mill	RKO: Plaster shop, Studio Maintenance	1930	R.V.D.	Pre-Production & Studio Services	10,397	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
165	Gary Cooper	"J", RKO: Photographic Bldg	1930	T. Harr & JAB & HOS	Post-Production	15,132	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio. In 1989, one of the screening rooms was altered on the interior to accommodate office space.
166	Mae West	"L", RKO: Property & Drapery Departments	1930	G. Povelsen (drawn by)	Pre-Production & Studio Services	63,089	C	Constructed during the period of significance; represents important historic property type of a motion picture studio. Originally constructed as the Property Department for RKO Studios; used for this purpose through the tenure of Desilu. Interior alterations in 1969, 1979, 1981, and 1984.
167	W.C. Fields	Cutting Room Bldg	1929	T.M. & W.H., R.V.D., JAB	Post-Production	5,662	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
171	Scene Dock		1937		Pre-Production & Studio Services	4,239	N	Constructed during the period of significance; represents important historic property type associated with a motion picture studio. It was originally constructed as a one-story structure with a "lean-to roof." Substantially altered; no longer retains sufficient integrity to convey its historic significance and does not contribute to the historic identity of the district; therefore, it is a non-contributor to the potential historic district.
172	Stage 19	RKO Stage 11	1935		Stage	14,869	C	Constructed during the period of significance; visual icon of RKO Studios; formed part of the "studio wall" on the corner of Gower Street and Melrose Avenue. Part of the stage complex composed of Stages 19-21 which read as a single structure from the exterior. Interior altered for television production; sound control booth added and bleachers added to accommodate live audiences. Primary façade has been altered; original frame used to display movie posters has been removed and façade now includes a "bump out" distinguishing the top and bottom portions of the building.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
172	Stage 20	RKO Stage 12	1935		Stage	14,869	C	Constructed during the period of significance; visual icon of RKO Studios; formed part of the "studio wall" on the corner of Gower Street and Melrose Avenue. Part of the stage complex composed of Stages 19-21 which read as a single structure from the exterior. Interior altered for television production; sound control booth added and bleachers added to accommodate live audiences. Primary façade has been altered; original frame used to display movie posters has been removed and façade now includes a "bump out" distinguishing the top and bottom portions of the building.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
172	Stage 21	RKO Stage 14	1935		Stage	8,827	C	Constructed during the period of significance; visual icon of RKO Studios; formed part of the "studio wall" on the corner of Gower Street and Melrose Avenue. Part of the stage complex composed of Stages 19-21 which read as a single structure from the exterior. Historically housed the RKO Radio Pictures logo on the southwest corner roof; logo consisted of a globe (which was constructed as part of the parapet) surmounted by a radio tower; the tower has since been removed and the globe has been altered. Interior was altered in 1989 for television news production; offices, equipment, and newsroom set added. Primary façade has been altered; original frame used to display movie posters has been removed and façade now includes a "bump out" distinguishing the top and bottom portions of the building. An entrance has been added to the Melrose façade.
173	Carole Lombard	Cutting Bldg #3	1935		Post-Production	5,803	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
175	Film Vault #4	Film Storage / (raw film) negative film vault bldg	1935	Deane	Utility & Storage	1,860	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
177	Facilities Supply Center		1966		Pre-Production & Studio Services	11,826	N	Constructed during the period of significance; represents important historic property type associated with a motion picture studio; associated with Desilu's tenure on the site. Office space added in 1985; second floor office space added in 1987; interior and significant exterior alterations in 1989. Substantially altered; no longer retains sufficient integrity to convey its historic significance and does not contribute to the historic identity of the district; therefore, it is a non-contributor to the potential historic district.
178	William S. Hart	"G", RKO Office Bldg	1936 / 1940	Charles F. Pyke	Administrative & Office	9,171	C	Constructed during the period of significance. Originally constructed as a two-story building; third and fourth floors added in response to a need for more office space in 1940; this alteration was completed during the period of significance.

## Paramount Pictures Historic Assessment Technical Report

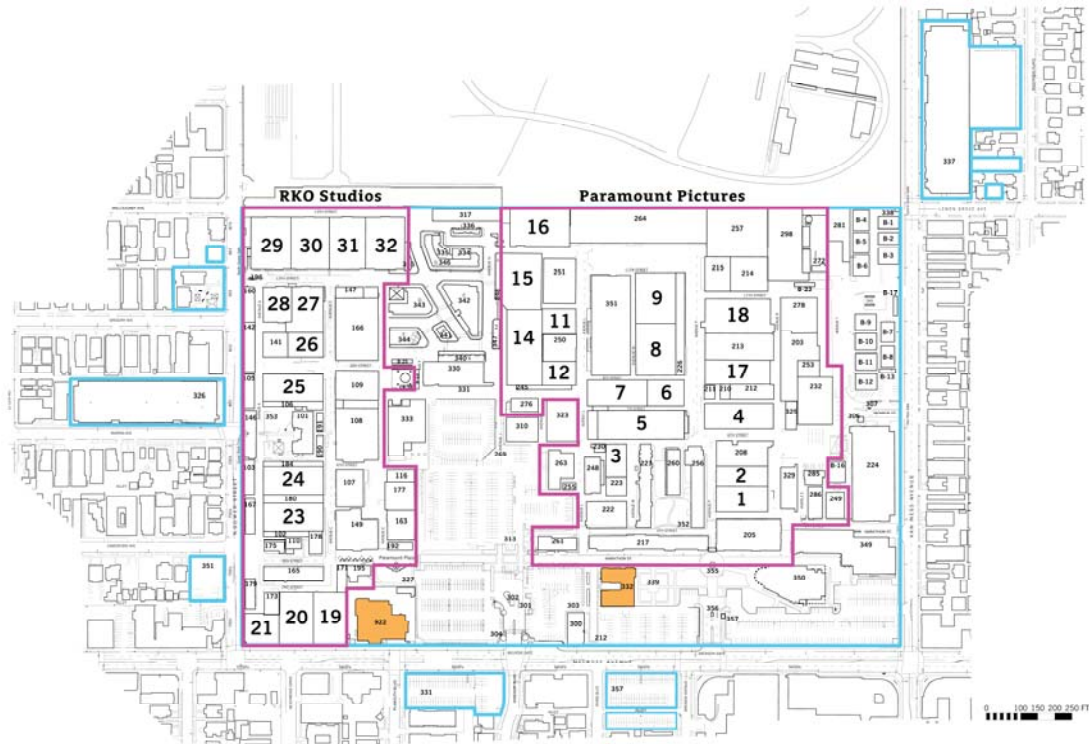
BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
179	Fleischer Brothers	RKO: Cutting Room #2	1932	Hogsett / Derrah; J.A. Barlow	Post-Production	2,398	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
180	Dressing Rooms		1929	Carroll Clark	Actor Services	5,626	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
184	Marx Brothers	RKO: Readers Bldg; PPC: Story Bldg	1929	Carroll Clark	Pre-Production & Studio Services	4,947	C	Constructed during the period of significance; located in the central historic core; represents important historic property type associated with a motion picture studio.
190	B Annex 1		1946	Pyke	Administrative & Office	1,170	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.
191	B Annex 2		1946	Pyke	Administrative & Office	1,062	C	Constructed during the period of significance; represents important historic property type associated with a motion picture studio.

## Paramount Pictures Historic Assessment Technical Report

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	SQUARE FEET <sup>43</sup>	CATEGORY	REASON
192	Company Store	RKO: Time Office	1947 / 1981 (altered)		Administrative & Office	2,420	N	Constructed during the period of significance; substantially altered on the interior and exterior in 1981. No longer retains sufficient integrity to convey its historic significance and does not contribute to the historic identity of the district; therefore, it is a non-contributor to the potential historic district.
195	Marlene Dietrich	RKO "H"; KHJ Bldg; 1950: Windrose Bldg	1948		Administrative & Office	5,253	C	Constructed during the period of significance; originally used as production offices.
196	North Gower Gate		post-1939		Entry Gate / Entry Point	N/A	C	Important "public" entry point to RKO Studios beginning in the 1930s; represents important circulation pattern on the studio lot. The gate, guard shack, and landscaping were altered in 1984 and 1987 and therefore are not historic features.
353	Lucy Park		1929		Landscaping / Open space	13,665 (open space)	C	Created during the period of significance; located within the central historic core; rare open space on the studio lot. Landscaping and "park-like" amenities added during Desilu tenure.

## Paramount Pictures Historic Assessment Technical Report

FIGURE 5: POTENTIAL HISTORIC RESOURCES OUTSIDE POTENTIAL HISTORIC DISTRICT BOUNDARIES



Purple line indicates the boundaries of the potential Paramount Pictures and RKO Studios Historic Districts; yellow indicates potential historic resources outside potential historic district boundaries.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



### **Potential Historic Resources outside Potential Historic District Boundaries**

The current Paramount Pictures Main Lot includes properties located between Marathon Street and Melrose Avenue which were not historically associated with either Paramount Pictures or RKO Studios, but are now part of the Main Lot. Of these properties, two have been identified as potential historic resources: Valentino Arms and the KCAL Building. (See the map in Figure 5 on the previous page.)



Valentino Arms, 2012.

#### Valentino Arms

The “Valentino Arms” is a five-story, former apartment building located at 5474-5478 Marathon Street. It was designed by architect Milton M. Friedman in 1928 in the Tudor Revival style. It is in good condition and retains a high degree of integrity on the exterior. In 1990, the interior was completely renovated when the building was converted from residential

to office use. At that time there were also alterations to the landscaping and courtyard. Seismic upgrades were completed in the 1980s.

On September 22, 1978, the block of Irving Boulevard between Marathon Street and Melrose Avenue was renamed Valentino Place. In 1988 Paramount Pictures acquired the stretch of land between Marathon and Melrose, and the Valentino Arms building became part of the Paramount Pictures Main Lot. Despite rumors to the contrary, the building does not have a direct association with Rudolph Valentino, who died two years before it was completed. It is unclear when the building was named Valentino.

No biographical information about architect Milton M. Friedman is available, and his name does not appear in the American Institute of Architects Historical Directory.

There is a Milton M. Friedman listed in the Los Angeles City Directory. His name appears in 1926, 1927, 1929, and 1932 at the addresses listed below.

# **Paramount Pictures Historic Assessment Technical Report**

**HISTORIC RESOURCES GROUP**

His name does not appear again after 1932.<sup>44</sup>

- 1926 & 1927: Architectural designer; 412 West 6<sup>th</sup> Street (office); 188 South Commonwealth (residence)
- 1929: Architect; 6001 Santa Monica Boulevard (office); 188 South Commonwealth (residence)
- 1932: Architect; 112 West 9<sup>th</sup> Street (office)

In addition to the Valentino Arms, Friedman designed three other large-scale apartment buildings in Los Angeles in the 1920s and 1930s:

- Hotel Chancellor, 1924<sup>45</sup>
- Chalfonte, 1929
- Piccadilly Apartments, 1930

Friedman also designed a building on the Paramount Pictures lot – the 1930 “New Administration Building” (now referred to as the “Lubitsch Annex”), a Spanish Colonial Revival style building

<sup>44</sup> Only select years are available at the Los Angeles Public Library. It is anticipated that Friedman’s name does appear in 1928, 1930, and 1931, but those volumes were not available for review.

<sup>45</sup> Listed in the National Register of Historic Places under Criterion C as “an elegant multi-story residential property designed in a period revival style constructed in the early 1920s.” Historic Resources Group, “Hotel Chancellor National Register nomination form,” approved January 3, 2006.

located in Paramount’s central historic core.

#### Application of Criteria

#### **National Register/California Register/ Local Historic-Cultural Monument Criterion A/1/1**

The Valentino Arms was constructed during the 1920s, which is generally considered within the “Golden Age” of the motion picture industry. At that time, there was a great deal of residential development in Hollywood to accommodate the influx of actors and other entertainment industry-related workers. The building was constructed at the same time that Paramount Pictures was establishing itself at the Melrose site, and its proximity to the studio indicates that it may have been built to house actors and other people employed by Paramount Pictures.

The building became part of the Paramount Pictures Main Lot when the property between Marathon and Melrose was acquired by the studio in 1988. The residential street on which it was built has been vacated and is now an internal pedestrian street within the studio lot.

Valentino Arms is no longer part of its original residential context. It does not retain its residential setting or its historic association with any studio-adjacent residential development. When it was converted to office space in 1990, the

# Paramount Pictures Historic Assessment Technical Report

interiors were extensively altered so that it retains very little interior historic fabric, making it less representative of its type. There are other, better examples of multi-family residential development from this period that retain their historic setting and interior character-defining features. Therefore, the Valentino Arms does not appear eligible for listing in the National Register under Criterion A, the California Register under Criterion 1, or as a local Historic-Cultural Monument under Criterion 1.

**National Register/California Register/  
Local Historic-Cultural Monument  
Criterion B/2/2**

It is unclear when the name Valentino was given to the building, although it appears likely that this occurred in the 1970s when the street was renamed Valentino Place. There is no indication that the building was historically associated with Rudolph Valentino. While it may have housed actors and other people in the entertainment industry, in order to be eligible for designation under this criterion, the building would have to be the long-term home of a significant person in the entertainment industry during their productive period. There is no evidence to suggest that the property meets this eligibility threshold, and therefore it does not appear eligible for listing in the National Register under Criterion B, the California Register under Criterion 2, or as a local Historic-Cultural Monument under Criterion 2.

**National Register/California Register/  
Local Historic-Cultural Monument  
Criterion C/3/3, 4**

Tudor Revival architecture drew upon a variety of medieval prototypes ranging from thatched-roofed cottages to grand manor houses. Tudor Revival architecture in Los Angeles was successfully applied to the design of large estates, middle class homes, and bungalows, as well as apartments and small-scale commercial buildings. Early examples of the style tend to be rustic and eclectic compared to later examples that are more refined. Important examples illustrate a high quality of design, and feature a high degree of workmanship by local artisans and builders. Character-defining features of Tudor Revival architecture in Los Angeles include:

- Irregular building forms
- Predominately brick or stucco exteriors
- Decorative half-timbering
- Steeply pitched, usually multi-gabled roofs
- Massive chimneys that are a prominent visual element
- Entrance vestibules with arched openings
- Tall, narrow, multi-paned casement windows arranged in groups

The Valentino Arms is an example of Tudor Revival multi-family residential architecture in Hollywood. The use of the Tudor Revival architectural style is

## Paramount Pictures Historic Assessment Technical Report

uncommon in an apartment building of its size, and it retains a high degree of integrity on the exterior.

However, the building is not an outstanding example of the style, it does not exhibit a high degree of workmanship, and it does not exhibit many of the character-defining features of Tudor Revival architecture. Little is known about architect Milton M. Friedman, and he appears to have only designed a few buildings in Los Angeles. Therefore, it does not appear eligible for listing in the National Register under Criterion C, the California Register under Criterion 3, or as a local Historic-Cultural Monument under Criterion 3 or 4.

Based on this analysis, the Valentino Arms does not appear eligible for historic designation, and therefore is not considered a historic resource under CEQA.

### KCAL

The first building on the site at 5515 Melrose Avenue was constructed in 1920 as a film developing plant for the Rothacker Film Manufacturing Company. It was located next to RKO Studios' Stages 19-21, but was not originally associated with RKO. It was designed by Meyer & Holler of the renowned regional architectural firm the Milwaukee Building Company. By 1929 the building was owned by the Consolidated Film Industries, Inc. On October 24 of that year the building

was consumed by a fire that gutted the interior.



Rothacker Aller Laboratories, 1923.  
Source: Paramount Pictures Archives.

The site was vacant from 1929 to 1935, when it was purchased by the National Broadcasting Company (NBC). NBC invested \$500,000 to construct a new broadcasting and office facility.

The building was designed in the Streamline Moderne architectural style, which emerged in the United States in the 1930s and is often considered a late extension of Art Deco. There was no style better suited to Los Angeles in the 1930s, which was at that time already defined by its love of the automobile and the optimism of progress inherent in a city growing at such a monumental rate. Where Art Deco was rich, brightly colored, and highly ornamented, Streamline Moderne was sparse, stripped down, and monochromatic. Rounded corners, horizontal bands, and smooth surfaces give Streamline Moderne buildings the appearance of

## Paramount Pictures Historic Assessment Technical Report

being smoothed and rounded by aerodynamic forces.

Don Gilman, vice-president in charge of west coast operations for NBC, announced that the Melrose site was being developed “for the specific purpose of presenting motion-picture stars and special western radio features on the network.”<sup>46</sup> The facility included four studios for its network affiliate KFI – two with large audience accommodations and two for smaller audiences – and office space to house the network’s local staff. It utilized the latest radio technology and contained a special underground audition room. It was dedicated on December 4, 1935.



KCAL (NBC), n.d. Source: LAPL.

<sup>46</sup> “National Broadcasting Company Launches Construction of Hollywood Home.” *Los Angeles Times*, July 3, 1935.

In the early 1920s, the radio broadcasting industry began to grow, based on improvements in sound recording technology, and radio broadcasting stations spread quickly throughout the country. In 1922, the Department of Commerce divided the United States into three broadcast regions, and Los Angeles became the primary broadcasting center in the West. That same year the first radio stations in Los Angeles were established: KFI, KNX, and KHJ.

NBC was the first national radio network. It was founded by the Radio Company of America (RCA) in 1926. Hollywood stations quickly joined the developing networks. KFI joined the NBC network in 1927 and KHJ joined CBS in 1929.

As radio gained prominence, it began to draw talent from the theater and movies, and the radio and motion picture industries became increasingly intertwined. Access to well-known film talent was important to the success of early radio programming. In exchange movie studio heads pursued the possibilities that radio provided for the film industry, including promoting and exhibiting film talent on the radio. As radio began developing its own stars, the studios produced a series of films featuring radio talent. As a result, many early stations were established in existing studio lots using available sound stages.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

In the 1930s, national radio companies began moving their headquarters to Los Angeles from the east and mid-west, including NBC which relocated from Chicago. By the late 1930s, Hollywood had become a major radio production center with operations centered on and around Sunset and Hollywood Boulevards. The nature of the facilities changed during this period. Instead of using existing stages originally built for the motion picture industry, purpose-built facilities specifically for radio production were being constructed. The Melrose site was too small to accommodate the needs of rapidly-growing NBC, and in 1938 they moved their headquarters to the new Radio City facility at Sunset & Vine.

In the 1940s, the television industry began to overtake radio as a popular form of entertainment. By the end of World War II, the golden age of radio had ended as advertisers increasingly took their business to television. The development of the television industry was a logical extension of the film and radio industries in Los Angeles.

In 1940, the former NBC property on Melrose was purchased by KFI Radio. Earl C. Anthony, the exclusive dealer for the Packard Automobile Company in Los Angeles, owned KFI-AM radio, which was an affiliate of NBC. In the early 1940s Anthony founded KFI-TV, which for a brief period was the Los Angeles television affiliate of NBC. In

1949, NBC established its own television network and KFI-TV became an independent station.<sup>47</sup>

In 1951, RKO acquired the station and the call letters were changed to KHJ-TV. KHJ-AM was also owned by RKO and they both broadcast from the former NBC facility on Melrose. Between 1989 and 1995, the station was owned by the Walt Disney Company. At that time the call letters were changed to KCAL. In 1995, Disney purchased Capital Cities/ABC, which owned KABC. Because of FCC anti-trust restrictions, Disney was unable to own both stations, so they sold KCAL to Young Broadcasting. In 2002 KCAL was sold to Viacom, the parent company of CBS and Paramount, and moved into the CBS Columbia Square facility on Sunset Boulevard. The KCAL building is now part of the Paramount Pictures Main Lot, and is used as office space.

<sup>47</sup> History of KFI derived from Grimes, Teresa. "History of Television in Los Angeles." Unpublished, no date.

## Paramount Pictures Historic Assessment Technical Report

### Application of Criteria

#### **National Register/California Register/ Local Historic-Cultural Monument Criterion A/1/1**

The KCAL building was constructed in 1935, and contributes to Hollywood's significance in the 1930s as a major radio production center. It is an early example of a purpose-built structure designed specifically for radio broadcasting, and it is associated with the National Broadcasting Company, which was the first national radio network. It is significant within the context of the development of the radio broadcasting industry in Los Angeles and in Hollywood specifically, when national radio companies (including NBC) relocated their headquarters in the West. In the 1950s the building was converted for use as a television broadcasting facility, and became the long-term home of KHJ-TV.

The KCAL building is eligible for listing in the National Register under Criterion A, the California Register under Criterion 1, and as a local Historic-Cultural Monument under Criterion 1 as a rare, intact example of a purpose-built radio broadcasting facility; for its association with NBC, as the first national radio network; and for its association with the development of the radio and television broadcasting industries in Hollywood.

#### **National Register/California Register/ Local Historic-Cultural Monument Criterion B/2/2**

The KCAL building does not appear to have significant associations with an important person. Therefore, it is not eligible for listing in the National Register under Criterion B, the California Register under Criterion 2, or as a local Historic-Cultural Monument under Criterion 2.

#### **National Register/California Register/ Local Historic-Cultural Monument Criterion C/3/3, 4**

The KCAL building was designed in the Streamline Moderne architectural style, which was popular in Los Angeles in the 1930s. Character-defining features of the style include:

- Horizontal orientation
- Rounded corners and curved surfaces, emulating a "windswept" appearance
- Flat or nearly flat roof
- Speed lines at wall surfaces, such as horizontal moldings and continuous sill courses
- Smooth stucco cladding
- Metal, often steel casement, windows
- Unadorned wall surfaces, with minimal ornament
- Windows "punched" into walls, with no surrounds

The KCAL building is an excellent example of Streamline Moderne commercial architecture in Hollywood.

# Paramount Pictures Historic Assessment Technical Report

In 1962 a rear addition was completed that has not obtained significance over time, and therefore is not considered part of the potential historic resource, and the interiors have been altered to accommodate new uses. However, the exterior of the original building retains sufficient integrity and character-defining features to convey its significance. Therefore, it is eligible for listing in the National Register under Criterion C, the California Register under Criterion 3, and as a local Historic-Cultural Monument under Criterion 3. It is not known to be the work of a master builder, designer, or architect; therefore it does not appear eligible as a local Historic-Cultural Monument under Criterion 4.

### **Conclusion**

The Main Lot contains two potential historic districts that meet the criteria for listing in the National Register of Historic Places, the California Register of Historical Resources, and as local Historic-Cultural Monuments. In addition, there is one individually significant property located on the Project Site outside of the potential historic districts that appears eligible for listing in National Register of Historic Places, the California Register of Historical Places, and as a local Historic-Cultural Monument. Therefore, the two potential historic districts and the KCAL building should be considered historical resources for the purposes of CEQA.

# **Paramount Pictures Historic Assessment Technical Report**



## 6.0 ANCILLARY LOTS

In addition to the property located within the current boundary of the Paramount Pictures Main Lot, the Project Site includes six Ancillary Lots. The map in Figure 6 indicates the location of the Ancillary Lots. These lots, which total approximately six acres, are:

- The “Gregory Lot” located on the west side of Gower Street at Gregory Avenue;
- The “Waring Lot” located on the west side of Gower Street at Waring Avenue;
- The “Camerford Lot” located on the west side of Gower Street at Camerford Avenue;
- The “Windsor Lot” located on the south side of Melrose Avenue at Windsor Boulevard;
- The “South Bronson Lot” located on the south side of Melrose Avenue at Bronson Avenue; and
- The “Lemon Grove Lot” located on the east side of Van Ness Avenue, north of Lemon Grove Avenue.

### Gregory Lot

The site of the Gregory Lot is approximately 20,048 square feet. It contains two modular buildings

constructed in 1992 that have been used to operate a child care facility since 1997.<sup>48</sup> Each modular is approximately 1,800 square feet. The parcel north of the alley is gated.

### Waring Lot

The site of the Waring Lot contains a 5-level parking structure that was constructed in 1989. The lot is approximately 54,481 square feet, and the parking structure is approximately 198,428 square feet.

### Camerford, Windsor, and South Bronson Lots

The three lots identified as the Camerford, Windsor, and South Bronson Lots are all currently used for surface parking.

### Lemon Grove Lot

The site of the Lemon Grove Lot is approximately 116,700 square feet. It consists of a parking structure along Van Ness, and surface parking along Ridgewood Place. There are two additional properties on this site that are undeveloped and gated. The parking structure is four-stories in height and was constructed in 1992.

<sup>48</sup> Construction date per the Los Angeles County Tax Assessor.

# Paramount Pictures Historic Assessment Technical Report

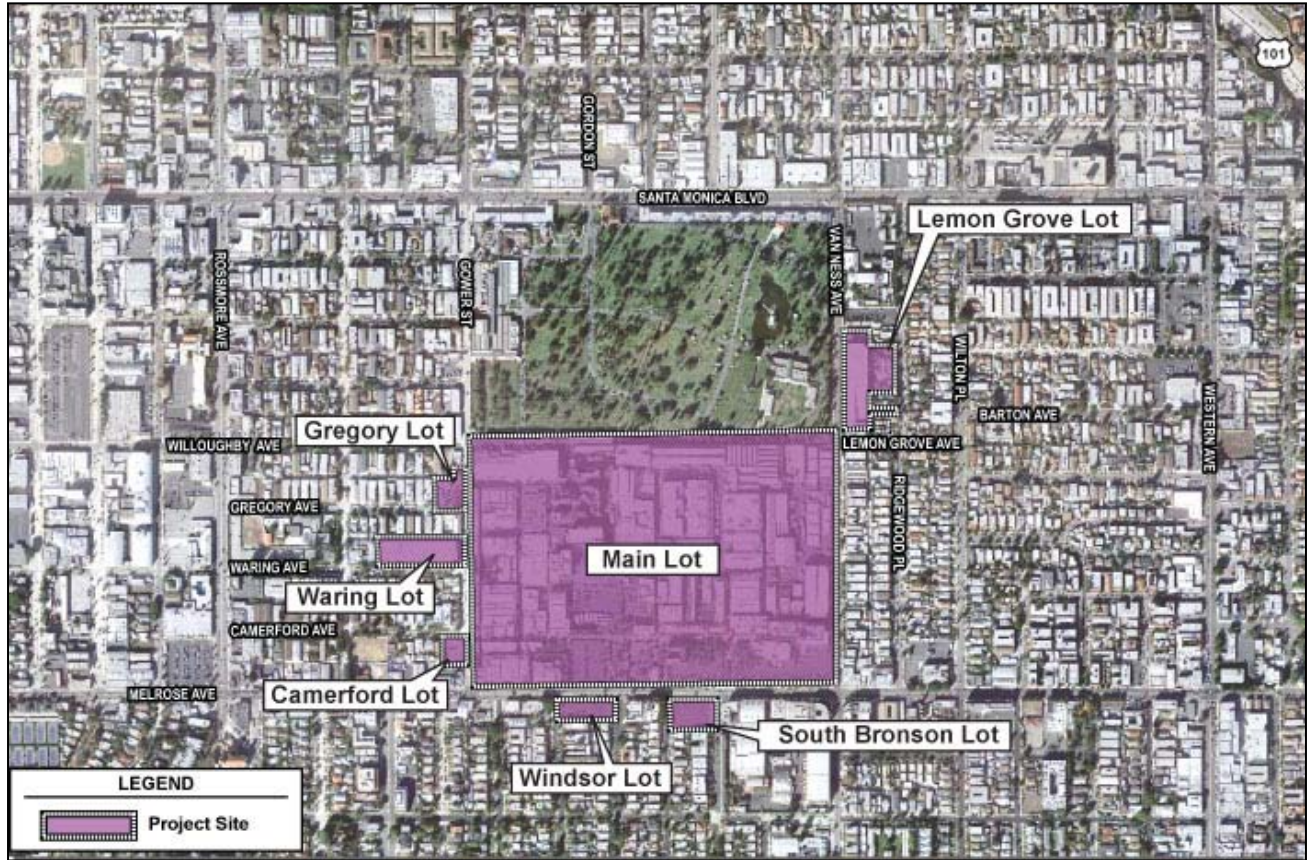
**Evaluation**

The Ancillary Lots are located outside of the boundary of the current Paramount Pictures Main Lot, and are not historically associated with either Paramount Pictures or RKO Studios. The majority of these lots are currently used for parking – either surface parking or parking structures. The Gregory Lot does not contain any historic buildings or structures, and the child care facility does not have any historic associations or cultural significance. Therefore, the Ancillary Lots are not considered historic resources under CEQA.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

FIGURE 6: PROJECT VICINITY &amp; ANCILLARY LOTS WITHIN THE PROJECT SITE



Purple indicates Project Site (Main Lot and Ancillary Lots); boundaries of map indicate Project vicinity. Source: Matrix Environmental, August 2011.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

#### 7.0 PROJECT VICINITY

The Project Site is located in an urbanized area that is developed with a diverse mix of land uses. In general, the major arterials in the Project vicinity, including Melrose Avenue, Santa Monica Boulevard, Vine Street, and Western Avenue are lined with commercial, industrial, and some residential uses. Residential neighborhoods including single- and multi-family development are interspersed between the major arterials. The Project vicinity is identified in the map in Figure 6.

The Paramount Pictures Main Lot is a walled studio lot located in an industrially zoned area in Hollywood. Other industrial properties in the Project vicinity include motion picture studios (for example Raleigh Studios, which is located on Melrose Avenue directly across from the Project Site), and other light industrial uses associated with the entertainment industry.

Hollywood Forever Cemetery is the only designated historic resource in the Project vicinity. It is located immediately to the north of the Project Site and forms the northern boundary of both the potential Paramount Pictures and RKO Studios Historic Districts. The cemetery was established in 1899 and the property originally extended south to Marathon Street. In 1916, the Hollywood Cemetery Association began to subdivide and sell off the

southern portion of their property to various motion picture studios; the property between the existing cemetery and Marathon Street is now part of the Paramount Pictures Main Lot. Hollywood Forever Cemetery was listed in the National Register of Historic Places in 1999.

Although there are a number of designated Historic Preservation Overlay Zones (HPOZs) and individual Historic-Cultural Landmarks in Hollywood, none are located in the identified Project vicinity. There are three HPOZs located less than one mile from the Project Site: Hancock Park to the south and west, Windsor Square to the south, and Melrose Hill to the east.

One HPOZ in Hollywood is located between one and two miles from the Project Site: Hollywood Grove to the north. Whitley Heights is located over two miles northwest of the Project Site; Spaulding Square is located over three miles northwest of the Project Site.

There are two historic districts that have been formally determined eligible for listing in the National Register of Historic Places, both of which are located over one mile north of the Project Site: Selma-La Baig and Afton Place. The Hollywood Boulevard Commercial and Entertainment District, which is listed in the National Register, is located less than two miles north of the Project Site. See the Map in Figure

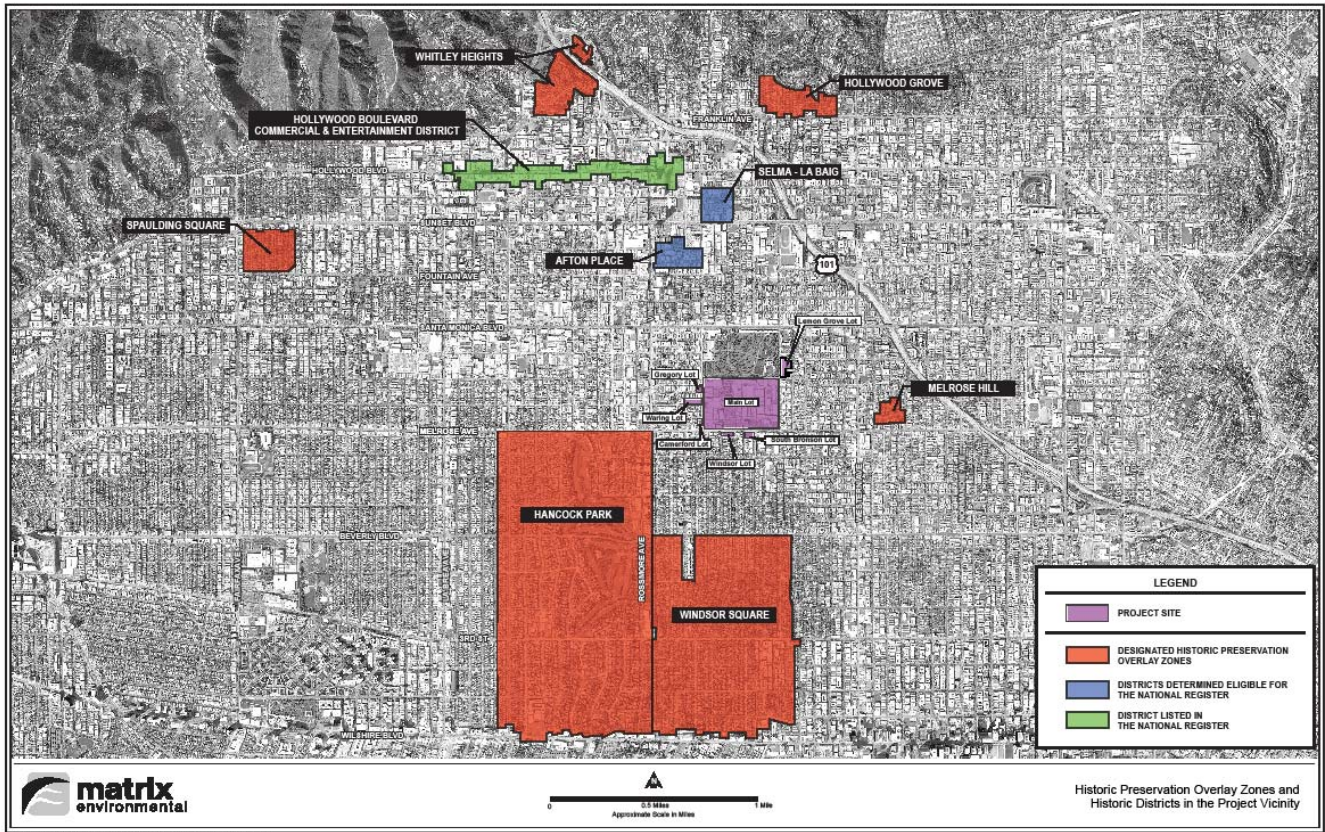
# Paramount Pictures Historic Assessment Technical Report

7 for locations of identified HPOZs and historic districts.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

FIGURE 7: HISTORIC PRESERVATION OVERLAY ZONES & HISTORIC DISTRICTS



Source: Matrix Environmental, 2011.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## 8.0 POTENTIAL IMPACTS

### Significance Threshold

Appendix G of the CEQA Guidelines provides a set of sample questions that address impacts with regard to cultural resources. Related to potential historic resources, the CEQA Guidelines ask whether the Project would:

“Cause a substantial adverse change in the significance of an historical resource as defined in §15064.5?”

The City of Los Angeles CEQA Thresholds Guide states that a project would normally have a significant impact on historical resources if it would result in a substantial adverse change in the significance of an historical resource. A substantial adverse change in significance occurs if the project involves:

- Demolition of a significant resource;
- Relocation that does not maintain the integrity and significance of a significant resource;
- Conversion, rehabilitation, or alteration of a significant resource which does not conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; or
- Construction that reduces the integrity or significance of important resources on the site or in the vicinity.

The above significance thresholds established by the City of Los Angeles

include, and go beyond, all of the provisions set forth in the CEQA Guidelines and as such, the significance thresholds set forth in the *City of Los Angeles CEQA Thresholds Guide* are used in this analysis.

### **Potential Impacts to Historic Resources** Paramount Pictures Historic District

#### ***Impacts from Demolition before Mitigation***

In order to accommodate the changing needs of a working motion picture studio, the Conceptual Site Plan identifies areas on the Main Lot for the construction of new facilities, resulting in the demolition of existing contributors to the potential Paramount Pictures Historic District. The map in Figure 8 identifies the buildings within the boundary of the potential historic district that are proposed for demolition.

Motion picture studios that originally developed during the Major Studio Era are significant as collections of historic property types that reflect the history of the motion picture industry in Hollywood. Paramount Pictures was one of the Big Eight motion picture studios established during the Major Studio Era, during which production, distribution, and exhibition were all integrated under a single corporate entity. The period of significance for the potential Paramount Pictures Historic District encompasses the Major Studio Era in Hollywood.

# Paramount Pictures Historic Assessment Technical Report

The disparate property types found on a motion picture studio lot range from elaborate administrative buildings to small utilitarian structures. Potential impacts to the potential Paramount Pictures Historic District are analyzed with a consideration as to whether the potential historic district can continue to convey its historic significance after Project implementation.

This analysis includes an examination of the breadth and depth of the contributing structures that would remain following the implementation of the proposed Project. Important considerations include the impacts to the historically significant property types associated with a motion picture studio; impacts to resources associated with the studio's early development; impacts to historic circulation patterns, street grids, and open space; and the location and relationships of the historic resources remaining after implementation of the Project.

In addition, this analysis includes consideration of the buildings and structures identified in the 1990 MOU. The MOU categorized the buildings and structures on the Paramount Pictures lot based on their relative significance. The MOU identified nine buildings and structures historically associated with Paramount Pictures as Category 1 resources. These buildings and structures are the Bluhdorn Building, Administration Building, Preston

Sturges, Hans Dreier, Bronson Gate, Ernst Lubitsch, B.P. Schulberg, Dressing Room, and Cecil B. DeMille. All nine are identified as contributors to the potential Paramount Pictures Historic District. Under the Conceptual Site Plan, only the Hans Dreier building would be removed to provide an important circulation enhancement. The other eight "Category 1" buildings and structures would be retained following implementation of the Project.

Following implementation of the Project, the historic core of Paramount Pictures would be retained. This includes the Bronson Gate, which remains the most visible icon of Paramount Pictures, and the original Administration Building, which is located immediately to the west of the Bronson Gate. The Gate and Administration Building were the public face of the studio along Marathon Street, forming part of the continuous studio street wall. Other buildings in Paramount's historic core that will be retained are the Lubitsch and Schulberg administrative/office buildings, the wardrobe building now known as Bluhdorn, and a dressing room building (both uses are classified as "Actor Services").

Historic stages were referenced in the MOU, but they were not fully analyzed in the ranking system. All of the stages were assigned "Category 2," which is defined as "Older Structures of Lesser

## Paramount Pictures Historic Assessment Technical Report



Significance.” However, historic stages do represent a significant historic property type in the potential Paramount Pictures Historic. Paramount retains some of the earliest and most important stages in Hollywood. The stages are an important part of the working industrial complex that is a major motion picture studio.

The Paramount lot retains stages from its earliest period of development, constructed as part of the initial 1926 building campaign when Paramount (then known as Paramount-Famous-Lasky) first acquired the property from United Studios. These stages are rare remnants of the silent film era. Although these early stages are increasingly obsolete and no longer accommodate some modern production needs, under the Conceptual Site Plan representative examples would be retained to ensure the physical preservation of this early motion picture history in Hollywood. The Project would retain Stages 3, 4, 6, and 7, all constructed in 1926 and located immediately adjacent to the Administration Building in what is considered the historic core.

Under the Conceptual Site Plan, stages from each of the subsequent periods of development would also be retained, reflecting the continued growth of the Paramount facility over time. This includes stages constructed during 1929-1930 when Paramount, like other

major motion picture studios, invested significant resources in the construction of stages to accommodate the new sound technology. Stage 14 was one of the first stages on the Paramount lot to be constructed specifically to accommodate sound technology. Silent era stages were also converted to soundstages during this period, including Stages 8 and 9. Stages 8 and 9 were originally constructed in 1926 as one large stage; in 1929 they were divided into two separate spaces and upgraded into sound stages. Stages 8, 9, and 14 would be retained following implementation of the Project. The Conceptual Site Plan also retains the only stage constructed during the 1930s, and all stages constructed during the 1940s, which represents the final phase of the Major Studio Era and the last significant historic building campaign on the Paramount lot.

In addition to the retention of stages from the period of significance, following implementation of the Project, the potential Paramount Pictures Historic District would retain representative examples of each of the significant property types associated with the motion picture industry. These property types include large office and administration buildings, dressing rooms, and the myriad industrial buildings used for pre- and post-production, including utilitarian buildings such as the Marathon Mill. Retention of representative examples of

## Paramount Pictures Historic Assessment Technical Report

each of the historic property types will allow the district after Project implementation to continue to convey Paramount's association with the Major Studio Era, when motion picture studios were self-contained film factories.

The potential district before Project implementation contains a total of fifty-five (55) buildings, structures, and sites. Of these, forty-seven (47) are contributors to the potential historic district and eight (8) are non-contributors. The Conceptual Site Plan proposes the demolition of twenty-four (24) buildings or structures within the boundary of the potential historic district. Of these, eighteen (18) are contributors and six (6) are non-contributors. This means that implementation of the Project would result in the demolition of approximately thirty-eight percent (38%) of the contributors to the potential historic district.<sup>49</sup>

The current ratio of contributors to non-contributors is high, and the district following implementation of the proposed Project would retain significant historic characteristics.

<sup>49</sup> The basis for all calculations for the Paramount Pictures Potential Historic District is shown in Appendix D.

Therefore, it is possible to demolish a percentage of the existing buildings or structures and still retain sufficient historic integrity. No specific numeric threshold has been established to assess when a proposed project compromises the integrity of a district and therefore represents an adverse impact to the resource. However, according to standard preservation practice, a general benchmark for determining whether a district remains eligible is the retention of sixty percent (60%) of the district contributors.

The Project as proposed in the Conceptual Site Plan would retain approximately sixty-two percent (62%) of the district contributors within the boundary of the potential Paramount Pictures Historic District. The potential historic district would contain a concentration of buildings that date from the period of significance, which encompasses the Major Studio Era, and contributors to the district would reflect the significance of Paramount as one of the "Big Eight" motion picture studios.

Following implementation of the Project, the potential historic district would consist of thirty-one (31) of the existing buildings, structures, and sites within the historic district boundaries. Of these, twenty-nine (29) are potential contributors and two (2) are non-contributors. Proposed new construction identified in the Conceptual Site Plan would consist of

## Paramount Pictures Historic Assessment Technical Report

up to ten (10) new buildings on seven (7) potential building sites. As a result, the potential Historic District after Project implementation would consist of forty-one (41) total buildings, structure, and sites: twenty-nine (29) contributors and twelve (12) non-contributors. This corresponds to a historic district with approximately seventy-one percent (71%) contributors.

The buildings and structures within the potential historic district range widely in size. For example, contributors include the Milland Building, a small Utility/Storage building, which is approximately 1,600 square feet; and the Bluhdorn Building, in the Actor Services category, which is approximately 47,000 square feet.<sup>50</sup> In the potential Paramount Pictures Historic District, the forty-seven (47) contributors comprise 727,283 square feet. Following implementation of the Project, there would remain twenty-nine (29) contributors comprising 513,108 square feet. This corresponds

to retention of approximately seventy-one percent (71%) of the historic square footage within the potential historic district.

The proposed Project has accounted for the majority of the potential impacts by considering the quantity, type, and location of contributors to be retained after Project implementation. However, absent specific mitigation measures, there remains the possibility of a significant impact under CEQA due to a lack of guidance about the treatment and maintenance of remaining contributors. For purposes of this analysis, it is presumed that, absent a preservation plan and other mitigation measures, the demolition and alteration of contributors within the potential Paramount Pictures Historic District would not conform to the *Secretary of the Interior's Standards* and would diminish the integrity of the potential historic district. Therefore, prior to mitigation, the proposed Project would result in a significant impact to the potential Paramount Pictures Historic District.

<sup>50</sup> All square footage is generally consistent with the Los Angeles Municipal Code definition of floor area for the purposes of calculating floor area ratio. Gross square footage is approximately five percent greater than the floor area shown.

## Paramount Pictures Historic Assessment Technical Report

### ***Impacts from Demolition after Mitigation***

A Paramount Pictures Historic Resources Preservation Plan (“Preservation Plan”) has been developed to guide the implementation of the Conceptual Site Plan.<sup>51</sup> The Preservation Plan includes a review of the physical characteristics of the potential district as a whole, as well an identification of the character-defining features of individual contributors; guidelines for the rehabilitation and preservation of contributors to the district; guidelines for potential alterations to contributing resources; and guidelines and a review procedure for all new construction on the Main Lot.

The purpose of the Preservation Plan is:

*To ensure that the rehabilitation and preservation of contributors to the Historic Districts...and new construction on the Main Lot is done in accordance with the Secretary of the Interior’s Standards and that eligibility for designation of both Historic*

<sup>51</sup> Levin & Associates, Architects and Rios Clementi Hale Studios, “Paramount Pictures Historic Resources Preservation Plan,” August 2015.

*Districts...are maintained throughout the project.*

The overall goals of the Preservation Plan are:

- Rehabilitate and maintain the identified contributors to the Paramount Pictures Historic District.
- Retain the character defining features that contribute to the Historic District.
- Foster awareness of the studio as a historic resource.
- Establish context sensitivity for new construction on the Main Lot.
- Permit the continued studio use of the Contributors by adapting to new technologies and media uses.

Any proposed rehabilitation or new addition to district contributors would follow specified guidelines and procedures that would identify and protect significant character-defining features and ensure that the proposed work conformed to the Secretary of the Interior’s Standards.

Specifications for proposed new construction on the Main Lot are also included in the Preservation Plan. The goals for new construction on the Main Lot are to:

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

*...maintain and enhance the historic integrity and sense of place, and to preserve the eligibility of the Historic Districts...for historic designation following implementation of the Project. New construction on the Main Lot within the Historic Districts will meet the Secretary of the Interior's Standards and will respect the surrounding architectural context, appropriate setting and the environment. New construction on the Main Lot outside of the historic district boundaries will be subject to a site plan review by a historic preservation professional.*

The mitigation measures (discussed in the Recommended Mitigation Measures section below), require implementation of the Preservation Plan and other measures to ensure that the potential historic district retains eligibility for historic designation following Project implementation.

With the recommended mitigation measures, the Conceptual Site Plan would retain the significant spatial relationships within the potential Paramount Pictures Historic District. There is a specific hierarchy of space within the motion picture studio lot that arranges the building types and uses on the Paramount lot in a systematic way from the south (where the more “public” buildings are located), to the

north, where the majority of the production facilities are housed. This organization of space and spatial relationships has been retained throughout Paramount’s history on the Main Lot.

In the historic core, the open courtyard (known as Production Park) created by the arrangement of the Administration, Schulberg, Lubitsch, and Dressing Room buildings, all constructed in the 1920s and early 1930s, is a significant feature of the district. The relationship between these buildings and the courtyard is important for the creation of rare open space on the lot. It impacts the way those buildings are experienced, and differentiates their administrative or more “public” use from the industrial nature of the rest of the lot, where buildings are constructed close together to maximize space and efficiency. The retention of these buildings, along with the Bluhdorn Building directly to the east, maintains the historic appearance of the lot immediately inside the Bronson Gate.

A significant character-defining feature of the potential Paramount Pictures Historic District is the internal circulation pattern and historic street grid. Under the Conceptual Site Plan, and with the recommended mitigation measures, the existing street pattern would be maintained. Following implementation of the Project, the district would retain the hierarchy of

## Paramount Pictures Historic Assessment Technical Report

major and minor streets, significant east-west and north-south circulation routes would remain, and all historic entry points to the studio lot would be maintained. This internal circulation pattern contributes to the historic motion picture studio's character, defining it as a self-contained industrial facility reliant on a formal and established path of travel.

An evaluation of criteria for designation of historic districts, which accounts for the rarity of type, indicates that with the recommended mitigation measures, following implementation of the proposed Project, the potential Paramount Pictures Historic District would retain eligibility for historic designation. According to National Park Service guidelines, for a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance.

The overall integrity of the potential Paramount Pictures Historic District would be retained following implementation of the Project, and the individual components would collectively convey the historic significance of the historic motion picture studio lot. The district after

Project implementation would retain significant aspects of integrity, and the complex as a whole would appear largely as it did historically. The central historic core, some of the earliest remaining stages in Hollywood, important circulation patterns, hierarchy of uses, and spatial relationships would be retained. The potential Paramount Pictures Historic District after Project implementation would still represent a rare remaining physical example of the Major Studio Era in Hollywood.

Based on the implementation of the recommended mitigation measures, and an evaluation of the criteria, the potential Paramount Pictures Historic District would remain eligible for listing in the National Register under Criterion A, the California Register under Criterion 1, and as a local Historic Cultural-Monument under Criterion 1 following implementation of the Project.

The proposed Project meets the CEQA Thresholds Guide established by the City of Los Angeles:

- The Project would not result in the demolition of a significant resource, as the potential historic district would retain eligibility for designation following implementation of the Project.
- There is no relocation proposed under the Conceptual Site Plan that does not maintain the integrity and significance of a significant resource.

## Paramount Pictures Historic Assessment Technical Report

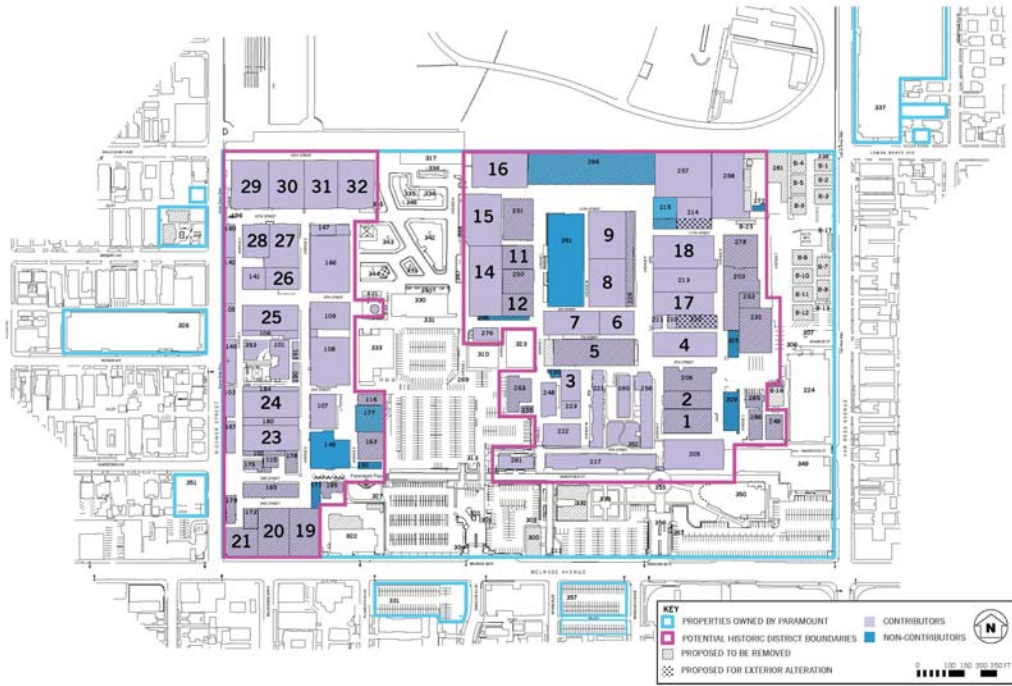
- The mitigation measures require the implementation of the Preservation Plan that requires that any conversion, rehabilitation, or alteration of a significant resource would conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.
- The introduction of new construction on the Main Lot (which is discussed in more detail below) would not reduce the integrity or significance of the potential historic district.

Therefore, the potential impacts associated with the demolition of buildings within the potential Paramount Pictures Historic District after mitigation would be less than significant.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

FIGURE 8: BULDINGS PROPOSED FOR DEMOLITION



**PROPOSED HISTORIC DISTRICT BOUNDARIES**  
PARAMOUNT PICTURES MASTER PLAN | 23 JANUARY 2015

*Levin & Associates Architects* RIOS CLEMENTI HALE STUDIOS

Purple line indicates the boundaries of the potential Paramount Pictures and RKO Studios Historic Districts; purple shading indicates potential contributors and blue shading indicates potential non-contributors; buildings proposed for demolition are indicated with cross-hatching.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



### ***Impacts from New Construction before Mitigation***

The proposed Conceptual Site Plan identifies fourteen (14) potential building sites for new development on the Main Lot. Of these, seven (7) are located either wholly or partially within the boundary of the potential Paramount Pictures Historic District; three (3) are located to the south of the boundary of the potential historic district, south of Marathon Street; and four (4) are located to the west and south of the boundary of the potential Paramount Pictures Historic District. The potential building sites are indicated in the map in Figure 9.

The seven (7) building sites located wholly or partially within the boundary of the potential Paramount Pictures Historic District are:

- Building Site 1: Building Site 1 is a proposed six-story office building located along the northern boundary of the potential historic district, adjacent to the cemetery. It is located between Stage 16 and the Marathon Mill in an area that has traditionally been used for industrial/utilitarian purposes (carpentry, graphics, painting, etc.). Based on the Conceptual Site Plan, the proposed new construction would replace one potential non-contributor to the potential historic district.
- Building Site 2: Two new buildings are proposed for Building Site 2, which is located immediately to the east of Stages 14 and 15. Based on the Conceptual Site Plan, the proposed new construction would replace four potential contributors to the potential historic district. The first building is proposed to be a six-story office building; the second building is proposed to be a stage.
- Building Site 3: Building Site 3 is a proposed new nine-story office building located near the center of the Main Lot and partially on an existing surface parking lot; only a small portion of this building is located within the southwest quadrant of the potential historic district boundary. Based on the Conceptual Site Plan, this building would replace two potential contributors to the potential historic district.
- Building Site 4: Based on the Conceptual Site Plan, Building Site 4 is a proposed five-story production office, attached to a new stage. Based on the Conceptual Site Plan, it would replace three potential contributors to the potential historic district.
- Building Site 5: Building Site 5 is only partially located within the potential historic district boundary. This site would contain a new six-story parking structure. Based on

## **Paramount Pictures Historic Assessment Technical Report**

the Conceptual Site Plan, it would replace three potential contributors to the potential historic district, and one potential non-contributor.

- Building Site 6: The majority of Building Site 6 is located outside of the boundary of the potential historic district. It is in the northeast quadrant of the potential historic district, adjacent to Stages 17 and 18, and is proposed to include two new stages and a five-story office building. Based on the Conceptual Site Plan, it would replace four potential contributors to the potential historic district, and one non-contributor.
- Building Site 7: Only a small portion of Building Site 7 is located within the boundary of the potential historic district. It is located in the northeast corner of the Project Site, adjacent to the Assembly Stage. It is proposed to include a seven-story building consisting of five levels of above-ground parking and two levels of support. Based on the Conceptual Site Plan, no potential contributing buildings would be removed to accommodate Building Site 7.

National Park Service guidelines for evaluating new construction within a historic district state:

*When evaluating the impact of intrusions upon the district's*

*integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment.<sup>52</sup>*

After implementation of the Project, the proposed new construction identified in the Conceptual Site Plan would consist of up to ten (10) new buildings on seven (7) potential building sites. As identified in the "Impacts from Demolition" section, this would not constitute significant new intrusions within the historic district from a numeric standpoint such that it no longer conveys its historic significance. Factoring in proposed new construction within the historic district boundaries, the potential historic district after Project implementation would consist of forty-one (41) total buildings, structures, and sites: twenty-nine (29) contributors and twelve (12) non-contributors. This corresponds to a historic district with seventy percent (70%) contributors.

<sup>52</sup> *National Register Bulletin 15.*

## Paramount Pictures Historic Assessment Technical Report

However, absent specific mitigation measures, there remains the possibility of a significant impact under CEQA due to a lack of guidance about the location, size, scale, and massing of the proposed new construction. Therefore, for purposes of this analysis, it is presumed that, absent a preservation plan and other mitigation measures, the proposed new construction within the potential Paramount Pictures Historic District would not conform to the *Secretary of the Interior's Standards* and would diminish the integrity of the potential historic district. Therefore, prior to mitigation, the proposed Project would result in a significant impact to the potential Paramount Pictures Historic District.

***Impacts from New Construction after Mitigation***

A Paramount Pictures Historic Resources Preservation Plan ("Preservation Plan") has been developed to guide the implementation of the Conceptual Site Plan.<sup>53</sup> The Preservation Plan includes a review of the physical characteristics of the potential district as a whole, as well an

identification of the character-defining features of individual contributors; guidelines for the rehabilitation and preservation of contributors to the district; guidelines for potential alterations to contributing resources; and guidelines and a review procedure for all new construction on the Main Lot. All proposed new construction on the Main Lot, both inside and outside of potential historic district boundaries, would comply with the Preservation Plan.

The purpose of the Preservation Plan is to "ensure that...construction of new structures is done in accordance with the *Secretary of the Interior's Standards for Rehabilitation* (the "Standards") and that eligibility for designation of both historic districts...are maintained." The Preservation Plan requires that conformance of any proposed new construction would be interpreted by a qualified historic preservation professional.<sup>54</sup> Therefore, all proposed new construction would be compatible in design with the potential historic district.

<sup>53</sup> Levin & Associates, Architects and Rios Clementi Hale Studios, "Paramount Pictures Historic Resources Preservation Plan," August 2015.

<sup>54</sup> As defined in the "Secretary of the Interior's Standards and Guidelines: Professional Qualifications Standards," [http://www.cr.nps.gov/local-law/arch\\_stnds\\_9.htm](http://www.cr.nps.gov/local-law/arch_stnds_9.htm).

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

In accordance with the Preservation Plan, the proposed new stages would be compatible in terms of size, scale, and massing with the existing stages from the period of significance, while allowing for updated technology in order for Paramount to remain a viable, working motion picture studio.

The Conceptual Site Plan carefully considers proposed locations for potential new building sites. There is no new construction proposed for the historic administrative core, and existing open space and primary circulation patterns would be maintained and enhanced. The potential building sites would primarily be located adjacent to existing recent construction on the Main Lot, or on the peripheral edges of the potential Paramount Pictures Historic District.

New construction proposed under the Conceptual Site Plan, with implementation of the mitigation measures, meets the National Park Service guidelines for evaluating the integrity of historic districts. Additionally, it meets the City of Los Angeles CEQA Threshold Guideline related to new construction, as the introduction of new construction on the Main Lot would not reduce the integrity or significance of the potential historic district.

Therefore, the potential impacts associated with new construction within the potential Paramount Pictures

Historic District after mitigation would be less than significant.

***Impacts from Rehabilitation and Preservation before Mitigation***

The Conceptual Site Plan identifies the potential rehabilitation of the Cabinet Shop (Building 214) in order to accommodate a wider turning radius for vehicles traveling from 11<sup>th</sup> Street to Avenue P, and the potential rehabilitation of Power House #1 (Building 212) to accommodate updated utility equipment for the motion picture studio. While the Conceptual Site Plan does not indicate any other specific rehabilitation or preservation of other potential contributors to the potential Paramount Pictures Historic District, it is anticipated that during the life of the Project other preservation or rehabilitation may be undertaken.

For purposes of this analysis, it is presumed that, absent a preservation plan and other mitigation measures, proposed rehabilitation and preservation within the potential Paramount Pictures Historic District would not conform to the *Secretary of the Interior's Standards* and would diminish the integrity of the potential historic district. Therefore, prior to mitigation, the proposed Project would result in a significant impact to the potential Paramount Pictures Historic District.

## Paramount Pictures Historic Assessment Technical Report

### ***Impacts from Rehabilitation and Preservation after Mitigation***

A Paramount Pictures Historic Resources Preservation Plan (“Preservation Plan”) has been developed to guide the implementation of the Conceptual Site Plan.<sup>55</sup> The Preservation Plan includes a review of the physical characteristics of the potential district as a whole, as well an identification of the character-defining features of individual contributors; guidelines for the rehabilitation and preservation of contributors to the district; guidelines for potential alterations to contributing resources; and guidelines and a review procedure for all new construction on the Main Lot. Rehabilitation and preservation projects would also be subject to review by a qualified historic preservation professional.<sup>56</sup>

Rehabilitation is defined by the National Park Services as:

*The act or process of making possible a compatible use for a*

*property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.<sup>57</sup>*

Preservation is defined as:

*The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.*

Therefore, with implementation of the recommended mitigation measures, the Cabinet Shop and Power House #1 would be altered in a manner that is consistent with the Preservation Plan and both would retain eligibility as contributors to the potential Paramount Pictures Historic District following implementation of the proposed Project.

<sup>55</sup> Levin & Associates, Architects and Rios Clementi Hale Studios, “Paramount Pictures Historic Resources Preservation Plan,” August 2015.

<sup>56</sup> As defined in the “Secretary of the Interior’s Standards and Guidelines: Professional Qualifications Standards,” [http://www.cr.nps.gov/local-law/arch\\_stnds\\_9.htm](http://www.cr.nps.gov/local-law/arch_stnds_9.htm).

<sup>57</sup> “Secretary of the Interior’s Standards and Guidelines: Preservation Terminology,” [http://www.cr.nps.gov/local-law/arch\\_stnds\\_10.htm](http://www.cr.nps.gov/local-law/arch_stnds_10.htm)

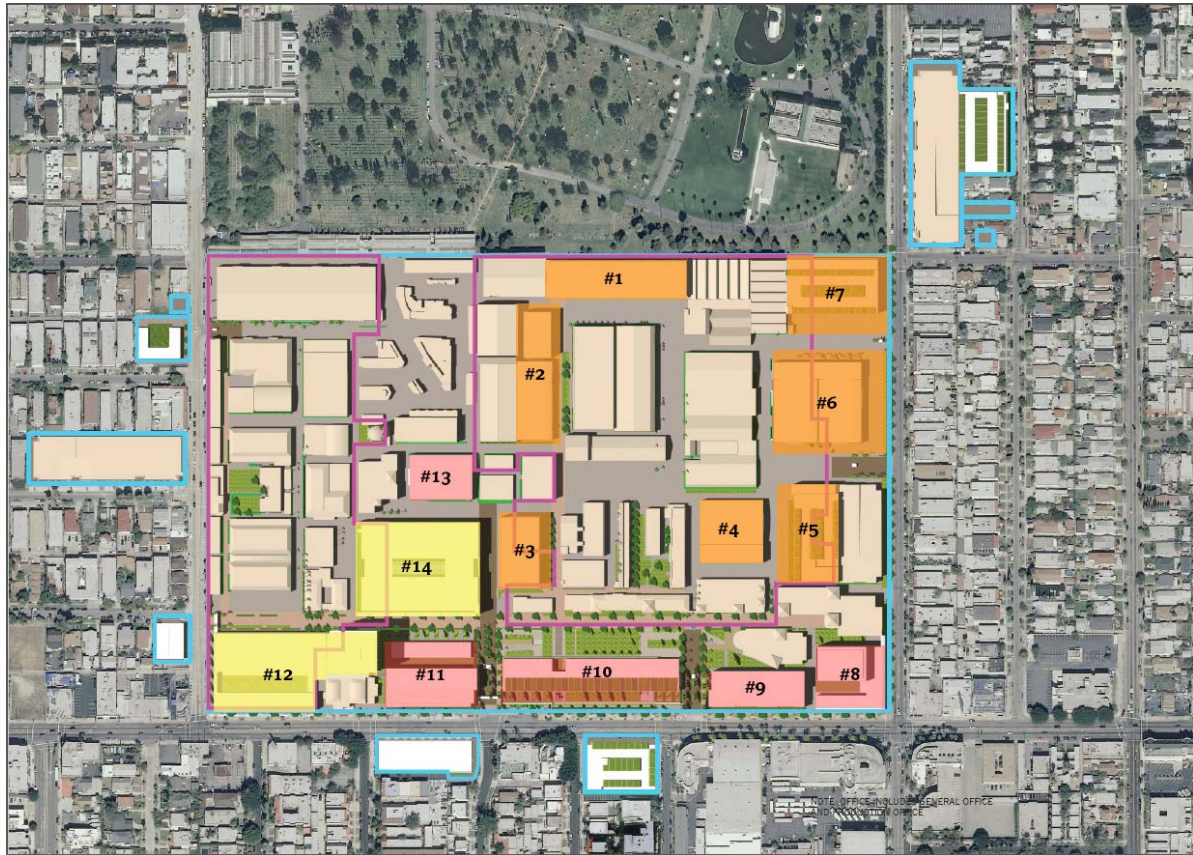
# Paramount Pictures Historic Assessment Technical Report

Further, with implementation of the mitigation measures, all proposed rehabilitation or preservation would comply with the Preservation Plan, and would be subject to review by a qualified historic preservation professional. Therefore, the integrity of the remaining contributors would not be diminished and there would be no significant impacts to the potential Paramount Pictures Historic District from rehabilitation or preservation on the Main Lot after mitigation.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

FIGURE 9: PROPOSED BUILDING SITES ON THE MAIN LOT



Purple line indicates the boundaries of the potential Paramount Pictures and RKO Studios Historic Districts; #s refer to the Building Sites as identified in the Impacts from New Construction sections of this document.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## RKO Studios

### ***Impacts from Demolition before Mitigation***

In order to accommodate the changing needs of a working motion picture studio, the Conceptual Site Plan identifies areas on the Main Lot for the construction of new facilities, resulting in the demolition of existing contributors to the potential RKO Studios Historic District. The map in Figure 8 identifies the buildings within the boundary of the potential historic district that are proposed for demolition.

Motion picture studios that originally developed during Hollywood's Major Studio Era are significant as collections of historic property types that reflect the history of the motion picture industry in Hollywood. RKO Studios was one of the Big Eight motion picture studios established during the Major Studio Era, during which production, distribution, and exhibition were all integrated under a single corporate entity. The period of significance for the potential RKO Studios Historic District encompasses the Major Studio Era in Hollywood, along with the period of television production on the site.

The disparate property types found on a motion picture studio lot range from elaborate administrative buildings to small utilitarian structures. Potential impacts to the potential RKO Studios Historic District are analyzed with a

consideration of whether the potential historic district can continue to convey its historic significance after Project implementation.

This analysis includes an examination of the breadth and depth of the contributing buildings, structures, and sites that would remain following the implementation of the proposed Project. Important considerations include the impacts to the historically significant property types associated with a motion picture studio; impacts to resources associated with the studio's early development; impacts to historic circulation patterns, street grids, and open space; and the location and relationships of the historic resources remaining after implementation of the Project.

In addition to this analysis, the potential RKO Studios Historic District analysis includes consideration of the buildings and structures identified in the 1990 MOU. The MOU categorized the buildings and structures on the RKO Studios lot based on their relative significance. The MOU identified eight buildings and structures historically associated with RKO Studios as Category 1 resources. These buildings and structures are the Maurice Chevalier Building, Lucy Bungalow, Gower Mill, Lucille Ball Building, Commissary, Water Tower, Mae West Building, and William S. Hart Building. Seven of these buildings and structures

# Paramount Pictures Historic Assessment Technical Report



are identified as contributors to the potential RKO Studios Historic District. The Commissary has been substantially altered and is considered a non-contributor to the potential historic district.

Under the Conceptual Site Plan, only the William S. Hart building would be removed to provide an important circulation enhancement. The other six "Category 1" buildings and structures that are contributors to the potential historic district would be retained following implementation of the Project.

Following implementation of the proposed Project as reflected in the Conceptual Site Plan, all of the buildings, structures, and sites within the historic core of RKO Studios would be retained. The RKO Studios historic core includes Stages 23, 24, and 25, which are some of the earliest stages in the district, along with the buildings now known as the Chevalier building, the Lucy Bungalow, and the Marx Brothers building. These buildings form a courtyard around Lucy Park.

The RKO office building located immediately to the west of Lucy Park and fronting Gower Street, now known as the Lucille Ball Building, would be retained under the Conceptual Site Plan. It is one in a series of buildings along Gower Street that form the studio wall along the western boundary. In addition, it is important as an entry

point to the studio. When the Lucille Ball Building was constructed in 1929, it became the "front door" to RKO Studios.

The North Gower Gate -- the other entrance to the RKO District -- will also be retained under the Conceptual Site Plan. The North Gower Gate is important as an entry point and for its function within the circulation pattern of the studio; however, the wrought iron gate itself and associated out building are not historic features.

On the RKO Studio lot, all of the stages were constructed by 1935. Under the Conceptual Site Plan, the vast majority (ten of thirteen) of the stages constructed during the period of significance would be retained. The earliest stages in the district would be retained, including those built in the 1920s and the six stages constructed during a substantial building campaign in 1930. When Stages 29-32 were completed in 1930, RKO declared the complex the "largest sound stage in the world." These early stages are all located north of Marathon Street. Many of these stages were converted for television production during Desilu's tenure on the site.

In addition to the retention of stages constructed during the period of significance, following implementation of the Project, the potential RKO Studios Historic District would retain representative examples of each of the

## Paramount Pictures Historic Assessment Technical Report

significant property types associated with the motion picture industry. These property types include office and administration buildings, dressing rooms, and industrial buildings used for pre- and post-production, including utilitarian buildings such as the Gower Mill. Retention of representative examples of each of the historic property types will allow the district after Project implementation to continue to convey RKO's association with the Major Studio Era, when motion picture studios were self-contained film factories.

The overall retention of district contributors) was also considered. There are forty-seven (47) buildings, structures, and sites within the boundary of the potential RKO Studios Historic District. Of these, forty-three (43) are contributors to the potential historic district, and four (4) are non-contributors. The Conceptual Site Plan proposes the demolition of sixteen (16) buildings within the boundary of the potential historic district. Of these, thirteen (13) are contributors and three (3) are non-contributors. This means that implementation of the Project would result in the demolition of

approximately thirty percent (30%) of the contributors to the potential historic district.<sup>58</sup>

The current ratio of contributors to non-contributors is high, and the district following implementation of the proposed Project would retain significant historic characteristics. Therefore, it is possible to demolish a percentage of the existing buildings and structures and still retain sufficient historic integrity. No specific numeric threshold has been established to assess when a proposed project compromises the integrity of a district and therefore represents an adverse impact to the resource. However, according to standard preservation practice, a general benchmark for determining whether a district remains eligible is the retention of sixty percent (60%) of the district contributors.

The Project as proposed in the Conceptual Site Plan would retain seventy percent (70%) of the potential district contributors within the boundary of the potential RKO Studios Historic District. The district would contain a concentration of buildings, structures,

<sup>58</sup> The basis for all calculations for the RKO Studios Potential Historic District is shown in Appendix F.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

and sites that date from the period of significance, reflecting the significance of RKO Studios as one of the “Big Eight” studios originally developed during the Major Studio Era, and its association with the television industry.

Following implementation of the Project, the potential historic district would consist of thirty-one (31) of the existing buildings, structures, and sites within the historic district boundaries. Of these, thirty (30) are potential contributors and one (1) is a non-contributor. Proposed new construction identified in the Conceptual Site Plan would consist of up to two (2) new buildings on two (2) potential building sites. As a result, the potential Historic District after Project implementation would consist of thirty-three (33) total buildings: thirty (30) contributors and three (3) non-contributors. This corresponds to a historic district with ninety percent (90%) contributors.

The buildings and structures within the potential historic district range widely in size. For example, contributors include the B-Annex which is approximately 1,100 square feet, and the Chevalier Building, which is over 12,000 square

feet.<sup>59</sup> In the potential RKO Studios Historic District, the forty-three (43) contributors comprise 487,784 square feet. Following implementation of the Project, there would remain thirty (30) contributors comprising 388,208 square feet. This corresponds to retention of eighty percent (80%) of the historic square footage within the potential historic district.

The proposed Project has accounted for the majority of the potential impacts by considering the quantity, type, and location of contributors to be retained after Project implementation. However, absent specific mitigation measures, there remains the possibility of a significant impact under CEQA due to a lack of guidance about the treatment and maintenance of remaining contributors. For purposes of this analysis, it is presumed that, absent a preservation plan and other mitigation measures, the demolition and alteration of contributors within the potential Paramount Pictures Historic District would not conform to the *Secretary of the Interior’s Standards* and would

<sup>59</sup> All square footage is generally consistent with the Los Angeles Municipal Code definition of floor area for the purposes of calculating floor area ratio. Gross square footage is approximately five percent greater than the floor area shown.

## Paramount Pictures Historic Assessment Technical Report

diminish the integrity of the potential historic district. Therefore, prior to mitigation, the proposed Project would result in a significant impact to the potential RKO Studios Historic District.

***Impacts from Demolition after Mitigation***

A Paramount Pictures Historic Resources Preservation Plan (“Preservation Plan”) has been developed as a Project design feature to guide the implementation of the Conceptual Site Plan on the Main Lot (covering both the potential Paramount Pictures Historic District and the RKO Studios Historic District).<sup>60</sup> The Preservation Plan includes a review of the physical characteristics of the potential district as a whole, as well an identification of the character-defining features of individual contributors; guidelines for the rehabilitation and preservation of contributors to the district; guidelines for potential alterations to contributing resources; and guidelines and a review procedure for all new construction on the Main Lot.

<sup>60</sup> Levin & Associates, Architects and Rios Clementi Hale Studios, “Paramount Pictures Historic Resources Design Guidelines,” 2013.

The purpose of the Preservation Plan is:

*To ensure that the rehabilitation and preservation of contributors to the Historic Districts...and new construction on the Main Lot is done in accordance with the Secretary of the Interior’s Standards and that eligibility for designation of both Historic Districts...are maintained throughout the project.*

The overall goals of the Preservation Plan are:

- Rehabilitate and maintain the identified contributors to the Paramount Pictures Historic District.
- Retain the character defining features that contribute to the Historic District.
- Foster awareness of the studio as a historic resource.
- Establish context sensitivity for new construction on the Main Lot.
- Permit the continued studio use of the Contributors by adapting to new technologies and media uses.

Any proposed rehabilitation or new addition to district contributors would follow specified guidelines and procedures that would identify and protect significant character-defining

# Paramount Pictures Historic Assessment Technical Report

features and ensure that the proposed work conformed to the Secretary of the Interior's Standards.

Specifications for proposed new construction on the Main Lot are also included in the Preservation Plan. The goals for new construction on the Main Lot are to:

*...maintain and enhance the historic integrity and sense of place, and to preserve the eligibility of the Historic Districts...for historic designation following implementation of the Project. New construction on the Main Lot within the Historic Districts will meet the Secretary of the Interior's Standards and will respect the surrounding architectural context, appropriate setting and the environment. New construction on the Main Lot outside of the historic district boundaries will be subject to a site plan review by a historic preservation professional.*

The mitigation measures (discussed in the Recommended Mitigation Measures section below), require implementation of the Preservation Plan and other measures to ensure that the potential historic district retains eligibility for historic designation following Project implementation.

Under the Conceptual Site Plan, with the implementation of the mitigation

measures, the significant spatial relationships within the potential RKO Studios Historic District would be retained. There is a specific hierarchy of space within the motion picture studio lot that arranges the building types and uses in a systematic way. At RKO Studios, most of the administrative functions were historically located at the western edge, near the geographic center north to south. There are stages on three sides of the historic core, and along the northern and southern boundaries (completing the studio "wall"). Pre- and post-production facilities are primarily located toward the center of the Main Lot, on the eastern edge of the district.

A significant character-defining feature of the potential RKO Studios Historic District is the internal circulation pattern and historic street grid. Under the Conceptual Site Plan, the existing street pattern would be maintained. Following implementation of the Project, the district would retain the hierarchy of major and minor streets, significant east-west and north-south circulation routes would remain, and all historic entry points to the studio lot would be maintained. This internal circulation pattern contributes to the historic motion picture studio's character, defining it as a self-contained industrial facility reliant on a formal and established path of travel.

## Paramount Pictures Historic Assessment Technical Report

Lucy Park, an important and rare open space on the lot, would also be retained. The relationship between the buildings in the historic core and Lucy Park is important; that relationship impacts the way those buildings are experienced, and differentiates their administrative or more “public” use from the industrial nature of the rest of the lot, where buildings are constructed close together to maximize space and efficiency.

An evaluation of criteria for designation of historic districts, which accounts for the rarity of type, indicates that with the recommended mitigation measures, following implementation of the proposed Project, the potential RKO Studios Historic District would retain eligibility for historic designation. According to National Park Service guidelines, for a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance.

The overall integrity of the potential RKO Studios Historic District would be retained following implementation of the Project, and the individual components would collectively convey the historic significance of the historic

motion picture and television studio lot. The district after Project implementation would retain significant aspects of integrity, and the complex as a whole would appear largely as it did historically. The central historic core, the earliest stages in the district, important circulation patterns, hierarchy of uses, and spatial relationships would be retained. The potential RKO Studios Historic District after Project implementation would still represent a rare remaining physical example of the Major Studio Era in Hollywood, and would continue to convey its historic association with the development of the entertainment industry in Los Angeles.

Based on the implementation of the recommended mitigation measures, and an evaluation of the criteria, the potential RKO Studios Historic District would remain eligible for listing in the National Register under Criterion A, the California Register under Criterion 1, and as a local Historic Cultural-Monument under Criterion 1 following implementation of the Project.

The proposed Project meets the CEQA threshold guidelines established by the City of Los Angeles:

- The Project would not result in the demolition of a significant resource, as the potential historic district would retain eligibility for designation following implementation of the Project.

## Paramount Pictures Historic Assessment Technical Report

- There is no relocation proposed under the Conceptual Site Plan that does not maintain the integrity and significance of a significant resource.
- The mitigation measures require the implementation of the Preservation Plan that requires that any conversion, rehabilitation, or alteration of a significant resource would conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.
- The introduction of new construction on the Main Lot (which is discussed in more detail below) would not reduce the integrity or significance of the potential historic district.

Therefore, the potential impacts associated with the demolition of buildings within the potential RKO Studios Historic District after mitigation would be less than significant.

## Paramount Pictures Historic Assessment Technical Report

### ***Impacts from New Construction before Mitigation***

As identified on page 112, the proposed Conceptual Site Plan identifies fourteen (14) potential building sites for new development on the Main Lot. Of these, two (2) are located either wholly or partially within the boundary of the potential RKO Studios Historic District. All proposed building sites on the Main Lot are identified in Figure 9.

The two (2) building sites located wholly or partially within the boundary of the potential RKO Studios Historic District are:

**Building Site 12:** Building Site 12 is located in the southwest corner of the lot, at the corner of Melrose Avenue and Gower Street. Based on the Conceptual Site Plan, the identified building site would replace seven (7) potential contributors (and one (1) non-contributor) to the potential historic district, including Stages 19, 20, and 21 that are located at the corner of Melrose Avenue and Gower Street. These buildings are proposed to be replaced by a single building that will function as office space, parking structure, and green space.

**Building Site 14:** Building Site 14 is located at the eastern edge of the potential historic district, and is only partially within the boundary of the potential historic district. Based on the Conceptual Site Plan, this building site

would replace two potential contributors (and two non-contributors) to the potential historic district, and a surface parking lot that is outside the potential historic district boundary. A six-story parking garage is proposed for this site.

National Park Service guidelines for evaluating new construction within a historic district state:

*When evaluating the impact of intrusions upon the district's integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment.<sup>61</sup>*

After implementation of the Project, the proposed new construction identified in the Conceptual Site Plan would consist of two (2) new buildings on two (2) potential building sites. As identified in the "Impacts from Demolition" section, this would not constitute significant new intrusions within the historic

<sup>61</sup> *National Register Bulletin 15.*

# **Paramount Pictures Historic Assessment Technical Report**



district from a numeric standpoint such that it no longer conveys its historic significance. Factoring in proposed new construction within the historic district boundaries, the potential historic district after Project implementation would consist of thirty-three (33) total buildings, structures, and sites: thirty (30) contributors and three (3) non-contributors. This corresponds to a historic district with ninety percent (90%) contributors.

However, absent specific mitigation measures, there remains the possibility of a significant impact under CEQA due to a lack of guidance about the size, scale, and massing of the proposed new construction. Therefore, for purposes of this analysis, it is presumed that absent a preservation plan and other mitigation measures, the proposed new construction within the potential RKO Studios Historic District would not conform to the *Secretary of the Interior's Standards* and would diminish the integrity of the potential historic district. Therefore, prior to the mitigation, the proposed Project would result in a significant impact to the potential RKO Studios Historic District.

### ***Impacts from New Construction after Mitigation***

A Paramount Pictures Historic Resources Preservation Plan ("Preservation Plan") has been developed to guide the implementation of the Conceptual Site Plan.<sup>62</sup> The Preservation Plan includes a review of the physical characteristics of the potential district as a whole, as well as an identification of the character-defining features of individual contributors; guidelines for the rehabilitation and preservation of contributors to the district; guidelines for potential alterations to contributing resources; and guidelines and a review procedure for all new construction on the Main Lot. All proposed new construction on the Main Lot, both inside and outside of potential historic district boundaries, would comply with the Preservation Plan.

The purpose of the Preservation Plan is to "ensure that...construction of new structures is done in accordance with the *Secretary of the Interior's Standards for Rehabilitation* (the "Standards") and that eligibility for designation of both

<sup>62</sup> Levin & Associates, Architects and Rios Clementi Hale Studios, "Paramount Pictures Historic Resources Preservation Plan," August 2015.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

historic districts...are maintained.” The Preservation Plan requires that conformance of any proposed new construction with the Preservation Plan would be interpreted by a qualified historic preservation professional.<sup>63</sup> Therefore, all proposed new construction would be compatible in design with the potential historic district.

The Conceptual Site Plan carefully considers proposed locations for potential new building sites. There is no new construction proposed for the historic administrative core, and existing open space and primary circulation patterns would be maintained and enhanced. All new construction proposed for the potential RKO Studios Historic District is concentrated in the southwest corner and at the eastern edge of the district boundary. These building sites would have adequate separation between the proposed new construction and the potential historic district.

In conformance with the Preservation Plan, the new construction proposed for Building Site 12 is separated from

remaining contributors by Marathon Street, providing an adequate buffer between the remaining contributors and the new construction. The Conceptual Site Plan retains Avenue E as a north-south circulation corridor within the district. Avenue E would provide an adequate buffer between old and new construction as proposed for Building Site 14.

New construction proposed under the Conceptual Site Plan, with implementation of the mitigation measures, meets the National Park Service guidelines for evaluating the integrity of historic districts. Additionally, it meets the City of Los Angeles CEQA Threshold Guideline related to new construction, as the introduction of new construction on the Main Lot would not reduce the integrity or significance of the potential historic district.

Therefore, the potential impacts associated with new construction within the potential RKO Studios Historic District after mitigation would be less than significant.

#### ***Impacts from Rehabilitation and Preservation before Mitigation***

While the Conceptual Site Plan does not indicate any specific rehabilitation or preservation of potential contributors to the potential RKO Studios Historic District, it is anticipated that during the life of the Project preservation or rehabilitation may be undertaken.

<sup>63</sup> As defined in the “Secretary of the Interior’s Standards and Guidelines: Professional Qualifications Standards,” [http://www.cr.nps.gov/local-law/arch\\_stnds\\_9.htm](http://www.cr.nps.gov/local-law/arch_stnds_9.htm).

# Paramount Pictures Historic Assessment Technical Report

For purposes of this analysis, it is presumed that, absent a preservation plan and other mitigation measures, proposed rehabilitation and preservation within the potential RKO Studios Historic District would not conform to the *Secretary of the Interior's Standards* and would diminish the integrity of the potential historic district. Therefore, prior to mitigation, the proposed Project would result in a significant impact to the potential RKO Studios Historic District.

***Impacts from Rehabilitation and Preservation after Mitigation***

A Paramount Pictures Historic Resources Preservation Plan ("Preservation Plan") has been developed to guide the implementation of the Conceptual Site Plan.<sup>64</sup> The Preservation Plan includes a review of the physical characteristics of the potential district as a whole, as well an identification of the character-defining features of individual contributors; guidelines for the rehabilitation and preservation of contributors to the district; guidelines for potential alterations to contributing resources;

and guidelines and a review procedure for all new construction on the Main Lot.

Rehabilitation and preservation projects would also be subject to review by a qualified historic preservation professional.

Rehabilitation is defined by the National Park Services as:

*The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.*<sup>65</sup>

Preservation is defined as:

*The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.*

<sup>64</sup> Levin & Associates, Architects and Rios Clementi Hale Studios, "Paramount Pictures Historic Resources Preservation Plan," August 2015.

<sup>65</sup> "Secretary of the Interior's Standards and Guidelines: Preservation Terminology," [http://www.cr.nps.gov/local-law/arch\\_stnds\\_10.htm](http://www.cr.nps.gov/local-law/arch_stnds_10.htm)

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

With implementation of the mitigation measures, all proposed rehabilitation or preservation would comply with the Preservation Plan, and would be subject to review by a qualified historic preservation professional. Therefore, the integrity of the remaining contributors would not be diminished and there would be no significant impacts to the potential RKO Studios Historic District from rehabilitation or preservation on the Main Lot after mitigation.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

### **Potential Impacts to Historic Resources Outside Historic District Boundaries**

#### Impacts to the KCAL Building (on the Project Site)

The Project proposes to retain the main portion of the KCAL building and rehabilitate it for a new use according to the Standards. The 1962 rear addition, which is not considered a historic feature of the building, is proposed for demolition. There is a remnant of the original cast-in-place concrete rear wall. This would be retained as part of the Project, and a new wood framed wall would be constructed to close off the rear of the building. Demolition of the rear portion of the building would have a less than significant impact with appropriate shoring and other protective measures employed during the demolition process.

The proposed Conceptual Site Plan identifies a building site for new development immediately to the north of the KCAL building. It is proposed to be up to fifteen stories in height and function as office space. The conceptual design for the proposed new construction includes a glass atrium that would extend from the parapet of the KCAL building. The atrium would provide 15-20 feet of separation between KCAL and the proposed new construction. The proposed new construction would be cantilevered so that there is an additional 5-10 feet between the KCAL building and the

tallest portion of the proposed new construction.

The design of the proposed new building would be subject to the Preservation Plan, and would be reviewed by a qualified historic preservation professional. Following implementation of the Project, the KCAL building would be retained and rehabilitated according to the Standards. It would continue to read as a stand-alone building with adequate separation between the original KCAL building and the proposed new construction. The proposed new construction would not obscure, damage, or destroy character-defining features of the KCAL building, and its historic character would not be diminished. Based on these factors and the proposed conformance of the new construction to the Preservation Plan and the mitigation measures, it is anticipated that the new construction would not result in a significant impact to the KCAL building.

#### Impacts to Hollywood Forever Cemetery (North of the Project Site)

The Hollywood Forever Cemetery, which is listed in the National Register of Historic Places, is located immediately to the north of the Main Lot. There is no proposed new construction identified in the Conceptual Site Plan adjacent to the cemetery on the western portion of the

# **Paramount Pictures Historic Assessment Technical Report**

site (historically associated with RKO Studios).

The proposed Conceptual Site Plan identifies two potential building sites for new development located immediately to the south of the cemetery on the eastern portion of the site (historically associated with Paramount Pictures).

The first proposed building site is located between Stage 16 and the Marathon Mill complex, both of which would be retained. Based on the Conceptual Site Plan, the identified building site would replace one non-contributing building with a six story office and support building.

The second proposed building site is located in the northeast corner of the Main Lot. Based on the Conceptual Site Plan, this building site would replace seven non-historic buildings. The Conceptual Site Plan identifies a seven-story parking and support facility in this location.

Both building sites would be separated from Hollywood Forever Cemetery by an existing or new wall or buildings. Hollywood Forever Cemetery has shared a boundary with motion picture studios since the 1920s. The proposed Project would continue the pattern of studio uses along the border with the cemetery, while maintaining the existing physical relationship between the cemetery and the Main Lot.

Based on these factors and the proposed conformance of the new construction to the Preservation Plan, it is anticipated that there would not be a significant impact to the Hollywood Forever Cemetery as a result of the proposed Project.

#### Impacts to Adjacent Historic Resources (outside of the Project Site)

The Paramount Pictures Main Lot is a walled studio lot located in an industrially zoned area. Residential and commercial neighborhoods in the Project vicinity have co-existed with the studio plant since the 1920s. There are no designated Historic Preservation Overlay Zones (HPOZs) or National Register/California Register designated historic districts within the immediate Project vicinity. The nearest designated HPOZs are located over one-half mile from the Project Site, and all HPOZs are separated from the Project Site by major arterial streets. No neighborhood resources will be demolished as part of the Project.

Therefore, impacts from the proposed Project to historic resources in the Project vicinity would be less than significant.

## Paramount Pictures Historic Assessment Technical Report

### 9.0 RECOMMENDED MITIGATION MEASURES

In addition to the proposed Specific Plan regulations, the following mitigation measures are recommended to ensure that the potential impacts of the proposed Project to historic resources are reduced to less than significant. The following mitigation measures are recommended to ensure that both the potential Paramount Pictures and the RKO Studios Historic Districts would remain eligible for designation following Project implementation.

1. Project approval shall include a requirement to implement a preservation plan substantially in the form attached as Appendix L.
2. The Applicant shall ensure that archival documentation (Historic American Building Survey [HABS] level I documentation) will be prepared for district contributors that will be demolished prior to commencement of demolition. HABS Level I documentation shall consist of the following:
  - architectural and historical narrative;
  - adequate archival drawings as available;
  - a maximum of ten large format photographs documenting each visible façade, one to two context views, and two to three interior views.
2. No contributing building shall be demolished until the Applicant is ready to proceed with a substitute use, including, for example, a building, landscape, open space, circulation, or production area, for its site.
3. Production Park and Lucy Park within the Main Lot shall be retained as open space, and future rehabilitation shall conform to the Secretary of the Interior's Standards for the Treatment of Cultural Landscapes and be based on historic photographs and other archival evidence.
4. Existing avenues within the Main Lot shall be maintained to create a border between existing and new construction. Major historic circulation patterns should be retained in north-south and east-west orientation.
5. A qualified preservation professional<sup>66</sup> shall be retained in order to act as the monitor for mitigation measures related to

<sup>66</sup> "Secretary of the Interior's Standards and Guidelines: Professional Qualifications Standards," [http://www.cr.nps.gov/local-law/arch\\_stnds\\_9.htm](http://www.cr.nps.gov/local-law/arch_stnds_9.htm).

# Paramount Pictures Historic Assessment Technical Report

historic resources on the Project Site. The qualified preservation professional shall:

- Verify compliance with the Paramount Pictures Specific Plan Preservation as set forth in the Paramount Pictures Specific Plan; and
- Oversee the HABS documentation required in Mitigation Measure 2.

6. The Applicant shall continue to include an interpretive program (e.g. informational signage) on the Main Lot.

### **Conclusion**

The proposed Project would result in the loss of district contributors in both the Paramount Pictures and RKO Studios potential Historic Districts. However, with implementation of the recommended mitigation measures, the proposed Project would not diminish the ability of either district to convey its historic significance. Both districts would retain examples of significant historic property types associated with motion picture studios, important circulation patterns, the historic core, and some of the earliest stages associated with their development. The recommended mitigation measures listed above, including compliance with the Preservation Plan and a mitigation monitoring process, would reduce impacts to historic districts and the

individually significant resource to less than significant. Additionally, the mitigation measures provide for the interpretation of these important resources on the Project Site. After implementation of the recommended mitigation measures, there would be no significant impacts to historic resources as provided for by CEQA.

# **Paramount Pictures Historic Assessment Technical Report**



## 10.0 BIBLIOGRAPHY

**Motion Picture Industry & Paramount Pictures History**

Bison Archives.

Brownlow, Kevin and John Kobal. Hollywood: The Pioneers. New York: Alfred A. Knopf, 1979.

California State Library, Photograph Collection.

Chattel Architecture, Planning & Preservation, Inc. "Historic Resources Survey: Hollywood Redevelopment Project Area," February 2010.

Chase, John. Glitter Stucco and Dumpster Diving. London: Verso, 2000.

Dick, Bernard F. Engulfed: The Death of Paramount Pictures and the Birth of Corporate Hollywood. Lexington, KY: University Press of Kentucky, 2001.

Eames, John Douglas. The Paramount Story. New York: Crown, 1985.

Edmonds, J. G., and Reiko Mimura. Paramount Pictures and the People Who Made Them. New York: A.S. Barnes, 1980.

"Film Negative Saved in Fire," *Los Angeles Times*, October 26, 1929.

"Film Stages Started," *Los Angeles Times*, September 12, 1928.

Finch, Christopher and Linda Rosenkrantz. Gone Hollywood. Garden City, NY: Doubleday & Company, 1979.

French, Philip. The Movie Moguls. London: Weidenfeld and Nicolson, 1969.

Gomery, Douglas. The Hollywood Studio System: A History. London: British Film Institute, 2005.

Grimes, Teresa. "History of Television in Los Angeles." Unpublished, no date.

Halliwell, Leslie. Mountain of Dreams: The Golden Years of Paramount Pictures. New York: Stonehill Publishing Company, 1976.

Haver, Ronald. David O. Selznick's Hollywood. New York: Knopf, 1980.

"Improvements for Lasky," *Los Angeles Times*, May 9, 1926.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Irwin, Will. The House That Shadows Built: The Story of Adolph Zukor and the Rise of the Motion Picture Industry. New York: Doubleday, Doran & Company, Inc., 1928.

Jewell, Richard B. and Vernon Harbin. The RKO Story. New York: Arlington House, 1982.

"Lasky Confirms Film Deal," *Los Angeles Times*, January 6, 1926.

Lasky, Betty. RKO: The Biggest Little Major of Them All. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1984.

Library of Congress, American Memory Collection.

Los Angeles Public Library, Photograph Collection.

"Memorandum of Understanding: Hollywood Studios Preservation Coalition," December 12, 1990.

Mordden, Ethan. The Hollywood Studios. New York: Alfred A. Knopf, 1988.

"National Broadcasting Company Launches Construction of Hollywood Home," *Los Angeles Times*, July 3, 1935.

"New Studio Plant," *Los Angeles Times*, September 13, 1928.

"New Studios Open Today," *Los Angeles Times*, December 7, 1935.

Palmer, Edwin O. History of Hollywood: Narrative Vol. 1. Hollywood: Arthur H. Cawston, Publisher, 1937.

"Radio Officials Arrive Today to Dedicate Studio," *Los Angeles Times*, December 4, 1935.

"Romance Not All of Film," *Los Angeles Times*, April 11, 1926.

Schatz, Thomas. The Genius of the System. New York: Pantheon Books, 1988.

Schiller, Gerald. It Happened in Hollywood: Remarkable Events that Shaped History. Guilford, CT: Globe Pequot Press, 2010.

Starr, Kevin. Material Dreams: Southern California through the 1920s. New York: Oxford University Press, 1990.

## Paramount Pictures Historic Assessment Technical Report

Stern, Norton B. Mannie's Crowd: Emanuel Lowenstein: Colorful Characters of Old Los Angeles. Glendale, CA: The Arthur H. Clark Company, 1970.

"Studio Blaze Leads to Suit," *Los Angeles Times*, October 23, 1931.

"Studio Deal Completed," *Los Angeles Times*, January 3, 1922.

"Studio Remodeling Begun," *Los Angeles Times*, March 29, 1926.

"Talkie Stages Speeded Up," *Los Angeles Times*, December 16, 1928.

Torrence, Bruce T. Hollywood: The First Hundred Years. New York: Zoetrope, 1982.

"United Studios are Sold," *Los Angeles Times*, January 2, 1926.

University of Southern California, Digital Collection.

"Western Securities: Famous Players-Lasky Corporation," *Los Angeles Times*, February 18, 1925.

Who's Who Rules Los Angeles. Santa Monica, CA: The Socialist Media Group, 1976.

Zukor, Adolph and Dale Kramer. The Public is Never Wrong: The Autobiography of Adolph Zukor, New York: Putnam, 1953.

#### **Historic Preservation Sources**

California State Office of Historic Preservation website. <http://ohp.parks.ca.gov>

Code of Federal Regulations (CFR), National Register Federal Program Regulations.  
Department of Interior, National Park Service.

*National Register Bulletin 15. How to Apply the National Register Criteria for Evaluation*. Washington, D.C.: National Park Service, U.S. Department of the Interior, 1985.

*National Register Bulletin 16A. How to Complete the National Register Registration Form*. Washington D.C.: National Park Service, U.S. Department of the Interior, 1997.

*National Register Bulletin 22. Guidelines for Evaluating and Nominating Properties that have Achieved Significance within the Last Fifty Years*. Washington, D.C.: National Park Service, U.S. Department of the Interior, n.d.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Office of Historic Preservation, State of California. "Office of Historic Preservation Recommendations for CEQA Guidelines."

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

**APPENDIX A: PARAMOUNT PICTURES SELECTED CHRONOLOGY**

- 1905 Adolph Zukor converts his NYC penny arcade to a nickelodeon.
- 1912 Zukor creates the Famous Players Company.  
Famous Players' first release is "Queen Elizabeth" starring Sarah Bernhardt.
- 1913 Zukor signs Mary Pickford to Famous Players.  
William Hodkinson forms Paramount Pictures, a small film distribution company in Hollywood.  
Jesse L. Lasky, Cecil B. DeMille, Samuel Goldwyn found the Jesse L. Lasky Feature Play Company, and with Dustin Farnum decide to create a film version of "The Squaw Man" (the first feature length Western made in Hollywood). They rent a barn on the corner of Selma and Vine Streets for filming.
- 1915 Lasky Studios purchases 50 acres in the western San Fernando Valley to become a "ranch" for filming westerns and other films needing rustic locations.
- 1916 The Hollywood Cemetery Association sells excess acreage to a subdivider; 33 of which are sold to Paralta Studios.  
Lasky Company merges with Zukor's Famous Players Company and is incorporated as Famous Players-Lasky.  
Famous Players-Lasky purchases Paramount (Hodkinson's distribution company).  
Zukor begins signing new stars such as Fatty Arbuckle, William S. Hart, and Douglas Fairbanks.
- 1917 Paralta Studios starts using the 33 acres purchased from the Hollywood Cemetery Association as back lot and begins construction of several glass-enclosed stages and support buildings.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

- 1919 Zukor embarks on ambitious program of film-theater purchases, culminating a number of years later in the acquisition of the Balaban and Katz chain which dominated the Chicago area. It became the cornerstone of Paramount's efficiently run and extensive Publix theater subsidiary which continued to expand into the 1920s.
- 1920 By 1920 Paramount's annual profits had grown to an impressive \$5 million. Though hit by the recession of 1922, the studio recovered strongly, and in 1924-26 profits continued to grow.
- 1921 By 1921 Famous Players-Lasky is one of the largest studios in Hollywood, with some of the most up-to-date equipment in the United States.
- Peralta (by this time known as Brunton Studios) is sold to United Studios for \$2 million. The studio lot has five main stages and one "great stage."
- 1922 United Studios embarks on an ambitious building program and purchases additional acreage from Hollywood Cemetery, extending the studio property north to its current boundary.
- 1923 United Studios purchases a 20-acre tract east of the studio from the Hollywood Cemetery, stretching the boundary from Marathon Avenue to the Willoughby-Lemon Grove Avenue line.
- 1925 The studio's name is changed from Famous Players-Lasky to Paramount-Famous-Lasky, with newly enlarged Publix theaters as subsidiary.
- 1926 By 1926 Paramount had outgrown its original facility on Sunset and Vine. In January of that year Paramount purchases 26 acres of the Marathon Avenue property owned by United Studios. The nine existing stages on the Famous Players-Lasky lot were immediately razed to make room for new facilities.
- Paramount begins a massive 8-month, \$750,000 building program which includes the construction of the Administration Building, Dressing Room Building, and Wardrobe Building; shops and stages necessary for film production; a hospital and school; a new powerhouse; and a new studio gate, located between the Wardrobe Building and the Administration Building on the corner of Marathon and Bronson Avenues.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

- Developer Frank Meline purchases the Lasky property on Selma and Vine; the original barn is moved to the Paramount property on Melrose and used as a gymnasium and movie set.
- 1928 Paramount embarks on a building program to convert its facilities to sound production. Four new sound-proof stages and sound equipment buildings are planned; all are designed by Roy J. Pomeroy, Jr., director of special effects at Paramount.
- 1929 The four new talkie stages are completed.
- A tram rail system is installed approximately 15' off the ground on the studio lot, running from the mill building to various storage areas. (By the 1980s the tram was no longer functioning.)
- 1930 Reflecting the important role played by the theaters during the Major Studio Era, the studio's name is changed to Paramount-Publix Corporation.
- 1932 Lasky is forced out, Schulberg leaves soon after, and Zukor loses much of his power and is forced into the post of chairman of the board. DeMille returns as producer-director (until 1956).
- 1933 In the early 1930s Paramount continues to expand, acquiring new film theaters, setting up a music division, investing in CBS' radio network. During this period the company's debts also grew, and in 1933 Paramount filed for bankruptcy. A pair of smash hits from Mae West helped the company survive, and a plan for company reorganization was approved in 1935.
- 1935 A reorganized company emerges from receivership and is re-named Paramount Pictures, Inc.
- late 1930s Paramount president Barney Balaban recommends that the studio purchase a controlling interest in Allen B. Dumont Laboratories, pioneers in television research.
- late 1930s-  
mid-1940s Paramount continues to recover with popular epics and Westerns from DeMille, and with musicals, comedies, and a very profitable series of road movies with Bing Crosby, Bob Hope, and Dorothy Lamour. Paramount re-establishes itself as one of the leading studios.

## Paramount Pictures Historic Assessment Technical Report

- 1941            Publicity Building (#261) re-named the “DeMille Building” in 1941 in honor of Cecil B. DeMille who had office space there.
- 1942            Paramount constructs one of the first television studios in Los Angeles (KTLA). The studio is built on the existing studio lot, just west of the industry's cooperatively-owned costume company, Western Costume.
- 1947            W6XYZ changes its name to KTLA and becomes the first commercial television station west of Chicago. Before moving to the former Warner Brothers lot on Sunset Boulevard, KTLA was broadcast from the Paramount lot at Melrose Avenue.
- late 1940s      As the primary target of the government's Anti-Trust Consent Decree, Paramount is forced to divest itself of its film theaters in the late 1940s. During this period movie revenues are also on the decline.
- 1950s           Paramount has some success with established directors like Alfred Hitchcock, Billy Wilder, and DeMille, while new star discoveries included Dean Martin and Jerry Lewis, Audrey Hepburn, Anthony Perkins, and Elvis Presley.
- 1950            Billy Wilder’s “Sunset Boulevard” released; filmed in part on the Paramount Main lot. The exterior of the Hans Dreier building served as the offices of “Famous Studio” depicted in the film.
- 1966            Continuing financial difficulties in the early 1960s, together with a decline in production and fall in the company's share price made Paramount vulnerable to a takeover bid. In 1966, Paramount Pictures Corporation was taken over by Gulf & Western Inc., headed by Charles Bluhdorn. Balaban and Zukor are retained in honorary positions, while Robert Evans is brought in as vice-president in charge of production. Under Bluhdorn, Paramount boosted film production and substantially increased its investment in television production.
- 1967            Paramount purchases the RKO Studios lot.

## Paramount Pictures Historic Assessment Technical Report



**APPENDIX B: RKO STUDIOS SELECTED CHRONOLOGY**

- 1919 Robertson-Cole, a British import/export company which had worked films for various Hollywood independent studios decides to produce their own films.
- 1921 Robertson-Cole expands its production of feature films by building a small studio in Hollywood on 13.5 acres formerly owned by the Hollywood Cemetery. The studio lot is bounded on two sides by Gower and Melrose. Soon seven buildings, including three production stages were under construction, but filming started on the site before the buildings were complete.
- 1921-1926 Robertson Cole Studios operates on the Melrose property that later becomes RKO. Robertson-Cole's neighbor was United Studios, which was a rental facility where First National and other companies made their movies. Paramount bought the United property in 1926, and RKO and Paramount functioned side-by-side for many years, separated only by a fence.
- 1922 The Robertson-Cole company is reorganized and renamed the Film Booking Offices of America (FBO), functioning as a distributor and minor movie producer. Action films, westerns, and dramas were filmed on the lot, although FBO functions primarily as a distributor.
- Though the company is still primarily British-owned, a group of Americans led by P.A. Powers buy into the organization and take an active leadership role.
- 1923 Powers departs from FBO and Major H.C.S. Thomson, who represents the British banking interests, arrives from India to succeed him.
- 1923-1926 FBO films are considered minor compared with the productions of MGM, Paramount, and Fox.
- 1926 Joseph Kennedy buys a controlling interest in the company and is expected to change the "second rate" nature of FBO films.
- 1927 William LeBaron, former head of production at Paramount's east coast studio, takes charge of filmmaking at FBO.
- 1928 Joseph Kennedy announces that RCA, lead by David Sarnoff, had acquired a substantial interest in FBO and that FBO films would use the Photophone reproduction and synchronization method for making talking pictures.

## Paramount Pictures Historic Assessment Technical Report

In October 1928, Sarnoff masterminds the formation of a major new movie company, RKO Radio, from a merger of FBO and the Keith-Albee-Orpheum theater circuit. The official company name is the Radio-Keith-Orpheum Corporation. This was one of the largest business compacts in the history of the American film industry, resulting in the birth of a giant \$300 million corporation.

- 1929 In its first year, RKO decides to release exclusively “all talking” pictures.
- Trade journals carry a series of hyperbolic advertisements heralding the new RKO. David Sarnoff wants the company to forge an alliance between radio and the movies, so RKO productions were trade-named "Radio Pictures." To reinforce the concept, RKO adopts the symbol of a giant radio tower perched atop the world, beeping out its signal of "A Radio Picture."
- RKO continues to grow, acquiring several theater chains.
- RKO embarks on a \$500,000 building campaign to construct talking picture facilities.
- RKO purchases 500 acres in the San Fernando Valley and creates the "RKO Ranch".
- 1930 Plans are made for \$2,000,000 in new construction at the Melrose and Gower facility, including new sound stages, camera departments, and a four-story dressing room building.
- 1931 RKO purchases Pathé, including its studio, newsreel, distribution network, and contract performers.
- David O. Selznick becomes production chief of RKO.
- 1932 Selznick signs George Cukor, Katharine Hepburn, and Fred Astaire to RKO contracts.
- 1933 David Selznick leaves for MGM and RKO enters receivership.
- 1934 Ginger Rogers and Fred Astaire star in “The Gay Divorcee,” which begins their legendary partnership and single-handedly keeps RKO afloat during the middle years of the Depression.

## Paramount Pictures Historic Assessment Technical Report

- 1935 RKO board authorizes \$500,000 for studio expansion, including three sound stages, dressing rooms, scene docks, film vaults, and a three-story office building.
- RKO shows a profit for the first time since 1930.
- 1936 Disney signs a distribution deal with RKO (which lasts until 1954).
- 1939 RKO produces the best films in its history, including “Gunga Din,” “Love Affair,” “Bachelor Mother,” and “The Hunchback of Notre Dame.”
- Roger's & Astaire's contracts with RKO are terminated, ending the most famous, profitable, and artistically ambitious series in RKO history.
- 1940 RKO is freed from receivership.
- 1941 Orson Welles makes “Citizen Kane” for RKO.
- 1945 “The Bells of St. Mary's” is released, the most successful film in RKO history.
- 1946 RKO reports the largest profits in its history.
- 1948 Howard Hughes buys control of RKO for \$8.8 million.
- 1948-1955 Under Hughes’ leadership, RKO's output is cut drastically, and very few films achieved any artistic credibility. Hughes never takes an office at Gower Street, instead staying at Goldwyn Studios about a mile away.
- 1949 Thirty new RKO films are announced, but only twelve go into production.
- 1950s Mismanagement under Hughes continues; top talent continues to leave; production schedules are not met and most of the films released come from distribution deals with independent producers.
- 1951 RKO Pictures Corporation is separated from RKO Theaters Corporation because of the consent decree; RKO is the second studio after Paramount to comply.
- 1952 Hughes embarks on a war on communism, firing staff members, setting up a security office to screen the backgrounds of all studio personnel, and removing the names of anyone with suspected communist leanings from film credits.
- Hughes unsuccessfully tries to sell RKO to a Chicago-based syndicate.

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

- 1953 RKO's ranch in the San Fernando Valley near Encino is sold to a real estate company to help defray mounting deficits.
- 1954 Hughes buys all the remaining company stock, becoming the only individual to wholly own a major motion picture studio.
- Disney terminates its distribution agreement with RKO.
- 1955 Hughes sells RKO to General Teleradio, Inc. and RKO continues to produce motion pictures.
- 1956 RKO announces that it would curtail motion picture production the following year, and begins to look for a merger of distribution interests to help them economically.
- 1957 Universal-International takes over distribution of RKO's important pictures. RKO ceases production and most employee contracts are terminated.
- The Gower Street studio lot is sold to Desilu's Lucille Ball and Desi Arnaz for television production.
- 1957 "I Love Lucy" filmed on Stage 19.
- 1962-1968 "The Lucy Show" is filmed on Stages 21 and 25.
- 1967 Paramount purchases the RKO lot from Desilu.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

**APPENDIX C: PARAMOUNT PICTURES POTENTIAL HISTORIC DISTRICT PROPERTY DATA TABLE  
(ORGANIZED BY HISTORIC PROPERTY TYPE)**

BLDG NO.	COMMON/CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
205	Charles Bluhdorn Building	FPLC: Wardrobe Bldg	1926	A.J. Kooken	Actor Services / Pre-Production	C	
221	Dressing Room		1926	A.J. Kooken	Actor Services	C	
226	Hans Dreier Building		c. 1929		Actor Services	C	X
217	Administration (Redstone)	FPLC: Administration Bldg	1926		Administrative & Office	C	
256	Ernst Lubitsch / Lubitsch Annex	Director's Bldg; FPLC: New Administration Bldg	1930/1947 (annex)	Milton M. Friedman	Administrative & Office	C	
260	B.P. Schulberg	Production Bldg	1934		Administrative & Office	C	
261	Cecil B. DeMille	Publicity Bldg	1934	J. R. Armitage	Administrative & Office	C	
285	Jerry Lewis Annex	TV Building / NBC Building / Publicity	c. 1940		Administrative & Office	C	X
286	Jerry Lewis	TV Building / NBC Building / Publicity	c. 1940		Administrative & Office	C	X
245	A.C. Lyles Building		c. 1980		Administrative & Office	N	X
329	Production Offices (Modular)		1989		Administrative & Office	N	X
	Bronson Gate		1926		Entry Gate / Entry Point	C	

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON/CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
352	Production Park		1926		Landscaping / Open Space	C	
222	Preston Sturges	FPLC: Camera Vault Bldg; PPC: Liberty Bldg	1929		Post-Production	C	
250	Foley / Security	Studio H & K	1929		Post-Production	C	X
251	Barney Balaban	Glen Glen Studios, Sound Recording Bldg	1928	JAB	Post-Production	C	X
263	Hal Wallis	Film Library Bldg; Editing Bldg	1935/ 1938	MAAS	Post-Production	C	X
248	Sherry Lansing Theater & Film Vault	Sound proofing bldg	1928	J.A.B., R.E.M.	Post-Production / Utility & Storage	C	
351	Post Production Building		2010		Post-Production	N	
211	Hospital	FPLC: Bldg # 8	1926		Pre-Production & Studio Services	C	
214	Cabinet Shop	FPLC: Bldg #7 mill & stock room	1931		Pre-Production & Studio Services	C	
298	Assembly Stage		1934		Pre-Production & Studio Services	C	

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON/CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
249	Studio Gym	Rehearsal Building, KNX	1926	R.E.M.	Pre-Production & Studio Services	C	X
232	Set Lighting & Grip	Mechanical Bldg	1948		Pre-Production & Studio Services	C	X
213	Property Building	FPLC: Bldg #4	1929		Pre-Production & Studio Services	C	
257	Marathon Mill / Manufacturing / Special Effects	Mill	1931		Pre-Production & Studio Services	C	
203	Set Lighting Warehouse	Famous Players Lasky (FPLC): bldg #8; Paramount Pictures (PPC): Bldg #2	1935	JBA - MAAS	Pre-Production & Studio Services / Utility & Storage	C	X
215	Freeman	214, 215, 257: Bldg #15 set construction; FPLC: Bldg #7, mill & stock room	1931		Pre-Production & Studio Services	N	partial demolition
264	Editorial / Staff Shop / Paint & Sign Shop	Haggar Building	1931 / 1935 / 1957		Pre-Production & Studio Services	N	X
206	Stage 1	FPLC: Stage 10	1926		Stage	C	X

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON/CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
207	Stage 2	FPLC: Stage 9, Transparency Stage	1926		Stage	C	X
224	Stage 5	FPLC: Stage 1	1926		Stage	C	X
209	Stage 4	FPLC: Stage 7	1926		Stage	C	
223	Stage 3 & Film Shipping	FPLC: Stage 5 (Pomeroy Stage)	1926		Stage	C	
225	Stage 6	FPLC: Stage 2	1926		Stage	C	
225	Stage 7	FPLC: Stage 2	1926		Stage	C	
226	Stage 9	FPLC: Stage 3	1926/ 1929		Stage	C	
208	Edith Head	FPLC: Stage 8; Paramount Film Corp: Stage 3	1929	JBA - MAAS	Stage / Actor Services / Pre-Production & Studio Services	C	X
226	Stage 8	Stage 8; Offices; Art Directors	1926/ 1929		Stage / Administrative & Office	C	
250	Stage 11		1929		Stage	C	X
250	Stage 12		1929		Stage	C	X

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



BLDG NO.	COMMON/CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
238	Stage 15	FPLC: Outdoor Tank	1938		Stage	C	
250	Stage 14		1929		Stage	C	
273	Stage 16		1941		Stage	C	
275	Stage 17	Site of FPLC Stage 6	1941		Stage	C	
275	Stage 18		1941		Stage	C	
253	Production Storage	Mechanical area	1948		Utility & Storage	C	X
255	Film Vault #5	Film Vault	c. 1930		Utility & Storage	C	X
278	Set Lighting & Grip Storage		1942		Utility & Storage	C	X
210	Milland		1929		Utility & Storage	C	
212	Power House #1		1929		Utility & Storage	C	
276	Power House #2		1941	J.L., Roach, W.S.	Utility & Storage	C	
230	Machine Room	Machine Room			Utility & Storage	N	X
272	Lumber Yard / Lumber Storage		c. 1986		Utility & Storage	N	X
325	Marathon Substation		1987	Levine Seegal	Utility & Storage	N	X

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

**APPENDIX D: PARAMOUNT PICTURES POTENTIAL HISTORIC DISTRICT CALCULATION TABLES****PARAMOUNT PICTURES POTENTIAL HISTORIC DISTRICT: CONTRIBUTOR CALCULATIONS**

	<b>Total in District</b>	<b>Total Contributors</b>	<b>Total Non-Contributors</b>
	55	47	8
Proposed for Demolition		18	6
Remaining after Demolition		29	2
Percentage of Existing Contributors to be Demolished (18/47)		38%	
Percentage of Existing Contributors to be Retained (29/47)		62%	

**DISTRICT AFTER PROJECT IMPLEMENTATION**

	<b>Total in District</b>	<b>Total Contributors</b>	<b>Total Non-Contributors</b>
	41	29	12
Percentage of Contributors within District after Project Implementation (29/41)		71%	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## PARAMOUNT PICTURES POTENTIAL HISTORIC DISTRICT: SQUARE FOOTAGE CALCULATIONS

Bldg. No.	Common/ Current Name	Cat	Proposed for Demolition	Square Feet (All)	Square Feet (Contributors)	Square Feet (Contributors Proposed for Demolition)	Square Feet (Contributors to be Retained)	Square Feet (Non-contributors)
203	Set Lighting Warehouse	C	X	18,473	18,473	18,473		
205	Charles Bluhdorn Bldg	C		47,512	47,512		47,512	
206	Stage 1	C	X	10,621	10,621	10,621		
207	Stage 2	C	X	8,346	8,346	8,346		
208	Edith Head	C	X	20,519	20,519	20,519		
209	Stage 4	C		13,726	13,726		13,726	
210	Milland	C		1,674	1,674		1,674	
211	Hospital	C		1,129	1,129		1,129	
212	Power House #1	C		5,776	5,776		5,776	
213	Property Building	C		40,517	40,517		40,517	
214	Cabinet Shop	C		18,655	18,655		18,655	
215	Freeman	N	partial demolition	11,882				11,882
217	Administration (Redstone)	C		24,866	24,866		24,866	
221	Dressing Room	C		22,952	22,952		22,952	
222	Preston Sturges	C		17,857	17,857		17,857	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

<b>Bldg. No.</b>	<b>Common/ Current Name</b>	<b>Cat</b>	<b>Proposed for Demolition</b>	<b>Square Feet (All)</b>	<b>Square Feet (Contributors)</b>	<b>Square Feet (Contributors Proposed for Demolition)</b>	<b>Square Feet (Contributors to be Retained)</b>	<b>Square Feet (Non-contributors)</b>
223	Stage 3 & Film Shipping	C		15,234	15,234		15,234	
224	Stage 5	C	X	35,259	35,259	35,259		
225	Stage 6	C		7,439	7,439		7,439	
225	Stage 7	C		11,260	11,260		11,260	
226	Hans Dreier Building	C	X	8,211	8,211	8,211		
226	Stage 9	C		16,486	16,486		16,486	
226	Stage 8	C		16,477	16,477		16,477	
230	Machine Room	N	X	0				0
232	Set Lighting & Grip	C	X	27,611	27,611	27,611		
238	Stage 15	C		17,668	17,668		17,668	
245	A.C. Lyles Building	N	X	2,012				2,012
248	Sherry Lansing Theater & Film Vault	C		11,803	11,803		11,803	
249	Studio Gym	C	X	3,003	3,003	3,003		
250	Foley / Security	C	X	8,984	8,984	8,984		
250	Stage 11	C	X	6,083	6,083	6,083		
250	Stage 12	C	X	6,081	6,081	6,081		
250	Stage 14	C		17,831	17,831		17,831	
251	Barney Balaban	C	X	11,804	11,804	11,804		

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg. No.	Common/ Current Name	Cat	Proposed for Demolition	Square Feet (All)	Square Feet (Contributors)	Square Feet (Contributors Proposed for Demolition)	Square Feet (Contributors to be Retained)	Square Feet (Non-contributors)
253	Production Storage	C	X	5,582	5,582	5,582		
255	Film Vault #5	C	X	2,583	2,583	2,583		
256	Ernst Lubitsch / Lubitsch Annex	C		33,649	33,649		33,649	
257	Marathon Mill / Manufacturing / Special Effects	C		27,909	27,909		27,909	
260	B.P. Schulberg	C		14,767	14,767		14,767	
261	Cecil B. DeMille	C		8,451	8,451		8,451	
263	Hal Wallis	C	X	17,182	17,182	17,182		
264	Editorial / Staff Shop / Paint & Sign Shop	N	X	70,874				70,874
272	Lumber Yard / Lumber Storage	N	X	12,710				12,710
273	Stage 16	C		17,763	17,763		17,763	
275	Stage 17	C		12,379	12,379		12,379	
275	Stage 18	C		35027	35027		35027	
276	Power House #2	C		3,051	3,051		3,051	
278	Set Lighting & Grip Storage	C	X	14,449	14,449	14,449		

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

<b>Bldg. No.</b>	<b>Common/ Current Name</b>	<b>Cat</b>	<b>Proposed for Demolition</b>	<b>Square Feet (All)</b>	<b>Square Feet (Contributors)</b>	<b>Square Feet (Contributors Proposed for Demolition)</b>	<b>Square Feet (Contributors to be Retained)</b>	<b>Square Feet (Non-contributors)</b>
285	Jerry Lewis Annex	C	X	1,860	1,860	1,860		
286	Jerry Lewis	C	X	7,524	7,524	7,524		
298	Assembly Stage	C		40,246	40,246		40,246	
325	Marathon Substation	N	X	0				0
329	Production Offices (Modular)	N	X	11,321				11,321
351	Post Production Building	N		81,654				81,654
352	Production Park	C		11,004	11,004		11,004	
	Bronson Gate	C		0	0		0	
				<b>917,736</b>	<b>727,283</b>	<b>214,175</b>	<b>513,108</b>	<b>190,453</b>
Percentage of Contributing Square Footage to be Demolished:					<b>29%</b>			
Percentage of Contributing Square Footage to be Retained:					<b>71%</b>			

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## APPENDIX E: RKO STUDIOS POTENTIAL HISTORIC DISTRICT PROPERTY DATA TABLE (ORGANIZED BY HISTORIC PROPERTY TYPE)

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
160	Gloria Swanson	"F" RKO: Dressing Room Bldg	1930	RP, T. Harr, JAB, HDS, GCP, RVD, Poulsen	Actor Services	C	
180	Dressing Rooms		1929	Carroll Clark	Actor Services	C	
106	Lucy Bungalow	RKO: Wardrobe, Casting Office	1929	Carroll Clark	Actor Services / Administrative & Office	C	
142	Billy Wilder	"E", RKO: Dressing Room & Office Bldg	1929	Carroll Clark	Actor Services / Administrative & Office	C	
149	Commissary/ Cafeteria	RKO: 2 Bldgs Restaurant & Dance Rehearsal Hall	1929		Actor Services	N	
101	Maurice Chevalier	Desilu, RKO, FBO Studios: Administration Bldg	pre- 1925		Administrative & Office	C	
102	Josef Von Sternberg		1929		Administrative & Office	C	X
103	Bob Hope	"C" RKO: Dressing Room & Office Bldg	1929	Gillett, Carroll Clark, Koch	Administrative & Office	C	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
105	Jesse Lasky	"O" RKO: HSO Publicity - Mailroom	1929		Administrative & Office	C	
107	Clara Bow	"K", Desilu: Directors; RKO: Utility Bldg	1920- 1921	Carroll Clark	Administrative & Office	C	
146	Lucille Ball	"A", Desilu, RKO: Administration Bldg	1929		Administrative & Office	C	
178	William S. Hart	"G", RKO Office Bldg	1936 / 1940	Charles F. Pyke	Administrative & Office	C	X
190	B Annex 1		1946	Pyke	Administrative & Office	C	
191	B Annex 2		1946	Pyke	Administrative & Office	C	
192	Company Store	RKO: Time Office	1947/ 1981 (altered)		Administrative & Office	N	X
195	Marlene Dietrich	RKO "H"; KHJ Bldg; 1950: Windrose Bldg	1948		Administrative & Office	C	X
196	North Gower Gate		post- 1939		Entry Gate / Entry Point	C	
353	Lucy Park		1929		Landscaping / Open space	C	

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
165	Gary Cooper	"J", RKO: Photographic Bldg	1930	T. Harr & JAB & HOS	Post-Production	C	X
167	W.C. Fields	Cutting Room Bldg	1929	T.M. & W.H., R.V.D., JAB	Post-Production	C	
173	Carole Lombard	Cutting Bldg #3	1935		Post-Production	C	X
179	Fleischer Brothers	RKO: Cutting Room #2	1932	Hogsett / Derrah; J.A. Barlow	Post-Production	C	X
108	Gower Mill (South)	Desilu, RKO, Robertson-Cole Studios: Mill	1920- 1921	Meyer & Holler, Milwaukee Building Company	Pre-Production & Studio Services	C	
116	Maintenance Paint/Pyramid Scenic	Paint Frame Bldg	1930	R.V.D.	Pre-Production & Studio Services	C	X
163	Facilities Mill	RKO: Plaster shop, OC: Studio Maintenance	1930	R.V.D.	Pre-Production & Studio Services	C	X
166	Mae West	"L", RKO: Property & Drapery Depts	1930	G. Povelsen (drawn by)	Pre-Production & Studio Services	C	
177	Facilities Supply Center		1966		Pre-Production & Studio Services	N	X

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
184	Marx Brothers	RKO: Readers Bldg; PPC: Story Bldg	1929	Carroll Clark	Pre-Production & Studio Services	C	
171	Scene Dock		1937		Pre-Production & Studio Services	N	X
102	Stage 23	RKO Stage 1	pre-1929	Carroll Clark	Stage	C	
104	Stage 24 & 24A	RKO Stage 2	1927	Carroll Clark	Stage	C	
106	Stage 25	RKO Stage 3	pre-1929	Carroll Clark	Stage	C	
141	Stage 26, Studio A	RKO Stage 4	1929	Carroll Clark	Stage	C	
154	Stage 29	RKO Stage 7	1930		Stage	C	
154	Stage 30	RKO Stage 8	1930		Stage	C	
154	Stage 31	RKO Stage 9	1930		Stage	C	
154	Stage 32	RKO Stage 10	1930		Stage	C	
158	Stage 27	RKO Stage 5	1930		Stage	C	
158	Stage 28	RKO Stage 6	1930		Stage	C	
172	Stage 19	RKO Stage 11	1935		Stage	C	X

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

BLDG NO.	COMMON/ CURRENT NAME	HISTORIC NAME	DATE	ARCHITECT	HISTORIC PROPERTY TYPE	CATEGORY	PROPOSED FOR DEMOLITION
172	Stage 20	RKO Stage 12	1935		Stage	C	X
172	Stage 21	RKO Stage 14	1935		Stage	C	X
109	Gower Mill North (Formerly Transportation)	RKO: Electric Shop, Robertson-Cole: Electric shop	1920 - 1921		Utility & Storage	C	
110	Power House #3	RKO: Power House #1	1921		Utility & Storage	C	X
147	Power House #4	Power House #2	1929		Utility & Storage	C	
157	Water Tower	RKO: Water Tower	1930		Utility & Storage	C	
175	Film Vault #4	Film Storage / (raw film) negative film vault bldg	1935	Deane	Utility & Storage	C	X

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

**APPENDIX F: RKO STUDIOS POTENTIAL HISTORIC DISTRICT CALCULATION TABLES****RKO STUDIOS POTENTIAL HISTORIC DISTRICT: CONTRIBUTOR CALCULATIONS**

	<b>Total in District</b>	<b>Total Contributors</b>	<b>Total Non-Contributors</b>
	47	43	4
Proposed for Demolition		13	3
Remaining after Demolition		30	1
Percentage of Existing Contributors to be Demolished (13/43)		30%	
Percentage of Existing Contributors to be Retained (30/43)		70%	

**DISTRICT AFTER PROJECT IMPLEMENTATION**

	<b>Total in District</b>	<b>Total Contributors</b>	<b>Total Non-Contributors</b>
	33	30	3
Percentage of Contributors within District after Project Implementation (30/33)		91%	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## RKO STUDIOS POTENTIAL HISTORIC DISTRICT: SQUARE FOOTAGE CALCULATIONS

Bldg. No.	Common/ Current Name	Cat	Proposed for Demolition	Square Feet (All)	Square Feet (Contributors)	Square Feet (Contributors Proposed for Demolition)	Square Feet (Contributors to be Retained)	Square Feet (Non-contributors)
101	Maurice Chevalier	C		12,549	12,549		12,549	
102	Josef Von Sternberg	C	X	4,412	4,412	4,412		
102	Stage 23	C		12,403	12,403		12,403	
103	Bob Hope	C		6,037	6,037		6,037	
104	Stage 24 & 24A	C		12,403	12,403		12,403	
105	Jesse Lasky	C		5,952	5,952		5,952	
106	Lucy Bungalow	C		8,710	8,710		8,710	
106	Stage 25	C		14,986	14,986		14,986	
107	Clara Bow	C		16,433	16,433		16,433	
108	Gower Mill (South)	C		22,494	22,494		22,494	
109	Gower Mill North (formerly Transportation)	C		10,064	10,064		10,064	
110	Power House #3	C	X	1,709	1,709	1,709		

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

<b>Bldg. No.</b>	<b>Common/ Current Name</b>	<b>Cat</b>	<b>Proposed for Demolition</b>	<b>Square Feet (All)</b>	<b>Square Feet (Contributors)</b>	<b>Square Feet (Contributors Proposed for Demolition)</b>	<b>Square Feet (Contributors to be Retained)</b>	<b>Square Feet (Non-contributors)</b>
116	Maintenance Paint/Pyramid Scenic	C	X	4,876	4,876	4,876		
141	Stage 26, Studio A	C		14,715	14,715		14,715	
142	Billy Wilder	C		9,065	9,065		9,065	
146	Lucille Ball	C		11,187	11,187		11,187	
147	Power House #4	C		2,646	2,646		2,646	
149	Commissary/ Cafeteria	N		13,172				13,172
154	Stage 29	C		28,267	28,267		28,267	
154	Stage 30	C		31,883	31,883		31,883	
154	Stage 31	C		26,915	26,915		26,915	
154	Stage 32	C		15,632	15,632		15,632	
157	Water Tower	C		0	0		0	
158	Stage 27	C		10,688	10,688		10,688	
158	Stage 28	C		8,262	8,262		8,262	
160	Gloria Swanson	C		11,696	11,696		11,696	
163	Facilities Mill	C	X	10,397	10,397	10,397		

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

<b>Bldg. No.</b>	<b>Common/ Current Name</b>	<b>Cat</b>	<b>Proposed for Demolition</b>	<b>Square Feet (All)</b>	<b>Square Feet (Contributors)</b>	<b>Square Feet (Contributors Proposed for Demolition)</b>	<b>Square Feet (Contributors to be Retained)</b>	<b>Square Feet (Non-contributors)</b>
165	Gary Cooper	C	X	15,132	15,132	15,132		
166	Mae West	C		63,089	63,089		63,089	
167	W.C. Fields	C		5,662	5,662		5,662	
171	Scene Dock	N	X	4,239				4,239
172	Stage 19	C	X	14,869	14,869	14,869		
172	Stage 20	C	X	14,869	14,869	14,869		
172	Stage 21	C	X	8,827	8,827	8,827		
173	Carole Lombard	C	X	5,803	5,803	5,803		
175	Film Vault #4	C	X	1,860	1,860	1,860		
177	Facilities Supply Center	N	X	11,826				11,826
178	William S. Hart	C	X	9,171	9,171	9,171		
179	Fleischer Brothers	C	X	2,398	2,398	2,398		
180	Dressing Rooms	C		5,626	5,626		5,626	
184	Marx Brothers	C		4,947	4,947		4,947	
190	B Annex 1	C		1,170	1,170		1,170	

## Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

<b>Bldg. No.</b>	<b>Common/ Current Name</b>	<b>Cat</b>	<b>Proposed for Demolition</b>	<b>Square Feet (All)</b>	<b>Square Feet (Contributors)</b>	<b>Square Feet (Contributors Proposed for Demolition)</b>	<b>Square Feet (Contributors to be Retained)</b>	<b>Square Feet (Non-contributors)</b>
191	B Annex 2	C		1,062	1,062		1,062	
192	Company Store	N	X	2,420				2,420
195	Marlene Dietrich	C	X	5,253	5,253	5,253		
196	North Gower Gate	C		0	0		0	
353	Lucy Park	C		13,665	13,665		13,665	
				<b>519,441</b>	<b>487,784</b>	<b>99,576</b>	<b>388,208</b>	<b>31,657</b>
Percentage of Contributing Square Footage to be Demolished:					<b>20%</b>			
Percentage of Contributing Square Footage to be Retained:					<b>80%</b>			

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



## APPENDIX G: SELECT AERIAL PHOTOGRAPHS



Aerial photograph, 1918. Source: USC Digital Collection.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph, 1920. Source: Bison Archives.

# Paramount Pictures Historic Assessment Technical Report

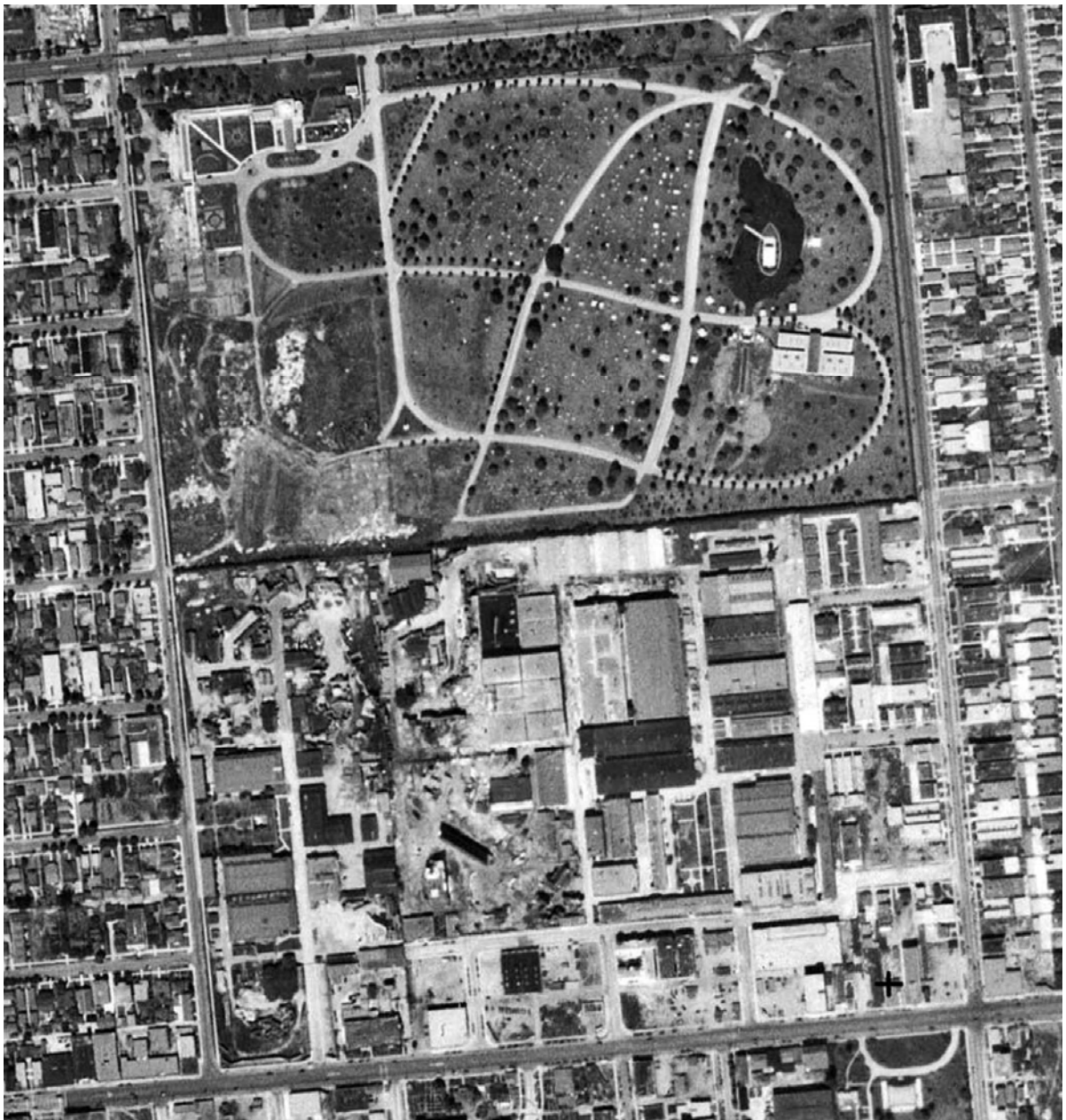
HISTORIC RESOURCES GROUP



Aerial photograph, 1922. Source: LAPL.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph, 1928. Source: Paramount Pictures Archive.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph of RKO, 1929. Source: Bison Archives.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph of Paramount Pictures, 1930s. Source: LAPL.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Paramount Pictures, 1937. Source: LAPL.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph, 1938. Source: Paramount Pictures Archive.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

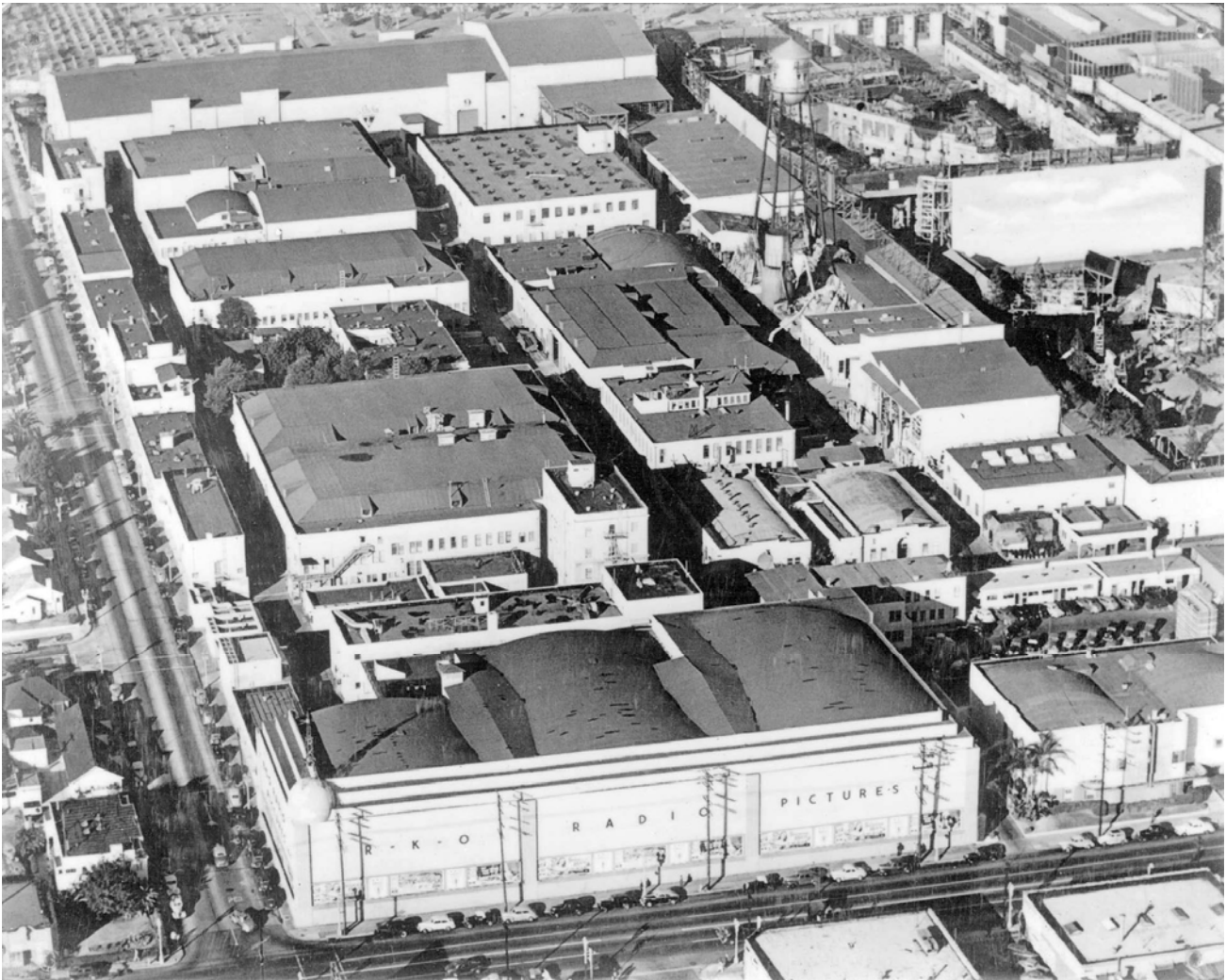




Aerial photograph, 1947. Source: Paramount Pictures Archive.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph of RKO, 1948. Source: Bison Archives.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph of Paramount Pictures, 1954. Source: LAPL.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph, 1956. Source: Paramount Pictures Archive.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Aerial photograph, 1965. Source: Paramount Pictures Archive.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## APPENDIX H: SELECT PARAMOUNT PICTURES HISTORIC PHOTOGRAPHS



Administration Building/Marathon Street, 1930.  
Source: USC Digital Archive.



Administration Building, 1935. Source: LAPL.



Administration Building, n.d. Source: LAPL.



Bluhdorn Building, n.d. Source: Bison Archives.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Bluhdorn Building, 1930. Source: Bison Archives.



Schulberg Building, n.d. Source: Bison Archives.



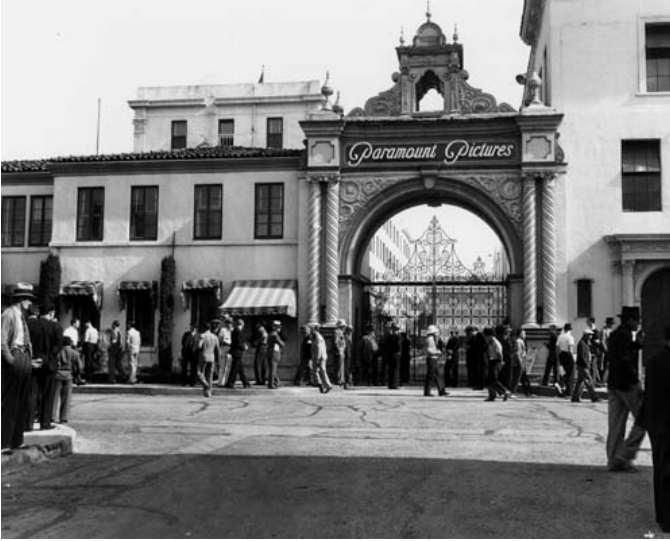
Marathon Street, 1936. Source: LAPL.



Marathon Street, 1940. Source: USC Digital Archive.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Bronson Gate, 1930s. Source: LAPL.



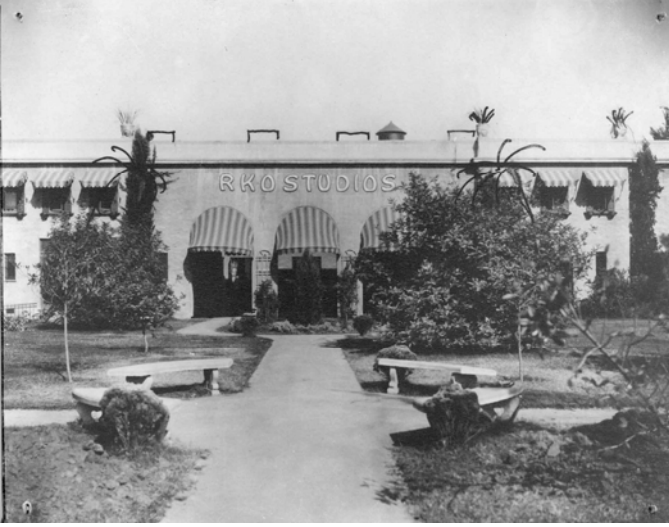
Bronson Gate, 1945. Source: LAPL.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



## APPENDIX I: SELECT RKO STUDIOS HISTORIC PHOTOGRAPHS



RKO Studios Administration Building, n.d. Source: Bison Archives.



780 Gower Street, 1931. Source: Bison Archives.



Stages 19-21, 1931. Source: Bison Archives.



Stages 19-21, 1940. Source: LAPL.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



RKO Studios, 1937. Source: Bison Archives.



RKO Studios Gower Street frontage, 1941. Source: USC Digital Archive.

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP

## APPENDIX J: PARAMOUNT PICTURES EXISTING CONDITION PHOTOGRAPHS (CONTRIBUTORS (C) AND NON-CONTRIBUTORS (N))

Bldg No.	Common/Current Name	
203	Set Lighting Warehouse (C); proposed for demolition	
205	Charles Bluhdorn Building (C)	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
206	Stage 1 (C); proposed for demolition	 A photograph of a light-colored, single-story industrial building. The word "STAGE" is painted in blue on the upper left side of the facade. A large, light-colored roll-up door is visible. To the right of the door, there is a small entrance with a brown door and a metal ramp leading up to it. A metal structure, possibly a scaffolding or part of a crane, is attached to the building's exterior.
207	Stage 2 (C); proposed for demolition	 A photograph of a light-colored, single-story industrial building. The words "STAGE 2" are painted in blue on the upper left side of the facade. A large, light-colored roll-up door is visible. To the right of the door, there is a small entrance with a brown door and a metal ramp leading up to it. A metal structure, possibly a scaffolding or part of a crane, is attached to the building's exterior.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
208	Edith Head (C); proposed for demolition	
209	Stage 4 (C)	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
210	Milland (C)	 A photograph of a white, two-story building with a blue awning over the entrance. The building has several windows and a small porch area. A blue trash bin and a black trash bin are visible in the foreground.
211	Hospital (C)	 A photograph of a white, single-story building with a red brick walkway leading to the entrance. The building has a brown roof and a small tree in front. A blue van and a white golf cart are parked nearby.



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
212	Power House #1 (C)	
213	Property Building (C)	

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
214	Cabinet Shop (C)	
215	Freeman (N); proposed for partial demolition	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Bldg No.	Common/Current Name	
217	Administration (Redstone) (C)	
221	Dressing Room (C)	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
222	Preston Sturges (C)	 A photograph of a two-story, light-colored building with a classic architectural style. The building features large windows with dark shutters and a small balcony on the upper floor. A golf cart is parked in the foreground on a paved area. A sign on the building reads "4th Street".
223	Stage 3 & Film Shipping (C)	 A photograph of a large, plain, light-colored industrial building. The building has a large roll-up door and a smaller door with a yellow ramp leading to it. A silver SUV is parked in the foreground. The number "3" is visible on the side of the building.



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
224	Stage 5 (C); proposed for demolition	 A photograph of a large, light-colored industrial building with a gabled roof. The words "STAGE 5" are painted in large blue letters on the side of the building. In the foreground, a white SUV is parked on the right, and several bicycles are parked on the left. The sky is clear and blue.
225	Stage 6 (C)	 A photograph of a large, light-colored industrial building with a gabled roof. The words "STAGE 6" are painted in large blue letters on the side of the building. A large garage door is open, revealing the interior. In the foreground, a person is standing near a dark-colored truck, and several bicycles are parked on the left. The sky is clear and blue.



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
225	Stage 7 (C)	
226	Hans Dreier Building (C); proposed for demolition	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
226	Stage 8 (C)	
226	Stage 9 (C)	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
230	Machine Room (N); proposed for demolition	
232	Set Lighting & Grip (C); proposed for demolition	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
238	Stage 15 (C)	 A photograph of a multi-story brick building. The building has a prominent corner with a decorative brick pattern. A large, dark opening is visible on the right side of the building. A person is standing near a small utility vehicle in the foreground. The sky is clear and blue.
245	A.C. Lyles Building (N); proposed for demolition	 A photograph of a single-story concrete building. The building has a plain, light-colored facade. A ramp with a yellow railing is visible in the foreground. A person is walking on the sidewalk to the left. The sky is clear and blue.

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
248	Sherry Lansing Theatre & Film Vault (C)	
249	Studio Gym (C); proposed for demolition	

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP



Bldg No.	Common/Current Name	
250	Foley/Security (C); proposed for demolition	
250	Stage 11 (C); proposed for demolition	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
250	Stage 12 (C); proposed for demolition	 A photograph showing the exterior of a large, light-colored industrial building. The building has a large, closed roll-up door. To the right of the door, the words "STAGE 12" are painted in large, dark letters on the wall. In the foreground, there is a white SUV and several golf carts parked. A modern multi-story office building is visible in the background to the left.
250	Stage 14 (C)	 A close-up photograph of the exterior of a building. The building has a large, closed roll-up door. To the right of the door, the words "STAGE 14" are painted in large, dark letters on the wall. The building is light-colored with a textured surface. There are some pipes and a small door visible on the right side of the image.



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
251	Barney Balaban (C); proposed for demolition	
253	Production Storage (C); proposed for demolition	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
255	Film Vault #5 (C); proposed for demolition	 A photograph of a three-story white building with a balcony and an external staircase. The building has several windows and a small awning over the entrance. The sky is clear blue.
256	Ernst Lubitsch / Lubitsch Annex (C)	 A photograph of a multi-story building with a classical architectural style. It features arched windows and a large arched entrance. The building is light-colored and has several air conditioning units visible.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
257	Marathon Mill / Manufacturing / Special Effects (C)	
260	B.P. Schulberg (C)	


# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
261	Cecil B. DeMille (C)	 A photograph of a two-story, light-colored building with a series of windows and a paved walkway in front. The building has a classic architectural style with a prominent cornice. There are several large, rounded trees in front of the building, and a brick-paved walkway leads towards the entrance.
263	Hal Wallis (C); proposed for demolition	 A photograph of a two-story, light-colored building with a series of windows and a paved walkway in front. The building has a classic architectural style with a prominent cornice. There are several large, rounded trees in front of the building, and a brick-paved walkway leads towards the entrance.


# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
264	Editorial / Staff Shop / Paint & Sign Shop (N); proposed for demolition	
272	Lumber Yard / Lumber Storage (N); proposed for demolition	

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
273	Stage 16 (C)	 A photograph of the exterior of a light-colored, multi-story building. The building has a large, dark, recessed entrance on the left. To the right of the entrance, there is a small, square window with a white frame. Further to the right, the words "STAGE 16" are printed vertically in large, black, sans-serif letters on the wall. A yellow bollard is visible in the foreground on the right side of the image. The sky is clear and blue.

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP



Bldg No.	Common/Current Name	
275	Stage 17 (C)	 A photograph of a large, light-colored industrial building. The building has a large, dark, open bay door. To the right of the bay door, the words "STAGE 17" are painted in large, dark letters on the wall. To the left of the bay door, there is a small structure with a ladder and a bicycle parked nearby. A yellow utility vehicle is visible in the background.
275	Stage 18 (C)	 A photograph of a large, light-colored industrial building. The building has a large, dark, open bay door. To the left of the bay door, there is a sign that reads "11th Street" with a small graphic above it. A silver pickup truck is parked in front of the building. A person is visible walking in the distance.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
276	Power House #2 (C)	
278	Set Lighting & Grip Storage (C); proposed for demolition	


# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
285	Jerry Lewis Annex (C); proposed for demolition	
286	Jerry Lewis (C); proposed for demolition	


# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
298	Assembly Stage (C)	 A photograph of a large, light green industrial building with a corrugated metal exterior. The building features several multi-paned windows and a large, open bay door on the right side. In the foreground, there are two yellow dumpsters and a concrete parking area.
325	Marathon Substation (N); proposed for demolition	 A photograph of a white industrial building with a large roll-up door. A white van and a silver car are parked in front of the building. The building has a flat roof and a small sign on the right side.



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
329	Production Offices (N); proposed for demolition	
351	Post Production Building (N)	

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP

Bldg No.	Common/Current Name	
352	Production Park (C)	
	Bronson Gate (C)	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

## APPENDIX K: RKO STUDIOS EXISTING CONDITION PHOTOGRAPHS (CONTRIBUTORS (C) AND NON-CONTRIBUTORS (N))

Bldg #	Name	
101	Maurice Chevalier (C)	
102	Josef Von Sternberg (C); proposed for demolition	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
102	Stage 23 (C)	
103	Bob Hope (C)	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Bldg #	Name	
104	Stage 24 & 24A (C)	 A photograph of a light-colored, multi-story building with a sign that reads "STAGE 24". The building has several windows and a fire escape on the side. A golf cart is parked in front of the building.
105	Jesse Lasky (C)	 A photograph of a light-colored, multi-story building with a prominent external staircase. The building has several windows and a fire escape on the side. A golf cart is parked in front of the building.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
106	Lucy Bungalow (C)	
106	Stage 25 (C)	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
107	Clara Bow (C)	 A photograph showing the exterior of a two-story, light-colored building with multiple windows and air conditioning units. Several palm trees and other greenery are visible in front of the building. A white utility vehicle with a blue canopy is parked in the foreground.
108	Gower Mill South (C)	 A photograph showing the exterior of a large, light-colored industrial building with a high ceiling and a loading dock area. A white utility vehicle is parked near the building, and a blue pallet jack is visible in the foreground. The ground is paved, and there are some orange traffic cones.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
109	Gower Mill North (formerly Transportation) (C)	
110	Power House #3 (C); proposed for demolition	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
116	Maintenance Paint/Pyramid Scenic (C); proposed for demolition	
141	Stage 26, Studio A (C)	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
142	Billy Wilder (C)	
146	Lucille Ball (C)	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
147	Power House #4 (C)	
149	Commissary / Cafeteria (N)	

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP

Bldg #	Name	
154	Stage 29 (C)	
154	Stage 30 (C)	

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP



Bldg #	Name	
154	Stage 31 (C)	 A photograph showing the exterior of a white, single-story building. A large, closed white garage door is the central feature. To the left, a white van is parked with its rear door open. In front of the van, a silver SUV is parked. A tall palm tree stands to the left of the building, and a smaller palm tree is to the right. A person is visible near the van. The sky is clear and blue.
154	Stage 32 (C)	 A photograph of a white, single-story building with the words "STAGE 32" painted in large, dark letters on the wall above a large, open garage door. A white van is parked in front of the building, and several people are visible near the entrance. A chain-link fence is on the right side of the frame. The sky is clear and blue.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
157	Water Tower (C)	 A photograph of a modern, multi-story building with a light-colored facade. To the right of the building, a tall, white water tower stands against a clear blue sky. The tower has a cylindrical tank at the top with a logo. The building has a large, dark entrance area with a glass door. A bicycle is parked near the entrance, and some construction barriers are visible in the foreground.
158	Stage 27 (C)	 A photograph of a large, white industrial building. The words "STAGE 27" are painted in large, bold, black letters on the side of the building. There is a large white door and a smaller white door. A white utility box is visible on the left side of the building. A palm tree is planted in a planter box on the right side. Orange traffic cones are placed on the ground in front of the building.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
158	Stage 28 (C)	 A photograph of a large, light-colored industrial building. The words "STAGE 28" are painted in large, dark blue letters on the side of the building. There is a large white garage door below the text. To the left, a basketball hoop is visible. The building is situated in an urban area with other buildings in the background.
160	Gloria Swanson (C)	 A photograph of a multi-story, light-colored building with a classic architectural style. It features numerous windows with dark frames and a prominent entrance on the ground floor. A fire escape is visible on the left side of the building. The building is located on a street with other buildings and a clear blue sky in the background.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
163	Facilities Mill (C); proposed for demolition	
165	Gary Cooper (C); proposed for demolition	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
166	Mae West (C)	
167	W.C. Fields (C)	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
171	Scene Dock (N); proposed for demolition	
172	Stage 19 (C); proposed for demolition	



# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
172	Stage 20 (C); proposed for demolition	 A photograph of a large, white industrial building with a large open bay door. The words "STAGE 20" are painted in blue on the upper part of the wall. The building is situated on a paved area with some utility equipment and yellow bollards in the foreground.
172	Stage 21 (C); proposed for demolition	 A photograph of a white industrial building with a large bay door. The words "STAGE 21" are painted in blue on the wall above the door. The building has a complex structure with multiple levels and a glass-enclosed section on the right. The foreground shows a paved area with yellow bollards and a fire hydrant.

# Paramount Pictures Historic Assessment Technical Report



HISTORIC RESOURCES GROUP

Bldg #	Name	
173	Carole Lombard (C); proposed for demolition	 A photograph of a three-story white building with multiple fire escapes on the exterior. To the right, a sign on a curved structure reads "STAGE 21". A person is standing near the base of the building, and a white van is parked nearby.
175	Film Vault #4 (C); proposed for demolition	 A photograph of a single-story white building with a brown door. A white pickup truck is parked in front of the building. The building has a circular vent on the wall and a white pipe running vertically.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP



Bldg #	Name	
177	Facilities Supply Center (N); proposed for demolition	
178	William S. Hart (C); proposed for demolition	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
179	Fleischer Brothers (C); proposed for demolition	 A photograph of a light-colored, single-story building with a prominent arched entrance on the right. A small tree in a wooden planter stands in front of the building. The building has several windows and a fire escape on the left side. The sky is clear and blue.
180	Dressing Rooms (C)	 A photograph of a light-colored, two-story building. The ground floor features a set of double doors with a ramp leading up to them. A fire escape is visible on the right side of the building. The sky is clear and blue.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
184	Marx Brothers (C)	
190	B Annex 1 (C)	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
191	B Annex 2 (C)	
192	Company Store (N); proposed for demolition	


# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
195	Marlene Dietrich (C); proposed for demolition	 A photograph showing the exterior of a two-story brick building. The ground floor has white stucco walls and several windows with air conditioning units. The upper floor is made of red brick. A paved sidewalk runs along the building, and there are some green plants in the foreground. A person in a white shirt is visible on the sidewalk.
196	North Gower Gate (C)	 A photograph of a large industrial building with a loading dock area. A white van is parked near the dock, and a red and white striped barrier is in the foreground. A ramp with a metal staircase is visible on the right side of the building. The sky is clear and blue.

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

Bldg #	Name	
353	Lucy Park (C)	

# Paramount Pictures Historic Assessment Technical Report

HISTORIC RESOURCES GROUP

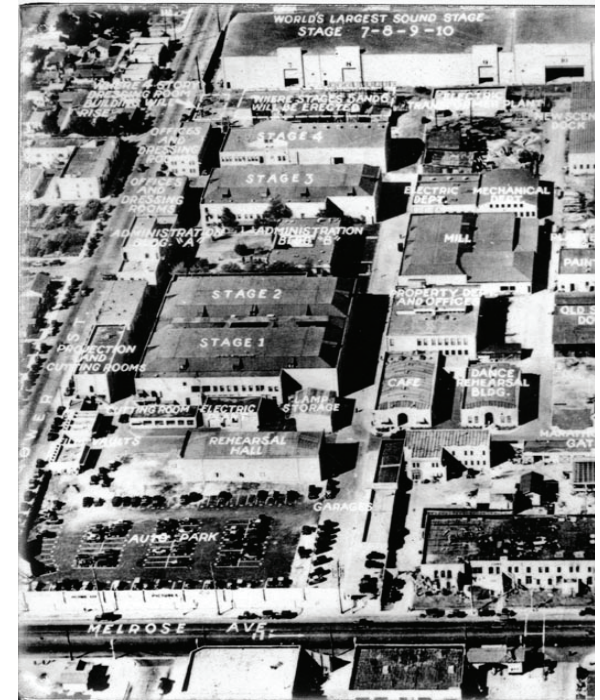
**APPENDIX L: PARAMOUNT PICTURES HISTORIC RESOURCES PRESERVATION PLAN**

**Paramount Pictures  
Historic Assessment Technical Report**

**HISTORIC RESOURCES GROUP**

# PARAMOUNT PICTURES

HISTORIC RESOURCES PRESERVATION PLAN  
LEVIN & ASSOCIATES, ARCHITECTS  
RIOS CLEMENTI HALE STUDIOS





**TABLE OF CONTENTS**

- 1. Introduction
  - A. Purpose and Goals
- 2. Executive Summary of Historic Resources Preservation Plan
- 3. Historic District Contributors
- 4. Overview of Historic Resources
  - A. Administrative & Office
  - B. Pre-Production & Studio Services
  - C. Post-Production Facilities
  - D. Stages
  - E. Utility & Storage
  - F. Actor Services
  - G. Entry Gates & Entry Points
  - H. Landscape/Open Space
- 5. Guidelines for Rehabilitation and Preservation of Contributors within the Historic Districts
  - A. General Principles of Rehabilitation
  - B. Character-Defining Features
  - C. Exterior Materials
    - Exterior Cement Plaster (Stucco)
    - Exterior Wood Siding
    - Exterior Metal Siding
    - Cast Stone and Cast Concrete
    - Decorative Metals and Entry Gates
    - Exterior Wood Details and Trim
  - D. Historic Roofing Overview
    - Clay Tile
    - Asphalt Shingles
    - Metal Roofing
- E. Window Overview
  - Wood Windows
  - Metal Windows
  - Skylights
- F. Building Entrances and Porches
- G. New Additions to Identified Historic Contributors
- H. Code Compliance
- I. Site Characteristics
- 6. Guidelines for Rehabilitation and Preservation of KCAL Building
- 7. Guidelines for Alterations to Contributors
- 8. Guidelines for New Construction within Historic Districts and on the Main Lot
- 9. Sources

## 1. INTRODUCTION

Paramount Pictures Corporation is proposing the Paramount Pictures Master Plan (the “Project”) that consists of improvements to Paramount Studios (the “Project Site”) in the Hollywood Community of the City of Los Angeles. The Paramount Studios property is comprised of the main studio property of approximately 56 acres (the “Main Lot”) and six surrounding properties of approximately 6 acres that provide additional parking to the studio (the “Ancillary Lots”). The Main Lot and Ancillary Lots comprise the Project Site, encompassing a total of approximately 62 acres. The Project involves the redevelopment of portions of the Project Site that primarily include surface parking and underutilized buildings with up to 1,385,700 square feet of net new studio-related uses, parking facilities, and new landscaped areas. These improvements would be implemented through a Specific Plan that would guide development within the Project Site through the year 2038.

Levin & Associates, Architects in association with Rios Clementi Hale Studios were retained to prepare a master plan for the Project. In connection with this master plan, Historic Resources Group, historic preservation consultants, evaluated the potential historic resources on the Paramount Pictures property. This evaluation was documented in the Paramount Pictures Historic Assessment Technical Report dated August 2015. The Paramount Pictures Historic Assessment Technical Report identified two potential historic districts on the Paramount Pictures Main Lot:

the potential *Paramount Pictures Historic District* and the potential *RKO Studios Historic District* (collectively, the “Historic Districts”). The Paramount Pictures Main Lot is located in Hollywood and is generally bounded by Van Ness Avenue on the east, Melrose Avenue on the south, Gower Street on the west, and a cemetery on the north. In addition to the two potential historic districts, the Paramount Pictures Historic Assessment Technical Report identified the KCAL Building on the Main Lot as a potential individual historic resource outside of the two potential Historic Districts.

(Figures 1 and 2)

Based on the evaluations and findings in the Paramount Pictures Historic Assessment Technical Report, Levin & Associates, Architects, has developed the Paramount Pictures Historic Resources Preservation Plan (“Historic Resources Preservation Plan” or “Preservation Plan”) for the rehabilitation and preservation of Contributing buildings (“Contributor/s”) within the Historic Districts and the 5515 Melrose Avenue (KCAL) building identified as a potential historic resource outside the Historic Districts, and for the construction of new structures on the Main Lot. This Historic Resources Preservation Plan applies to the exterior of Contributing buildings. Work to the interior of the Contributing and Non-Contributing buildings may be conducted without the review of a qualified historic preservation professional.



Paramount Pictures main lot is bounded by Melrose Avenue, Gower Street, Van Ness Avenue, and the Hollywood Forever Cemetery in Hollywood, CA

## 1A. PURPOSE AND GOALS

The purpose of the Historic Resources Preservation Plan is to ensure that the rehabilitation and preservation of Contributors to the Historic Districts and the KCAL building, and the construction of new structures on the Main Lot, is done in accordance with the Secretary of the Interior's Standards<sup>1</sup> and that eligibility for designation of both Historic Districts and the identified individual resource is maintained following implementation of the project. The entertainment industry is constantly evolving and integrating new technologies. The Historic Resources Preservation Plan is intended to allow the Contributors to continue to function as part of a productive, working studio by permitting the buildings to adapt to new technologies and media uses. The Preservation Plan addresses rehabilitation of and preservation of Historic District Contributors; and the construction of new structures on the Main Lot. The Historic Resources Preservation Plan will facilitate new uses in a manner appropriate to the Historic Districts, while maintaining productivity and use in the day-to-day operation of the studio.

The overall goals of the Historic Resources Preservation Plan are:

- Rehabilitate and maintain the identified Contributors to the RKO Studios and Paramount Pictures Historic Districts.

<sup>1</sup> "Secretary of the Interior's Standards and Guidelines: Professional Qualifications Standards," Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation, Washington, D.C.: Department of the Interior, National Park Service, September 29, 1983 and as amended prior to January 1, 2012. These requirements have been previously published in the Code of Federal Regulations, 36 CFR Part 61. [<http://www.nps.gov/tps/standards.htm>] [[http://www.nps.gov/history/local-law/arch\\_stnds\\_9.htm](http://www.nps.gov/history/local-law/arch_stnds_9.htm)]

- Retain the character-defining features that contribute to the Historic Districts.
- Foster awareness of the studio as a historic resource.
- Establish context sensitivity for new construction on the Main Lot.
- Permit the continued studio use of the Contributors by adapting to new technologies and media uses.

The Historic Resources Preservation Plan should be read in the context of the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.<sup>2</sup> Reference material including publications and "Preservation Briefs" published by the National Park Service are available to provide additional information regarding the Secretary of the Interior's Guidelines. Conformance with the Historic Resources Preservation Plan shall be interpreted by a qualified historic preservation professional who meets the applicable Secretary of the Interior's professional standards.



AERIAL - CIRCA 1930

Bison Archives

<sup>2</sup> Weeks, Kay D. and Anne E. Grimmer. Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings. Washington, D.C., U.S. Department of the Interior, National Park Service, 1995. [[http://www.nps.gov/history/local-law/arch\\_stnds\\_8\\_2.htm#tech](http://www.nps.gov/history/local-law/arch_stnds_8_2.htm#tech)]

EXISTING SITE PLAN

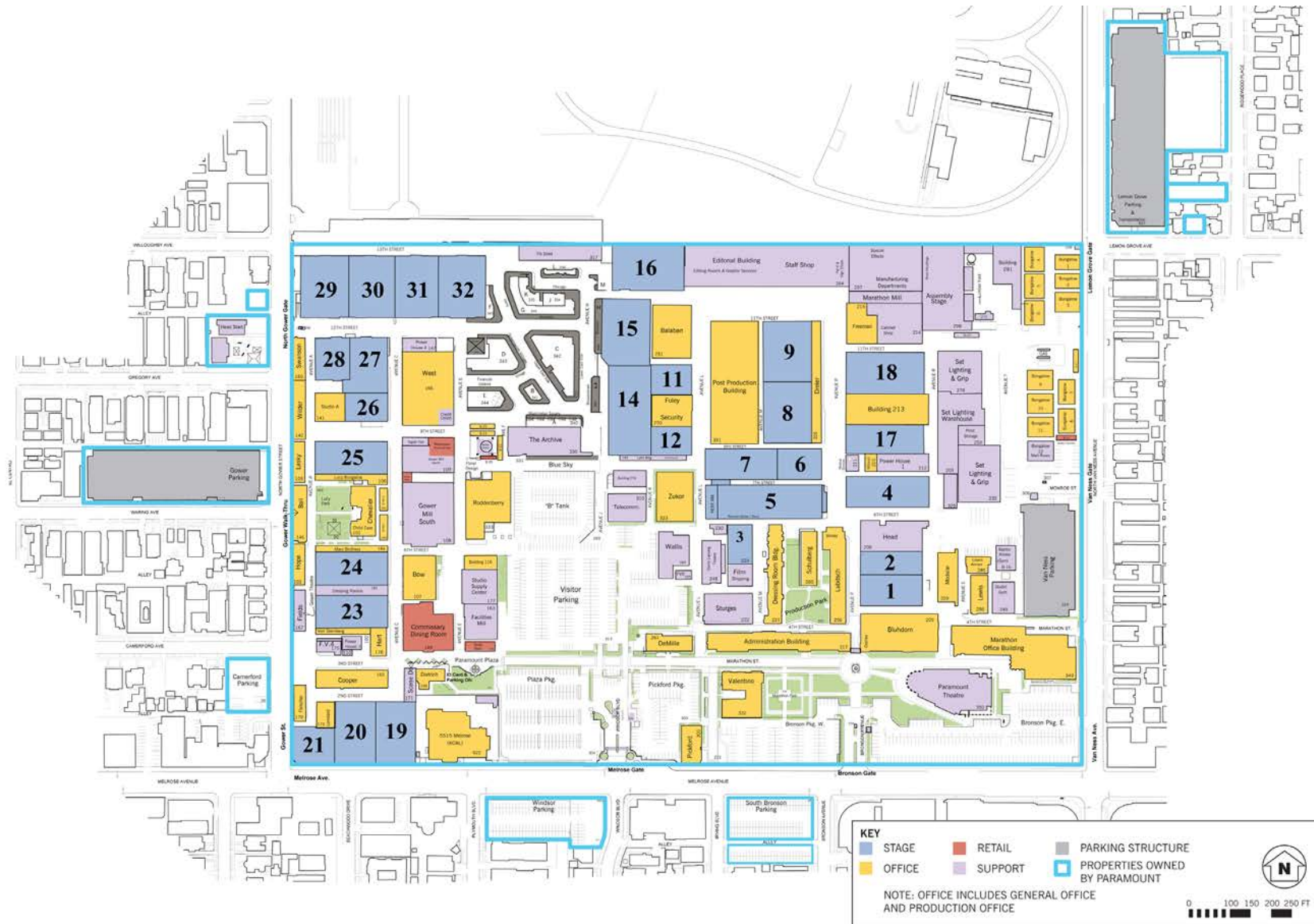


Figure 1

POTENTIAL HISTORIC DISTRICTS

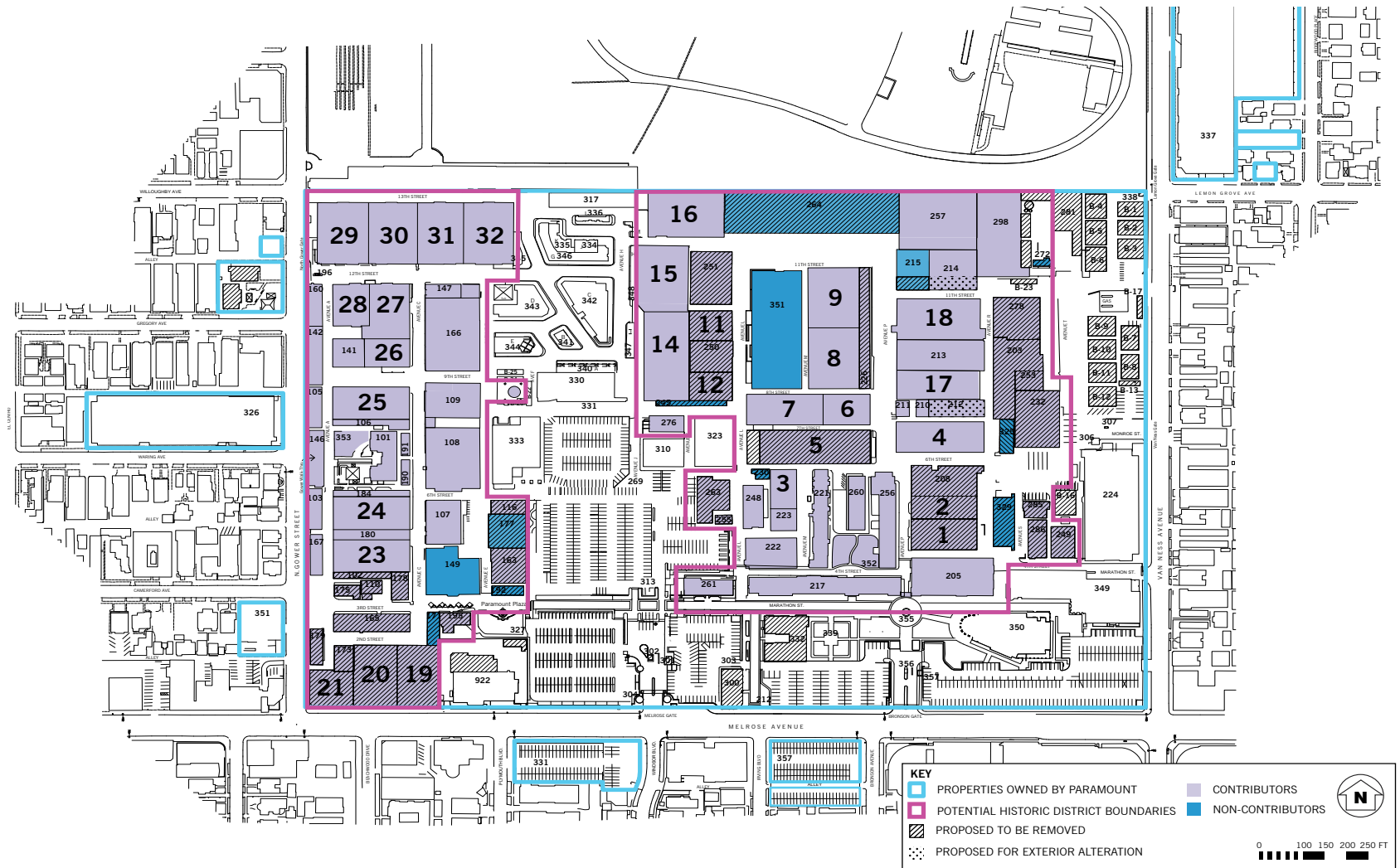


Figure 2

## 2. EXECUTIVE SUMMARY OF HISTORIC RESOURCES PRESERVATION PLAN

The Paramount Pictures Main Lot is representative of the history of movie and television production in Hollywood, California. Beginning with the collaboration of Paramount Pictures principals Jesse L. Lasky, Cecil B. DeMille, Samuel Goldwyn and Adolph Zukor in the creation of the film version of "The Squaw Man" in a rented barn in Hollywood about 1.5 miles from the present studio site in 1913, to the present day studio site, Paramount Pictures has been an integral part of the motion picture industry. The Main Lot encompasses the original Paramount Pictures property studio lot as well as the neighboring RKO Studios property, which was purchased by Paramount Pictures in 1967. Properties to the east of Stage 19 and south of Marathon Street were not originally part of these studios and were acquired by Paramount Pictures in the 1980s. The buildings and structures constructed on the Main Lot within the Paramount and RKO Studios properties from 1921 to 1967 are studio vernacular buildings and are identified by property type including: Actor Services, Administrative & Office, Entry Gates & Entry Points, Pre-Production & Studio Services, Post-Production Facilities, Stages, and Utility and Storage buildings. All are representative of the movie and television industry. These buildings and structures were often constructed to be used as sets with non-matching facades, doubling as diverse locations for movie making.

The Paramount Pictures Historic Assessment Technical Report identified two potential historic districts on the Main Lot: the potential Paramount Pictures Historic District and the potential RKO Studios Historic District. This Historic Resources Preservation Plan is

intended to guide Paramount Pictures in the rehabilitation and preservation of buildings identified as Contributors to the Historic Districts and the KCAL Building, consistent with the Secretary of the Interior's Standards for Rehabilitation, and to establish guidelines for new construction on the Main Lot.

### EXTERIOR MATERIALS AND FINISHES

Exterior materials and finishes should be properly maintained and replaced in-kind. Repair work on all finishes should comply with the Secretary of the Interior's recommendations.

### BUILDING COLOR DOCUMENTATION

Color sampling and analysis was performed on five buildings total in both Historic Districts. The results yielded a historic paint palette that may be used for the historic districts.

### WINDOWS

Windows modified from the original type should be replaced with windows that match the frame, sash profile and details, in either the original material or custom aluminum profiles.

### SECURITY GRILLES

Security grilles on Gower Street could be removed to allow for a renovated street elevation when alternative security systems are in place.

### ROOFING

Most historic roofs have been replaced throughout their life on the lot. Roofing should continue to adapt as energy conserving material becomes available. Accent roofs of red clay tile or asphalt shingles should remain, and red clay tile roofs should be excluded in new construction to differentiate from the Contributor.

### EXTERIOR LIGHTING

Exterior historic lighting is to be carefully refurbished and new exterior lighting should be standardized for better studio aesthetic and maintenance. Energy conserving fixtures and bulbs should be utilized.

### SITE AND BUILDING ENTRIES

Entries to the site and buildings can be accomplished in a contextual manner, by standardizing materials and railing design.

### GUIDELINES FOR NEW CONSTRUCTION WITH IN AND IN THE MAIN LOT

New construction should be designed to be contextual and sensitive as to not overshadow the contributing historic resources within and adjacent to Historic Districts.



MARATHON STREET - 1928

Bison Archives

**3. HISTORIC DISTRICT CONTRIBUTORS**

The following buildings, structures, and sites have been identified in the Paramount Pictures Historic Assessment Technical Report to be Contributors to the RKO Studios Historic District and the Paramount Pictures Historic District and are anticipated to be retained in the Paramount Pictures Master Plan. The criteria for visual characteristics of historic districts are defined by the National Park Service as:

*A geographically definable area, urban or rural, possessing a significant concentration, linkage or continuity of sites, buildings, structures, or objects united by past events or aesthetically by plan or physical development.*

**RKO STUDIOS HISTORIC DISTRICT**

Period of significance 1921 -1967

Building	Property Type
B-101 Chevalier	Administrative & Office
B-103 Hope	Administrative & Office
B-105 Lasky	Administrative & Office
B-106 Lucy Bungalow	Actor Services
B-107 Bow	Administrative & Office
B-108 Gower Mill South	Pre-Production & Studio Services
B-109 Gower Mill North	Utility & Storage
B-142 Wilder	Actor Services
B-146 Ball	Administrative & Office
B-147 Powerhouse #4	Utility & Storage
B-157 Water Tower	Utility & Storage
B-160 Swanson	Actor Services
B-166 Mae West	Pre-Production & Studio Services
B-167 W.C. Fields	Post-Production Facilities
B-180 Dressing Rooms	Actor Services
B-184 Marx Bros.	Pre-Production & Studio Services
B-190 Annex A	Administrative & Office
B-191 Annex B	Administrative & Office
B-196 North Gower Gate	Entry Gates & Entry Points
B-353 Lucy Park	Landscape/Open Space

**Stages**

Stage 23	Stage 28
Stage 24	Stage 29
Stage 25	Stage 30
Stage 26 & B-141 Studio A	Stage 31
Stage 27	Stage 32

**PARAMOUNT PICTURES HISTORIC DISTRICT**

Period of significance 1926-1948

Building	Property Type
B-205 Bluhdorn	Actor Services
B-210 Milland	Utility & Storage
B-211 Hospital	Pre-Production & Studio Services
B-212 Powerhouse #1	Utility & Storage
B-213 Property Building	Pre-Production & Studio Services
B-214 Cabinet Shop	Pre-Production & Studio Services
B-217 Redstone Building	Administrative & Office
B-221 Dressing Room	Actor Services
B-222 Sturges	Post-Production Facilities
B-248 Sherry Lansing Theater	Post-Production Facilities
B-256 Lubitsch	Administrative & Office
B-257 Marathon Mill	Pre-Production & Studio Services
B-260 Schulberg	Administrative & Office
B-261 Demille	Administrative & Office
B-276 Powerhouse #2	Utility & Storage
B-298 Assembly Stage	Pre-Production & Studio Services
B-352 Production Park	Landscape/Open Space
Bronson Gate	Entry Gates & Entry Points

**Stages**

Stage 3	Stage 14
Stage 4	Stage 15
Stage 6	Stage 16
Stage 7	Stage 17
Stage 8	Stage 18
Stage 9	

Note: The building numbering system is based on the numbering used by Paramount Pictures as of 2012.



MARATHON STREET 1936

Bison Archives



SCHULBERG

Bison Archives



BLUHDORN

Bison Archives

**4. OVERVIEW OF HISTORIC RESOURCES**

The Paramount Pictures Main Lot includes two potential Historic Districts that are described in the Paramount Pictures Historic Assessment Technical Report as the RKO Studios Historic District and the Paramount Pictures Historic District. The boundaries for the proposed Historic Districts are shown on Figure 2. The period of significance for the RKO Studios Historic District is 1921 - 1967. The period of significance for the Paramount Pictures Historic District is 1926 - 1948.

The Historic Districts are defined by seven building/structure typologies and one site typology. Each is based on the historic uses of the buildings and structures during the periods of significance. Each of the building/structure typologies is composed of several architectural styles.

- Administrative & Office
- Pre-Production & Studio Services
- Post-Production Facilities
- Stages
- Utility & Storage
- Actor Services
- Entry Gates & Entry Points
- Landscape/Open Space

**4A. ADMINISTRATIVE & OFFICE**

**OVERVIEW**

The Contributing Administrative & Office buildings in both the proposed RKO Studios and Paramount Pictures Historic Districts are designed in a variety of architectural styles with a varying degree of ornamentation. All have

exterior cement plaster facades with punched or recessed openings for doors and windows. These buildings function as office space, housing Paramount Pictures administrative and third party production employees working on the Main Lot. The highly ornamented 1926 Paramount Pictures Redstone building is located along the original Marathon Street, on one side of the iconic Paramount Bronson Gate. Also unique to the Main Lot are the Administrative and Office buildings along Gower Street that form a street edge and historically operated as the entrance to RKO Studios. These buildings are the interface between the studio and the neighborhood on the west side of the Main Lot. The Chevalier building, that served as RKO Studios' administrative building, is an example of a building typology specific to studio lots, where each facade or portion is composed in a different revival style to simulate different buildings. These buildings are used as convenient exterior sets.

PARAMOUNT PICTURES HISTORIC DISTRICT CONTRIBUTOR ADMINISTRATIVE AND OFFICE BUILDINGS:

B-217 Redstone Building, B-256 Lubitsch, B-260 Schulberg, B-261 Demille

RKO STUDIOS HISTORIC DISTRICT CONTRIBUTOR ADMINISTRATIVE AND OFFICE BUILDINGS:

B-101 Chevalier, B-103 Hope, B-105 Lasky, B-107 Bow, B-146 Ball, 178, B-190 Annex A, B-191 Annex B

**4B. PRE-PRODUCTION & STUDIO SERVICES OVERVIEW**

The Contributing Pre-Production and Studio Services buildings, including the Gower Mill South and the Assembly Stage, are industrial in nature, with cement plaster and/or metal siding facades. Clerestories and skylights provide natural light to illuminate large interior spaces. Large cargo doors provide for easy movement of materials.

PARAMOUNT PICTURES HISTORIC DISTRICT CONTRIBUTOR PRE-PRODUCTION & STUDIO SERVICES BUILDINGS:

B-211 Hospital, B-213 Property Building, B-214 Cabinet Shop, B-257 Marathon Mill, B-298 Assembly Stage

RKO STUDIOS HISTORIC DISTRICT CONTRIBUTOR PRE-PRODUCTION & STUDIO SERVICES BUILDINGS:

B-108 Gower Mill South, B- 166 Mae West, B-184 Marx Bros



PRE-PRODUCTION



**4C. POST-PRODUCTION FACILITIES**

**OVERVIEW**

The Contributing Post-Production Facilities served the functions associated with film editing and film cutting, and include buildings such as W.C. Fields. These spaces accommodate multiple uses, and are most often cement plaster buildings with punched openings and operable windows.

PARAMOUNT PICTURES HISTORIC DISTRICT CONTRIBUTOR POST-PRODUCTION FACILITIES:  
B-222 Sturges, B-248 Sherry Lansing Theater

RKO STUDIOS HISTORIC DISTRICT CONTRIBUTOR POST-PRODUCTION FACILITIES:  
B-167 W.C. Fields

**4D. STAGES**

**OVERVIEW**

The Contributing Stages are industrial buildings and unique to a studio lot. Stages are long span, high bay spaces. The Contributing stages in the Main Lot are clad in cement plaster/stucco and/or metal siding with large “elephant” doors to move equipment in and out easily. Very few windows are found in this typology for maximum environmental and acoustic control. These buildings are clearly identified by large numbers on their facades on the Main Lot.

PARAMOUNT PICTURES HISTORIC DISTRICT CONTRIBUTOR STAGES:  
Stage 3, Stage 4, Stage 6, Stage 7, Stage 8, Stage 9, Stage 14, Stage 15, Stage 16, Stage 17, Stage 18

RKO STUDIOS HISTORIC DISTRICT CONTRIBUTOR STAGES:  
Stage 23, Stage 24, Stage 25, Stage 26, Stage 27, Stage 28, Stage 29, Stage 30, Stage 31, Stage 32

**4E. UTILITY & STORAGE**

**OVERVIEW**

Contributing Utility & Storage buildings include storage, power stations, film vaults and the water tower. All were important to the self-sustaining function of the studios, but the buildings are the least architecturally delineated. The design of these buildings follow the function of the utility they provide. Most are clad in cement plaster with minimal detail, often with louvers for machinery ventilation.

PARAMOUNT PICTURES HISTORIC DISTRICT CONTRIBUTOR UTILITY AND STORAGE BUILDINGS:  
B-210 Milland, B-212 Powerhouse #1, B-276 Powerhouse #2

RKO STUDIOS HISTORIC DISTRICT UTILITY AND STORAGE BUILDINGS:  
B-109 Gower Mill North, B-147 Powerhouse #4, B-157 Water Tower

**4F. ACTOR SERVICES**

**OVERVIEW**

Contributing Actor Services buildings include dressing rooms, wardrobe and make-up functions. These function as costume storage, costume fitting and make-up and are a continuing component of motion pictures today.



ACTOR SERVICES



POST PRODUCTION



STAGE

PARAMOUNT PICTURES HISTORIC DISTRICT  
CONTRIBUTOR ACTOR SERVICES BUILDINGS:  
B-205 Bluhdorn  
B-221 Dressing Room

RKO STUDIOS HISTORIC DISTRICT CONTRIBUTOR  
ACTOR SERVICES BUILDINGS:  
B-106 Lucy Bungalow, B-142 Wilder, B-160  
Swanson, B-180 Dressing Rooms

**4G. ENTRY GATES & ENTRY POINTS**

**OVERVIEW**

This property type encompasses historic entrances to Paramount Pictures and RKO Studios. It includes both physical structures that mark the major entrance points to the studios, as well as utilitarian entry points that are significant historically for their association with original access and circulation patterns of the Historic Districts. As seen from Melrose Avenue, the ornate wrought iron Bronson Gate is the iconic entry to the original Paramount Pictures. The Bronson Gate<sup>3</sup> is sited off of Marathon Street at the termination of Bronson Avenue (hence the name). Marathon Street was the boundary of the original Paramount Pictures lot and is now a pedestrian pathway. The Bronson Gate has been seen in many movie and television productions. The North Gower gate entry point as identified in the Historic Assessment Technical Report in the RKO Studios Historic District is significant as it was an access point to RKO Studios. It currently has a guard kiosk with wood arm and a gate that are not historically significant.

<sup>3</sup> It should be noted that the Melrose gate at Windsor Avenue is not original

PARAMOUNT PICTURES HISTORIC DISTRICT  
CONTRIBUTOR ENTRY GATE/ENTRY POINT:  
Bronson Gate

RKO STUDIOS HISTORIC DISTRICT CONTRIBUTOR  
ENTRY GATE/ENTRY POINT:  
North Gower Gate

**4H. LANDSCAPE / OPEN SPACE**

**OVERVIEW**

The Contributing Landscape/Open Space areas include two park spaces in the Paramount Pictures and RKO Studios Historic Districts. Production Park, located in the Paramount Pictures Historic District, is composed of a landscaped courtyard located between the Redstone, Dressing Room, Schulberg, and Lubitsch Buildings that date to the 1920s and 1930s. In the RKO Studios Historic District, Lucy Park is located immediately to the west of the Maurice Chevalier Building, which was the original administration building at RKO Studios. It created the “front lawn” between the original RKO Studios entrance on Gower Street and the administration building. Both Lucy Park and Production Park function as open space today. Both open spaces have lawn space, landscaped planters, and pedestrian pathways. At Lucy Park, the original brick walkway leading from the Lucy Bungalow remains.

PARAMOUNT PICTURES HISTORIC DISTRICT  
CONTRIBUTOR LANDSCAPE/OPEN SPACE:  
Production Park

RKO STUDIOS HISTORIC DISTRICT CONTRIBUTOR  
LANDSCAPE/OPEN SPACE:  
Lucy Park



PRODUCTION PARK



LUCY PARK



BRONSON GATE

**5. GUIDELINES FOR REHABILITATION AND PRESERVATION OF CONTRIBUTORS WITHIN THE HISTORIC DISTRICTS**

**SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION**

This Historic Resources Preservation Plan, prepared for Paramount Pictures by Levin & Associates, Architects, should be read in the context of The Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. The Preservation Plan addresses rehabilitation, including repair, alterations, and additions; and preservation, including maintenance and repair, of Contributors and the KCAL building; and the construction of new structures on the Main Lot. Conformance with this Historic Resources Preservation Plan and the Secretary of the Interior’s Standards for Rehabilitation shall be interpreted by a qualified historic preservation professional who meets the Secretary of the Interior’s professional standards.

**5A. GENERAL PRINCIPLES OF REHABILITATION**

Rehabilitation is defined as “The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values”.

Preservation is defined as “The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the

property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.”

The Paramount Pictures Historic Resources Preservation Plan, based on the Secretary of Interior’s Standards for Rehabilitation, includes the following principles:

- Rehabilitation of buildings identified as Contributors should respect the historic significance and architectural character of the structure.
- The ability of the site to continue as a working studio is of the utmost importance and therefore this Preservation Plan shall be applied in a manner that provides for operational flexibility.
- Where new uses are required, existing Contributors should be adapted for re-use.

**Pre-Rehabilitation Assessment**

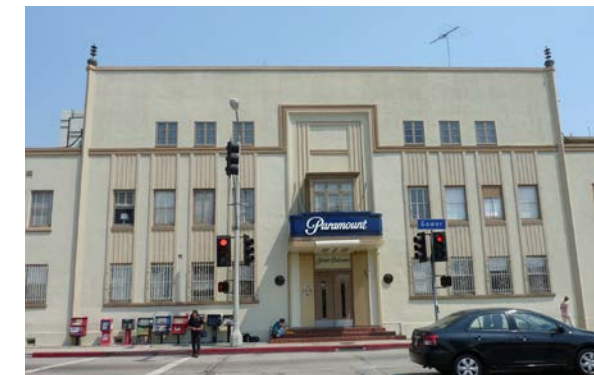
Prior to commencing rehabilitation or preservation on any identified Historic District Contributor, the following guidelines and procedures should be followed:

- Identify, retain and preserve features that are important in defining the overall character of a building. These features may include wall and surface materials, finishes, canopies, skylights, clearstories, awnings and decorative metals, railings, cornices, windows, doors, roofs, steps and cast stone/cast concrete.

- Evaluate the overall condition of the material to determine whether repairs to features are necessary.
- If necessary, obtain conservation and rehabilitation treatment specifications and methods for specific materials prior to commencing any work.



ORIGINAL RKO ENTRANCE - GOWER STREET



PRESENT DAY ENTRANCE - GOWER STREET ELEVATION

## 5B. CHARACTER-DEFINING FEATURES

The Secretary of the Interior's Standards for the Treatment of Historic Properties embody two important goals:

- The preservation of historic materials
- The preservation of a building's distinguishing character

According to the National Park Service, "character" refers to all those visual aspects and physical features that comprise the appearance of a historic building, and are critical to maintaining a building's historic integrity. In general, character-defining features include the overall shape of the building, its materials, craftsmanship, and decorative details, and features, as well as the various aspects of its site and environment.<sup>4</sup>

In a historic district, these identified features are also examined within the overall context of a group of related resources. A historic district exhibits an "interrelationship of its resources, which can convey a visual sense of the overall historic environment."<sup>5</sup> Therefore, the individual character of the Contributors to the district are analyzed in terms of the overall setting of the district, any related landscape or hardscape features, circulation patterns, and the interrelationships of the individual resources. The character-defining features of the individual

buildings depend on their use. There is a range of character-defining features associated with the individual resources in the potential Historic Districts, and there is no homogenous architectural style or character trait found throughout. Overall character-defining features of both Historic Districts include:

- Overall character of the site as a working industrial complex;
- No homogenous architectural style, but instead buildings designed in a variety of architectural styles combined with those that are more utilitarian in nature;
- A central "administrative core" associated with each historic district;
- Representation of the variety of property types associated with historic motion picture studios;
- Grid street pattern accessed at specific entry points to the studio lots; and
- Open space including Lucy Park and Production Park.



CAST CONCRETE ADMINISTRATION BUILDING DETAIL



DRESSING ROOM (PARAMOUNT PICTURES HISTORIC DISTRICT)

<sup>4</sup> Nelson, Lee F. Preservation Brief 17: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1988.

<sup>5</sup> Shrimpton, Rebecca H., ed. National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation. Washington D.C.: U.S. Department of the Interior, National Park Service, 1997.

**5C. EXTERIOR MATERIALS**

**EXTERIOR CEMENT PLASTER (STUCCO)**

**EXISTING CONDITIONS**

The exterior cement plaster (stucco) finish appears on all of the building typologies in both Historic Districts and the texture and finish varies slightly among buildings. The current condition of the exterior cement plaster also varies, but most Contributors reviewed have evidence of spalls at building corners and hairline cracks at window and door openings. Most all of the buildings have been repeatedly painted for decades leading to the softening of details, cornice lines and edges. The main conditions observed fall into the category of maintenance and repair. The rehabilitation goal is to conserve the exterior cement plaster by repairing it in place.

**GUIDELINES**

The following guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation, and will be implemented when undertaking exterior maintenance, repair, alterations, or additions to any Contributor with exterior cement plaster.

**GUIDELINES FOR REPAIR**

Most cement plaster deterioration is the result of water infiltration in the building from roof leaks, at window and or door openings and/or moisture penetrating through the foundation. The process to determine the repair approach should include the following:

- Determine the cause of the deterioration.
- Evaluate the extent of the repair, preserving the most plaster possible,

rather than wholesale replacement, but repair should not be visually obtrusive.

- Repair cement plaster by removing damaged material and patching with new cement plaster in-kind.
- Match new exterior cement plaster texture and finish to the existing.
- Complete repair by repainting the entire surface of the repaired area to match.

For hairline cracks in exterior cement plaster:

- Repair small cracks to avoid them becoming larger.

**GUIDELINES FOR CLEANING AND PAINT REMOVAL**

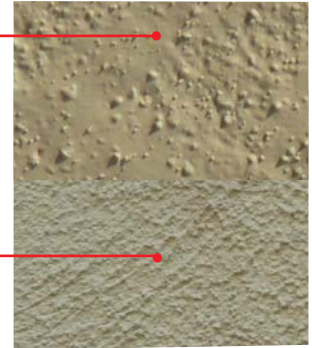
Success of cement plaster cleaning depends greatly on the texture of the cement plaster.

- Smoother plaster textures may be cleaned by scrubbing with natural bristle brushes and non-ionic detergents.
- Heavily textured cement plaster can be cleaned with low pressure water wash and supplemented with scrubbing using natural bristle brushes with non- ionic detergent.
- Paint can be removed using low- pressure water wash or chemically impregnated fibrous laminated paper.
- Sandblasting or any other abrasive cleaning method should not be used on cement plaster.
- Total paint removal is not recommended if not required to reveal lost architectural detail, to reach a stabilized substrate or toxic material removal for paint re-application.

For further information refer to publications from the National Park Service: Preservation Brief 22; Preservation and Repair of Historic Stucco [http://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm]

CEMENT PLASTER/ STUCCO:

Medium sand finish over hand troweled plaster underlayer leaves finish surface uneven.



CEMENT PLASTER/ STUCCO

Medium sand finish, appears machine applied over uniform base material.

SUSPECTED WATER DAMAGE OF CEMENT PLASTER



POOR CRACK REPAIR



**EXTERIOR WOOD SIDING****EXISTING CONDITIONS**

Exterior wood siding is used on a few Pre-Production and Studio Services Buildings, such as the Gower Mill South.

**GUIDELINES**

The goal is to conserve the wood siding by repairing it in place and have the repair appear as seamless as possible.

The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation, and will be implemented when undertaking exterior maintenance, repair, alterations, or additions to any Contributor with exterior wood siding:

- Evaluate the overall condition of the siding to determine the extent of the repair.
- Repair the wood siding by patching and piecing-in using preservation methods.
- Repair may include limited replacement in-kind and should not be visually obtrusive.
- If replacement is required, match existing in size, scale, profile, material and color.
- Sandblasting or any other abrasive cleaning method should not be used on wood siding.
- Paint or stain to match the original, covering entire surface of the repaired area.

**EXTERIOR METAL SIDING****EXISTING CONDITIONS**

Architectural metal siding is used in a utilitarian way as a building envelope on the Stages and Pre-Production Buildings. Both corrugated and pre-finished metal sidings are currently seen on the lot. The condition of the corrugated metal is unevenly corroded and patched.

**GUIDELINES**

The goal is to conserve the metal siding by repairing it in place or to replace in-kind. The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation, and will be implemented when undertaking exterior maintenance, repair, alterations, or additions to any Contributor with exterior metal siding:

- Evaluate the overall condition of the metal siding to determine the extent of the repair.
- Repair or replace in-kind and match metal siding profile of the original.
- Sheet patching of the corrugated siding has been a technique that has been used and may continue.
- Evaluate the structural integrity of metal panels and repair/reattach if required.
- To clean, remove existing loose paint and coatings and clean siding with the gentlest means possible, wipe with denatured alcohol after cleaning.
- Sandblasting or any other abrasive cleaning method should not be used on metal siding.
- Apply an anti-corrosion protective coating after cleaning.
- If originally painted, paint to match.

For further information refer to publications from the National Park Service: Preservation Brief 6 for Dangers of Abrasive Cleaning to Historic Buildings. [<http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>]

Preservation Brief 10 for Exterior Paint Problems on Historic Wood Work. [<http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>]



AVENUE 12 CIRCA 1930

Bison Archives



CORRUGATED METAL SIDING INDICATING PATCHING - AVENUE 12

**CAST STONE AND CAST CONCRETE****EXISTING CONDITIONS**

Cast stone and concrete are both used as exterior decorative features on several of the Contributors within the RKO Studios and Paramount Pictures Historic Districts. Cast concrete and stone are very similar in appearance, with cast concrete having a more open cellular appearance. For example, the 1926 Redstone building in the Paramount Pictures Historic District has cast concrete entry surround and details. The Bluhdorn building, also built in 1926, has cast stone details at its entry and decorative coins, surrounds and details on the facade. Cast stone and concrete are subject to deterioration.

The main concerns observed with cast stone and concrete within the Historic Districts is cracking, pitting and erosion of elements. Some cast elements appear to have a cement plaster finish.

**GUIDELINES**

The goal of the cast stone conservation is to repair the material in place. The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation, and will be implemented when undertaking exterior maintenance, repair, alterations, or additions to any Contributor with cast stone or cast concrete:

- Evaluate the overall condition of the cast

stone or cast concrete to determine the extent of the repair.

- Clean cast stone installations with gentlest means possible, testing the proposed methodology prior to initiating the cleaning.
- Remove paint from cast stone with chemically impregnated fibrous laminated paper.
- Reattach loose elements with stainless steel anchors/wires or pins when required.
- Remove loose material at spalls, clean and coat steel reinforcing with rust inhibitor, and patch with a matching material.
- Sandblasting or any other abrasive cleaning method should not be used on cast stone or cast concrete.
- Match the color, texture and character of the cement matrix when re-pointing or patching.

For further information refer to publications from the National Park Service: Preservation Brief 42: Cast Stone Preservation [<http://www.nps.gov/tps/how-to-preserve/briefs/42-cast-stone.htm>]  
Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings. [<http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>]



ADMINISTRATION BUILDING



CAST CONCRETE ENTRANCE DETAIL

**DECORATIVE METALS AND ENTRY GATES**

**EXISTING CONDITIONS**

Decorative metal work is located throughout both Historic Districts. Decorative wrought iron work is a character-defining feature of the ornate Bronson Gate. The buildings of the 1930s and 1940s often have metal entry canopies and decorative window grilles such as part of the Lucy Bungalow. Most buildings in the two Historic Districts have metal fire escapes, balconies and stairs that are character-defining features and are to be retained. Existing conditions of the architectural metal within the Historic Districts, as observed, were light rust and peeling paint.

**GUIDELINES**

The goal of the architectural metal rehabilitation is to retain the metal and repair in place. The following guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation and will be implemented when undertaking exterior maintenance, repair, alterations, or additions to any Contributor with decorative metal work:

- Retain and preserve architectural metal features that are important character-defining features of the Contributor.
- Evaluate the overall condition of the metal to determine whether more than cleaning and maintenance is required.
- Evaluate the structural integrity of metal attachments in the case of stairs, balconies and fire escapes and repair/reattach if required.

- Repair metal by patching, splicing and reinforcing. Limited replacement in-kind of extensively deteriorated features or missing parts is acceptable.
- Clean soft metals such as tin, lead, copper, and zinc with appropriate chemical methods so as not to damage the finish.
- Clean harder metals such as cast iron, wrought iron and steel with hand scraping and wire brush.
- Sandblasting or any other abrasive cleaning method shall not be used on historic architectural metals.
- Apply anti-corrosion protective coating after cleaning.
- Repairs should be physically and visually compatible and identifiable upon close inspection.
- The new work should match existing in size, scale, material, color, design, and texture; and be unobtrusively dated where possible to guide future research and treatment.

For further information refer to publications from the National Park Service: Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron [<http://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm>]  
 Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings. [<http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>]  
 Technical Preservation Service (ITS) Number 13: Retention of Historic Fire Escapes



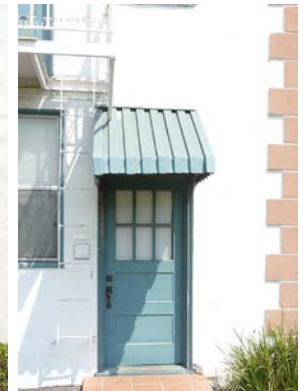
MELROSE GATE CIRCA 1930



WROUGHT IRON DETAIL



DECORATIVE WINDOW GRILLE



METAL AWNING



METAL AWNING - LUCY BUNGALOW



**EXTERIOR WOOD DETAILS AND TRIM****EXISTING CONDITIONS**

Wood detail and trim are used throughout the Historic Districts on all types of buildings. As wood construction is familiar, many details that appear to mimic concrete or stone are in reality painted wood. These details are often found to be cracking, splitting, and in disrepair due to lack of protection from the weather.

**GUIDELINES**

The goal of the wood detail conservation within the Historic Districts is to repair and protect in place. The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation, and will be implemented when undertaking exterior maintenance, repair, alterations, or additions to any Contributor with exterior wood detail and trim:

- Retain and preserve wood detail and trim features that are important character-defining features of the Contributor.
- Evaluate the overall condition of the wood details to determine whether more than cleaning and maintenance is required.
- Repair wood detail and trim by patching and splicing the wood. Limited replacement in-kind of extensively deteriorated features or missing parts is acceptable if they match the existing.
- Remove paint from the woodwork by the gentlest method possible.
- Sandblasting or any other abrasive cleaning method should not be used on wood details and trim.

- Match existing details and trim in size, scale, profile, material and color.
- If originally painted, paint to match.

For further information refer to publications from the National Park Service: Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings.

[<http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>]

Tech notes Number 1: Exterior Woodwork

[<http://www.nps.gov/tps/how-to-preserve/tech-notes.htm>]

**5D. HISTORIC ROOFING OVERVIEW**

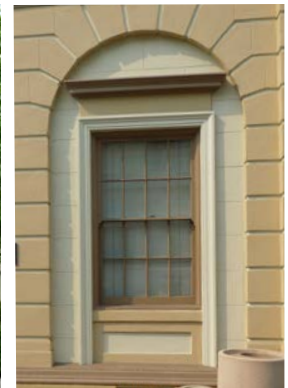
The Contributors within the Historic Districts have several types of roofing material. Roof features such as towers, dormers, bay windows and stage fly lofts; along with roof shape, color, and patterning of the roofing material, indicate important design elements and are character-defining features of the Contributors within the Historic Districts. In addition, a weather-tight roof is essential to the long-term preservation of the structure and can also aid in energy conservation. When undertaking roof repairs, generally include replacement in-kind, or with compatible substitute material of those extensively deteriorated.



WOOD RAFTER TAILS



WOOD PORTICO



WOOD LINTEL



DECORATIVE WOOD HALF TIMBERING

**CLAY TILE**

**EXISTING CONDITIONS**

Clay tile roofs are located as accents on the most prominent Contributors within the Historic Districts. For example, in the Paramount Pictures Historic District both the Bluhdorn and the Redstone buildings have terra-cotta barrel shaped tile with ornate cornices and decorative corbels with rafter tails on towers. The clay tile used is a solid red terra cotta pantile that is not flashed. Red clay tile roofs in the Historic Districts are located as towers, eyebrows and lower roofs. Other buildings and iconic structures use clay tile as accents on entry overhangs such as found on the Chevalier building.

**GUIDELINES**

The following guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation, and will be implemented when undertaking roof repairs to any Contributor with a clay tile roof:

- Maintain roofing by cleaning and refinishing coping, routinely cleaning gutters and downspouts, and replacing deteriorated flashing.
- Evaluate the overall condition of the roofing to determine whether patching or replacement is required.
- Clay tile roofs should be repaired with the original material. Replace the roofing tile with an in-kind roof tile to match the same shape, size, texture and color tile to the existing. If needed, blend the new with the old tile to diminish any color difference.

- If roof repair is required to eliminate leaks, remove the existing material to expose the wood deck. Inspect and replace deteriorated wood members and sheathing as required, and re-use existing clay tile when possible.

For further information refer to publications from the National Park Service: Preservation Brief 30: The Preservation and Repair of Historic Clay Tile. [<http://www.nps.gov/tps/how-to-preserve/briefs/30-clay-tile-roofs.htm>]

**ASPHALT SHINGLES**

**EXISTING CONDITIONS**

Several gabled roofs within the Historic Districts utilize asphalt shingles. Originally the asphalt roofing material would most likely have been wood shingles, as observed in photos, but all have been replaced with asphalt shingles for fire safety. The asphalt shingles are from the identified periods of significance established for the Historic Districts and are in fair condition.

**GUIDELINES**

The following guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation, and will be implemented when undertaking roof repairs on any Contributor with asphalt shingles.

- Maintain roofing by cleaning and refinishing coping, routinely cleaning gutters and downspouts, and replace deteriorated flashing.
- Evaluate the overall condition of the roofing to determine whether patching or replacement is required.



BLUHDORN BUILDING WITH CLAY TILE TOWERS



CLAY TILE ACCENT ROOFS AT THE CHEVALIER BUILDING



ORIGINAL WOOD SHINGLES AT ADMINISTRATION, KNOWN AS THE REDSTONE BUILDING

- If replacement is warranted, replace asphalt shingles from the period of significance in kind, matching appearance by number of tabs, texture and color.

**METAL ROOFING**

**EXISTING CONDITIONS**

Metal roofing is predominantly found on portions of the Stages and Pre-Production and Studio Services Buildings, like the Gower Mill South, which are industrial in nature. The observed condition is that these facilities are in poor condition, with metal fatigue and rusting.

**GUIDELINES**

The following guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation, and will be implemented when undertaking roof repairs on any Contributor with metal roofing:

- Maintain roofing by cleaning and refinishing coping, routinely cleaning gutters and downspouts, and replacing deteriorated flashing.
- Evaluate the overall condition of the roofing to determine whether patching or replacement is required.
- If replacement is warranted, replace metal roofing in kind, matching appearance, color and profile of the original metal roofing.

**EXPOSED DUCT WORK ON ROOFS**

The Historic Districts typically exhibit exposed mechanical ducts and equipment on the roofs

of stages and adjoining buildings. These ducts are contained outside the building envelope for acoustic control. When new equipment is commissioned, these ducts should be eliminated or reduced if possible.

**GUIDELINES**

The following guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation, and will be implemented when replacing mechanical equipment on the roofs of any Contributor:

- Remove rooftop mechanical equipment when decommissioned and repair roofing to original configuration where feasible.
- If central plants are developed, tie the existing structures to new central plants when possible.
- Install new rooftop mechanical equipment in a non-visible area, away from public path of travel sight lines when possible.

For further information refer to publications from the National Park Service: Preservation Brief 4: Roofing for Historic Buildings [<http://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>]

**5E. WINDOW OVERVIEW**

Windows are an important component of the historic character of a building and part of the overall composition of a building. In most buildings, windows comprise a considerable amount of wall plane and thus are deserving of special consideration in rehabilitation. Original windows in both Historic Districts consist of



EXPOSED ROOF TOP EQUIPMENT



DRESSING ROOMS - MODIFIED BITUMEN



METAL ROOFING ON PRE-PRODUCTION BUILDING

many different styles and materials: wood and steel, double hung, pivot, projecting (awning), casement, divided lite, single pane and diamond patterned. These windows are set in individual recessed punched openings. There are a number of unique window types within the Historic Districts that are representative of various architectural styles, for example the bay window in the Lucille Ball building in the RKO Studios Historic District and the variety of styles of windows on the Dressing Room Building in the Paramount Pictures Historic District.

**WOOD WINDOWS**

**EXISTING CONDITIONS**

The wood windows within the Historic Districts include casement and double hung, with true divided lights. The current condition of the windows is poor and in need of sash repair and re-glazing. Individual air conditioners are located in many window openings.

**GUIDELINES**

The goal of the repair of wood windows throughout the Historic Districts is to repair and protect in place. The goal of the replacement of wood windows throughout the Historic Districts is to replace in-kind. The following guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation and will be implemented when repairing or replacing wood windows or replacing non-contextual aluminum windows on any Contributor.

**GUIDELINES FOR REPAIR**

- Identify, retain and preserve original

windows when possible.

- At the time of renovation, consideration should be given to the replacement of window air conditioning units as building infrastructure is upgraded. Repair any windows after air conditioning units are removed.
- Sandblasting or any other abrasive cleaning method should not be used on wood windows.
- Repair wood window frame, sash and mullions and glazing with material in-kind. Replace non-original materials or areas that are too deteriorated to repair with replacement parts to match original using historic photographs and physical documentation.
- Make windows weather tight and improve thermal efficiency by re-caulking and replacing weather stripping.
- Replace non-original glass with non-reflective glass to match historic configuration. Thermal glass is acceptable if it is not reflective and compatible with historic window frames.
- Preserve historic hardware and maintain in operable condition when possible.

**GUIDELINES FOR REPLACEMENT**

- If necessary, existing wood windows should be replaced in-kind, when possible.
- Replacement of wood windows with factory finished aluminum clad wood windows may be considered if a satisfactory replacement matches the



WOOD DOUBLE HUNG WINDOW IN CAST SURROUND



WOOD BAY WINDOW WITH DIAMOND PATTERNED GLASS



WOOD BAY AND DOUBLE-HUNG WINDOWS AT DRESSING ROOM

profile of the original window, including dimensions and glazing details. A qualified historic preservation professional who meets the Secretary of the Interior's professional standards shall review these replacements prior to installation.

- Aluminum clad wood window finish color should match the existing windows or the proposed Historic District colors.

For further information refer to publications from the National Park Service: Preservation Brief 9 for repair of Historic Wood Windows [<http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>]  
Preservation Brief 3 for Improving Energy Efficiency in Historic Buildings. [<http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>]

### METAL WINDOWS

Rolled steel (ferrous metal) windows were widely used in construction from the 1890s - 1950s accommodating increased and expansive glass openings and fire resistance. The thin steel window profile contributed to the streamline appearance of Art Deco, Moderne, and the International style, among others.

### EXISTING CONDITIONS

The steel windows within the Historic Districts are double hung, pivot and casement. Observations of the steel windows within the Historic Districts indicate that they are in fair condition, in need of painting, re-caulking, and removal of back painting on glass.

### GUIDELINES

The goal of the repair of metal windows throughout the Historic Districts is to repair and

protect in place. The goal of the replacement of metal windows throughout the Historic Districts is to replace in-kind. The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation and will be implemented when repairing or replacing steel windows on any Contributor.

### GUIDELINES FOR REPAIR

- Identify, retain and preserve original windows whenever possible.
- At the time of renovation, consideration should be given to the replacement of window air conditioning units as building infrastructure is upgraded. Repair any windows after air conditioning units are removed.
- Sandblasting or any other abrasive cleaning method shall not be used on metal windows.
- Repair metal window frame, sash, mullions and glazing with material in-kind. Replace non-original materials or areas that are too deteriorated to repair with replacement parts to match original using historic photographs and physical documentation.
- Make windows weather tight and improve thermal efficiency by re-caulking and replacing weather stripping.
- Replace non-original glass with non-reflective glass to match historic configuration. Thermal glass is acceptable if it is not reflective and compatible with historic window frames.
- Preserve historic hardware and maintain in operable condition.



STEEL CASEMENT WINDOW WITH AIR CONDITIONERS



STEEL PIVOT WINDOW WITH BACK PAINTED GLASS



STEEL FIXED DIVIDED WINDOW



JALOUSIE WINDOW

**GUIDELINES FOR REPLACEMENT**

- Replace windows that are too deteriorated for repair, using the same sash, frame, and pane configuration to match original using historic photographs and physical documentation.
- Install new windows within the depth and placement of the original in the wall plane.
- Install only integral muntins and horizontal bars.

**GUIDELINES FOR EXISTING SECURITY BARS**

- Remove non-historic security grilles and bars from the exterior, if an acceptable alternative security system has been provided.

For further information refer to publications from the National Park Service: Preservation Brief 3 & 13 for Repair and Thermal Upgrade of Historic Steel Windows and Improved Energy Efficiency in Historic Buildings. [<http://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm>]  
 [<http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>]  
 Technical Brief regarding steel windows: [<http://www.nps.gov/tps/how-to-preserve/tech-notes/Tech-Notes-Windows01.pdf>]  
 [<http://www.nps.gov/tps/how-to-preserve/tech-notes/Tech-Notes-Windows02.pdf>]

**SKYLIGHTS**

Skylights occur in buildings identified as Pre-Production and Studio Services Buildings throughout the Historic Districts, to allow for natural light. The majority of skylights on Contributors are deteriorating and appear to have water infiltration issues.

**GUIDELINES**

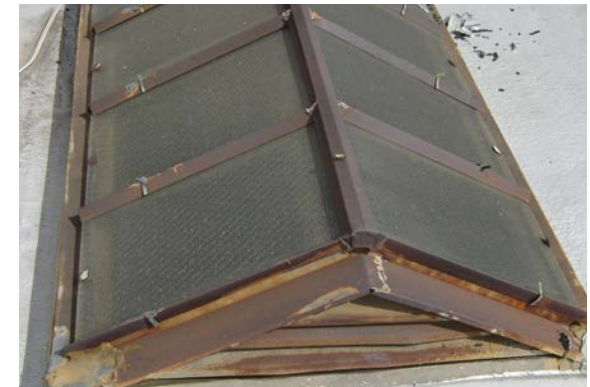
The goal of the repair of the skylights throughout the Historic Districts is to repair and protect in place. The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation, and will be implemented when repairing or replacing skylights on any Contributor:

- Identify, retain and preserve original skylights whenever possible.
- Repair metal skylight frame and glazing with material in-kind. Replace non-original materials or areas that are too deteriorated to repair with replacement parts to match original using historic photographs and physical documentation.
- Sandblasting or any other abrasive cleaning method should not be used on skylight frame.
- Replace in-kind entire skylight that is too deteriorated to repair using the same frame, and pane configuration to match original using historic photographs and physical documentation.
- Replace glass with safety glass, dual or laminated glass if frame allows, low energy conserving non-reflective glass is preferred.

For further information refer to publications from the National Park Service: Preservation Brief 3 & 13 for Repair and Thermal Upgrade of Historic Steel Windows and Improved Energy Efficiency in Historic Buildings. [<http://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm>]  
 [<http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>]



CURRENT SIDEWALK ELEVATION WINDOW AC &amp; GRILLES



TYPICAL RUSTED SKYLIGHT

**5F. BUILDING ENTRANCES AND PORCHES**

Doors, entrances and porches are often primary character-defining features of historic Contributors in the Historic Districts.

**GUIDELINES**

The goal is to develop guidelines for Contributors in Historic Districts to respond to barrier-free design when required of a Contributor. The following guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation, and will be implemented when undertaking maintenance, repair, alterations, or additions to the building entrance of any Contributor:

- Evaluate the overall entry condition and identify the Contributor’s character-defining features, and finishes to guide a barrier-free access design while retaining the character-defining spaces, features, and finishes.
- Repair entrances by reinforcing historic characteristics and materials. Replace in-kind missing or deteriorated parts such as cornices, entablatures, columns and balustrades.
- For new stair and ramp surfaces, use a contextual material such as natural, lightly sandblasted grey concrete to reduce attention to transitions and be more compatible with the existing studio pathway system.
- For new stair and ramp railing design, it is recommended to standardize the railings among the different typologies of buildings.

- In place of handicap lifts, when possible, employ non-mechanical means of accessibility.

For further information refer to publications from the National Park Service: Preservation Brief 32: Making Historic Properties Accessible [<http://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>]  
 Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings. [<http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>]  
 Tech notes Number 1: Exterior Woodwork



CONTEXTUAL RAMPED ENTRY AT DEMILLE



DISCOURAGED RAMPED ENTRY EXAMPLE



CONTEXTUAL STAIR & RAIL EXAMPLE AT STURGES

## 5G. NEW ADDITIONS TO IDENTIFIED HISTORIC CONTRIBUTORS

The Secretary of the Interior's Standards for Rehabilitation address new additions to Contributors in the proposed Historic Districts. New additions should not destroy historic materials that characterize the structure and the new work shall be differentiated from the existing.

### GUIDELINES

The goal is for additions to identified Historic District Contributors to meet the Secretary of the Interior's Standards for Rehabilitation. The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation and will be implemented when undertaking additions to any Contributor:

- Identify, retain and preserve original character-defining historic features and material of the existing Contributor.
- Design new additions to be compatible yet clearly defined as a non-original addition.
- Design new additions to be compatible in massing, size, scale, architectural features, materials, and relationships of solid to voids.
- Design new additions to be reversible, to the extent possible.

For further information refer to publications from the National Park Service: Preservation Brief 14: Exterior Additions to Historic Buildings: Preservation Concerns [<http://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>]

## 5H. CODE COMPLIANCE

Alterations to historic structures are often necessary to comply with current code requirements. This work needs to be thoughtfully reviewed and carefully undertaken so that the code upgrades do not result in the loss of character defining features, spaces, and finishes.

### GUIDELINES

The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation, and will be implemented when alterations to any Contributor are necessary to comply with current code requirements:

- Identify the Contributing building or structure's character-defining features and finishes.
- Comply with health and safety codes, including seismic codes and barrier free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.
- Use of the California Historical Building Code (CCR title 24, Part 8) will govern code requirements for the Contributors in the Historic Districts.
- Conceal new structural or seismic reinforcement members, including anchor bolts and attachments from view whenever possible.

For further information refer to publications from the National Park Service: Preservation Brief 41: Seismic Retrofit of Historic Buildings. [<http://www.nps.gov/tps/how-to-preserve/briefs/41-seismic-retrofit.htm>]



## 5I. SITE CHARACTERISTICS

The Secretary of the Interior's Standards for Rehabilitation include historic building site characteristics and environment as well as historic structures. The relationship between identified Contributors of the Paramount Pictures and RKO Studios Historic Districts and the site and landscape features that define the historic character are integral parts of the studio planning. The mixed-use nature of the site should be preserved, while allowing for additional uses and amenities including, without limitation, new green space, additional trees, and improved landscape and hardscape features.

The site characteristics of the Paramount Pictures Historic District include the industrial quality of the site as a working motion picture studio separated from the public right-of-way by walls, fences, or buildings. Within the district, there is an existing street grid; the primary north-south corridor is along Avenue P and the primary east-west corridor is Marathon Street. There is a hierarchy of primary and secondary streets; primary streets tend to be wider and have curbs and sidewalks, while secondary streets are typically more like alleys in function and appearance.

RKO Studios Historic District was also a walled studio site, separated from the public right-of-way by walls, fences, or buildings. The existing street grid at the RKO Studios Historic District includes the primary north-south corridor along Avenue C, which includes curbs and sidewalks. In general, there are fewer curbs and sidewalks

at the RKO Studios Historic District than at the Paramount Pictures Historic District, and the streets at the RKO Studios Historic District are generally wider. There are landscaped planters throughout the RKO Studios Historic District, particularly along the rear facades of the buildings that front Gower Street.

Character-defining site features include:

- Existing street grid and primary north-south and east-west circulation in the Historic Districts, including Marathon Street as the historic southern boundary of the Paramount Pictures Historic District.
- Existing Lucy Park and Production Park open spaces.
- Historic entry points.

The following should be implemented when contemplating any project that may impact character-defining landscape/open space or site characteristics:

### GUIDELINES

- Retain characteristics and scale of existing open space, and the historic relationships between buildings, circulation patterns, landscape/site characteristics and open space.
- Retain existing primary north-south and east-west circulation patterns where feasible.
- Use historic photographs to guide

rehabilitation of existing open spaces.

- Encourage the use of street furniture and landscape elements, as provided on Marathon Street, to enhance the Historic Districts and pedestrian use of the Historic Districts.



1929 ORIGINAL RKO ENTRY COURTYARD



MAURICE CHEVALIER ENTRY COURTYARD

## 6. GUIDELINES FOR REHABILITATION AND PRESERVATION OF KCAL BUILDING

(5515 MELROSE AVENUE)

The Paramount Pictures Historic Assessment Technical Report identified two potential Historic Districts and one individually significant historic resource outside of the Historic Districts. The individually significant historic resource is the KCAL building located at 5515 Melrose Avenue between Gower Street and Windsor Avenue.

### OVERVIEW

The first building on the 5515 Melrose site was built in 1920 as a film developing plant for the Rothacker Film Manufacturing Company. A fire gutted the building on October 24, 1929. In 1935, the National Broadcasting Company (NBC) purchased the building and constructed a new broadcasting facility and office. The building was designed in the Streamline Moderne architectural style and is considered an excellent example of the popular Los Angeles style with character-defining features that include:

- Horizontal orientation
- Rounded corners and curved surfaces
- Flat roofs
- Speed lines at wall surfaces
- Smooth stucco cladding
- Metal, often steel casement windows
- Unadorned wall surfaces with minimal ornament
- Windows punched into walls with no surrounds

### EXISTING CONDITION

The existing building retains most of its character defining features on its primary (public street facing) facade, and is in good condition. A substantial, two-story addition has been constructed to the north with possible loss of the rear elevation. There is an abundance of surface and rooftop electrical and mechanical infrastructure components placed on or at the north and east building elevations.

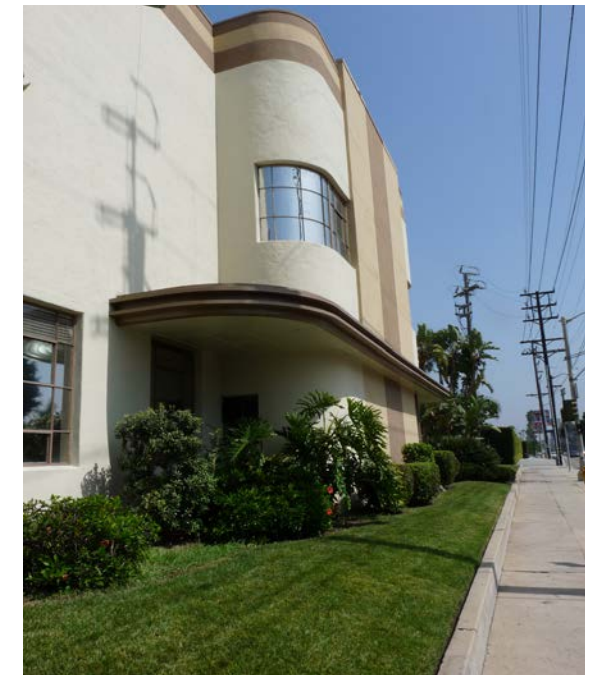
### GUIDELINES

The following guidelines are based on the Secretary of the Interior's Standards for Rehabilitation and will be implemented when considering maintenance, repair, alterations, or additions to the KCAL Building:

- Retain the original KCAL building and preserve its eligibility as a historic resource.
- Rehabilitate the exterior materials in conformance with the Secretary of the Interior's Standards for Rehabilitation under the supervision of a qualified historic preservation professional who meets the Secretary of the Interior's professional standards. Exterior rehabilitation will include relocating the surrounding electrical and mechanical infrastructure off of the historic building as much as possible, and maintaining the visibility of the original building entry on Melrose Avenue.
- Remove the non-Contributor, rear, two-story addition and rehabilitate the north elevation according to the Secretary of the Interior's Standards for Rehabilitation.



5515 MELROSE AVE. PHOTO CIRCA 1935



5515 MELROSE AVE. PRESENT DAY

## 7. GUIDELINES FOR ALTERATIONS TO CONTRIBUTORS

- The proposed alteration will not adversely affect the historical, architectural or aesthetic value of the Contributor or the integrity of the Historic District.
- The proposed alteration will retain the essential elements that make the Contributor significant.
- The proposed alteration will not adversely affect the Contributor's relationship to its surroundings and neighboring historic resources.
- The proposed alteration will comply with the Secretary of the Interior's Standards Section 106.

## 8. GUIDELINES FOR NEW CONSTRUCTION WITHIN HISTORIC DISTRICTS AND ON THE MAIN LOT

New construction on the Main Lot is to maintain and enhance the historic integrity and sense of place to preserve the eligibility of the Historic Districts and the KCAL building for historic designation following implementation of the project.

New construction within the Historic Districts will meet the Secretary of the Interior's Standards and will respect the surrounding architectural context, appropriate setting and the environment.

Plans for new construction on the Main Lot located outside the Historic District boundaries will be reviewed by a qualified Historic Preservation Architect or Consultant who will determine whether the proposed

new construction may have an impact on the eligibility of a Historic District. Consideration will be given as to whether there is adequate separation between the Contributor and the proposed new construction, including the physical distance between the old and new construction, and existing visual buffers including landscaping, open space, or existing street patterns.

If the Historic Preservation Architect or Consultant determines that the proposed new construction is not adequately separated from the Contributor to minimize impacts to the Contributor, then the Historic Preservation Architect or Consultant will review the design of the new building for compatibility with the Contributor and compliance with the Preservation Plan in terms of the size, scale, massing, and materials. Specific considerations for new construction include:

### Building Scale, Mass and Height

- New construction should be designed in a manner that protects the Contributor's prominence and significance and minimizes impacts on the Contributor.
- Existing avenues within the Main Lot shall be maintained to create a border between existing and new construction. Major historic circulation patterns should be retained in north-south and east-west orientation.
- Maintain a landscape or building edge along Melrose and in general limit gaps to those necessary to accommodate vehicular and pedestrian access.
- New construction should respect the

character, size, scale, and massing of adjacent identified Contributors.

- Differentiation between the base, middle and top levels is encouraged.
- New construction that exceeds the height of an adjacent Contributor should include setbacks to mitigate impacts.
- Installation of mechanical and service equipment on the roofs of new construction adjacent to the Contributor should be discouraged.
- Design of new parking structures should be as unobtrusive as possible to minimize the effect on the adjacent Contributor.
- Encourage subterranean and structured parking to be located to the interior of the Main Lot.
- Individual window units in new construction adjacent to the Contributor should be recessed into a solid wall and have true divided lights. Glass should be non-reflective, and dual glazing is encouraged to support energy conservation.
- In the event a Contributor, not otherwise identified for demolition, or KCAL is lost in a fire or earthquake or unforeseen event, primary consideration will be given to constructing a new building in the same footprint and height as the original. If it is determined that deviation from the original footprint is required, the new construction will be reviewed by a qualified Historic Preservation Architect or Consultant.

**Facade, Fenestration and Building Materials**

- Facade design of new construction adjacent to a Contributor should be deferential to the adjacent Contributor.
- Facade design, fenestration, and regulating lines of new construction adjacent to a Contributor should reference without replicating the Contributor.
- New building materials should respect the architectural context of the Contributor without mimicking the Contributor.
- New construction should not utilize red clay roof tile. Red clay roof tile should be restricted to Contributors.

The Conceptual Site Plan of the Paramount Pictures Master Plan identifies several new building sites of different building types. Based on the Conceptual Site Plan, the KCAL building and the following Contributors may be impacted by proposed new construction. These guidelines are based on the Secretary of the Interior’s Standards for Rehabilitation and will be implemented when it is determined by a qualified Historic Preservation Architect or Consultant that proposed new construction is not adequately separated from a Contributor to minimize impacts to the Contributor:

**RKO HISTORIC DISTRICT CONTRIBUTORS ADJACENT TO MASTERPLAN PROJECT SITES:**

B-107 Bow

**B-107 Bow – RKO Studios Historic District**

Built in 1920, Bow is a two- story cement plaster building with roof access. Proposed projects adjacent to Bow should consider the following:

- Respect the character, massing and maintain a compatible scale adjacent to Bow.
- Break down larger proposed building volumes with articulated sub-volumes to maintain a compatible scale and massing adjacent to or facing Bow.
- Sloping floors should not be visible on the exterior facade of a parking structure adjacent to Bow.

**PARAMOUNT PICTURES HISTORIC DISTRICT CONTRIBUTORS ADJACENT TO MASTER PLAN PROJECT SITES:**

- B-217 Redstone Building
- B-222 Sturges
- B-248 Sherry Lansing Theater
- B-261 Demille
- B-298 Assembly Stage

**B-217 Redstone Building – Paramount Pictures Historic District**

Built in 1926, the Redstone building is the original FPLC (Famous Players - Lasky Company) which formed the early beginnings of Paramount Pictures. A two- story cement plaster with cast stone ornamentation, the Redstone building is entered from the now vacated Marathon Street, an original boundary of the Paramount Pictures property.

**B-261 Demille – Paramount Pictures Historic District**

Built in 1934 for Director Cecil B. Demille, the two-story building is made of cement plaster with flat roof and wood windows. Demille

is located and entered from the vacated Marathon Street, an original boundary of the Paramount Pictures property.

Proposed projects adjacent to the Redstone Building and Demille Building should consider the following:

- Respect the character, massing and maintain a compatible scale adjacent to the Contributor.
- Break down larger proposed building volumes with articulated sub-volumes to maintain a compatible massing adjacent to or facing the Redstone and Demille buildings.
- Building facades relating to the Melrose Avenue boundary may contrast to the facades facing the internal and historic district adjacent to the Marathon Street boundary.
- Vary the architectural characteristics as the new construction rises, and articulate between the base, middle and top.
- Use regulating lines to promote contextual harmony between the Contributor and adjacent new construction.
- Glass should be non-reflective, and dual glazing is encouraged to support energy conservation.
- Open space to the south of the Redstone and Demille buildings should be encouraged to provide a buffer between the Historic District boundary and the new building sites.

**B-222 Sturges– Paramount Pictures Historic District**

Built in 1929, Sturges is a two- story cement plaster building with a flat roof. The west elevation forms one of the boundaries of the proposed Paramount Pictures Historic District along Avenue L.

**B-248 Sherry Lansing Theater – Paramount Pictures Historic District**

Built in 1928, the four- story cement plaster building includes a theater, bridges and a film vault. The west elevation of the Sherry Lansing Theater forms one of the boundaries of the proposed Paramount Pictures Historic District along Avenue L. Entry to the Sherry Lansing Theater is currently provided from its south facade.

Proposed projects adjacent to the Sturges Building and Sherry Lansing Theater should consider the following:

- Respect the character, massing and maintain a compatible scale adjacent to the Sturges Building and Sherry Lansing Theater.
- Break down larger proposed building volumes with articulated sub-volumes to maintain a compatible scale and massing facing Sturges and Sherry Lansing Theater’s west elevations.
- Glass should be non-reflective, and dual glazing is encouraged to support energy conservation.

**B-298 Assembly Stage – Paramount Pictures Historic District**

Built in 1934 as a workshop, this high bay industrial building has a saw-tooth roof with distinctive clearstories. The east elevation of the Assembly Stage will form one of the boundaries to the Paramount Pictures Historic District.

Proposed projects adjacent to the Assembly Stage should consider the following:

- Respect the industrial character, massing and maintain a compatible scale adjacent to the Assembly Stage East facade.
- Sloping floors should not be visible on any exterior facade of any parking structure adjacent to the Assembly Stage.
- Glass should be non-reflective, and dual glazing is encouraged to support energy conservation.

**INDIVIDUALLY SIGNIFICANT, NATIONAL REGISTER ELIGIBLE PROPERTY:**

KCAL - 5515 Melrose

**KCAL: 5515 Melrose – Eligible National Register Property**

The building designed in the Streamline Moderne architectural style was built in 1935 on Melrose Avenue as one of the first broadcasting facilities on the west coast, at the time housing NBC and its affiliate KFI. The currently named KCAL building is a two-story cement plaster buildings with typical Streamline Moderne features such as rounded corners and glass,

speed lines on wall surfaces and punched windows. KCAL’s original entry is located on Melrose Avenue.

Proposed projects adjacent to the KCAL Building should consider the following:

- Respect the character, massing and maintain a compatible scale adjacent to the KCAL Building.
- Maintain a separation between the KCAL Building and the new construction.
- Break down larger proposed building volumes with articulated sub-volumes to maintain a compatible scale and massing facing the KCAL Building from three sides.
- Maintain public visibility of the original Melrose Avenue entry.
- Use regulating lines to promote contextual harmony between the KCAL building and adjacent new construction.
- Glass should be non-reflective, and dual glazing is encouraged to support energy conservation.
- Retain KCAL’s front planting area on Melrose Avenue as a character defining feature.

Conformance with this Historic Resources Preservation Plan and the Secretary of the Interior’s Standards for Rehabilitation shall be interpreted by a qualified Historic Preservation Architect or Consultant who meets the Secretary of the Interior’s professional standards.

**9. SOURCES**

Weaver, Martin E. with Matero, F. G. Conserving Buildings, A Manual of Techniques and Material. New York: Preservation Press, 1997

Hume, Gary L., Jandl, H. Ward and Weeks, Kay D. The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Applying the Standards. Washington D.C., National Park Service: U. S. Department of the Interior 1976, revised 1990 and 1992

## PRESERVATION BRIEFS

Preservation Brief 4: Roofing for Historic Buildings, Washington D.C. National Park Service: U.S. Department of the Interior, 1978

Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings, Washington D.C. National Park Service: U.S. Department of the Interior, 1979

Preservation Brief 9: The Repair of Historic Wood Windows, Washington D.C. National Park Service: U.S. Department of the Interior, 1981

Preservation Brief 10: Exterior Paint Problems on Historic Woodwork, Washington D.C. National Park Service: U.S. Department of the Interior, 1982

Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows, Washington D.C. National Park Service: U.S. Department of the Interior, 1984

Preservation Brief 17: Architectural Character, Identifying Visual Aspects of Historic Buildings as an Aid to Preserving their Charter. Washington D.C. National Park Service: U.S. Department of the Interior, 1988

Preservation Brief 22: The Preservation and Repair of Historic Stucco, Washington D.C. National Park Service: U.S. Department of the Interior, 1990

Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron, Washington D.C. National Park Service: U.S. Department of the Interior, 1990

Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs, Washington D.C. National Park Service: U.S. Department of the Interior, 1992

Preservation Brief 41: The Seismic Retrofit to Historic Buildings, Keeping Preservation in the Forefront, Washington D.C. National Park Service: U.S. Department of the Interior, 1997

## PRESERVATION TECHNICAL NOTES

NUMBER 1: Exterior Wood, Washington D.C. National Park Service: U.S. Department of the Interior, 1986

NUMBER 2: Exterior Wood, Washington D.C. National Park Service: U.S. Department of the Interior, 1986

NUMBER 13: Retention of Historic Fire Escapes Washington D.C. National Park Service: U.S. Department of the Interior, 1986

## PHOTO ARCHIVES

Bison Photo Archives, Wanamaker, Marc,

City of Los Angeles Public Library Photo Archives