

## **Appendix C**

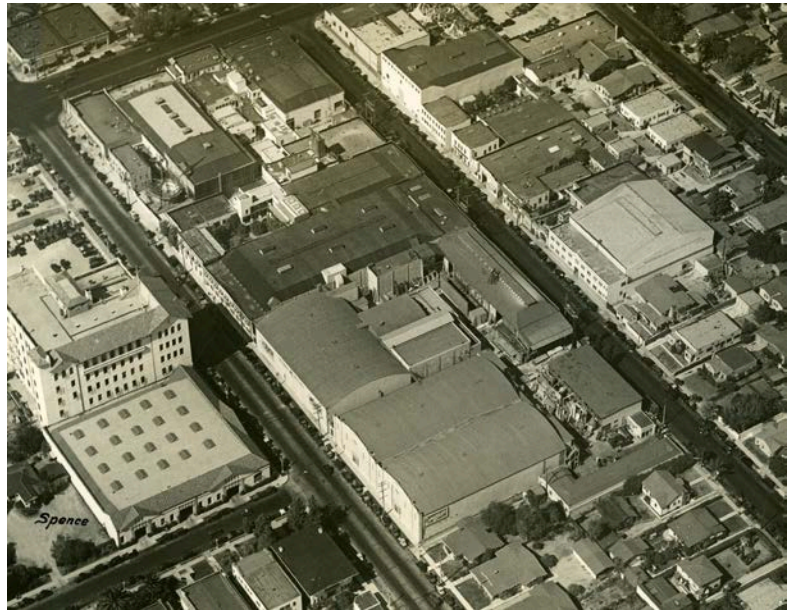
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### Cultural Resources

## **Appendix C.1**

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### Historical Resources Technical Report



Sunset Gower Studios  
Historic Resources Technical Report  
*February 27, 2020*

HISTORIC RESOURCES GROUP

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This report identifies historic resources and analyzes potential impacts in conjunction with the proposed Project located on the site of Sunset Gower Studios in Hollywood. As proposed, the Project will construct a five-story building, a six-story building, and a bicycle parking facility at the center of the studio property and an 18-story building fronting Sunset Boulevard. The Project will also construct a parking structure at the southeastern portion of the studio property.

The purpose of this report is to determine if historic resources as defined by the California Environmental Quality Act (CEQA)<sup>1</sup> are present at Sunset Gower Studios and, if so, to identify potential impacts to historic resources caused by the proposed Project. This report is intended to inform environmental review of the proposed Project.

This study included a review of primary and secondary sources related to the development of the motion picture industry in Los Angeles and Hollywood and the associated development of Sunset Gower Studios, a field investigation of the Project Site, and analysis and evaluation of the Project Site in consideration of National Register of Historic Places (NRHP), California Register of Historical Resources (CRHR), and City of Los Angeles designation criteria.

Based on visual observation of the property, research of primary and secondary sources, and an analysis of the eligibility criteria for listing at the federal, state, and local levels, HRG has identified a potential Historic District on the Sunset Gower Studios lot that is eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, and for local designation as a Los Angeles Historic-Cultural Monument. The potential Historic District consists of thirty-five (35) buildings. Of these, twenty-two (22) buildings, or sixty-three (63) percent, have been identified as contributors to the potential Historic District. Thirteen (13) buildings within the district are considered to be non-contributing resources due to extensive alterations or construction outside the period of significance.

Analysis of potential impacts to historical resources reveals that the Project will demolish fifteen (15) building within the boundary of the potential Historic District. Of these, six

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

(6) buildings are contributors and nine (9) buildings are non-contributors. None of these buildings are considered to be individually significant, and their demolition will not result in the demolition of an individually significant historic resource. Their demolition will reduce the total number of contributing resources on the property; however, despite this loss, the property will retain the majority of contributing resources dating from the period of significance as well as existing spatial relationships and circulation patterns. As a result, their demolition does not constitute a significant impact under CEQA.

The proposed Project would also demolish one (1) building, located outside the potential Historic District at 6050 Sunset Boulevard, which has been identified as an individual historic resource for the purposes of CEQA. Demolition of this building will result in a significant unmitigated impact under CEQA.

Relocation of the building at 6050 Sunset Boulevard to another site on the Sunset Gower Studios lot, which is considered as a component of an alternative to the Project, would reduce the impact on individual historic resources outside of the potential Historic District to a less-than-significant level.

### 2.1 Purpose

The purpose of this technical report is to determine if historic resources as defined by the California Environmental Quality Act (CEQA)<sup>2</sup> are present in the Sunset Gower Studios Project Site and, if so, to identify potential impacts to historic resources caused by the proposed Project. This report is intended to inform environmental review of the proposed Project.

Under CEQA the potential impacts of a project on historic resources must be considered. 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.

The impacts of a project on an historic resource may be considered an environmental impact. CEQA states that:

*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>3</sup>

Thus, an evaluation of project impacts under CEQA requires a two-part inquiry: (1) a determination of whether the project site contains or is adjacent to a historically significant resource or resources, and if so, (2) a determination of whether the proposed project will result in a “substantial adverse change” in the significance of the resource or resources. This report investigates the Sunset Gower Studios property to determine if historic resources exist within its boundaries and analyzes project impacts for any adverse change in the significance of such resources. More specifically, the analysis contained in this report assesses the entire Sunset Gower Studios property, including those portions of the site that are outside of the identified construction areas associated with the proposed Project. In doing so, this report provides a comprehensive review of the historic resources that could be directly impacted by development activities within

<sup>2</sup> California PRC, Section 21084.1.

<sup>3</sup> California PRC, Section 21084.1.

the proposed Project footprint, as well as a contextual assessment of the potential historic resources that are located on the studio property, but outside the proposed Project footprint.

This report contains:

- A review of the existing properties located within the Sunset Gower Studios site.
- A review of previous evaluations of the site through historic survey, evaluation, or other official actions.
- Analysis and evaluation of any potential historic resources.
- Review of the required consideration of historic resources under the California Environmental Quality Act (CEQA).

## **2.2 Project Team**

Research, field inspection, and analysis were performed by Paul Travis, AICP, Principal, and Heather Goers, Architectural Historian. Both are qualified professionals who meet or exceed the Secretary of the Interior's Professional Qualification Standards.



**Figure 1: Project Location**



### 3.1 Project Summary

The Sunset Gower Studios Enhancement Plan (the Project) proposes improvements, which could occur in phases, on the existing 16.5-acre Sunset Gower Studios lot (Project Site).<sup>5</sup> The Project Site is currently occupied by creative offices, production support, and sound stages totaling 616,603 square feet of floor area.<sup>6</sup> Approximately 1,400 square feet of existing service areas are also located within the Project Site.<sup>7</sup>

The Project would preserve and enhance portions of the existing Sunset Gower Studios and develop new studio-related creative office, production office/production support and storage uses within three new buildings that would result in approximately 628,000 square feet of floor area. The three new buildings would range from five to 18 stories, up to 300 feet in height. The Project would provide parking in accordance with the requirements of the Los Angeles Municipal Code (LAMC) and could provide up to 1,335 new parking spaces, consisting of up to 525 spaces within a new parking structure with six above-grade levels and three subterranean levels, up to 531 spaces within three subterranean parking levels below the existing basecamp<sup>8</sup> and below a proposed 1,450-square-foot bicycle parking facility, and up to 279 spaces within three subterranean levels below one of the new buildings. The existing 1,398 parking spaces would remain. Thus, upon buildout of the Project, up to 2,733 parking spaces could be provided within the Project Site.

The Project would include landscaped courtyards and walkways to connect the proposed buildings. The Project would remove approximately 160,600 square feet of existing floor area, consisting of approximately 125,500 square feet of creative office

<sup>4</sup> Description of proposed project as provided by the Applicant.

<sup>5</sup> The northwest corner of Sunset Gower Studios (1448 N. Gower Street) is included within the boundaries of the Project Site, but is not included in the Entitlement Area.

<sup>6</sup> All square-footage numbers represent floor area as defined by the Los Angeles Municipal Code. Specifically, floor area includes the area in square feet confined within the exterior walls of a building, but not including the area of the following: exterior walls, stairways, shafts, rooms housing Building-operating equipment or machinery, parking areas with associated driveways and ramps, space dedicated to bicycle parking, space for the landing and storage of helicopters, and basement storage areas.

<sup>7</sup> The existing service areas totaling approximately 1,400 square feet do not meet the LAMC definition of floor area and are not included in the total existing floor area of the Project Site.

<sup>8</sup> The existing basecamp comprises the exterior surface production parking and production staging area located in the interior of the Project Site.

floor area, 29,400 square feet of production support floor area, and 5,600 square feet of sound stage floor area. The approximately 1,400 square feet of existing service areas would also be removed. Overall, the Project would result in a net increase of approximately 467,500 square feet of floor area.

### **3.2 Project Overview**

The proposed studio-related creative office, production office/production support and storage uses would be provided within three new buildings (referred to herein as Buildings A, B, and C). To build the proposed improvements, the Project would demolish approximately 160,600 square feet of existing floor area, consisting of approximately 125,500 square feet of creative office floor area, 29,400 square feet of production support floor area, and 5,600 square feet of sound stage floor area. The approximately 1,400 square feet of existing service areas would also be removed. Three buildings on the Project Site could be eligible for historic status. The Project proposes to retain two of these: the building at 1440 Gower Street and the building at 1455 Gordon Street. The third building, at 6050 Sunset Boulevard, would be demolished.

#### Buildings A, B, and C

Building A would front Sunset Boulevard, and Buildings B and C would be centrally located within the Project Site. The proposed parking structure would be located in the southeastern portion of the Project Site, at the corner of Gordon Street and Fountain Avenue.

Building A would contain approximately 478,850 square feet of creative office space. Building A would be 18 stories with a height of 300 feet. Three levels of subterranean parking would be provided in Building A. Building B would contain approximately 68,600 square feet of creative office and production support space. Building B would be five stories with a height of approximately 89 feet. Building C would contain approximately 79,000 square feet of creative office and production support space. Building C would be six stories with a height of approximately 89 feet. The Project would locate the tallest buildings along Sunset Boulevard, similar to other developments in the near vicinity. Building A would feature varying façade planes articulated by sawtooth windows, glass curtain walls, and exposed black steel beams. Buildings B and C would also feature varying façade planes articulated by steel-frame windows, curtain walls, exposed black steel beams, textured concrete, and polycarbonate panels.

Because there are potential historical resources on the Project Site, a Historic Resources Plan would be prepared and implemented as part of the Project to guide the preservation of a majority of the Project Site's historical resources, as well as construction of new structures. The Historic Resources Plan would include detailed

guidelines for the rehabilitation and preservation of most of the existing buildings that contribute to a potential Historic Studio District following Project development.

#### Access and Parking

Existing vehicular access to the Project Site would be maintained and would be provided via driveways along Sunset Boulevard and Gordon Street. Pedestrian-only access would also continue to be provided along Gower Street.

The Project would provide parking in accordance with the requirements of the LAMC and could provide up to 1,335 new parking spaces, consisting of up to 525 spaces within a new parking structure with six above-grade levels and three subterranean parking levels, up to 531 spaces within three subterranean parking levels below the existing basecamp and below a proposed 1,450-square-foot bicycle parking facility, and up to 279 spaces within three subterranean levels below Building A. The proposed subterranean parking levels would extend to a maximum depth of 42 feet. The Project would also comply with City requirements for providing electric vehicle charging capabilities and electric vehicle charging stations within the new parking facilities. In addition, in accordance with the requirements of the LAMC, approximately 284 bicycle parking spaces consisting of 102 short-term spaces and 182 long-term spaces would be provided.

#### 4.1 Site Location

The Sunset Gower Studios property is located at 1438 North Gower Street in the center of the southern portion of the Hollywood Community Plan Area (CPA). The property is situated on the south side of Sunset Boulevard between North Gower Street and North Gordon Street and is located within the Hollywood Redevelopment Project Area, which is generally bounded by Franklin Avenue to the north, North Serrano Avenue to the east, Santa Monica Boulevard and Fountain Avenue to the south, and North La Brea Avenue to the west.

The Sunset Gower Studios property is composed of several parcels situated within a large block bounded by Sunset Boulevard to the north, North Gordon Street to the east, Fountain Avenue to the south, and North Gower Street to the west. A map of the project location is included in the preceding Figure 1.

#### 4.2 Setting

The Hollywood CPA is located approximately five miles northwest of downtown Los Angeles. The CPA has an irregular boundary that can be generally defined as Mulholland Drive and the 134 (Ventura) Freeway on the north; Hoover Street, Hyperion Avenue, and Glendale Boulevard on the east; Rosewood and Melrose Avenues on the south; and the city boundaries of Beverly Hills and West Hollywood on the west.<sup>9</sup> The topography of the CPA varies widely, ranging from the flatlands in the southern portion of the CPA, to the canyons and hillsides in the northern portion. The “flatlands” is a dense, urban environment consisting of a strict street grid, and developed with residential neighborhoods, linear commercial corridors, and a large industrial zone. The hillsides consist of the south-facing slopes of the Santa Monica Mountains, known in this area as the Hollywood Hills. Residential development largely follows the natural contours of the Cahuenga Pass and several canyons, including Beachwood Canyon, Laurel Canyon, and Nichols Canyon. Other significant natural features and open space

<sup>9</sup> Discussion of the Hollywood CPA has been excerpted and adapted from “SurveyLA Historic Resources Survey Report: Hollywood Community Plan Area,” prepared by Historic Resources Group for the City of Los Angeles Department of City Planning, August 2011, revised November 2015. [http://preservation.lacity.org/sites/default/files/SurveyLAHollywood\\_SurveyReport.pdf](http://preservation.lacity.org/sites/default/files/SurveyLAHollywood_SurveyReport.pdf) (accessed November 2018).

include the Lake Hollywood Reservoir, Mount Lee, and the 4,100-acre Griffith Park, one of the largest urban parks in the country and a City Historic-Cultural Monument.

Major transportation routes through Hollywood include prominent north-south corridors along La Brea Avenue, Highland Avenue, Vine Street, Western Avenue, and Vermont Avenue; primary east-west corridors occur along Hollywood, Sunset, Santa Monica, and Los Feliz Boulevards. The 101 (Hollywood) Freeway traverses the area and connects Hollywood with downtown Los Angeles to the southeast and the San Fernando Valley to the northwest.



Sources consulted as part of this investigation included primary and secondary literature regarding the history of the motion picture industry in Los Angeles and Hollywood and the associated development of Columbia Pictures and Sunset Gower Studios. Archival sources consulted included but were not limited to historical *Los Angeles Times* articles, historical aerial photographs, and historical maps including tract, assessor, topographical, and Sanborn Insurance Co. fire insurance maps.

Contemporary planning documents were also consulted, which included but were not limited to previous environmental evaluations conducted within the Project site, the California State Historic Resources Inventory for Los Angeles County, California Department of Parks and Recreation Historic Resources Inventory Forms, and the 2010 Community Redevelopment Agency Historic Survey of the Hollywood Redevelopment Area conducted by Chattel Architecture, Planning & Preservation, Inc.

Topographical maps available at HistoricAerials.com were reviewed for the Project Site from the following years: 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1913, 1915, 1921, 1924, 1926, 1932, 1955, 1963, 1968, 1975, 1982, 1995, 2012, and 2015.

Tract maps associated with the Project Site, available online through the Los Angeles Department of Public Works, were reviewed and included the following: Map of Hollywood (MR028-59, 1888); Map of Blocks 1, 2, 15 and 16 of Hollywood (MR043-68, 1892); and Map of H. J. Whitley Tract No. 2 (TR0002-031b, 1902).

Digital Sanborn Insurance Company fire insurance maps, available through the Los Angeles Public Library, were also reviewed for the Project Site from the following years: 1919, 1929, 1935, 1950, 1954, 1955, 1957, 1960, 1961, 1962, 1966, 1968, 1969, and 1970.

Historical aerial photographs available at HistoricAerials.com were reviewed for the Project Site from the following years: 1948, 1952, 1954, 1964, 1972, 1977, 1980, 1989, 1994, 2003, 2004, 2005, 2009, 2010, 2012, and 2014.

### 6.1 Historic Resources Under CEQA

CEQA requires that environmental protection be given significant consideration in the decision-making process. Historic resources are included under environmental protection. Thus, any project or action which constitutes a substantial adverse change on a historic resource has a significant effect on the environment and shall comply with the State CEQA Guidelines.

When the California Register of Historical Resources was established in 1992, the Legislature amended CEQA to clarify which cultural resources are significant, as well as which project impacts are considered to be significantly adverse. A “substantial adverse change” means “demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired.”

CEQA defines a historic resource as a resource listed in, or determined eligible for listing, in the California Register of Historical Resources. All properties on the California Register are to be considered under CEQA. However, because a property does not appear on the California Register does not mean it is not a historical resource and therefore exempt from CEQA consideration. All resources determined eligible for the California Register are also to be considered under CEQA.

The CEQA statute provides that a historic resource is a resource that is:

- Listed in the California Register of Historical Resources (California Register);
- Determined eligible for the California Register by the State Historical Resources Commission; or
- Included in a local register of historic resources.

The courts have interpreted CEQA to create three categories of historic resources:

- *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>10</sup>

To simplify the first three definitions provided in the CEQA statute, a historic resource is a resource that is:

- Listed in the California Register of Historical Resources (California Register);
- Determined eligible for the California Register by the State Historical Resources Commission; or
- Included in a local register of historic resources.

Section 15064.5 of the CEQA Guidelines (California Code of Regulations, Title 14, Chapter 3) supplements the statute by providing two additional definitions of historical resources, which may be simplified in the following manner. A historic resource is a resource that is:

- Identified as significant in a historical resource survey meeting the requirements of Public Resources Code 5024.1 (g);
- Determined by a Lead Agency to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California. Generally, this category includes resources that meet the criteria for listing on the California Register (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852).

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 historic 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 a “historic resource” for purposes of CEQA.

<sup>10</sup> *League for the Protection of Oakland's Architectural and Historic Resources v. City of Oakland*, 52 Cal. App. 4th 896, 906-7 (1997).

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

## **6.2 Historic Designations**

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 architectural integrity to continue to evoke the sense of place and time with which it is historically associated.

### National Register of Historic Places

The National Register of Historic Places 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>11</sup> The National Park Service administers the National Register program. Listing in the National Register assists in preservation of historic properties in several ways including: 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.

To be eligible for listing and/or listed in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of a historic resource. The primary effect of listing in the National Register on private owners of historic buildings is the availability of financial and tax incentives. In addition, for projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. Furthermore, state and local regulations may apply to properties listed in the National Register.

<sup>11</sup> 36CFR60, Section 60.2.

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>12</sup>

In addition to meeting any or all of the criteria listed above, properties nominated must also possess integrity of *location, design, setting, materials, workmanship, feeling, and association*.

#### California Register of Historical Resources

The California Register is an authoritative guide in California used by State and local agencies, private groups, and citizens to identify the State's historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.<sup>13</sup>

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.

<sup>12</sup> 36CFR60, Section 60.3.

<sup>13</sup> California PRC, Section 5023.1(a).

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 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 (Category 2 in the State Inventory of Historical Resources), or listed in (Category 1 in the State Inventory), the National Register of Historic Places.
- State Historical Landmark 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>14</sup>

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

- Individual historic resources.
- Historic resources contributing to the significance of a historic district.
- Historic resources identified as significant in historic resources surveys, if the survey meets the criteria listed in subdivision (g).

<sup>14</sup> California PRC, Section 5023.1(d).

- Historic 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>15</sup>

### City of Los Angeles Historic-Cultural Monuments

The City of Los Angeles Cultural Heritage Ordinance, enacted in 1962, allows for the designation of buildings and sites as individual local landmarks in the City of Los Angeles. These landmarks are known as “Historic-Cultural Monuments.”

Section 22.171.7 of Article 1, Chapter 9, Division 22 of the City of Los Angeles Administrative Code defines a Historic-Cultural Monument as “any site (including significant trees or other plant life located on the site), building or structure of particular historic or cultural significance to the City of Los Angeles.” A proposed Monument may be designated by the City Council upon the recommendation of the Cultural Heritage Commission if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

Designation recognizes the unique 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

<sup>15</sup> California PRC, Section 5023.1(e).

Historic-Cultural Monument status if they retain their historic design and materials. Those that are intact examples of past architectural styles or that have historical associations may meet the criteria listed in the Cultural Heritage Ordinance.

### 6.3 SurveyLA

The Project Site is located within the City of Los Angeles, which has been subject to a citywide historic resources survey known as SurveyLA. SurveyLA, the Los Angeles Historic Resources Survey, is the City's comprehensive program to identify and document potential historic resources throughout the City of Los Angeles. SurveyLA is intended to provide baseline information on historic resources to inform planning decisions and support City policy goals and processes.<sup>16</sup>

As part of SurveyLA, the Office of Historic Resources has developed a Historic Context Statement (HCS) to provide a framework for identifying and evaluating potential historic resources within the City of Los Angeles. The HCS utilizes the Multiple Property Documentation (MPD) format developed by the National Park Service for the National Register of Historic Places and complies with the standards and guidelines set forth by the National Park Service and the California Office of Historic Resources.<sup>17</sup> This approach organizes the themes, trends, and patterns of history shared by properties into historic contexts; identifies and describes historic resources or property types that represent the contexts; and provides specific standards to guide the evaluation of significance. The SurveyLA HCS is organized into nine broad historical contexts, which are specific to Los Angeles and focus on the development of the City during the period dating from 1780 to 1980, and further subdivided into themes and sub-themes that reflect the various historical trends and patterns of events associated with each context.<sup>18</sup>

<sup>16</sup> "SurveyLA Findings and Reports," SurveyLA: Los Angeles Historic Resources Survey, <https://preservation.lacity.org/survey-la-findings-and-reports> (accessed July 2018). Resources identified through SurveyLA are not designated resources; designation is a separate process that requires public hearings and property owner notification.

<sup>17</sup> "Historic Context," SurveyLA: Los Angeles Historic Resources Survey, [https://preservation.lacity.org/sites/default/files/SurveyLA\\_HistoricContextStatementOutline\\_July2018.pdf](https://preservation.lacity.org/sites/default/files/SurveyLA_HistoricContextStatementOutline_July2018.pdf) (accessed July 2018).

<sup>18</sup> "Los Angeles Historic Context Statement, Context Outline," SurveyLA: Los Angeles Historic Resources Survey, [https://preservation.lacity.org/sites/default/files/SurveyLA\\_HistoricContextStatementOutline\\_July2018.pdf](https://preservation.lacity.org/sites/default/files/SurveyLA_HistoricContextStatementOutline_July2018.pdf) (accessed July 2018).

Some parts of Los Angeles were surveyed concurrent with SurveyLA under the direction of the Community Redevelopment Agency (CRA) and were not reevaluated by SurveyLA.<sup>19</sup> The subject property at falls within the boundaries of the Hollywood Redevelopment Project Area (as described below) and therefore is located outside the area examined by SurveyLA during the field survey process.

#### **6.4 Hollywood Community Plan**

The Project Site is located within the planning boundary of the Hollywood Community Plan, adopted in December 1988. The Hollywood Community Plan is one of thirty-five Community Plans that comprise the Land Use Element of the City of Los Angeles' General Plan. The General Plan is the City's fundamental policy document, directing the City's future growth and development.

The 1988 Hollywood Community Plan does not specifically address historic resources; however, a stated objective of the 1988 Plan is to "encourage the protection and enhancement of the varied and distinctive residential character of the Community..." In addition, Housing Policy in the 1988 Plan version "encourages the protection and enhancement of well-defined residential neighborhoods in Hollywood through (1) application of Historic Preservation Overlay Zones where appropriate, and/or (2) preparation of neighborhood preservation plans which further refine and tailor development standards to neighborhood character."<sup>20</sup>

The Plan also reiterates that it is "the City's policy that the Hollywood Community Plan incorporate the sites designated on the Cultural and Historical Monuments Element of the General Plan."<sup>21</sup>

#### **6.5 Hollywood Redevelopment Plan**

The Project Site is contained within the Hollywood Redevelopment Project area generally bounded by Franklin Avenue on the north, Serrano Avenue on the east, Santa

<sup>19</sup> "SurveyLA Findings and Reports," SurveyLA: Los Angeles Historic Resources Survey, <https://preservation.lacity.org/surveyla-findings-and-reports> (accessed July 2018).

<sup>20</sup> "New Community Plan Program: Hollywood Community Plan Update," <http://cityplanning.lacity.org/cpu/hollywood/HwdPlanUpdates.htm> (accessed March 2017).

<sup>21</sup> "New Community Plan Program: Hollywood Community Plan Update," <http://cityplanning.lacity.org/cpu/hollywood/HwdPlanUpdates.htm> (accessed March 2017).

Monica Boulevard and Fountain Avenue on the south, and La Brea Avenue on the west. The Hollywood Redevelopment Project will expire in 2028. The Hollywood Redevelopment Project area was established in 1984 by the Community Redevelopment Agency (CRA). The CRA was dissolved on February 6, 2012, and administration of the Hollywood Redevelopment Project area has been transferred to the CRA/LA, a Designated Local Authority (DLA) and successor to the CRA, and may transfer to the City Planning Department.

The Hollywood Redevelopment Project's goals include "the retention, restoration and appropriate reuse of existing buildings, groupings of buildings, and other physical features especially those having significant historic and/or architectural value and ensure that new development is sensitive to these features through land use and development criteria."<sup>22</sup> Policies and guidelines for the preservation, rehabilitation, and retention of historic properties are discussed in Section 5.11 of the Redevelopment Plan.<sup>23</sup>

As part of its responsibilities in implementing the Hollywood Redevelopment Plan, the CRA compiled historic survey data on properties within the Hollywood Redevelopment Project Area. Property evaluations from historic surveys in 1986, 1997, and 2003 were compiled in a data table that was made available on the CRA website. A more recent intensive-level survey of the Hollywood Redevelopment Project Area was conducted in 2010.<sup>24</sup> It provides relevant information regarding the status of properties within the redevelopment area and is used by agencies and the community to identify potential historic resources.<sup>25</sup>

<sup>22</sup> Section 3 [300.11], "New Community Plan Program: Hollywood Community Plan Update," <http://cityplanning.lacity.org/cpu/hollywood/HwdPlanUpdates.htm> (accessed March 2017).

<sup>23</sup> The CRA released draft Urban Design Guidelines for the Hollywood Boulevard District and Franklin Avenue Design District areas in the autumn of 2011 to guide development within the Hollywood Redevelopment Plan area. These guidelines "encourage preservation, restoration, and appropriate reuse of historically or architecturally significant structures."

<sup>24</sup> "Historic Resources Survey, Hollywood Redevelopment Project Area," prepared for the Community Redevelopment Agency of the City of Los Angeles by Chattel Architecture, Planning & Preservation, Inc., February 2010, <http://preservation.lacity.org/survey-la-findings-and-reports#Hollywood%20Redevelopment%20Project%20Area> (accessed June 2015).

<sup>25</sup> The 2010 Hollywood Redevelopment Project Area Survey results can be viewed on the SurveyLA Findings and Reports website at <http://preservation.lacity.org/survey-la-findings-and-reports#Hollywood> (accessed March 2017).



## 6.6 Historic Significance and Integrity

### Historic Significance and Periods of Significance

The definition of *historic significance* used by the California Office of Historic Preservation (OHP) in its administration of the California Register is based upon the following definition used by the National Park Service for the National Register.<sup>26</sup>

Historic significance is [defined as] the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, State, or the nation. It is achieved in several ways:

- Association with important events, activities or patterns
- Association with important persons
- Distinctive physical characteristics of design, construction, or form
- Potential to yield important information

A property may be significant individually or as part of a grouping of properties.

In addition to the above criteria, significance is defined by the area of history in which the property made important contributions and by the period of time when these contributions were made.<sup>27</sup> The National Park Service defines this period of time as the *period of significance*.

The *period of significance* is the length of time when a property was associated with important events, activities or persons, or attained the characteristics which qualify it for...listing. The period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.<sup>28</sup>

<sup>26</sup> U. S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Nomination Form* (Washington, DC: 1997), <https://www.nps.gov/nr/publications/bulletins/nrb16a/> (accessed April 2018.)

<sup>27</sup> *National Register Bulletin 16A: How to Complete the National Register Nomination Form*.

<sup>28</sup> *National Register Bulletin 16A: How to Complete the National Register Nomination Form*.

The period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.<sup>29</sup> The period of significance can be as brief as a single year; many, however, span many years and consist of beginning and closing dates.<sup>30</sup> Identification and definition of the period 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>31</sup>

### 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>32</sup> The National Park Service defines seven aspects of 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.

<sup>29</sup> *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*

<sup>30</sup> *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*

<sup>31</sup> *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*

<sup>32</sup> *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*

- *Association* is the direct link between an important historic event or person and a historic property.<sup>33</sup>

While it is not necessary for a property to retain all seven aspects of integrity, or indeed, “all its historic physical features or characteristics,”<sup>34</sup> the National Park Service notes that the property must retain “the essential physical features that enable it to convey its historic identity. The essential physical features are those features that define both *why* a property is significant and *when* it was significant.”<sup>35</sup>

### Character-Defining Features

Every historic building is unique, with its own identity and its own distinctive character. *Character-defining features* are those visual aspects and physical features or elements, constructed during the property’s period of significance, that give the building its historic character and contribute to the integrity of the property. Character-defining features should be considered in the planning and design of a project to preserve them to the maximum extent possible. Character-defining features can identify the building as an example of a specific building type, usually related to the building’s function; they can exemplify the use of specific materials or methods of construction, or embody a historical period or architectural style; and they can convey the sense of time and place in buildings associated with significant events or people.

## **6.7 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>36</sup> A historic district derives its significance as a single unified entity.

<sup>33</sup> U. S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, by the staff of the National Register of Historic Places, finalized by Patrick W. Andrus, edited by Rebecca H. Shrimpton (Washington, DC: 1990; revised for Internet, 2002), <https://www.nps.gov/nr/publications/bulletins/nrb15/> (accessed April 2018).

<sup>34</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*.

<sup>35</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*.

<sup>36</sup> *National Register Bulletin 15. How to Apply the National Register Criteria for Evaluation*.

According to the National Park Service, “a district can comprise both features that lack individual distinction and individually distinctive features that serve as focal points. It may even be considered eligible if all of the components lack individual distinction, provided that the grouping achieves significance as a whole within its historic context. In either case, the majority of the components that add to the district's historic character, even if they are individually undistinguished, must possess integrity, as must the district as a whole.” Some examples of districts include business districts, college campuses, large estates, farms, industrial complexes, residential areas and rural villages.<sup>37</sup>

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*.

<sup>37</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

Since the late 1970s, the Sunset Gower Studios property has been subject to a number of evaluations, largely through historic resources surveys. These previous investigations indicate a recognition of the historic significance of the site. Previous historic studies, surveys, and evaluations of the sunset Gower property are reviewed in this section.

### 7.1 Previous Survey Evaluations

In 1979, the entire studio property, concurrent with the present-day boundaries of Sunset Gower Studios, was surveyed by the Hollywood Revitalization Committee and assigned a code of 3D, or “Appears eligible for the National Register as a contributor to a National Register district through survey evaluation.”<sup>38</sup>

In 2010, Chattel Architecture, Planning & Preservation, Inc. completed an intensive historic resources survey of the Hollywood Community Redevelopment Area.<sup>39</sup> The 2010 survey report notes that three previous historic resource surveys had been conducted in the Hollywood area: one in 1986, one in 1997, and one 2003.<sup>40</sup> A property index prepared in conjunction with the survey report includes status codes assigned in these previous surveys, when available, as well as those assigned in 2008 through field survey undertaken by Chattel in preparation for the 2010 report. The survey findings for the Sunset Gower Studios property are discussed below. Please note that in some cases previous survey findings have not identified boundaries for resources identified as eligible for historic designation.

- 1455 Gordon Street (APN #5545013002) was surveyed as an individual building in the 2010 survey. It was assigned a status code of 3CS, or “Appears eligible for the California Register as an individual property through survey evaluation.” The significance statement notes that the property “appears to be eligible for its association with Sunset-Gower Studios, also known as Columbia Pictures Corporation.” No previous evaluations were recorded.

<sup>38</sup> “Sunset-Gower Studios,” Historic Resources Inventory form, prepared by Denver Miller and Christy Johnson of the Hollywood Revitalization Committee as part of the Hollywood Historic and Cultural Resources Survey, November 1979. It is likely that the 3D code was used to indicate a potential historic district on the site, not that the entire property contributed to a larger historic district.

<sup>39</sup> “Historic Resources Survey, Hollywood Redevelopment Project Area.”

<sup>40</sup> “Historic Resources Survey, Hollywood Redevelopment Project Area.”

- 1438 Gower Street (APN # 5545013402)<sup>41</sup> noted as “Columbia Pictures,” was assigned a status code of 3S, or “Appears eligible for the National Register as an individual property through survey evaluation,” in the 2010 survey. The 2010 survey form does not include a map or architectural description and the Assessor Parcel Number (APN) and construction date listed are incorrect and do not correspond to existing records. No significance statement was recorded. The same address is listed in the property table with a previously assigned status code of 5S1, or “Individual property that was listed or designated locally,” from an earlier survey (date unknown).
- 1440 Gower Street (APN #5545013401), noted as “Sunset-Gower Studios,” was surveyed as an individual building in the 2010 survey. It was assigned a code of 3S. Based on the architectural description and APN provided on the survey form, it is likely that surveyors utilized this address for Building 35, although the survey form makes note of two buildings. No significance statement was recorded. No previous evaluations were recorded.
- 6050 Sunset Boulevard (APN #5545013051) was surveyed as an individual building in the 2010 survey. It assigned a code of 3CS. The significance statement notes that the property “appears significant as the original location of United Western Recorders.” No previous evaluations were recorded.
- 6060 Sunset Boulevard (APN #5545013043) was surveyed as an individual building in the 2010 survey. It was assigned a code of 6Z, or “Found ineligible for National Register, California Register, or Local designation through survey evaluation.” The 2010 survey form lists an incorrect initial construction date of 1957. (The building was initially constructed in 1918.) Surveyors noted that the property “has been significantly altered and retains little to no integrity.” No significance statement was recorded. No previous evaluations were recorded.

Though not part of the Project Site, an entry appears in the State Historic Resources Inventory for the 6000 Sunset Boulevard address as “Poverty Row, Gower Gulch,

<sup>41</sup> This APN is noted as #5545013402 on the survey form, however, this number is not a valid APN.

Columbia Studios” with a status code of 3S, or “Appears eligible for the National Register as an individual property through survey evaluation.”

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## **7.2 Previous Evaluation as a Potential Historic District**

Previous historic resource evaluations of the Sunset Gower Studios lot did not specifically examine the lot as a potential historic district. The 1979, 1986, and 2010 historic surveys did identify a site with multiple buildings; however, the 1979 survey of the property encompasses the entire lot, but does not differentiate between specific buildings and features that contribute to the historic significance of the site. This is most likely due to the fact that the survey teams did not have access to the site interior and were conducting evaluations from the public right-of-way.

### 8.1 Description of the Surrounding Area

The subject property is located 1438 North Gower Street, to the southeast of the intersection of Sunset Boulevard and North Gower Street in the Hollywood CPA. Sunset Gower Studios fronts Sunset Boulevard and occupies nearly the entire block bounded by Sunset Boulevard to the north, North Gordon Street to the east, Fountain Avenue to the south, and North Gower Street to the west.

The studio shares the block with two buildings situated at the northeast and northwest corners, respectively, and include a former restaurant located at 1448 North Gower Street (now vacant) and a recording studio located at 6000 Sunset Boulevard. These facilities were developed as separate operations and were constructed independently of the facilities that comprise the present-day Sunset Gower Studios.

The Hollywood CPA is highly urbanized and generally built out. The area surrounding the subject property is characterized by a mix of uses within a range of building types of varying densities, including commercial and retail operations, entertainment and tourism operations, offices, hotels, educational institutions, and single- and multi-family residences. The Sunset Gower Studios property fronts Sunset Boulevard that, along with Hollywood Boulevard and Santa Monica Boulevard, represent the major commercial corridors of the CPA. Adjacent development along the Sunset Boulevard corridor includes retail and restaurant operations within the Sunset Gower Plaza, Siren Studios, a motel, and other commercial and retail uses to the north; the EastWest Studios, Emerson College, and single- and multi-family residences to the east along North Gordon Street; commercial operations and single- and multi-family residences to the south along Fountain Avenue; and commercial, retail, and restaurant operations as well as multi-family residences to the west along North Gower Street.

### 8.2 History of the Surrounding Area

The area that would become Hollywood was originally part of two former Spanish land grants – Rancho La Brea and Rancho Los Feliz.<sup>42</sup> Hollywood began as a small

<sup>42</sup> Discussion of the surrounding area has been excerpted and adapted from “SurveyLA Historic Resources Survey Report: Hollywood Community Plan Area,” prepared by Historic Resources Group for the City of Los Angeles Department of City Planning, August 2011, revised November 2015.



agricultural community in the nineteenth century. Farmers, many of whom were European immigrants, experimented in cultivating a wide variety of exotic fruits, vegetables, and flowers. The agricultural character of the community changed in the early twentieth century as large real estate tracts were developed, transforming the community into a bustling suburb of Los Angeles.

In 1900, the first electric streetcar track was completed along Hollywood Boulevard (then Prospect Avenue). Other streetcar lines soon followed, including along Melrose Avenue, La Brea Avenue, Santa Monica Boulevard, Highland Avenue, Vine Street, Western Avenue, Vermont Avenue, Virgil/Hillhurst Avenues, Kenmore Avenue, Fountain Avenue, Talmadge Street, Hyperion Avenue, Los Feliz Boulevard, and Beachwood Drive.

In 1903 the City of Hollywood was officially incorporated, and in 1910 it was consolidated to the City of Los Angeles. The pre-consolidated area boundary is generally defined by the southernmost portion of the Hollywood Hills to the north, Fountain Avenue to the south, Crescent Heights Boulevard to the west, and Mariposa Street to the east.

The most significant factor in the development of Hollywood in the twentieth century was the entertainment industry. Film production began in Hollywood in 1911, and quickly grew into a significant economic force. The first motion picture studio to be located in Hollywood was established by the Nestor Film Company in the existing Blondeau Tavern (now demolished) at the northwest corner of Sunset Boulevard and North Gower Street, across the intersection from the current Project Site. As the popularity of motion pictures grew, more physical facilities related to motion picture production were constructed in Hollywood, and several studios were developed in the area surrounding the intersection of Sunset Boulevard and North Gower Street. In 1919 the City established a series of industrial zones specifically designated for motion picture use. Due to its key role in the motion picture industry, Hollywood later became a center for radio, television, and record production. The burgeoning entertainment industry brought about the development of thriving business districts along Sunset Boulevard, Hollywood Boulevard, and Vine Street.

From the 1910s through the boom of the 1920s and into the 1930s, Hollywood experienced tremendous population growth. The rapidly expanding film business attracted migrants from around the United States and around the globe, resulting in a true “melting pot.” For a period of time preceding World War II, the entertainment industry also became a refuge for émigrés from Eastern Europe. To accommodate the growing population of newcomers, there was a sharp increase in residential development. Concentrations of residential properties from this period are located

adjacent to the major motion picture studios and include modest single-family residences along with a wide variety of multi-family housing types. During the 1920s, there was also significant residential development in the Hollywood Hills, in particular in Los Feliz, Laurel Canyon, and Beachwood Canyon. Several residential developments from this period were specifically marketed to people working in the entertainment industry, with advertisements touting their proximity to the Hollywood studios.

Density in Hollywood increased substantially following World War II. In the hillsides, residences were built on previously undeveloped lots. In the flatlands, inexpensive stucco-clad apartment buildings were erected as infill in previously established residential neighborhoods. Along the major commercial corridors, earlier buildings were updated or replaced with new construction. By the 1950s, entertainment industry-related properties began to spread out throughout the greater Los Angeles area, and the major industry in Hollywood shifted to tourism. During the late 1950s the infamous Capitol Records Building was constructed on Vine Street and the Hollywood Walk of Fame was created on Hollywood Boulevard as a tribute to actors, directors, and other contributors to the entertainment industry.

Also during this period, some of the nation's most important Modernist architects were working in Los Angeles, building sleek commercial buildings in the flatlands and highly innovative residential projects in the hillsides. The Hollywood CPA contains residential and commercial properties designed by a number of important Modernists, including Richard Neutra, Rudolph Schindler, Lloyd Wright, John Lautner, Craig Ellwood, Raphael Soriano, Gregory Ain, and Pierre Koenig.

In the 1960s-1970s Hollywood's population became more ethnically diverse, as new immigrant groups began settling in the area. In addition to a significant Latino population, Armenian and Thai immigrants began living and working in the East Hollywood area and opened shops and other businesses. Community and residential densities continued to increase, as original single-family houses, bungalow courts, and smaller apartment buildings were replaced with larger multi-family residential complexes.

By the 1980s the Hollywood community was in a state of economic decline; the Community Redevelopment Agency of Los Angeles established the Hollywood Redevelopment Project Area in 1986 to encourage development in the area. Among the goals of the agency were to revitalize the historic core and preserve historically significant buildings.

By the dawn of the new millennium, Hollywood began to experience a resurgence that continues today. The establishment of the city's Adaptive Reuse ordinance greatly

facilitated the reuse of under-utilized historic buildings into new housing. New, large-scale mixed-use projects – Hollywood & Highland (including the Kodak Theater), the Renaissance Hotel, the W Hotel at Hollywood and Vine – along with the Red Line subway stations, have helped to revitalize Hollywood’s streets and its economy, bringing with it an influx of new residents and tourists, higher rents, and new development pressures.

Today, Hollywood contains a wide range of building types, including single- and multi-family residences, along with commercial, institutional, and industrial properties. Extant properties remain from every significant period of development in Hollywood, and together they represent an impressive range of historical themes and property types.

The Sunset Gower Studios property is composed of several parcels that total approximately 16.5 acres on flat terrain within a large block bounded by Sunset Boulevard to the north, North Gordon Street to the east, Fountain Avenue to the south, and North Gower Street to the west. The studio's primary entrance fronts Sunset Boulevard and vehicular access to the site is provided via gated entrances on Sunset Boulevard and North Gordon Street.

The site includes fifty (50) buildings and three (3) parking structures, all of which were constructed between 1918 and 2016, as well as a surface parking area that functions as a base camp for filming activities. Buildings are organized in a linear plan around two interior thoroughfares: Beachwood Drive and Beachwood Alley. Beachwood Drive bisects the lot, running north-south between Sunset Boulevard and Fountain Avenue, and serves as the primary interior corridor. Beachwood Alley runs parallel to Beachwood Drive in the northwest portion of the studio lot and serves as a secondary circulation area, linking a number of narrow alleys and covered walkways that connect stages and support services buildings in the western portion of the lot.

Buildings on the lot include representative property types associated with motion picture studios dating from the early 20<sup>th</sup> century and include offices, sound stages, utility buildings, and support and storage facilities. Many buildings at Sunset Gower Studios, however, were constructed as general-use buildings that served a wide variety of functions during the period significance. As such, they often do not display the distinguishing physical form of purpose-built building types often present at other motion picture studio properties. Most buildings on the lot are modest, utilitarian structures that range between one and five stories in height. Common characteristics include low, horizontal massing; irregular plans resulting from piecemeal construction over time; wood frame or reinforced concrete construction; and smooth cement plaster cladding.

The subject property has been developed with studio-related uses since 1918, when film technician William Horsley constructed the first building – a film laboratory – on the lot. The property was subsequently acquired by Columbia Pictures, which occupied the lot from 1920 until their relocation to Burbank in 1972. The following section provides a detailed history of the physical development of the Project Site, from William Horsley's initial construction efforts through the transformative building programs undertaken by Columbia Studios, concluding with improvements overseen by subsequent operators of the site.

The property currently occupied by Sunset Gower Studios was first subdivided in 1906 as part of Grider and Hamilton's Hollywood Tract. This tract divided the southern half of the property bounded by Sunset Boulevard to the north, Gordon Street to the east, Fountain Avenue to the south, and Gower Street to the west into residential lots. The northern half of the block was divided into three larger lots, the northernmost of which fronted Sunset Boulevard from Gordon to Gower and was excluded from the subdivision. It was this northern portion which was purchased by William Horsley in 1917.

By 1919, when the first Sanborn Fire Insurance Co. map was published for the area, the southern portion of the block had already largely been developed with single-family residences, although some vacant lots still remained. The lone exception to residential development was a film studio located at 1329-1343 Gordon Street. Historians E. J. Stephens and Marc Wanamaker note that the property was developed around 1914 as an independent film studio.<sup>43</sup> (Building permit records indicate that most of the film studio was destroyed by fire in the 1920s; apartment buildings were subsequently constructed on the site in 1930.) The northern half of the lot developed independently of the lower portion throughout the 1910s and into the 1920s. The larger lot divisions indicate that the area was not intended for similar residential development; William Horsley recalled that there were lemon trees on the property when he purchased the land in 1917.<sup>44</sup> He first constructed a film laboratory at present-day 6060 Sunset, which was completed in 1918. This was followed shortly thereafter by a modest studio plant

<sup>43</sup> Stephens and Wanamaker, 36-37.

<sup>44</sup> "Poverty Row' Rolls In Gold," *Los Angeles Times*, June 23, 1929.

at 6050 Sunset, completed in 1919, and another studio facility at 6040 Sunset (now demolished.) The 1919 Sanborn map for the area shows that aside from a gas station at the corner of Sunset and Gower, the only development in the northern portion of the tract were these three buildings, and early aerial photographs confirm that aside from Horsley's development along the Sunset Boulevard frontage, the property remained primarily agricultural in nature through at least 1920.<sup>45</sup>

The subsequent decade, however, proved to be one of the most fruitful periods of development for the property. Beachwood Drive had been extended northward from its original terminus at Fountain Avenue in 1919,<sup>46</sup> which facilitated development mid-block. The first half of the decade saw construction activity expand southward from Horsley's original facilities along Sunset Boulevard, between the new Beachwood Drive to the east and Gower Street to the west. Most of these improvements consisted of modest motion picture production facilities, which Horsley either sold or leased to independent production companies. Extant buildings constructed during this period include a portion of present-day Building 1 (1920), a portion of Building 62 (1920), Stage 1 (1921), and Stage 5 (1920). Occasionally, as production companies relocated within Poverty Row, their facilities accompanied them; as Columbia began to acquire land along Gower Street, one existing tenant, Samuel Bischoff, physically relocated his studio building in 1925 from 1438-1442 Gower to Beachwood Drive, where it was eventually acquired by Columbia and now stands as the present-day Stage 7 and Building 28.

Development within the area occurred in a piecemeal fashion, with facilities constructed, altered, and expanded over time to meet the needs of their evolving rosters of tenants. One of these tenants was Cohn-Brandt-Cohn (CBC) Film Sales, which rented space at 6070 Sunset Boulevard beginning in 1920, when Harry Cohn relocated to Hollywood to oversee film production for the company. In 1924, CBC established Columbia Pictures Corporation, which for a time retained the former CBC offices at 6070 Sunset. However, Harry Cohn, the driving force of Columbia's development, believed that the company needed a permanent production facility in order to compete

<sup>45</sup> Stephens and Wanamaker, 43, 50.

<sup>46</sup> "Action Is Taken On Much Street Work," *Los Angeles Times*, October 9, 1919. The 1919 Sanborn map reflects this extension.

with the more sophisticated Hollywood studios. To that end, by October 1924, Columbia had begun negotiations to purchase their own plant.<sup>47</sup> However, within months Columbia executives announced that their plans had expanded to include real estate development. As the *Los Angeles Times* explained, “The huge studio plant is the outgrowth of the announcement of Columbia Pictures, nearly two months ago, that it would purchase or erect a new studio to take the place of its present plant...Telegraphic conferences with members of the independent film body resulted in a decision to build the plant with a view to offering homes on a leasing basis to the makers of independent pictures.”<sup>48</sup> Columbia Pictures president Joe Brandt described the company’s plans, saying that the proposed project would house facilities for at least twenty or more independent production units, and noted that “this is a move to bring about efficiency in production and to attain the highest artistic standards at the minimum of cost.”<sup>49</sup>

Over the next five years, Columbia Pictures embarked upon an active campaign of real estate acquisition and development which included the purchase and renovation of existing facilities as well as the construction of additional facilities. The company established its executive offices in an existing building at 1438 North Gower Street, where they would remain for nearly fifty years. Construction activity tended to extend southward along Gower Street, rather than eastward from Beachwood Drive. Columbia renovated existing stages along Gower Street and constructed several new ones, including the present-day Stage 2 (1929) and Stages 3 and 4 (1929). In addition to sound stages, improvements also included the construction of laboratory buildings, cutting rooms, projection rooms, scene docks, carpenter shops, mills, and electrical and machine shops.<sup>50</sup> Such ancillary construction from this period included the present-day Building 10 (1926; 1930), Building 3 (1929), and a portion of present-day Building 42 (1929).

By 1930, the company had expended approximately \$2,000,000 to build their new facilities.<sup>51</sup> Extant buildings on the site which either were constructed by 1930, and were either purpose-built by Columbia or eventually acquired by the company include

<sup>47</sup> “Flashes: Columbia Buys,” *Los Angeles Times*, October 2, 1924.

<sup>48</sup> “Huge Film Studio Planned,” *Los Angeles Times*, December 1, 1924.

<sup>49</sup> “Huge Film Studio Planned,” *Los Angeles Times*, December 1, 1924.

<sup>50</sup> “Recent Film Outlay Totals \$110,000,000,” *Los Angeles Times*, October 19, 1930.

<sup>51</sup> “Recent Film Outlay Totals \$110,000,000,” *Los Angeles Times*, October 19, 1930.

present-day Buildings 1, 2, 3, 7, 10, 13, 15, 16, 17, 19, 28, 34, 42 (subsequently remodeled), 43, 48, 49, 50, and 62, along with present-day Stages 1, 2, 3, 4, and 5.

While a comparison of *Los Angeles Times* articles and building permits reveals that active construction most likely slowed during the height of the Great Depression, the second half of the 1930s marked a second period of physical expansion for Columbia. By July 1934, Columbia Pictures had announced a \$350,000 building expansion plan, which was deemed “the most extensive program in its history.”<sup>52</sup> Plans included the construction of a three-story electrical shop, a seven-story building on Beachwood Drive, a ten-story administration tower, building, a three-story office building fronting Gower Street, and two double sound stages.<sup>53</sup> To that end, building permits were filed that year for the construction of present-day Buildings 20 and 21 (considered at the time to be a single building).

The following year, in 1935, plans for an additional \$43,000 studio scoring building (a portion of present-day Building 42) were announced, as well as the construction of a three-story cutting department building and the renovation of administration offices on Gower.<sup>54</sup> Columbia Pictures also marked one of their first expansion efforts east of Beachwood Drive by leasing the California Studios facilities to meet their increasing demands for production space.<sup>55</sup> By this time, southward expansion along Gower Street had reached the northern limits of the residential neighborhood located in the southern portion of the block. Many of the single-family residential properties in the southern portion of the lot had been redeveloped into duplexes or multi-family residences beginning in the 1920s. However, building permit records indicate that much of this construction, particularly the remaining single-family residences along Beachwood Drive and Gower Street, was subsequently demolished or relocated offsite by Columbia Pictures beginning in the mid-1930s, likely to accommodate the company’s expanding production facilities. A rare extant example of development from this period remains at 1319 Gordon (present-day Building 74), which was constructed in 1927 and subsequently converted into office space and dressing rooms in the late 1970s.

<sup>52</sup> “Columbia in Building Expansion,” *Los Angeles Times*, July 7, 1934.

<sup>53</sup> “Columbia in Building Expansion,” *Los Angeles Times*, July 7, 1934.

<sup>54</sup> “Studio Building to Cost \$43,000,” *Los Angeles Times*, January 13, 1935, and “Great New Growth For Filmdom In Southland,” *Los Angeles Times*, August 4, 1935.

<sup>55</sup> “Studio Adds To Its Space,” *Los Angeles Times*, July 16, 1935.



As 1935 drew to a close, Columbia announced a second expansion plan totaling \$1,000,000, which included “elaborate alterations and improvements to existing structures.”<sup>56</sup> Buildings which were expanded around this time included Building 5, and Building 14. Columbia also pledged to build additional sound stages along Gower Street,<sup>57</sup> and Stages 8 and 9 were constructed the following year.

Although a third, a comparatively more modest building program – totaling just \$500,000 – was publicized in 1936,<sup>58</sup> construction efforts in the latter half of the 1930s were decidedly less concentrated. This may be attributed, in part, to the fact that by this time most of the available land on the parcel had already been developed, and what improvements remained to be made were accomplished through alterations and additions to existing buildings. Substantial building activity did not occur again until the 1950s, when a new office building, designed by architect Claud Beelman (present-day Building 35), was constructed along Gower Street in 1951. Two sound stages – present-day Stages 12 and 14 – and accompanying Buildings 12 and 14 were also constructed in 1957 at the northeast corner of Gower Street and Fountain Avenue.

Beginning in the 1960s, Columbia Pictures developed an overall plan to “improve its studio facilities.”<sup>59</sup> This included acquiring additional property through long-term leasing, and the construction of two new sound stages – Stages 15 and 16, which were completed in 1966 – along with an additional production facility (present-day Building 70), which was completed in 1970. These improvements mark the last major changes made to the property while under the stewardship of Columbia Pictures. Beginning in 1970, the studio transitioned its workforce to the company’s Burbank facilities, a process which occurred gradually over the next two years.

In the wake of Columbia’s exit from the Sunset Gower site, the character of the property shifted with its evolving use. For a time, beginning in 1974, the former sound stages were converted for use as 24-hour-a-day indoor tennis courts for the Hollywood Indoor Tennis Club.<sup>60</sup> In 1976, the property was purchased by real estate developer

<sup>56</sup> “Film Studio to Expand,” *Los Angeles Times*, December 5, 1935.

<sup>57</sup> “Film Studio to Expand,” *Los Angeles Times*, December 5, 1935.

<sup>58</sup> “New Units Total Huge,” *Los Angeles Times*, June 7, 1936.

<sup>59</sup> “99-Year Lease Taken By Columbia Pictures,” *Los Angeles Times*, April 30, 1961.

<sup>60</sup> “Tennis Fever Spreads to Old Film Studio,” *Los Angeles Times*, September 1, 1974.

Saul Pick – at the time the largest single landowner in Hollywood - who renovated the site for use as rental facilities for independent productions.<sup>61</sup> From the 1980s and well into the 1990s, major development efforts were limited and consisted primarily of the construction of additional parking facilities along Gordon Street. At the time, Sunset Gower played host to the production of movies, commercials, and some of the decade's most iconic television shows, including *Full House*, *The Fresh Prince of Bel-Air*, *Blossom*, and the Emmy Award-winning *Golden Girls*. The property was eventually acquired in 2007 by Hudson Pacific, LLC, which continues to lease facilities to independent productions. The last significant improvement to the property occurred in the 2000s, when the existing facilities at 6040 Sunset Boulevard – which had comprised a portion of William Horsley's original development along Sunset Boulevard – were demolished to make way for the construction of the Technicolor Hollywood facility, which was completed in 2008.

<sup>61</sup> "Saul Pick, the Invisible Landlord of Gower Gulch," *Los Angeles Times*, October 18, 1981.

**Table 1: Extant Buildings on Site**

Current Building Name/Number	Year Built <sup>62</sup>	Historic Use <sup>63</sup>	Current Use
Building 1	c. 1920	Offices; Projecting & Film Cutting	Office
Building 2	c. 1930	Director's Offices	Office
Building 3	1929	Dressing Rooms	Office
Building 5	1936	Offices	Office
Building 7	1926	Carpenter Shop; Prop/Special Effects Storage	Office
Building 8/9	1979	Dressing Room & Mechanical Rooms	Production Support
Building 9	1985	Production Support	Production Support
Building 10	c. 1925	Mill; Lumber Storage	Production Support
Building 13	1930	Scene Dock; Offices, Dressing Rooms	Office
Building 14	1936	Electrical Generator Room	Service/Utilities
Building 15	c. 1925	Film Laboratory; Cutting Room	Office
Building 16	1930	Film Laboratory; Music Annex	Office
Building 17	c. 1925	Offices	Office

<sup>62</sup> Construction dates have been taken from building permits and certificates of occupancy issued by the City of Los Angeles Department of Building and Safety. When permits could not be confirmed for a particular building, approximate construction dates were estimated from analysis of historic aerial photographs and Sanborn maps. These dates are noted with the label "circa." In some cases, existing building dimensions and footprints do not correspond to those found in historic building permits and Sanborn maps; occasionally, buildings previously identified as separate buildings have been combined into a single structure over time. In these instances, multiple original construction dates are listed.

<sup>63</sup> Historic uses have been derived from Sanborn Insurance Company fire insurance maps for the property. Historic uses for buildings constructed after 1970 were assigned based on known function.

Current Building Name/Number	Year Built <sup>62</sup>	Historic Use <sup>63</sup>	Current Use
Building 19	c. 1920	Film Vaults	Production Support
Building 20	1934	Electric & Maintenance	Office
Building 21	1934	Sign & Scene Painting	Office
Building 22	1935	Camera & Music Building	Production Support
Building 27	1988	Production Support	Production Support
Building 28	1925	Dressing Rooms; Offices	Office
Building 29	2007	Production Support	Production Support
Building 29A	2007	Production Support	Production Support
Building 34	c. 1920; c. 1925	Passage; Grip Room; Film Vaults; Cutting Rooms	Office
Building 35	1951	Offices	Office
Building 38	1951	Cutting Room	Office
Building 42	1929; 1935	Recording Building; Dubbing/Scoring Stage; Monitor & Projecting Rooms; Cutting Rooms, Film Vaults	Office
Building 43	1923	Offices; Music Department Annex	Office
Building 48	1988	Production Support	Office
Building 49	1928	Prop Warehouse	Office
Building 50	1925	Prop Department Office	Office
Building 55	1963	Film Laboratory	Office
Building 62	1920; c. 1920	Offices & Dressing Rooms; Prop Rooms; Special Effects; Art Department	Office
Building 70	1970	Production Support	Production Support
Building 74	1927	Apartments; Offices	Office
Parking Structure A	1988; 2007	Parking	Parking

Current Building Name/Number	Year Built <sup>62</sup>	Historic Use <sup>63</sup>	Current Use
Parking Structure B	1984; 1997	Parking	Parking
Parking Structure C	2016	Parking	Parking
Restaurant	1986	Restaurant	Vacant
Stage 1	1921	Stage	Sound Stage
Stage 2	1929	Sound Stage	Sound Stage
Stages 3 & 4	1929	Sound Stages	Sound Stages
Stage 5	1920	Sound Stage; Scoring Stage	Sound Stage
Stage 7	Relocated 1925	Stage	Sound Stage
Stages 8 & 9	1936	Sound Stages	Sound Stages
Stages 12 & 14 <sup>64</sup>	1957	Sound Stages	Sound Stages
Stages 15 & 16	1966	Sound Stages	Sound Stages
1455 Gordon	1931	Sound Recording; Offices	Office
6040 Sunset	2008	Office Building	Office
6050 Sunset	1919	Motion Picture Studio; Recording Studio	Office
6060 Sunset	1918	Film Laboratory	Office

<sup>64</sup> Building 12-14 could not be visually distinguished from Stages 12 & 14 during the field survey; as a result, Building 12-14 was included as part of Stages 12 & 14 for the purposes of this study.

### 11.1 Identification of Historic Contexts

SurveyLA, the Los Angeles Historic Resources Survey has developed a Historic Context Statement (HCS) that provides a framework for evaluating potential historic resources in the City of Los Angeles. The SurveyLA HCS is organized into nine broad historical contexts, which are specific to Los Angeles and focus on the development of the City during the period dating from 1780 to 1980, and further subdivided into themes and sub-themes that reflect the various historical trends and patterns of events associated with each context.<sup>65</sup>

Sunset Gower Studios, located at 1438 North Gower Street in Hollywood, dates from the earliest period of motion picture industry development in Southern California. The site was first developed by film industry pioneer William Horsley in the late 1910s as a concentration of independent motion picture production studios situated at the intersection of Sunset Boulevard and Beachwood Drive. Horsley's development exemplified the trend of rental studios that generated profits solely by providing enterprising filmmakers with leased access to production equipment and facilities at relatively little cost. This business model soon became associated with low-budget filmmaking, and concentrations of these facilities were often nicknamed "Poverty Row."

In the early 1920s, the newly-formed Columbia Pictures Corporation also established operations on a small portion of the site initially developed by Horsley. For a time, the independent production facilities first developed by Horsley and other independent filmmakers continued to co-exist with the fledgling Columbia Pictures. However, Columbia soon found success and quickly evolved into a major motion picture production concern. Within a few years of its establishment, the company's production demands had expanded well beyond their existing facilities, and Columbia began to acquire the adjacent property and production facilities which had originally been developed by other filmmakers. Over time, Columbia's acquisitions grew to include the entire four blocks bounded by Sunset Boulevard on the north, Gordon Street on the east, Fountain Avenue on the south, and Gower Street on the west. While most of the

<sup>65</sup> "Los Angeles Historic Context Statement, Context Outline," SurveyLA: Los Angeles Historic Resources Survey, [https://preservation.lacity.org/sites/default/files/SurveyLA\\_HistoricContextStatementOutline\\_July2018.pdf](https://preservation.lacity.org/sites/default/files/SurveyLA_HistoricContextStatementOutline_July2018.pdf) (accessed July 2018).

extant facilities on the lot were constructed by Columbia Pictures specifically for the company's use, some facilities associated with the early development of the motion picture industry were originally constructed by William Horsley and other independent filmmakers and subsequently acquired by Columbia at a later date as the company expanded. After several changes in ownership following Columbia's departure from the lot in 1972, this site now houses Sunset Gower Studios.

Major motion picture studios have been identified in the SurveyLA HCS as a significant property type for their association with the development of the entertainment industry in Los Angeles. As a result, the following SurveyLA context and theme have been identified for their association with the history and development of the subject property as a whole.

- Context: Entertainment Industry, 1908-1980
  - Sub-Context: (No Sub-context)
    - Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980
      - Sub-Theme: Motion Picture Industry: Major Studio Era – “The Big Eight,” 1919-1949

In addition, the present-day Sunset Gower Studios property also includes two extant buildings originally developed by William Horsley at 6050 and 6060 Sunset Boulevard. These buildings functioned independently of Columbia Studios but were later acquired by the site's current owner, Hudson Pacific Properties, and now function as part of the present-day Sunset Gower Studios facilities. These buildings are distinguished by their historical patterns of development apart from Columbia Studios and by their association with historic contexts which differ from that of the property as a whole. As a result, the following SurveyLA contexts and themes have been identified for their association with the development of 6050 and 6060 Sunset Boulevard.

- Context: Entertainment Industry, 1908-1980
  - Sub-Context: (No Sub-context)
    - Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980
      - Sub-Theme: Origins of the Motion Picture Industry, 1908-1919
- Context: Entertainment Industry, 1908-1980
  - Sub-Context: (No Sub-context)
    - Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980

Today, the buildings and structures that comprise the present-day Sunset Gower Studios represent a collection of resources with varying origins and associations. In order to understand the complex development patterns associated with the resources contained within the present-day Sunset Gower Studios, several historic contexts are presented below. First, an overview of the development of the motion picture industry is included to illustrate the broad patterns of development that shaped the industry and informed the development of Columbia Studios and other operations related to the entertainment industry. Second, a discussion of the early motion picture industry in Hollywood is provided to place the development efforts of William Horsley within a contemporary and geographical context. The next section details Columbia Studios' transformation from a tenant of Horsley Studios into one of the most successful motion picture production companies of the 20<sup>th</sup> century. The last section gives an account of United Recording, a prominent independent recording studio established at 6050 Sunset Boulevard in 1958, and the postwar recording industry in which it operated.

## **11.2 Development of the Motion Picture Industry**

### Origins of the Motion Picture Industry, 1908-1919

The origins of motion picture production in Southern California are rooted in the arrival of two men from Chicago: Francis Boggs and Thomas Persons.<sup>66</sup> Boggs, an actor and director, and Persons, a cameraman, were representatives of the Selig Polyscope Company who traveled west from Chicago in 1907 to film exterior location shots at Laguna Beach for *The Count of Monte Cristo*. As film historian Eileen Bowser notes, while Boggs was far from the first to actually make films in California – there had been films shot there in the previous decade – he may have been the first representative of a

<sup>66</sup> Portions of the discussion regarding the development of the motion picture industry has been derived and condensed from material previously developed by Historic Resources Group for historic context statements related to the development of the entertainment industry in Hollywood. For further discussion and detailed information on identified resources in Hollywood and Los Angeles associated with this context, see "Entertainment Industry Support Services Historic Context Statement," prepared for Hollywood Heritage by Historic Resources Group, Pasadena, CA, October 19, 2017; and City of Los Angeles Department of City Planning, "Context: Entertainment Industry; Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980," in *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*.



major company to travel there on location and then return to establish a studio.<sup>67</sup> Boggs and the Selig company returned in March 1909 and leased quarters in downtown Los Angeles, constructing the first-ever movie set in the city. The first movie to be filmed at Selig's facility was *The Heart of a Race Tout*, which was released in 1909 and included location shots of nearby Central Park (now known as Pershing Square), and Lucky Baldwin's Santa Anita Park shortly before its demolition.<sup>68</sup> The film, which is believed to be the first full-length picture shot entirely in Los Angeles, "inaugurated the Los Angeles film industry."<sup>69</sup>

At the time, the great film centers in the United States were New York and Chicago, and their associated suburbs.<sup>70</sup> Both of these locations, as well those of the lesser filmmaking communities along the East Coast, such as Philadelphia, presented their own difficulties. By 1908, producers had begun to migrate (at least temporarily) away from the established epicenters of the film industry in order to avoid interference from the Motion Picture Patents Company (MPPC), a trust founded by Thomas Edison that included every one of the major American film production companies, the country's leading film distributor, and the largest supplier of raw film stock. The MPPC was organized to enforce its members' monopoly of the motion picture industry by requiring filmmakers to purchase licenses to use their patented cameras and film. Unlicensed outlaw filmmakers, who referred to themselves as "independents," protested the Trust and carried on without submitting to the Edison monopoly, using illegal equipment and imported film stock to create their own underground market.<sup>71</sup>

Also at play was the intersection of weather conditions and the motion picture industry's breakneck production schedule. "Under the conditions of an organized distribution system, a producer had to be able to depend on steady production, week in, week out," Eileen Bowser. "The long winter months of New York and Chicago

<sup>67</sup> Eileen Bowser, *The Transformation of Cinema, 1907-1915*, vol. 2, *History of the American Cinema*, ed. Charles Harpole (Berkeley, CA: University of California Press, 1990), 151.

<sup>68</sup> Andrew A. Erish, *Col. William N. Selig, The Man Who Invented Hollywood* (Austin, TX: University of Texas Press, 2012), 82. While some historians claim that the first movie to be filmed in Los Angeles was Selig's *In The Sultan's Power*, Erish's examination of William N. Selig's correspondence reveals that *The Heart of a Race Tout* was filmed prior to *In The Sultan's Power*, but the latter was released first.

<sup>69</sup> Erish, 82.

<sup>70</sup> Bowser, 149.

<sup>71</sup> J. A. Aberdeen, "The Edison Movie Monopoly: The Motion Picture Patents Company vs. The Independent Outlaws," Hollywood Renegades Archive, [http://www.cobbles.com/simpp\\_archive/edison\\_trust.htm](http://www.cobbles.com/simpp_archive/edison_trust.htm) (accessed November 2016).

presented problems for that kind of production, however, especially among those producers who did not yet have a well-equipped studio and adequate artificial light.”<sup>72</sup> As a result, the film producers of Chicago led the way westward in search of landscape and sunshine.<sup>73</sup> California offered a mild climate as well as a diverse and easily accessible array of scenery unmatched by other locations.

Eager to escape the patent wars and the prohibitive winter weather, the nascent film community established in Los Angeles with the arrival of Francis Boggs quickly grew during the first two decades of the 20<sup>th</sup> century. The Selig Polyscope Company filmed several pictures at their first facility before relocating to permanent quarters in Edendale in August 1909.<sup>74</sup> Selig’s arrival in Edendale was closely followed by that of the New York Picture Corporation that same year, and then the Biograph Company and the Kalem Company in 1910. Indeed, nearly all the major motion picture production companies active at that time arrived in California during the winter season of 1910 – 1911, although the majority still did not intend to stay on indefinitely.<sup>75</sup> However, many companies simply never returned east after their initial expedition to Southern California, and by 1911, Los Angeles began to have a more established film community.<sup>76</sup> Many of the companies which followed had also leased or purchased production facilities in Edendale, and the area along Alessandro Street soon became the nexus of motion picture activity on the West Coast.

By the spring of 1915, the Los Angeles Chamber of Commerce claimed in an advertisement that eighty percent of the country’s motion pictures were produced there.<sup>77</sup> In October 1915, the courts determined that the Motion Picture Patents Company (MPPC) and its General Film division acted as a monopoly in restraint of trade, and later ordered the firm disintegrated.<sup>78</sup> This decision motivated growth in the industry, as Eastern money began to invest in movie studios after the Patents Company

<sup>72</sup> Bowser, 149.

<sup>73</sup> Bowser, 149. According to Bowser, New York filmmakers were more likely to head south Florida when they wanted a place to make films in the wintertime.

<sup>74</sup> Edendale was the historic name for a community located northwest of downtown Los Angeles; the area now comprises portions of present-day Silverlake, Echo Park, and Los Feliz.

<sup>75</sup> Bowser, 159.

<sup>76</sup> Bowser, 159.

<sup>77</sup> As cited in Bowser, 162.

<sup>78</sup> Aberdeen, “The Edison Movie Monopoly: The Motion Picture Patents Company vs. The Independent Outlaws.”

was finally defeated in the courts.<sup>79</sup> As a result, the second half of the 1910s was marked by the establishment of new production companies and the consolidation of existing concerns. Several studios which would eventually dominate the industry were first established in some form during this decade, including Universal Pictures in 1915, Warner Brothers in 1918, and United Artists in 1919.

### The Studio Era, 1919-1949

While the formative first decade of the film industry had been characterized by experimentation and competition amongst many small independent production companies, as the industry flourished during the 1920s producers began to seek greater profits and more market control. These motivations gave rise to a period of consolidation when many of the pioneering studios of the 1910s underwent a process of acquisition and merger. These activities ultimately resulted in eight studios dominating the American motion picture industry. Known as the “Big Eight,” these companies included Columbia Pictures, Famous Players-Lasky (now known as Paramount), Fox Film Corporation (now known as Twentieth Century Fox), Metro (now known as Metro-Goldwyn-Mayer), RKO Pictures, United Artists, Universal Pictures, and Warner Brothers.

For nearly three decades, these eight companies controlled 95 percent of film revenues in the United States and set the standard for film production throughout the world.<sup>80</sup> Their rise to dominance in the early 1920s marked the beginning of what is now referred to as “The Studio Era,” which is also commonly known as Hollywood’s “Golden Age,” and marks the height of the motion picture industry’s establishment as the prevailing form of popular entertainment. During this period, the motion picture industry was largely defined by the business strategy adopted by the Big Eight studios: the vertical-integration production model.

The vertical-integration model – “ownership of the means of production, distribution, and exhibition by the same company”<sup>81</sup> – reflected the studios’ control over every aspect of the profit chain. This strategy was most evident in the studios’ development

<sup>79</sup> Marc Wanamaker, “Historic Hollywood Movie Studios – Part I,” *American Cinematographer*, March 1976.

<sup>80</sup> Douglas Gomery, *The Hollywood Studio System: A History* (London: British Film Institute, 2005), 2.

<sup>81</sup> “Vertical integration in the film industry,” [http://www.terramedia.co.uk/media/film/vertical\\_integration.htm](http://www.terramedia.co.uk/media/film/vertical_integration.htm) (accessed April 2018).

and control of first-run corporate theater chains in order to ensure outlets for their product; these chains operated the largest and most prestigious theaters in major American cities, thereby allowing the studios to control distribution, screening, and the collection of box office receipts for their films. The practice of vertical integration extended to all aspects of film production; actors, directors, designers, writers, producers, and technicians were exclusive, 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 their films and the support of their workforce, including support services such as food commissaries and medical clinics, and infrastructure networks such as water, power, and transportation systems.

Leading the Big Eight were five companies that controlled the first-run film market through corporate ownership of prominent national theater chains. These five “major” studios produced first-run films to be shown in the studios’ theaters in major urban markets. These locations offered the greatest potential for profit because they attracted the largest audiences, charged the highest ticket prices, and provided direct access to the nation’s most important radio stations and print media. The five “majors” were Fox Studios (later Twentieth Century-Fox), located in Hollywood and West Los Angeles; Metro-Goldwyn Mayer (MGM), with production facilities located in Culver City; Paramount Pictures, located in Hollywood; Warner Brothers, located in Hollywood and Burbank; and RKO, the smallest of the five, also located in Hollywood.

In addition to the five “majors” were three “minor” studios. These studios did not own their own theater chains, and were therefore more limited in their access to theater bookings, but like the majors they embraced the vertical-integration production model in their own internal studio operations. These three “minor majors” included Universal Pictures, with production facilities in North Hollywood; Columbia Pictures in Hollywood; and United Artists, which was located in what is now West Hollywood and functioned largely as a host studio and distributor for independent producers. While their ownership – or lack thereof – in associated theater chains presented the most significant difference between the major and minor studios of the Big Eight, in some cases the major and minor studios also varied in the quality of their product. Major studios tended to focus on higher-budget feature films subsidized by lower-budget films, while the output from minor studios was largely the reverse, involving mostly “B” pictures with a supporting slate of “A” feature films.

The studio era continued through the end of silent films and the birth of talking pictures, which were inaugurated with the 1927 release of Warner Brothers’ *The Jazz Singer*. It was the smash success of *The Jazz Singer* – the first feature-length film to contain audible dialogue – which altered the course of filmmaking. The technological advances

which accompanied the introduction of sound profoundly impacted even the most tangential aspects of the motion picture industry. As Dr. Edwin O. Palmer, a Hollywood historian, explained:

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 world's best musicians, both vocal and instrumental, and the earth's renowned authors came.<sup>82</sup>

The changing circumstances and technological demands of sound production – coupled with the competitive character of filmmaking – compelled producers to make the necessary investments to accommodate the newfound technology. Sound production required the studios to make extensive structural and technical upgrades to their existing physical plants, a financial outlay which favored the most successful and highly-capitalized studios and accelerated the process of studio consolidations. In 1927 alone, a heroic \$103 million was spent making movies, up 25 percent from the previous year, and conversions to sound studios after 1928 poured another \$247 million into the regional economy.<sup>83</sup> The success of talking pictures helped sustain the movie industry during the early years of the Great Depression, and despite the widespread financial troubles associated with the period, the film studios continued to grow throughout the 1930s to become one of Southern California's primary industries.

#### World War II and the End of the Studio Era

Movie theaters provided an inexpensive escape from the struggle of economic hardship, and movie attendance grew during World War II as films proved the perfect vehicle to boost civilian morale and cheer the Allied Forces to victory. The motion picture companies of the Studio Era hit their peak of profitability in 1946 when the five major studios posted profits that would not be matched again (in real dollar terms) until the

<sup>82</sup> Edwin O. Palmer, *History of Hollywood: Narrative – Volume 1* (Hollywood: Arthur H. Cawston, 1937), 257-258.

<sup>83</sup> Kevin Starr, *Material Dreams: Southern California Through the 1920s* (New York: Oxford University Press, 1990), 98.

1970s.<sup>84</sup> By this time, however, the Big Eight's industry dominance had already begun to falter. There were several factors which accounted for the studios' weakening grasp, not the least of which was the fact that the advent of television had already begun to threaten the studios' monopoly on visual entertainment. As television became increasingly available and affordable to consumers, movie attendance dropped dramatically. In response, the studios focused their efforts on making films as unlike television as possible, experimenting with wide-screen formats, improved sound systems and 3-D.<sup>85</sup> However, by the end of the 1940s, the Big Eight studios also found themselves in a tenuous legal position. The studios had been under investigation by the Federal Trade Commission for antitrust violations since 1921, and in late 1940, a consent decree had ended the government's antitrust suit against all the major studios. The decision allowed movie studios to retain their theater chains in exchange for a limitation on the block booking of films,<sup>86</sup> a move which marked the beginning of the end of the Big Five's fully-integrated structure. In 1948, the five major studios were ordered to divest themselves of their theater chains after the United States Supreme Court ruled that the studios' continued ownership of theaters was in violation of federal antitrust laws.<sup>87</sup> RKO was the first company to divest itself of its theaters; anticipating the impact of further litigation on company finances, Paramount soon followed suit. The other three majors – Metro-Goldwyn-Mayer, Twentieth Century-Fox, and Warner Brothers – refused to comply with the divestiture, until a Federal Statutory Court decision the following year forced their hands. The decision dissolved the vertically-integrated business model that had defined the operation of the five major studios and signaled the end of the Major Studio Era.

### 11.3 Early Motion Picture Industry Development in Hollywood

While it had not been subject to the first wave of motion picture migration which occurred during the winter of 1910-1911, one location would soon eclipse all other motion picture centers in Southern California: Hollywood. The first motion picture to be filmed in present-day Hollywood was D. W. Griffith's *In Old California*, which was

<sup>84</sup> Gomery, 79.

<sup>85</sup> Ethan Mordden, *The Hollywood Studios* (New York: Alfred A. Knopf, 1988), 370.

<sup>86</sup> J. A. Aberdeen, "Part 3: The Consent Decree of 1940," *The Independent Producers and the Paramount Case, 1938-1949*, Hollywood Renegades Archive, [http://www.cobbles.com/simpp\\_archive/paramountcase\\_3consent1940.htm](http://www.cobbles.com/simpp_archive/paramountcase_3consent1940.htm) (accessed December 2016).

<sup>87</sup> Gomery, 79.

produced in 1910. However, it was not until the following year that a permanent motion picture studio would be established in the area. David Horsley, a pioneering filmmaker and founder of the New Jersey-based Centaur Film Company, decided to establish a West Coast production unit known as the Nestor Film Company. Horsley was the first film manufacturer to bring three companies to California under the Nestor umbrella – one that produced dramas, another which produced Westerns, and a third which produced comedies.<sup>88</sup> In 1911 the Nestor Film Company leased a small property at the northwest corner of Sunset Boulevard and Gower Street. The property – which Nestor subsequently purchased – was perhaps best known for its roadhouse, which was known as the Blondeau Tavern. The Blondeau property also contained a barn, corral, twelve single-room structures, and a five-room bungalow, all of which were quickly adapted for filmmaking.

The next several years saw other motion picture studios follow suit and establish production facilities in Hollywood. Perhaps the most notable newcomer was the Jesse L. Lasky Feature Players Company, which established a base of operations in a barn at the corner of Selma and Vine Streets in Hollywood in 1913. Although Lasky's Feature Players would later come to be known for the success of its officers – industry leaders Jesse Lasky, Samuel Goldfish (later known as Samuel Goldwyn), and Cecil B. DeMille – as well as its eventual merger with Adolf Zukor's Famous Players to form Paramount Pictures Corporation, at the time the Lasky Players were only one of a number of companies developing facilities in Hollywood. These companies produced "short" films, which were one to three reels of film in length and lasted thirty minutes or less. Early film production was focused primarily on short films, but by the late 1910s, "feature-length" films lasting sixty minutes or more were the dominant form. Hollywood's first feature-length motion picture, called *The Squaw Man*, was directed by DeMille for Lasky's Feature Players and released in 1914.

By 1915, at least a dozen studios had been established in Hollywood. This number included substantial plants operated by Charlie Chaplin, Famous Players-Lasky, William Fox, and Robert Brunton, along with more modest facilities housing smaller production companies such as Metro Pictures, the L-Ko Comedy Company, and the Clune

<sup>88</sup> "Motion Picture Studios of California," *Moving Picture World*, March 10, 1917.



Producing Film Co.<sup>89</sup> Given the skyrocketing popularity of motion pictures, it was no surprise that filmmaking had become an attractive venture in Hollywood. As historians E. J. Stephens and Marc Wanamaker observed, the production of *The Squaw Man* “turned the trickle of producers arriving in Hollywood into a torrent.”<sup>90</sup>

Most of the early filmmakers who relocated their operations to Hollywood in the 1910s were considered “independent” filmmakers, because they were operating outside of the monopoly established by Edison and the MPPC. While the specific definition of “independent” motion picture production has evolved over time, it has always symbolized production efforts taking place outside the conventional organization of the industry. At the turn of the 20<sup>th</sup> century, when filmmaking was still in its infancy, independent filmmakers were those who rejected the establishment of the Motion Picture Patents Company and continued to operate outside of the Edison patent monopoly.<sup>91</sup> As the major studios began to embrace the vertical-integration production model, the character and identity of independent motion picture production evolved to represent those filmmakers that continued to produce and distribute films outside the Big Eight studio system.

While some of the independents possessed the capital to develop their own production plants, most independent producers did not, and a real need arose for production facilities to serve the filmmakers operating without ownership of production facilities. This gave rise to the development of a distinct property type: the motion picture rental plant. Rental plants functioned as motion picture production facilities which were not affiliated with a particular studio or company, and did not produce or distribute films directly. Instead, profits were generated solely from the leasing of the plant’s equipment and facilities to other studios or independent producers. While films produced in the first half of the twentieth century are generally associated with the strict on-site control of the Major Studio Era, rental plants nonetheless filled a distinct niche in the industry. This was due, in part, to the fact that demand simply outweighed supply at every level

<sup>89</sup> An inventory of production operations in Hollywood was derived from an examination of a 1915 map of the area; “Map of Central Location of Studio’s of Motion Picture Corporation’s [sic], Hollywood (Los Angeles), California, compiled by S. S. Reeve, Civil Engineer, July 1915, made for the Fire Insurance Underwriters,” held at the Seaver Center for Western History Research, Natural History Museum of Los Angeles, Los Angeles, CA.

<sup>90</sup> E. J. Stephens and Marc Wanamaker, *Early Poverty Row Studios*, Images of America (Charleston, SC: 2014), 10.

<sup>91</sup> Aberdeen, “The Edison Movie Monopoly: The Motion Picture Patents Company vs. The Independent Outlaws.”



of the industry. Independent producers – both those seeking their shot at fame and those who had already established themselves in New York or Chicago – began to make their way to Hollywood, and all of them were looking for production space. Rental plants provided an equal-opportunity venue to producers of films of every distinction. Those enterprising individuals arriving in Los Angeles with little or no assets or experience who could not hope to align themselves with one of the major studios, or even one of the more established independents, were compelled to strike out on their own and rent production facilities, an often-temporary arrangement which lasted only as long as it took to complete the film – as inexpensively as possible. Due to the concentration of tenants who faced similar financial challenges, clusters of these facilities came to be known as “Poverty Rows.”

### Development of “Poverty Row” Filmmaking

The concept of “Poverty Rows” was commonplace within the motion picture industry, particularly in Southern California, where so many enterprising filmmakers sought to try their luck at the trade. The nickname reflected a philosophy as much as it represented a place, signaling an equal-opportunity commitment to ambitious, unpretentious, low-budget filmmaking. It was a name often given to concentrations of rental plants, whose very business model embraced the kind of impermanency associated with underfinanced operations. Other variations included “Panic Row,” or the more atmospheric “Death Valley.”<sup>92</sup>

The proliferation of filmmaking activities in Southern California motivated the establishment of multiple “Poverty Row” operations, which offered “the little producer with the big idea a chance to try his wings without having to raise a staggering amount of money.”<sup>93</sup> Historians E. J. Stephens and Marc Wanamaker have detailed the extent of these operations in their book, *Early Poverty Row Studios*.<sup>94</sup> Southern California’s first Poverty Row developed in Edendale around 1910, when the first wave of filmmakers arrived in Los Angeles.<sup>95</sup> Additional Poverty Rows developed in areas which became known for their concentrations of established filmmaking operations, some of which

<sup>92</sup> “Through the ‘Death Valley’ of Hollywood,” *Picture Play* (July 1926): 58.

<sup>93</sup> “Through the ‘Death Valley’ of Hollywood,” 58.

<sup>94</sup> See E. J. Stephens and Marc Wanamaker, *Early Poverty Row Studios*, Images of America (Charleston, SC: 2014).

<sup>95</sup> For further discussion, see Stephens and Wanamaker, 11-24.

remain extant today. Other examples of Poverty Rows were located in East Hollywood, around the intersection of Virgil Avenue and Sunset Boulevard; in West Los Angeles, at Inceville and along Washington Boulevard; and in downtown Los Angeles, on Occidental Boulevard and at several sites in the Boyle Heights neighborhood.

Stephens and Wanamaker provide a broad account of the various sites that have been identified as Poverty Row studios, which reflects the wide variety of producers and productions associated with low-budget filmmaking. One such site in Hollywood, located at the southeast corner of Sunset Boulevard and Gower Street, is not the earliest or most expansive example of Poverty Row-type development; however, the site has come to be viewed as a representative example of the Poverty Row philosophy.

### Hollywood's "Poverty Row"

The concept of "Poverty Row" materialized in Hollywood at the southeast corner of Sunset Boulevard and Gower Street, a property which was first developed by film industry pioneer William Horsley. Horsley had already found success in the film industry with Nestor Studios – Hollywood's first motion picture studio – which he operated with his brother David. Though never as widely recognized for his accomplishments in the industry as his brother, William Horsley went on to work under Carl Laemmle and spent the mid-1910s overseeing the construction of Universal Studios. In 1917, Horsley purchased a parcel of land from Cornelia Cole McLoughlin that consisted of the northern portion of the block bounded by Sunset Boulevard to the north, Gordon Street to the east, Fountain Avenue to the south, and Gower Street to the west, which at the time was occupied primarily by an orchard of lemon trees. (The southern portion of the block was already partially developed with single-family residences by 1919; the single exception to residential construction in this area was a small separate film studio that occupied several lots along Gordon Street.<sup>96</sup>)

Horsley's initial development efforts were focused along Sunset Boulevard, where in 1918 he constructed a modest, one-story film laboratory at present-day 6060 Sunset Boulevard known as the William Horsley Laboratories. Over the next year Horsley

<sup>96</sup> The studio is noted on 1919 Sanborn Maps as the site of the Bulls-Eye Film Corporation, which occupied the property at 1329-1343 North Gordon. Building permit records and later Sanborn maps show that the facilities were largely destroyed in a fire, and by 1955 had been completely redeveloped.

constructed two additional facilities: a modest studio at 6040 Sunset Boulevard, which he quickly sold to noted film actor and director Francis Ford;<sup>97</sup> and a second studio at present-day 6050 Sunset Boulevard, which Horsley operated as a rental plant.

Horsley's decision to construct a film laboratory as the first improvement was a wise choice – it ensured a continuous revenue stream independent of studio occupancy rates, and it filled a need for the tenants that would soon be coming through the doors of his studios. Since the earliest days of the industry, the processing and printing of film shot in Hollywood had been a challenge – when the Nestor Film Company was operating out of the converted Blondeau Tavern property, film from the day's shoot was developed after dark on the tavern's porch, and then sent to the studio's flagship New Jersey laboratory for processing, printing, and distribution.<sup>98</sup> After all, at the time many production companies were merely leasing the land and/or facilities which housed their production operations, and were either unable or unwilling to invest in the expense of constructing laboratories that required rigorous environmental controls. The cross-country transport of film stock for processing was hardly a long-term solution, however, and soon technicians within the motion picture industry began to capitalize on the demand for developing, processing, and printing services provided by commercial laboratories – independent operations which were not affiliated with a particular studio and could handle a wide variety of processing jobs. Information derived from trade publications and city directories suggests that commercial laboratories were operating in Hollywood within two to three years of the industry's arrival. A 1913 article in *Motography* notes commercial laboratory work already underway by James A. Crosby, who constructed a new laboratory in 1915 at 5813 Santa Monica Boulevard (later Pacific Film Laboratories, now demolished).<sup>99</sup> Other notable operations in the area included the Allers Laboratory, constructed in 1914 (4500 Sunset Boulevard; demolished), and the Bloom Film Laboratories, which were converted from an existing garage in 1917 (7520 Sunset Boulevard, extant).<sup>100</sup> By 1920, *Wid's Year Book*, an

<sup>97</sup> "Studio is Sold," *Los Angeles Times*, June 15, 1919. Building permit records from March 1919 indicate that Horsley was the previous owner of the property.

<sup>98</sup> William Horsley, "From Pigs to Pictures: The Story of David Horsley, Part II," *International Photographer*, April 1934, 3.

<sup>99</sup> "Brevities of the Business," *Motography*, 10: no. 7 (October 4, 1913): 258. See also building permit #1915LA14358.

<sup>100</sup> See building permits ##1914LA02700 and #1917LA05723.

industry trade annual, listed commercial laboratories in Edendale, Hollywood, Los Angeles, and Culver City.

With the laboratory and initial studios completed, Horsley continued to develop the northern portion of the parcel, extending his efforts westward along Sunset and southward along Gower Street, and focused primarily on constructing facilities for motion picture production. While Horsley continued to operate the film laboratory which bore his name, a comparison of building permits, city directories, and newspaper articles from the period indicate that much of the other construction he initiated during this period was likely for the purposes of real estate development. Horsley either sold or leased the majority of the facilities he constructed in the late 1910s and early 1920s, often to independent filmmakers who were not associated with a major studio and, consequently, were restricted to low or very low budgets. The facilities he developed reflected their ad hoc operations:

Only three stages in the entire district where interior sets may be erected; a gaudy office building or two and some wooden shacks used for cutting rooms. It's cheap as compared with the great producing units – and little, although sometimes it houses a dozen or more producing concerns. On [Sunset] boulevard, the exterior[s] of the buildings are modest but around the corner are “ham-and-houses” and hot-dog stands.<sup>101</sup>

Much like his eponymous laboratory, Horsley's collection of rental properties was identified by his own name – the Horsley Studios. Other adjacent studios developed by Horsley and subsequently leased or owned by others were known by the names of their owner or production company. The area soon acquired a reputation for low-budget filmmaking, leading the *Los Angeles Times* to dub the area “Poverty Row,” explaining, “It is the cheapest place in Hollywood to make photoplays and because of this it has earned its title.”<sup>102</sup> The moniker, however, was one that William Horsley rejected, although he embraced the concept of cost-efficient filmmaking. Years later, when reflecting upon his development efforts in an interview with the *Los Angeles Times*,

<sup>101</sup> “Through the ‘Death Valley’ of Hollywood,” 56.

<sup>102</sup> “Where Pictures Are Made Without Money,” *Los Angeles Times*, April 1, 1925.

Horsley dismissed the nickname given to his successful real estate venture. "Poverty Row!" he declared, "Why, hundreds of pictures have been made here costing more than \$5,000, more than Jesse Lasky and his company spent when they took over the old barn that stood up in the rear of Vine Street!"<sup>103</sup> Furthermore, as Horsley had observed in 1926, "During the close times of the past few years, it was about the only place making money. It could cut the costs."<sup>104</sup> Indeed, the low overhead associated with Horsley's facilities often allowed filmmakers who worked there to remain solvent when others could not.

In the end, the business model paid off. In 1925 *Picture Play* noted that "the number of absolute flops and failures" originating from the Horsley Studios was "comparatively small, due to the fact that such small sums are invested in their production."<sup>105</sup> And, despite the ephemeral nature of its tenants, the rising popularity and ensuing demand for motion pictures allowed filmmaking activities at Sunset and Beachwood to continue to blossom in both spirit and size. By the mid-1920s, Horsley Studios had reached its heyday. Production facilities along Beachwood Drive were occupied by a number of independent producers, including the Stern Film Company, the Kinemart Production Company, O.K. Productions, Phil Goldstone Productions, and Bischoff Comedies.<sup>106</sup> By the second half of the 1920s, though, the studios' population began to evolve away from a piecemeal amalgamation of independent producers toward a singular identity as a studio lot, due to the acquisitions of its most successful tenant, Harry Cohn's Columbia Pictures.

#### Film Industry Pioneer William Horsley

Born in 1870 in Durham, England, William Horsley came to the United States and settled in New Jersey with his family in 1884. He found work at an oil refinery and, later, at a boiler works, where he became a skilled boilermaker who was awarded several patents for his innovations in steam boiler construction. When his brother David organized the Centaur Film Company in 1907, William Horsley became a silent partner, and in 1910 he left job as superintendent of a boiler works to take over the laboratory

<sup>103</sup> "Poverty Row' Rolls In Gold," *Los Angeles Times*, June 23, 1929.

<sup>104</sup> "Through the 'Death Valley' of Hollywood," 116.

<sup>105</sup> "Through the 'Death Valley' of Hollywood," 116.

<sup>106</sup> Stephens and Wanamaker, 41.

division of the film company. When David Horsley brought Centaur's operations to Los Angeles in 1911 (as the Nestor Film Company) and established a studio at the Blondeau Tavern, William Horsley remained at the studio's flagship laboratory in New Jersey, where he oversaw the printing and distribution of films shot in California. Horsley's contributions garnered the attention of Carl Laemmle, and when Nestor was acquired by Laemmle's Universal Pictures in 1912, Laemmle hired Horsley to oversee the construction of Universal Studios.

Following the opening of Universal Studios in 1915, Horsley eventually returned to the site of the brothers' former studio on Sunset – now the home of Lasky Feature Players – and opened the Bill Horsley Laboratories (now demolished), which was renamed the Sunset Film Laboratories when Horsley subsequently passed the business on to his two sons. In 1917 Horsley purchased the property fronting Sunset Boulevard to the south of the existing studio, and proceeded with plans to develop a rental plant. His first improvement to the site was the construction of a film laboratory at 6060 Sunset Boulevard, which was completed in 1918 and christened the William Horsley Film Laboratories. The new lab, heralded by *Motion Picture News* as "perhaps the most notable construction work of any firm of the West Coast film industry this year,"<sup>107</sup> included:

a combination of all the labor saving devices William Horsley has perfected himself during ten or twelve years' connection with the film industry, and the successful machinery and devices perfected by other manufacturers...Equipment includes five Bell & Howell printers and three Duplex printers, two Powers 6 B projecting machines, two Horsley polishing machines, Westinghouse motor generator sets, motors and other lighting equipment together with other minor devices.<sup>108</sup>

Horsley incorporated the laboratory business in 1920 as William Horsley Film Laboratories, Inc., with Horsley himself and his two sons, Arthur and William C. Horsley, serving as directors. He stayed busy making prints for his clients, a list that

<sup>107</sup> "Horsley Laboratories Move to New Building," *Motion Picture News: The West Coast*, 19 no. 4 (November 30, 1918): 1.

<sup>108</sup> "Horsley Laboratories Move to New Building."

included neighboring production companies and those concerns operating out of the adjacent facilities he had developed along Sunset Boulevard and Beachwood Drive. Christie Comedies, National, Mr. and Mrs. Carter DeHaven Comedies, Francis Ford, Louis Burston, King Baggot, Mitchell Lewis, and others all helped ensure a steady stream of work for Horsley's lab, which by 1920 was processing 300,000 feet of film a week.<sup>109</sup> When times got tough and film production in the area began to falter, Horsley stepped in and personally financed the completion of more than six hundred films in total by 1926.<sup>110</sup> On multiple occasions, Horsley had to sell the prints he had processed to recoup the laboratory costs and the money he had advanced the producers, a practice which allowed him to maintain the financial solvency of the laboratory business.

In 1924, Horsley received a gift that would change the course of his career. For Christmas, some of Horsley's employees gifted their boss with a Bell & Howell 16mm camera and projector. Horsley was entranced by the new technology, and envisioned furnishing owners of 16mm projectors with short films for home viewing. It was logical, Horsley thought, that if people with phonographs regularly purchased new records, then people with projectors would be similarly moved to purchase new films to show.<sup>111</sup> The initial response from the motion picture industry was one of skepticism, but Horsley met with J. H. McNabb, president of Bell & Howell – the maker of Horsley's 16mm camera and projector. McNabb quickly grasped the long-term potential of Horsley's vision and drew up a contract making Bell & Howell the exclusive agents for Horsley's 16mm film operation. *The International Photographer* would later observe that the move made William Horsley "the first practical business man to foresee the certainty of talking motion pictures becoming the very foundation of American home life."<sup>112</sup> The home entertainment industry had been born.

Almost immediately, the entire course of William Horsley's laboratory work and professional development was forever altered. Horsley offloaded his 35mm motion picture film processing jobs, sold off the related equipment, and converted his entire laboratory operation for 16mm printing, a method which Horsley helped to develop.

<sup>109</sup> *Motion Picture Studio Directory & Trade Annual 1920* (New York: Motion Picture News, Inc., 1920), 406.

<sup>110</sup> "Through the 'Death Valley' of Hollywood," 118.

<sup>111</sup> "Cine Roundup," *Home Movies*, November 1944, 458, William Horsley Papers (Collection 540), Department of Special Collections, Charles E. Young Research Library, University of California, Los Angeles.

<sup>112</sup> "The Perennial Pioneer," *International Photographer* 2 no. 5 (June 1930): 142.



Within months, he had sold eighty thousand 100-foot reels of film for home viewing.<sup>113</sup> He soon assembled the first catalog of 16mm film subjects, which included Christie comedies, Westerns, and travelogues.<sup>114</sup> By 1932, Horsley's catalog had expanded to include an exclusive contract with Walt Disney Enterprises to print and distribute Mickey Mouse and Silly Symphonies cartoons in sub-standard (16mm) sizes for home viewing. The deal, which continued through the early 1950s, cemented Horsley's position at the forefront of the home entertainment market.

In 1929, one of Horsley's ancillary laboratory buildings was acquired by the neighboring Columbia Pictures,<sup>115</sup> one of Horsley's former tenants who had found success and swiftly expanded to become one of the Big Eight studios. Although the purchase was reported to include the capital stock, land, plant, and equipment associated with the operations of that particular laboratory building, which was located to the rear of Horsley's main laboratory building at 6060 Sunset Boulevard and abutted facilities subsequently acquired by Columbia, operations at Horsley's main laboratory at 6060 Sunset Boulevard continued under his supervision. The development and distribution of 16mm and, now, 8mm film for home viewing continued as Hollywood Film Enterprises, Inc., which was established in 1930 (although the name was not publicly utilized for the business until the years following World War II) and acquired the deed to the laboratory property in 1939. By the 1940s Horsley was printing over twenty-five million feet of 16mm and 8mm film per week, an output that included prints for domestic and international home viewing as well as films for the United States Army and Navy.<sup>116</sup>

Although substandard film formats remained William Horsley's primary interest, he continued to experiment with other formats and processes throughout the twilight of his career, including the development of a process that duplicated Eastman Kodak's Kodachrome color printing method. In his apparent last interview, given to the *National Photographic Dealer* in 1943, he remarked of his efforts, "I'm just beginning!"<sup>117</sup> By

<sup>113</sup> "William Horsley, Photo Industry Pioneer, Has Dual Anniversary...", *National Photographic Dealer*, August 1943, 464, William Horsley Papers (Collection 540), Department of Special Collections, Charles E. Young Research Library, University of California, Los Angeles.

<sup>114</sup> "Cine Roundup," 458.

<sup>115</sup> "Columbia Buys Horsley Plant," *Los Angeles Times*, September 11, 1929.

<sup>116</sup> "William Horsley, Photo Industry Pioneer...", 464.

<sup>117</sup> "William Horsley, Photo Industry Pioneer...", 464.



1949, however, it appears that Horsley had sold the Hollywood Film Enterprises and its laboratory operations, closing the final chapter on his development at Sunset and Beachwood. He had long since ceased his active involvement in the area's real estate development, as much of the property he had originally developed was subsequently acquired by Columbia.

William Horsley died at the age of 87 on October 2, 1958, in Los Angeles.

#### **11.4 Columbia Pictures Corporation**

Columbia Pictures, the maverick production company that defied industry expectations to become one of the most financially solvent operations of the major studios, was the brainchild of Harry and Jack Cohn. Born in 1891 in New York City to immigrant parents, Harry Cohn first ventured into the entertainment industry in his early twenties, when he developed a cabaret act with his partner, pianist Harry Ruby. Cohn not only performed, but managed the act as well, and sought out ways to expand their exposure by taking on better engagements. The duo's success was doomed from the start, as Clive Hirschorn notes, because the two men "lacked style – and more important, talent – and the act dissolved."<sup>118</sup> After several odd jobs and a stint in the Army, Harry Cohn eventually followed his older brother, Jack, to Carl Laemmle's Universal Film Manufacturing Company. Harry Cohn found favor with Laemmle, and in 1918 he relocated to Los Angeles to work as Laemmle's secretary at Universal City in North Hollywood.

By this time, Jack Cohn had left Laemmle's employ to strike out on his own with a fellow Universal employee, Joe Brandt. The two men began to produce a series of short films about celebrities, which proved so popular they decided to bring on a third partner: Jack's brother, Harry, who was called home from his work at Universal City to help develop the trio's next venture.<sup>119</sup> In 1919 the Cohn brothers, together with Joe Brandt, formed Cohn-Brandt-Cohn Film Sales (CBC) to produce their own two-reel films. Initially, CBC was based in New York, and the men hired Hollywood directors to oversee the actual filming. After several disastrous experiences with long-distance

<sup>118</sup> Clive Hirschorn, *The Columbia Story* (London: Hamlyn, 1999), 8.

<sup>119</sup> Bob Thomas, *King Cohn: The Life and Times of Hollywood Mogul Harry Cohn* (Beverly Hills, CA: New Millennium Press, 2000), 29.

moviemaking, however, it was decided that Harry Cohn should return to Los Angeles, where he would be able to directly oversee production.

From the start, Harry Cohn faced a number of challenges. As Clive Hirschorn explains,

Without as yet a studio of his own, the only way for Harry Cohn to become a producer was in the tried-and-tested Poverty Row tradition of borrowing money from a sympathetic banking house. Next, he would have to find a story that could be shot mainly out of doors, thereby eliminating the need to hire studio space for longer than was absolutely necessary. Finally, he would have to find an actor who was either on his way up or on his way down (and so did not cost too much), who did not mind being associated with Poverty Row, and who could play several roles in the same short (so he also needed to be good at disguises.)<sup>120</sup>

According to Hirschorn, though, at least the financial trials of filmmaking could be easily if creatively solved.

Short-ends of film (unexposed discards from reels of stock, usually about 50 feet or so in length) were easily and inexpensively purchased from the major studios such as Paramount and Universal. Cameras and other technical equipment could be hired from several sources for not too much money. The ideal producer could also direct, and his crew should comprise no more than a...cameraman and an assistant capable of being a Jack-of-all trades.<sup>121</sup>

Upon his arrival in Hollywood in 1920,<sup>122</sup> Harry Cohn landed where many other financially-challenged independent producers had before him: at Sunset and Gower, where he first leased studio space from Wilnat Films at 6070 Sunset.<sup>123</sup> Although Cohn found success almost immediately by producing a series of shorts,<sup>124</sup> it did not take long

<sup>120</sup> Hirschorn, 8.

<sup>121</sup> Hirschorn, 8.

<sup>122</sup> Thomas, 30.

<sup>123</sup> Bernard F. Dick, *The Merchant Prince of Poverty Row: Harry Cohn of Columbia Pictures* (Lexington, KY: University Press of Kentucky, 1993), 42.

<sup>124</sup> Hirschorn, 9.

for him to realize that there was more money – and prestige – to be had in producing feature films. In 1922, after raising \$200,000 for its production, CBC released its first feature-length film, *More To Be Pitied Than Scorned*, which was filmed at the Paulis Studios at Sunset and Gower.<sup>125</sup> CBC made a critical play by refusing to sell the film to a studio, selling the film instead in the “states’ rights” market, where independent distributors bought territorial rights to films for which they charged exhibitors a flat fee or percentage.<sup>126</sup> This meant that distributors in individual states bought the films outright, and could pocket all the subsequent profits. The gamble, while not ideal from a financial perspective, paid off for CBC: the company made \$130,000 profit on the deal and were contracted by the states’ rights distributors for an additional five full-length feature films.

Over the next eighteen months, CBC produced not just five, but ten feature films, all of which were at the very least financially solvent ventures. However, Harry Cohn remained troubled by CBC’s image. He detested the nickname given to CBC by the trade papers – “Corned Beef and Cabbage” – and felt the company could not truly compete with the major-league studios in Hollywood without an overhaul of its identity and its organization. To start, a name change would be required. Secondly, the company would have to acquire permanent studio space of its own, because, as Hirschorn notes, “Renting space on Poverty Row was not the answer to a would-be mogul’s prayer for power.”<sup>127</sup> Third, a better distribution method would have to be developed which would replace the direct distribution to states’ rights representatives.

All three problems were addressed beginning the following year. In January 1924, Joe Brandt and Harry and Jack Cohn established Columbia Pictures Corporation. Joe Brandt was named president of the new company; Jack Cohn was named vice president in charge of sales, and Harry Cohn was named vice president in charge of production. The new name, it was felt, reflected a more refined character. The company also began to establish a series of independent exchanges for distribution, which operated on a percentage-of profits basis rather than franchise sales and allowed the company to realize greater profits.

<sup>125</sup> Hirschorn, 9.

<sup>126</sup> *Columbia Pictures: Portrait of a Studio*, 7.

<sup>127</sup> Hirschorn, 9.

The issue of real estate was addressed more gradually. At the end of 1924, the *Los Angeles Times* announced Columbia's plans to replace its existing rented Waldorf Studios facilities at Sunset and Gower with a newly-erected plant.<sup>128</sup> The following year, Harry Cohn personally purchased the facilities at 6070 Sunset, which consisted of two stages and an office building, for use by Columbia. As Cohn historian Bernard Dick later commented, "If Harry regarded Columbia as his studio, it was because he literally bought it."<sup>129</sup> The acquisition marked the first of a series of such deals by Columbia, which continued to acquire existing production facilities on the site as well as adjacent land for development purposes.

In 1926, Joe Brandt and the Cohn brothers made another critical strategic decision which would shape the future of Columbia Pictures. Though Harry Cohn was envious of the success of major studios such as Paramount, Warner Bros., and Metro-Goldwyn-Mayer, the company opted not to pursue a similar business model, which involved developing theater chains to showcase a studio's films. Instead, Columbia would devote the entirety of its financial resources to film production. Clive Hirschorn explains how this affected the company's bottom line.

While this arrangement removed the financial burden of having to invest in real estate, or having to maintain the upkeep of such investments, it also meant that the product being churned out by Columbia had to maintain a consistently high quality otherwise exhibitors would refuse to book it. The wisdom of this decision was first illustrated in 1929 when, during the Depression, the drop in cinema attendance almost forced both Paramount and RKO into receivership; and again, in 1948, when the Consent Decree prohibited studios from both making and exhibiting their own products. In neither instance was Columbia forced to sell any real estate investments at a loss.<sup>130</sup>

It was this decision which contributed, in large part, to the company's early financial success, as Columbia's lack of theater chain ownership, coupled with its propensity for low budgets and little overhead, allowed the studio to funnel all of its profits back into

<sup>128</sup> "Huge Film Studio Planned," *Los Angeles Times*, December 1, 1924.

<sup>129</sup> *The Merchant Prince of Poverty Row*, 44.

<sup>130</sup> Hirschorn, 9.

making more films. Harry Cohn also developed further ways to reduce production costs, and throughout its early years, Columbia Pictures was primarily known for its production of low-budget movies. This reputation began to change when Harry Cohn hired director Frank Capra in 1927. Capra's view of the world resonated with the average theatergoer during the Great Depression because his films celebrated the common man, the unlikely hero who beat the odds. Films such as *Mr. Deeds Goes to Town*, *You Can't Take It With You*, and *Mr. Smith Goes to Washington* elevated both Capra and Columbia within the film industry. Capra's *It Happened One Night* netted the studio its first Academy Awards in 1934, including its first Oscar for Best Picture. Despite his success at the studio, Capra found the facilities at Columbia – which reflected years of ad-hoc construction before Columbia's acquisition – to be less than auspicious, and he later described his initial reaction upon his first visit to the lot in his autobiography.

To a dozen or more shacks forming a square around an inner courtyard, succeeding fly-by-nighters had added additions to additions...two sides were now three stories high; the third, two stories; the fourth, one and a half.

Narrow halls, rising and falling with the uneven levels, tunneled through the maze; partitions honeycombed it into tiny "offices"; afterthoughts of exposed pipes for water, gas, and heat pierced the flimsy walls; criss-crossing electric wires – inside and out – tied the jerry-built structure together to keep it from blowing away.<sup>131</sup>

The "back lot" at Columbia was a ramshackle extension of the offices. Within an area not much larger than one big stage at MGM or Warner's, Columbia had squeezed in three cramped stages, a row of shops, an incinerator, a parking place for trucks, and – into a leftover corner – a cubist's nightmare of cutting rooms, film vaults, and projection rooms piled on top of each other, and reachable only by steep, exterior iron stairs.<sup>132</sup>

<sup>131</sup> Frank Capra, *The Name Above the Title: An Autobiography* (Boston: Da Capo Press, 1997), 81.

<sup>132</sup> Capra, 81.

By the end of the 1920s, Columbia was included as part of the three “minor” film studios of the Big Eight, the others being Universal and United Artists. The “Minor Three,” along with the “Major Five,” (MGM, Warner Bros., Paramount, Twentieth Century-Fox, and RKO), produced most of the films in Hollywood during the studio era, which would last until the mid-1950s.<sup>133</sup> In the late 1920s, a power struggle developed between the New York and Hollywood operations of Columbia, culminating in an unsuccessful attempt by Jack Cohn and Joe Brandt to seize control of the studio from Harry Cohn. In 1932, Brandt resigned as company president and sold his shares in the company, after which Harry Cohn became the first executive in Hollywood to serve as production head and president at the same time. Jack Cohn stayed on as vice-president and treasurer, but the brothers never reconciled.

Harry Cohn served as president of Columbia Pictures from 1932 until his death in 1958. Under his stewardship the company grew substantially in both physical size and in output of product during the 1930s. During the early part of his presidency, the studio expanded their acreage in Hollywood, acquiring additional land in a piecemeal fashion at Sunset and Gower. In 1935, the company also purchased additional property in Burbank to use as a back lot for location filming. By 1937, Columbia Pictures was producing a feature a week, most of which were B-pictures, short subjects, and popular serials.<sup>134</sup> It was these films that allowed Harry Cohn to fund the handful of A-pictures per year that would guarantee a successful studio.<sup>135</sup> Frank Capra was the primary director of Columbia’s A-pictures, although noted directors Leo McCarey and Howard Hawks also often made films for the studio. Cohn also entered into multiple-picture deals with established film stars including John Wayne, Jean Arthur, and Cary Grant.

The end of the 1930s marked a shift in direction at Columbia Pictures. Frank Capra left the studio in 1939 following the production of *Mr. Smith Goes to Washington*. In the wake of Capra’s departure, Columbia languished; directors were reluctant to work for the notoriously hard-driving Harry Cohn. As the decade drew to a close Cohn also “realized more and more that an alternative to borrowing stars at inflated salaries” – as he had traditionally done for Columbia’s A-pictures – would be to develop his own

<sup>133</sup> *Columbia Pictures: Portrait of a Studio*, 2.

<sup>134</sup> Hirschorn, 11.

<sup>135</sup> Hirschorn, 11.

talent.<sup>136</sup> Over the next decade, Cohn went on to “discover” some of Hollywood’s most celebrated film stars, including Rita Hayworth, Glenn Ford, and William Holden.

Throughout World War II, Harry Cohn managed to capitalize on the American public’s appetite for distraction in the face of wartime news and produce some of Columbia’s biggest blockbusters – a trend which continued well into the postwar years. The studio released its first Technicolor movie, *The Desperadoes*, in 1943. The *Jolson Story*, released in 1946, became the studio’s biggest earner to date. This was followed quickly by *Gilda* (1946), the Oscar-winning *All The King’s Men* (1949), and the “financial bonanza” of *Jolson Sings Again* (1949), a sequel to the *Jolson Story* which grossed \$5 million at the box office.<sup>137</sup>

In the years following World War II, United States cinema was faced with a serious crisis: television. As the number of televisions in American homes increased, the number of moviegoers plummeted. Columbia was the first film studio to react to the new medium. In 1948, the studio launched a television subsidiary, Screen Gems. For the first two years Screen Gems – which was headed by Jack Cohn’s son, Ralph – avoided film programming and instead concentrated on producing commercials.<sup>138</sup> By 1952, though, Screen Gems was producing its own programming, and in 1956 began licensing Columbia films to air on television. The division proved so successful that Columbia exited the decade in a better financial position than some of the studio’s competitors,<sup>139</sup> particularly those who had been less prepared for the transition to television.

While Columbia Pictures continued to produce films throughout the 1950s, the changing nature of the film business in the postwar era and the advent of television began to impact the studio’s bottom line. Columbia garnered critical acclaim during this period by backing various independent producers and directors such as Elia Kazan, Fred Zinnemann, Stanley Kramer, and Otto Preminger. The studio was making fewer films than ever before, according to Clive Hirschorn, and dozens of employees were laid off.<sup>140</sup> To Harry Cohn’s credit, the studio never ended a year in the red during his lifetime. The late 1950s, however, signaled the end of an era. Jack Cohn died in 1956,

<sup>136</sup> Hirschorn, 11.

<sup>137</sup> Hirschorn, 11.

<sup>138</sup> *Portrait of a Studio*, 12.

<sup>139</sup> Hirschorn, 12.

<sup>140</sup> Hirschorn, 12.

and Harry Cohn passed away just two years later in 1958, after years of poor health. His funeral was held on the Columbia Pictures backlot in Stages 12 and 14, where over 200 people attended. That same year, for the very first time, the studio posted a profit loss.

Abe Schneider, who began at Columbia as an accountant in the 1920s, succeeded Harry Cohn as president. Cohn historian Bernard Dick observed that “The 1960s witnessed Columbia’s transformation from a studio to a corporation in the true sense of the word...Until Harry Cohn’s death the studio took precedence of the corporation; now it was the reverse.”<sup>141</sup> Since movie attendance had dropped since the 1940s, Columbia Pictures would have been in significant financial trouble without the success of the Screen Gems unit. Several box office hits in the early 1960s provided even bigger returns with television broadcast, and Columbia expanded the scope and appeal of its films to include youth-oriented themes as well as Academy Award-winning classics.<sup>142</sup>

In 1968 the studio reorganized, merging Screen Gems with Columbia Pictures Corporation to become Columbia Pictures Industries. The move marked a radical organizational overhaul that would extend into the next decade, a driving force of which concerned the studio’s real estate developments at Sunset and Gower. Columbia, which had hosted independent producers on the site since the 1930s, amended its policy to make its Hollywood facility more attractive to independent producers. The company started building mobile units for in-house and independent producers, and by 1970 about twenty production companies were releasing through the studio and twenty-five independents were filming there but releasing elsewhere.<sup>143</sup>

The attempt at generating revenue through facility rentals came too late to save Columbia’s home at Sunset and Gower. Beginning in 1970, the studio began relocating employees to Burbank, where the company had formed an alliance with Warner Bros. to operate the Burbank Studios. Though an unlikely collaboration, the arrangement allowed each studio to operate independently but lease facilities to the other. At the time Columbia executive Bob Hagel said in an interview, “We made the move because it just didn’t make sense to maintain a separate studio anymore. Taxes and utilities and

<sup>141</sup> *Portrait of a Studio*, 17.

<sup>142</sup> “Sony Pictures History.”

<sup>143</sup> *Portrait of a Studio*, 23.



other fixed costs kept going up until it simply became too expensive to just keep the studio open. By combining facilities, we've been able to increase our volume and spread these fixed costs over a broader base."<sup>144</sup> The fate of the Columbia's Hollywood lot was sealed when in 1971, the company posted its biggest loss in history, and 300 employees were laid off. By 1972, Columbia had vacated the property at Sunset and Gower entirely, after nearly fifty years of occupancy.

### 11.5 Development of the Recording Industry in Hollywood

While the popularity of radio broadcasting and the addition of audible dialogue in motion pictures brought sound recording to Hollywood as early as the 1920s, it was not until the years following World War II that the industry reached its peak. Due to the postwar economic boom, as well as the increased emphasis on leisure time and music in postwar popular culture, the demand for recorded music was high. At the same time, the conclusion of the war resulted in the reopening of research facilities for peacetime purposes, which reignited research efforts in the field sound recording and spurred a number of technological advancements. Some of the innovations conceived during the late 1940s and early 1950s, such as the manufacture of the long-playing (LP) record and the introduction of stereo sound, were major milestones which have come to define the modern-day recording industry.

This dynamic period of growth in the recording industry brought about a shift in its organizational structure. Where the field had once been dominated by four major record labels – RCA, Columbia, Decca, and Capitol Records<sup>145</sup> – smaller, "independent" labels began to emerge in the late 1940s and 1950s. With the introduction of magnetic tape, recording became much easier and economical, and the number of small independent record companies increased dramatically.<sup>146</sup> While all four of the major record labels owned and operated their own in-house recording studios, most independent labels did not operate their own facilities. Instead, they contracted with an independent recording studio – a commercial operation that was not associated with a

<sup>144</sup> "Beginning Not End of Columbia," *Los Angeles Times*, July 15, 1972.

<sup>145</sup> Milton T. Putnam, "A Thirty-Five Year History and Evolution of the Recording Studio," Audio Engineering Society, reprinted from the *Audio Engineering Society Preprint 1661*, of a paper presented at the 66<sup>th</sup> Convention, Los Angeles, CA, May 6-9, 1980, [http://www.aes.org/aeshc/pdf/putnam\\_history-of-recording-studios.pdf](http://www.aes.org/aeshc/pdf/putnam_history-of-recording-studios.pdf) (accessed June 2015).

<sup>146</sup> "3. A brief history of the record industry," International Association of Sound and Audiovisual Archives, <https://www.iasa-web.org/sound-archives/brief-history-record-industry> (accessed April 2018).

particular record company and where blocks of recording time could be reserved by any independent label or artist. It is these independent operations that have largely defined the concept of recording studios as we understand them today, and to which the term “recording studio” most often refers. As the number of independent labels grew, several studios of this type emerged as the leaders in the field. Bill Putnam noted that among the leaders, Radio Recorders in Hollywood (7000 Santa Monica Boulevard) was “in the forefront,”<sup>147</sup> followed by several studios in New York, Chicago, and, later, Nashville.

The reputation of a city’s recording studios carried a great deal of weight within the industry. It was not uncommon for a prominent artist or orchestra to travel across the country to record in a studio that met their needs and expectations. Bill Putnam, the founder of United Recording, began his work in the industry in Chicago, where he established the prominent Universal Recording studio. He later recalled how by 1955, “Chicago had become a nationally recognized center of recording. Many famous conductors and arrangers were now coming in from New York and L.A. to record their artists.”<sup>148</sup>

The same transformation was about to take place in Los Angeles. Changing tastes in music in the 1950s would revolutionize the industry, and the local music scene in Los Angeles proved to be ground zero for the new American sound. Jazz and blues gave way to early doo-wop R&B, followed by the emergence of folk and rock ‘n’ roll. As Bruce Torrence explains, Hollywood “had enjoyed an active youth-oriented live music scene even before the rock era broke,”<sup>149</sup> thanks to influential clubs like Cosmo Alley and the Ashgrove, which hosted folk musicians, and Soul’d Out on Sunset Boulevard. David W. Lawhon, president of manufacturing for Capitol Records, would later acknowledge that “the recording industry survives on its artists and its music, not on its factories and distribution systems, they need to be where their talent is.”<sup>150</sup> And, by the

<sup>147</sup> Putnam, 2.

<sup>148</sup> Larry Blakely, “UA Heritage: An Interview With Bill Putnam, Sr.: Part Two of Three – Adventures in Recording!,” reprinted with permission from the pages of Mix magazine, Universal Audio, <https://www.uaudio.com/webzine/2007/december/index6.html> (accessed April 2018).

<sup>149</sup> Bruce T. Torrence, *Hollywood: The First 100 Years* (Hollywood, CA: The Hollywood Chamber of Commerce & Fiske Enterprises, 1979), 252.

<sup>150</sup> Torrence, 255.

late 1950s, it was clear to the industry that the talent lived in Southern California. Local artists that would eventually become major players on the national music scene included the Coasters, Ritchie Valens, the Kingston Trio, and Tim Hardin, as well as the Beach Boys, Buffalo Springfield, the Byrds, Frank Zappa, and the Doors.

By the late 1950s the lively and diverse local music scene in Los Angeles and the growing number of independent record labels motivated the development of more recording studios in Hollywood. Along with Radio Recorders, other standouts included Master Recorders at 535 North Fairfax Avenue, where producer Abe “Bunny” Robyn specialized in the “speeded-up rock ‘n’ roll record,”<sup>151</sup> and Gold Star Recording Studios at 6252 Santa Monica Boulevard (demolished), where producer Phil Spector would develop his iconic “Wall of Sound” recording technique.<sup>152</sup>

Bill Putnam, who was operating his own successful studio in Chicago at the time, took notice of the changes in Los Angeles – and so did his clients.

Many of our clients, who were owners of record labels, urged me to start a studio in Hollywood. This urging had gone on for several years but it seemed like the hotter we got at Universal, the more intense the urging became. I had to make a decision whether to remain the “big frog in the small pond,” or take the giant step... This meant I would be going ‘head to head’ against the legendary ‘Radio Recorder’ who were the giants of the independent recording studio. I was about to take a step that would help me find out where I ‘really’ stood in the pecking order.<sup>153</sup>

Bolstered by promises of continuing loyalty from his existing clients, Putnam made his way west to Los Angeles.

<sup>151</sup> John Broven, *Record Makers and Breakers: Voices of the Independent Rock ‘n’ Roll Pioneers* (Urbana, IL: University of Illinois Press, 2009), 298.

<sup>152</sup> Broven, 298.

<sup>153</sup> Blakely, “UA Heritage: An Interview With Bill Putnam, Sr.: Part Two of Three – Adventures in Recording!”

In 1957 Milton Tasker “Bill” Putnam traveled to Los Angeles from Chicago to scout out potential locations for a West Coast recording facility. Putnam had previously founded one of the country’s first independent recording studios, Universal Recording, in Chicago in 1946. He quickly won acclaim for his pioneering use of innovative recording technologies, including the first use of tape repeat, the first multiple-voice recording, and the first use of artificial reverb; he often crafted his own equipment when what was available did not achieve the effect he was looking for. Noted audio engineer Bruce Swedien, who worked with Putnam, deemed him “the father of modern recording as we know it today.”

*The processes and designs that we take for granted – the design of modern recording desks, the way components are laid out and the way they function, cue sends, echo returns, multitrack switching – they all originated in Bill’s imagination. That’s pretty serious.<sup>154</sup>*

Putnam’s innovations garnered acclaim from the recording industry – he would later be described as “the first engineer to rival the star power of those on the send side of the [microphone].”<sup>155</sup> By the mid-1950s, Putnam was already one of the leading recording engineers and producers in the country, and had worked with Muddy Waters, Mahalia Jackson, Curtis Mayfield, Hank Williams, Duke Ellington, Count Basie, Chuck Berry, and others. Many of Putnam’s clients encouraged him to open a recording facility on the West Coast.<sup>156</sup>

Putnam sold his interest in Universal Recording in Chicago and relocated to Los Angeles in 1958. That same year, he established the United Recording Corporation and, using the proceeds from the sale of his Universal shares, began to explore development opportunities in Hollywood. Feeling pressured to “get on the air” in a short amount of time, Putnam purchased the Master Recorder facilities at 535 North Fairfax Avenue and

<sup>154</sup> Jim Cogan, “Bill Putnam – Part 2”, Mix Online, November 1, 2003, <http://www.mixonline.com/news/profiles/bill-putnam/365354> (accessed June 2015).

<sup>155</sup> Jim Cogan, “Bill Putnam,” Mix Online, October 1, 2003, <http://www.mixonline.com/news/profiles/bill-putnam/365301> (accessed June 2015).

<sup>156</sup> Larry Blakely, “UA Heritage: An Interview With Bill Putnam, Sr.: Part Three,” reprinted with permission from the pages of Mix magazine, Universal Audio, <https://www.uaudio.com/webzine/2008/january/index6.html> (accessed April 2018).

brought legendary Master Records producer “Bunny” Robyn on board as vice president of United Recording. The Master Records facility served as United’s temporary base of operations while Putnam’s other acquisition, a lease of the property at 6050 Sunset Boulevard, was remodeled over the course of the next year.<sup>157</sup>

Converting the existing film studio at 6050 Sunset into a recording studio was no small feat. Putnam himself described the building as a “decrepit shell,” and one of Putnam’s engineers, Jerry Ferree, later recalled that the previous tenant “used to film short subjects about animals, and the place was full of animal stalls.”<sup>158</sup> However, stereo technology was “busting the industry wide open,” and Putnam made a “valiant effort to incorporate as many technological innovations as possible.”<sup>159</sup> To that end, he hired Chicago architect Curt Esser, who had designed Putnam’s original Universal studio at 46 East Walton,<sup>160</sup> and also brought in acoustic design engineer John Edwards as well as carpenter Hal Halverson, who built all of the rooms at United, including the physical echo chambers.<sup>161</sup> Engineer Phill Sawyer recalled how Putnam’s visionary talents translated into the architecture of the studio.

*He was a master of studio acoustics. He understood the math...His echo chambers were of the best ever constructed; they were about the size of half of a bedroom and there were certain tricks of math and design, and plaster composition and dampness that were critical to the sweetness of the sound.*<sup>162</sup>

The facility officially opened in 1959, and its Studios A and B became “two of the most popular places in the world for recording,”<sup>163</sup> hosting such acts as Nat King Cole, Dean Martin, Bing Crosby, Johnny Mathis, Jan and Dean, The Righteous Brothers, Bobby

<sup>157</sup> “Dynamic History of Growth,” *United & Affiliates Newsletter* 1 no. 1 (September 1964), available at <http://studioelectronics.biz/URCNewsletterindex-13.html> (accessed June 2015). See also Blakely, “UA Heritage: An Interview With Bill Putnam, Sr.: Part Three.”

<sup>158</sup> Bob Bushnell and Jerry Ferree, *From Downbeat to Vinyl: Bill Putnam’s Legacy to the Recording Industry* (Morgan Hill, CA: Bookstand Publishing, 2011), 48.

<sup>159</sup> Blakely, “UA Heritage: An Interview With Bill Putnam, Sr.: Part Three.”

<sup>160</sup> “Bill Putnam – Part 2.” The building has since been converted to retail operations.

<sup>161</sup> Marsha Vdovin, “Joe Sidore: A Key Staff Engineer at United/Western in the 1960s – Part Two,” Universal Audio, May 27, 2009, <http://www.uaudio.com/blog/joe-sidore-ua-interview-part-2/> (accessed June 2015).

<sup>162</sup> Phill Sawyer, “Gower Gulch,” <http://precambrianmusic.com/history1.htm> (accessed June 2015).

<sup>163</sup> Sawyer, “Gower Gulch.”

Darin, Sammy Davis, Jr., and Ray Charles. One of the most notable clients to come through the door was Frank Sinatra, whom Bill Putnam met in 1960. The two men immediately connected, and Putnam became an “unofficial member of Sinatra’s Rat Pack.”<sup>164</sup> Sinatra, whose contract with Capitol Records concluded that same year, formed his own record label, Reprise, and set up the company’s offices on the second floor at 6050 Sunset. Sinatra became so enamored with Putnam’s expertise that from 1960 to 1964, Putnam was on retainer to handle virtually all of Sinatra’s recording sessions. His recordings at United’s Studio A were some of his most well-known, and included “That’s Life,” “Strangers in the Night,” and “September of My Years.”

Within two years of its opening United Recording at 6050 Sunset was operating at capacity. In 1961, United acquired a controlling interest in Western Recorders, Inc., which was located two buildings to the east at 6000 Sunset. The building was subsequently renovated and included three studio spaces designed by Bill Putnam. Both facilities now functioned as part of the United Recording complex; 6000 Sunset was distinguished from the original by the moniker “Western-United.” Throughout the 1960s, the United facilities would play host to some of the decade’s most iconic recordings, including The Mamas and the Papas’ “California Dreamin’” and “Monday, Monday,” as well as The Beach Boys’ album *Pet Sounds*.

Around 1970, an incident occurred which would dramatically influence the direction of United Recording. One day, while Bill Putnam was out of town, sound engineer Allen Sides visited United Recording and made a lowball deal with an employee to buy some surplus equipment – unbeknownst to Putnam. Sides needed the equipment for the ad hoc demo studio he had set up in a garage on Ocean Way in Santa Monica, where he created his own sound mixes to demonstrate his custom-designed loudspeakers. Putnam, nonplussed at discovering his equipment had been sold at a loss, was nonetheless impressed by Sides’ enterprising attitude. Putnam visited Sides at his Ocean Way studio and was struck by the young man’s talent – not only for equipment design, but moreso for his ability to engineer audio. When Sides’ lease on the Ocean Way garage was terminated due to neighborly complaints, Putnam offered Sides the lease on United’s Studio B, which was set to expire. Over time, Sides came to acquire Studio A

<sup>164</sup> Cogan, “Bill Putnam – Part 2.”

as well. In both cases, Sides made his own improvements to the control booths in both Studios A and B at 6050 Sunset, but left the accompanying Putnam-designed live recording rooms intact.

The combined reputations of Bill Putnam and Allen Sides distinguished the United Recording facilities from others in Los Angeles. Artists who recorded there during this period included contemporary artists such as Frank Zappa, Neil Diamond, Don Henley, Barry Manilow, Bette Midler and Michael Jackson, in addition to well-established singers like Sinatra, Ella Fitzgerald, Count Basie, Sarah Vaughan, and Rosemary Clooney. Throughout the 1970s and 1980s, recordings made at United were so successful – and critically acclaimed – that in his 2003 book on prominent recording studios, *Temples of Sound*, author Jim Cogan noted that “no other studio has won more technical excellence awards and no studio has garnered as many Best Engineered Grammys as this complex of studios on Sunset Boulevard.”<sup>165</sup>

By the early 1980s, failing health prompted Bill Putnam to cede more and more of United’s operations to Allen Sides. Sides eventually purchased the operation from Putnam and christened the 6050 Sunset facilities as Ocean Way Recording, in honor of his first studio in Santa Monica. Bill Putnam passed away in 1989; however, Allen Sides continued to dominate the recording industry with his engineering experience and innovative approach to developing new technical equipment. By the early 2000s, Sides had engineered albums at Ocean Way for arguably every major popular artist of the last two decades, including Journey, the Foo Fighters, the Goo Dolls, the Stone Temple Pilots, Radiohead, Green Day, Aerosmith, Kiss, Joni Mitchell, Eric Clapton, Phil Collins, Aretha Franklin, Sheryl Crow, Alanis Morissette, Mary J. Blige, and Queen Latifah.

In 2013 Allen Sides, who over time had opened additional recording facilities in other locations under the Ocean Way brand, sold the 6050 Sunset facility to Hudson Pacific Properties, which owns the adjacent Sunset Gower property. Hudson Pacific subsequently relaunched 6050 Sunset in October 2014 under its original name of United Recording.

<sup>165</sup> Jim Cogan, *Temples of Sound* (San Francisco: Chronicle Books, 2003), 33.

To present a thorough assessment of the subject property, buildings, and structures comprising the Sunset Gower Studios property have been evaluated for their collective significance as a potential historic district as well as for their significance as potential individual historic resources. As a framework for this assessment, HRC examined the entire Sunset Gower Studios property, inclusive of buildings and structures that are within the development footprint of the Project Site.<sup>166</sup>

The subject property as a whole is discussed in the next section to identify and evaluate a potential historic district at Sunset Gower Studios. Individual buildings and structures located on the Sunset Gower Studios property are examined in the following section to identify potential individual historic resources. As the resources evaluated as part of this study were all analyzed under the Entertainment Industry Context, evaluations of historic contexts are distinguished by the notation of individual sub-themes.

A summary of these findings is included in Table 2.

### 12.1 Historic District Evaluation

#### Evaluation of Historic Contexts

The Sunset Gower Studios property has a rich and distinctive history, with close ties to the community and built environment of Hollywood. The property is significant for its association with the development of Columbia Pictures and the studio's important role as one of the Big Eight motion picture studios established during the Golden Age of Hollywood motion picture production.

As noted in Section 11.1 of this report, the following context and theme have been identified for their association with the history and development of the subject property as a potential historic district.

- Context: Entertainment Industry, 1908-1980
  - Sub-Context: (No Sub-context)

<sup>166</sup> The northwest corner of Sunset Gower Studios (1448 N. Gower Street) is included within the boundaries of the Project Site, but is not included in the Entitlement Area.



- Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980
  - Sub-Theme: Motion Picture Industry: Major Studio Era – “The Big Eight,” 1919-1949

The following section includes an evaluation of significance for the identified context, theme, and sub-theme.

***Sub-Theme: Motion Picture Industry: Major Studio Era – “The Big Eight,” 1919-1949***

The Sunset Gower Studios property contains a distinctive collection of buildings and structures that appears to be significant for its association with the development of the motion picture industry in the United States and the concentration of the industry’s production activities in Southern California. The property is important as the location of the original Hollywood studio of Columbia Pictures, one of the leading “Big Eight” studios. These studios’ activities shaped the development of the film industry and contributed to the establishment of motion pictures as both the prevailing form of commercial entertainment throughout the first half of the 20<sup>th</sup> century and as one of the most influential mediums in popular culture.

Motion picture studio lots in Hollywood that date from the silent and/or major studio eras are considered a finite and increasingly rare resource. While many of the earliest studio lots are no longer extant, others have continued to operate, although with considerably reduced physical plants. All have demolished at least some of their original buildings and have undergone considerable renovation. The largest and most extensive studio in Hollywood is Paramount Pictures, located at Melrose and Van Ness Avenues. Paramount’s current lot encompasses the RKO Hollywood lot, which was acquired by Paramount in 1967. The Paramount lot has undergone extensive renovation, but continues to retain representative examples from each major period in its development. Other extant studios in Hollywood associated with the early development of the motion picture industry include the Sunset Bronson Studios, originally developed by Warner Brothers and later occupied by Paramount Pictures; the former Vitagraph, later occupied by Warner Brothers studio and now known as Prospect Studios, located at Prospect and Talmadge Avenues; the former Hollywood Center Studios (now known as Sunset Las

Palmas Studios) at Santa Monica Boulevard and North Las Palmas Avenue; the former Metro Pictures studio (now known as RED Studios) at Cahuenga Boulevard and Willoughby Avenue; the former Chaplin Studios (now the home of Jim Henson Studios) at La Brea Avenue and Sunset Boulevard; and the former United Artists Studios (now known as The Lot) at Santa Monica Boulevard and Formosa Avenue in West Hollywood.<sup>167</sup>

The period of significance for the Sunset Gower Studios property extends from 1920, when facilities subsequently acquired and developed by Columbia Pictures were first constructed, to 1958, which marks the death of Harry Cohn, the pioneering president of Columbia Pictures. This timeframe includes the initial establishment of motion picture production facilities by William Horsley along Sunset Boulevard, and the property's subsequent development as the home of Columbia Pictures. Horsley Studios played a critical role in launching (and relaunching) the careers of many of Hollywood's most well-known players, and William Horsley's initial investment in the property proved instrumental in facilitating the development of independent motion picture production in Hollywood. Indeed, like many other independent producers, Columbia Pictures first operated as a tenant on the property before purchasing facilities in 1925. The property served as the primary production facility for Columbia Pictures for nearly fifty years, from the company's founding in 1924 until its eventual relocation to new facilities in Burbank in the 1970s.

The period of significance encompasses the studio's most active period and reflects the influence of Harry Cohn, Columbia's longtime president. Cohn was instrumental in establishing the studio in Hollywood and served as president of Columbia Pictures from 1932 until his death in 1958. The property was largely built out as a studio complex under Cohn's stewardship; the building activity which occurred during this period consisted of the renovation of existing Poverty Row facilities which Columbia had acquired for its use, as well as a significant expansion program which involved the purchase of additional land to the south of the original Poverty Row development. Over time this land was improved with new purpose-built construction. The most significant

<sup>167</sup> While these studio properties may present characteristics of historic districts (i.e., significant concentrations of buildings united historically by plan), and several have been identified as historic districts, none have been formally designated as a historic district.

changes to the property have occurred in more recent years along the north, east, and south perimeters, where existing buildings have been demolished to accommodate the construction of newer buildings, sound stages, and parking structures.

#### Identification of the Potential Historic District

A boundary has been identified for a potential Historic District which encompasses those areas of the site most closely associated with Columbia Pictures during the period of significance. Buildings considered to be contributing resources to the potential Historic District are those existing buildings which possess a historic association the development of Columbia Pictures, date from the period of significance (1920 – 1958), and retain sufficient integrity to convey their historic significance. Thirty-five (35) buildings and structures are contained within the potential Historic District boundary. Of these thirty-five buildings, twenty-two (22) buildings, or sixty-three (63) percent, have been identified as contributors to a potential Historic District. Thirteen (13) buildings are considered to be non-contributing resources due to extensive alterations or construction outside the period of significance. The internal circulation pattern is also a character-defining feature of the potential Historic District, highlighting the self-contained industrial nature of studio properties and emphasizing paths of travel established through historic function and use. The following charts note the buildings located inside and outside the potential Historic District.

#### ***Buildings Included in the Potential Historic District***

<b>Current Building Name/Number</b>	<b>Year Built<sup>168</sup></b>	<b>Integrity</b>	<b>Status</b>
Building 1	c. 1920	Fair	Contributor
Building 2	c. 1930	Fair	Contributor
Building 3	1929	Fair	Contributor
Building 5	1936	Good	Contributor

<sup>168</sup> Construction dates have been taken from building permits and certificates of occupancy issued by the City of Los Angeles Department of Building and Safety. When permits could not be confirmed for a particular building, approximate construction dates were estimated from analysis of historic aerial photographs and Sanborn maps. These dates are noted with the label "circa." In some cases, existing building dimensions and footprints do not correspond to those found in historic building permits and Sanborn maps; occasionally, buildings previously identified as separate buildings have been combined into a single structure over time. In these instances, multiple original construction dates are listed.

Building 7	1926	Poor	Non-Contributor
Building 8/9	1979	Poor	Non-Contributor
Building 9	1985	Poor	Non-Contributor
Building 10	c. 1925	Poor	Non-Contributor
Building 13	1930	Good	Contributor
Building 14	1936	Good	Contributor
Building 15	c. 1925	Poor	Non-Contributor
Building 16	1930	Poor	Non-Contributor
Building 17	c. 1925	Good	Contributor
Building 19	c. 1920	Poor	Non-Contributor
Building 20	1934	Fair	Contributor
Building 21	1934	Fair	Contributor
Building 22	1935	Very Good	Contributor
Building 27	1988	Good	Non-Contributor
Building 28	1925	Very Good	Contributor
Building 34	c. 1920; c. 1925	Good	Contributor
Building 35	1951	Good	Individually Eligible; Contributor
Building 38	1951	Good	Contributor
Building 42	1929; 1935	Fair	Contributor
Building 43	1923	Poor	Non-Contributor
Building 48	1988	Poor	Non-Contributor
Building 49	1928	Fair	Contributor
Building 50	1925	Poor	Non-Contributor
Building 62	1920; c. 1920	Poor	Non-Contributor
Stage 1	1921	Fair	Contributor
Stage 2	1929	Good	Contributor
Stages 3 & 4	1929	Very Good	Contributor
Stage 5	1920	Poor	Non-Contributor
Stage 7	Relocated 1925	Fair	Contributor
Stages 8 & 9	1936	Good	Contributor

Stages 12 & 14 <sup>169</sup>	1957	Good	Contributor
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***Buildings Located Outside the Potential Historic District<sup>170</sup>***

Current Building Name/Number	Year Built	Integrity	Status
Building 29	2007	N/A	None
Building 29A	2007	N/A	None
Building 55	1963	N/A	None
Building 70	1970	N/A	None
Building 74	1927	N/A	None
Parking Structure A	1988; 2007	N/A	None
Parking Structure B	1984; 1997	N/A	None
Parking Structure C	2016	N/A	None
Restaurant	1986	N/A	None
Stages 15 & 16	1966	N/A	None
1455 Gordon	1931	Fair	Individually Eligible
6040 Sunset	2008	N/A	None
6050 Sunset	1919	Fair	Individually Eligible
6060 Sunset	1918	Poor	None

Contributors, non-contributors, and boundaries for the potential historic district are shown on the map in Figure 1. A summary of the historic resource status for each of the buildings on the property is included in Table 2.

Evaluation of Integrity

The present-day Sunset Gower Studios property contains a cohesive concentration of buildings and structures that dates from the period of significance and has been

<sup>169</sup> Includes Building 12-14.

<sup>170</sup> In addition to the potential Historic District, HRG identified several buildings located outside the district boundary to be evaluated as potential individual historic resources. These buildings are associated with historic contexts which differ from that of the potential Historic District and were evaluated within their associated individual contexts. A detailed discussion of these findings is included in Section 7.2.

identified as a potential Historic District. The majority of the buildings within the boundaries of the potential Historic District remain in their original locations, retaining spatial relationships and circulation patterns that have remained unchanged since the late 1930s. Integrity of the property's individual buildings is varied, with many buildings constructed during the period of significance that have been substantially altered. However, despite some degree of alteration to most of the buildings dating from the period of significance, the property retains much of the general plan, circulation pattern, and spatial relationships established during the period of significance that characterize the potential Historic District as a whole. A detailed assessment of the integrity of the potential Historic District is discussed below.

- **Location:** The subject property remains in its original location at the southeast corner of Sunset Boulevard and North Gower Street. Therefore, the potential Historic District retains integrity of *location*.
- **Design:** The potential Historic District retains a majority of the character-defining features of its original construction and subsequent development during the period of significance. The program and design of the studio plant has retained its original interior focus with minimal public engagement. Buildings constructed during the period of significance include representative property types that are typical of motion picture studios from the early 20<sup>th</sup> century, such as offices, sound stages, utility buildings, and support and storage facilities. In addition, the interior street and circulation pattern defining the arrangement of buildings is also an important attribute of the potential Historic District's physical character. This includes the central street traversing the property north-south (Beachwood Drive); the truncated north-south alley west and parallel to the central street (Beachwood Alley); and a series of narrow alleys and covered walkways connecting buildings in the western portion of the property. Despite some alterations, a majority of the essential physical features reflecting the original design and organization of the property as a studio lot remain intact within the potential Historic District. Therefore, the potential Historic District retains integrity of *design*.
- **Setting:** The potential Historic District is located on the Sunset Gower Studios property, which occupies nearly the entire block bounded by Sunset Boulevard to the north, North Gordon Street to the east, Fountain Avenue to the south, and North Gower Street to the west, with the studio's primary entrance fronting Sunset Boulevard. Within the confines of the Sunset Gower Studios property, the immediate surroundings of the potential Historic District have remained largely intact since the period of significance. The property continues to function as a motion picture production facility and more recent buildings constructed on

the lot outside the boundaries of the potential Historic District have been constructed for similar uses and functions; as a result, the District's immediate surroundings have retained the historic character and identity of a major motion picture studio. The surrounding neighborhood of the studio as a whole has experienced some alterations and redevelopment over time; however, the character of more recent adjacent development reflects a similar mix of functions and use. Sunset Boulevard continues to function as a major commercial corridor, with existing development including some prominent examples which also date from the period of significance such as Columbia Square and the Hollywood Palladium. In addition, the secondary neighborhood streets of North Gower Street, North Gordon Street, and Fountain Avenue have retained their identities as mixed-use neighborhood streets developed primarily with low-density commercial buildings and single-family residences. Thus, the potential Historic District retains integrity of *setting*.

- **Materials:** Due to alterations to individual buildings over time, the potential Historic District does not retain substantial physical evidence of original construction materials. Common alterations undertaken within the potential Historic District include but are not limited to replacement of cladding and roofing materials, replacement of original doors and windows, alteration and/or enclosure of original door and window openings, and application of incompatible decorative elements. Therefore, the potential Historic District does not retain integrity of *materials*.
- **Workmanship:** Due to alterations to individual buildings over time, the potential Historic District no longer retains substantial physical evidence of period construction techniques, including original finishes and design elements that reflect the character and identity of the potential Historic District as an early-20<sup>th</sup> century major motion picture studio developed by Columbia Pictures. Therefore, the potential Historic District does not retain integrity of *workmanship*.
- **Feeling:** The potential Historic District retains a majority of the character-defining features of its original construction, including representative building types as well as spatial relationships, circulation patterns, and interior orientations that are typical of motion pictures studios developed during the Golden Age of Hollywood. These essential physical features continue to convey the original aesthetic and historic sense of a motion picture studio developed during the first half of the 20<sup>th</sup> century. Thus, the potential Historic District retains integrity of *feeling*.
- **Association:** Because the potential Historic District retains integrity of *location*, *design*, *setting*, and *feeling*, it retains sufficient integrity to convey its significance

as a major motion picture studio developed by Columbia Pictures during the Major Studio Era. Therefore, the potential Historic District retains integrity of *association*.

The potential Historic District has retained integrity of *location, design, setting, feeling*, and *association*. While integrity of *materials* and *workmanship* have been somewhat compromised by alterations, the potential Historic District has retained sufficient integrity to convey its significance.

### ***Integrity of Contributing and Non-Contributing Resources***

The integrity of each contributing resource was evaluated and given an assessment of *Very Good*, *Good*, or *Fair*. Integrity assessments and associated thresholds are described in greater detail below. Table 2 includes an assessment of historic integrity for each building on the site.

#### ***Very Good***

Buildings which have been given an assessment of *Very Good* possess the following characteristics:

- Retain most or all of the seven aspects of integrity
- Exhibit the character-defining features of a distinct architectural style or type
- May exhibit minor alterations, including the replacement of some windows and/or entrance doors or the replacement of roofing material

#### ***Good***

Buildings which have been given an assessment of *Good* possess the following characteristics:

- Retain most or all of the relevant aspects of integrity; likely retains integrity of design and/or workmanship<sup>171</sup>

<sup>171</sup> For properties significant under Criterion A for association with events that have made a significant contribution to the broad patterns of our history, the National Park Service has stated that properties “ideally might retain *some* features of all seven aspects of integrity...Integrity of design and workmanship, however, might not be as important to the significance.”



- May exhibit some character-defining features of a distinct architectural style or type
- May exhibit some degree of alteration, including the replacement of windows, entrance doors, railings, cladding, and/or roofing material, with generally compatible substitutes
- May include subsequent additions that do not disrupt the overall building form

### ***Fair***

Buildings which have been given an integrity assessment of *Fair* possess the following characteristics:

- Retain some of the relevant aspects of integrity, but may not retain integrity of design and/or workmanship
- Retain original building form, massing, and scale
- Exhibit multiple alterations, including the replacement of windows, entrance doors, cladding, and/or roofing material, possibly with incompatible substitutes
- May exhibit infill of some original windows and/or entrance doors and/or resizing of original window and door openings
- May include subsequent additions to primary and/or secondary facades, but the original building form is still discernible

Non-contributing buildings are those which were constructed outside the period of significance, or which date from the period of significance but lack sufficient integrity due to extensive alterations. These buildings may have retained the majority of their original massing and may remain in their original locations, and as such, they continue to convey the original plan and spatial relationships associated with the Columbia Pictures period, but ultimately lack the integrity to be considered contributors. Non-contributing resources that were constructed during the period of significance but no longer convey their historic identity due to substantial alteration are given an assessment of *Poor*.

### Evaluation of Eligibility

#### ***Evaluation of the Potential Historic District for the National Register***

The potential Historic District appears to be significant under National Register Criterion A for its association with the development of the motion picture industry in the United States. It is important as a largely intact group of resources that dates from Columbia Pictures' development as a motion picture studio during the silent and sound eras, and

served as Columbia's primary production facility for nearly fifty years, encompassing the studio's most active period.

The potential Historic District has retained integrity of *location, design, setting, feeling, and association*. While integrity of *materials* and *workmanship* have been somewhat compromised by alterations, the potential Historic District has retained sufficient integrity to convey its significance.

For all of these reasons, the potential Historic District appears to meet the criteria for listing on the National Register of Historical Places.

#### ***Evaluation of the Potential Historic District for the California Register***

The potential Historic District appears to be significant under California Register Criterion 1 for its association with the development of the motion picture industry in the United States. It is important as a largely intact group of resources that dates from the property's development as a motion picture studio during the silent and sound eras, and served as Columbia's primary production facility for nearly fifty years, encompassing the studio's most active period.

The potential Historic District has retained integrity of *location, design, setting, feeling, and association*. While integrity of *materials* and *workmanship* have been somewhat compromised by alterations, the potential Historic District has retained sufficient integrity to convey its significance.

For these reasons, the potential Historic District appears to meet the criteria for listing on the California Register of Historical Resources.

#### ***Evaluation of the Potential Historic District for Local Designation***

The Sunset Gower Studios site appears to be significant for its association with the development of the motion picture industry in the United States under the following criteria for listing as a Los Angeles Historic-Cultural Monument:

- In which the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified.

It is important as a largely intact group of resources that dates from the property's development as a motion picture studio during the silent and sound eras, and served as Columbia's primary production facility for nearly fifty years, encompassing the studio's most active period.

The site has retained integrity of *location, design, setting, feeling, and association*. While integrity of *materials* and *workmanship* have been somewhat compromised by alterations, the site has retained sufficient integrity to convey its historic significance.

For these reasons, the Sunset Gower Studios site appears to meet the criteria for listing as a Los Angeles Historic-Cultural Monument.

## 12.2 Evaluation of Individual Resources

In addition to the potential Historic District, HRG identified four buildings to be evaluated as potential individual historic resources: 1455 Gordon Street, 1440 Gower Street, 6050 Sunset Boulevard, and 6060 Sunset Boulevard. One of these buildings, 1440 Gower Street (Building 35), was also identified as a contributor to the potential Historic District. The other three buildings are located outside the boundary of the potential Historic District and are associated with historic contexts which differ from that of the potential Historic District. The assessments for these individual resources are discussed in detail below.

### 1455 Gordon Street

The building at 1455 Gordon Street is set at the sidewalk and is accessed from Gordon Street. A paneled metal security fence and gate are situated immediately to the north of the building. The building is one story in height with a rectangular plan and low horizontal massing. The building's roof is flat with a parapet and sawtooth skylights. The building is of wood frame construction and clad in brick and poured concrete. The primary (west) façade is symmetrically composed and consists of three bays accented by concrete piers and fluted pilasters and topped by a paneled frieze. The current primary entrance has been relocated and is not visible from the public right-of-way. A former entrance on the primary façade has been closed with a flush metal panel. Fenestration consists of glass block windows topped with fabric awnings.

As noted above, 1455 North Gordon had previously been assigned a status code of 3CS, or "appears eligible for the California Register as an individual property through survey evaluation." At the time it was noted that the building appeared to be significant for its association with Sunset Gower Studios, also known as Columbia Pictures

Corporation. While an association with Columbia Pictures during the period in which the studio occupied the site could not be confirmed, additional research conducted as part of this evaluation revealed that the property may be significant for its association with the Academy of Motion Picture Arts and Sciences (AMPAS). The building served as the first AMPAS library from 1935 until around 1943,<sup>172</sup> a period of active development of the library's collections under the stewardship of Academy librarian (and later executive director) Margaret Herrick. The building continues to retain its integrity and retains its eligibility for the California Register.

Because the building was identified as eligible for the California Register through survey evaluation, it is treated herein as a historic resource for the purposes of CEQA.

#### 1440 Gower Street (Building 35)

The building at 1440 Gower Street is set at the sidewalk and is accessed via Gower Street. The building has a rear-facing U-shaped plan and is five stories in height with low horizontal massing. The roof is flat with a parapet. The building is of concrete construction and is clad with smooth cement plaster. The ground floor of the primary (east) façade is asymmetrically composed, with the primary entrance situated at the northwestern corner of the building. The upper floors of the primary façade are symmetrically composed, with rows of ribbon windows shaded by projecting canopies. The primary entrance is set at grade and consists of a projecting canopy supported by fluted columns. The primary entrance door is a single fully-glazed door with a sidelight and transom with inset decorative panels. Fenestration consists primarily of fixed metal single-pane windows, metal storefront windows with divided lights, and metal ribbon windows.

As noted above, 1440 Gower Street had previously been assigned a status code of 3S, or "appears eligible for the National Register as an individual property through survey evaluation." No significance statement was provided. While the building is a contributor to the potential Historic District for its association with Columbia Studios, it also appears to be individually significant as an example of the work of noted architect Claud

<sup>172</sup> "History of the Academy," Academy of Motion Picture Arts and Sciences, archived from the original at <https://web.archive.org/web/20110605133157/http://www.oscars.org/academy/history-organization/history.html> (accessed September 2018).

Beelman. The building continues to retain its integrity and retains its eligibility for the National Register.

Because the building was identified as eligible for the National Register through survey evaluation, and due to its association with noted architect Claud Beelman, it is treated herein as a historic resource for the purposes of CEQA.

### 6050 Sunset Boulevard

The building at 6050 Sunset Boulevard is set at the sidewalk and is accessed via Sunset Boulevard. The building is rectangular plan and is two stories in height with low horizontal massing. The roof is a combination flat and deck roof with a parapet. The building is of wood frame construction and is clad with smooth cement plaster. The primary façade is asymmetrically composed, with the primary entrance situated at the northeast corner, and is accented by decorative fin screens. The primary entrance consists of a pair of recessed wood doors set at grade within a paneled wood surround flanked by a pair of planter boxes. A secondary entrance is located at the southwestern corner and is set at grade and sheltered by a projecting canopy; secondary entrance doors are flanked by a pair of planter boxes and consist of a pair of flush metal doors with fully-glazed sidelights. Fenestration on the primary façade is limited and largely concealed by decorative screens. A fixed metal window with divided lights tops the primary entrance.

As noted above, 6050 Sunset Boulevard had previously been assigned a status code of 3CS, or “Appears eligible for the California Register as an individual property through survey evaluation.” At the time it was noted that the building appeared to be significant for its association with United Western Recorders.

Given that the Project would demolish the building at 6050 Sunset Boulevard, a detailed assessment has been provided below.

### ***Evaluation of Historic Contexts***

As noted in Section 11.1 of this report, the following context and theme have been identified for their association with the history and development of the subject property as a potential individual historic resource.

- Context: Entertainment Industry, 1908-1980
  - Sub-Context: (No Sub-context)
    - Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980
      - Sub-Theme: Recording Industry, 1925-1980

The following section includes an evaluation of significance for the identified context, theme, and sub-theme.

***Sub-Theme: Recording Industry, 1925-1980***

The building at 6050 Sunset Boulevard was initially developed in 1919 by film industry pioneer William Horsley. The building was primarily operated as a motion picture rental plant, although it housed a variety of operations over time, including light manufacturing and produce storage. The building was completely remodeled beginning in 1958 when it was purchased by Bill Putnam and converted into a recording studio, and as a result the building no longer conveys its association with the early motion picture industry. However, Putnam's acquisition and conversion of the building mark the beginning of the most significant period in the building's history, and its appearance today reflects its historic identity as an important postwar recording studio.

In 1958 the building was leased by Milton T. "Bill" Putnam, a pioneering record producer from Chicago. Putnam was already an influential figure in the recording industry, having established the prominent Universal Recording studio in Chicago, and was well-known for his inventive approach and his ability to capture the subtle nuances and character of emerging postwar musical genres, such as blues and jazz.

In 1958, at the urging of his clients, Putnam relocated his operations to Los Angeles, where he acquired the property at 6050 Sunset Boulevard and established United Recording. He oversaw the design and construction work related to the building's conversion to a recording studio, creating custom-designed and precisely-engineered recording rooms, control booths, echo chambers, and equipment. Putnam's vision, innate understanding of acoustical properties, and superior engineering capabilities created a singular environment that quickly became popular with both established and up-and-coming artists. Within a few years, Universal Recording had become one of the most successful and highly-regarded recording studios in the country, hosting such artists as Nat King Cole, Dean Martin, Bing Crosby, Johnny Mathis, Jan and Dean, The Righteous Brothers, Bobby Darin, Sammy Davis, Jr., Ray Charles, and Frank Sinatra.

Bill Putnam continued to operate the United Recording studio through the 1970s, until failing health compelled him to sell the property to his protégé, Allen Sides. The studio remained a revered destination for the industry's most successful recording artists, including Frank Zappa, Neil Diamond, Don Henley, Barry Manilow, Bette Midler and Michael Jackson. Today, as part of the United-Western Recorders facilities, the United Recording building reflects the success of Putnam's vision; no other studio has won more technical excellence awards or garnered as many Best Engineered Grammys as the United-Western Recorders facilities.

- **Location:** The building remains on its original site. Therefore, it retains integrity of *location*.
- **Design:** The property has undergone minor alterations over time, including the enclosure of the original primary entrance and the replacement of the original primary entrance doors. However, the property has retained the essential form, plan, and massing of the design for conversion to a recording studio. It has retained the façade organization and fenestration patterns dating from this period. No significant character-defining features have been removed, and none of the alterations have significantly impacted the property's ability to convey its historic significance as a postwar recording studio. Therefore, the property retains integrity of *design*.
- **Setting:** The properties fronting Sunset Boulevard in Hollywood have, over time, been subject to demolition and infill construction of a greater scale and density. However, Sunset Boulevard continues to function as a major commercial and industrial corridor, and the immediate surrounding area continues to house a number of operations related to the motion picture and entertainment industries, leaving its historic character essentially unchanged. Therefore, the property retains integrity of *setting*.
- **Materials:** The property is largely intact and retains the key exterior materials related to its 1958 conversion as a recording studio, including cladding, fenestration, and distinctive fin screens. The property therefore retains integrity of *materials*.
- **Workmanship:** The property is largely intact and retains significant character-defining features and materials related to its conversion to a postwar recording studio. As a result, it continues to express the aesthetic principles and physical evidence of this significant period of development. Therefore, the property retains integrity of *workmanship*.
- **Feeling:** As discussed above, the property retains integrity of design, materials, and workmanship related to its conversion as a recording studio. As a result, it possesses the essential physical features that comprise its character and appearance as a postwar recording studio. Therefore, the property retains integrity of *feeling*.
- **Association:** The property's most significant period of development commenced in 1958, when it was acquired by pioneering engineer Bill Putnam and converted into a recording studio. As detailed above, the property has retained a number of character-defining features dating from this period, and it remains sufficiently intact to convey the building's relationship to this period

and its development and operation by Bill Putnam. The property therefore retains integrity of *association*.

### ***Evaluation of Eligibility***

6050 Sunset Boulevard is significant for its association with the development of music recording as a key component of the entertainment industry in Los Angeles which also included motion picture production, radio and television. As the site of United Recording, the property is representative of the establishment of Los Angeles as an important center for music recording during the 1950s and 60s, spurred by a growing number of independent record labels and a robust local music scene. Established by pioneering record producer Bill Putnam, whose innovations in sound recording and engineering were widely admired throughout the recording industry, United Recording hosted the most prominent recording artists of the mid- and late-20<sup>th</sup> century.

The property has retained integrity of *location, design, setting, materials, workmanship*, and *association* and has therefore retained sufficient integrity to convey its historic identity. The building continues to retain its integrity and retains its eligibility for the California Register.

### **6060 Sunset Boulevard**

The building at 6060 Sunset Boulevard is set at the sidewalk and is accessed via Sunset Boulevard. The building is rectangular plan and is two stories in height with low horizontal massing. The roof is flat with a parapet. The building is of wood frame construction and is clad with painted brick and smooth cement plaster. The primary façade is asymmetrically composed. The primary entrance is recessed and is accessed by a set of shallow steps flanked by a pair of brick planter boxes. The primary entrance door consists of a fully-glazed metal door with a fully-glazed sidelight. Fenestration on the ground floor consists of fixed metal storefront windows shaded by projecting metal canopies. Fenestration on the second-floor primary façade consists of a row of fixed metal windows.

As noted above, 6060 Sunset Boulevard had previously been assigned a status code of 6Z, or “Found ineligible for National Register, California Register, or Local designation through survey evaluation.” As the property was determined to be ineligible, no significance statement was provided. Surveyors noted that the property had “been significantly altered and retains little to no integrity.”

Given that the Project would demolish the building at 6060 Sunset Boulevard, a detailed assessment has been provided below.



### ***Evaluation of Historic Contexts***

As noted in Section 11.1 of this report, the following context and theme have been identified for their association with the history and development of the subject property as a potential individual historic resource.

- Context: Entertainment Industry, 1908-1980
  - Sub-Context: (No Sub-context)
    - Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980
      - Sub-Theme: Origins of the Motion Picture Industry, 1908-1919

The following section includes an evaluation of significance for the identified context, theme, and sub-theme.

#### ***Sub-Theme: Origins of the Motion Picture Industry, 1908-1919***

The building at 6060 Sunset Boulevard was initially developed in 1918 as the William Horsley Film Laboratories and was the first building to be constructed on the block which now contains the present-day Sunset Gower Studios. Construction of the laboratory inaugurated William Horsley's efforts to improve the adjacent property as a collection of independent motion picture production plants, a pattern of development which continued through the mid-1920s and contributed to the area's notoriety as an epicenter of low-budget facilities and productions known as "Poverty Row." Horsley, a pioneering film technician, played an influential role in the early film industry, financing the development of the Centaur Film Company, which (as Nestor Studios) was the first motion picture production company to establish a studio in Hollywood. Following Nestor's acquisition by Universal Pictures, Horsley oversaw the construction of Universal Studios for Carl Laemmle. Following the completion of construction, Horsley purchased this property in 1917 and opened a film laboratory, where he processed film for a number of studios. In the 1920s he became fascinated with the emerging technologies and formats which allowed motion pictures to be viewed at home. Horsley converted his laboratory to process substandard (16mm and 8mm) film formats and assembled a catalog of films in these formats; his efforts represent the first foray into the home entertainment industry.

### ***Evaluation of Integrity***

- **Location:** The building has remained in its original location over time. It therefore retains integrity of *location*.
- **Design:** The building has been subject to substantial alterations over time and no longer reflects the essential elements of its original design as an early-20<sup>th</sup>

century film laboratory. Alterations which have impacted the building's original design include but are not limited to the resizing of original window and door openings on the primary facade; relocation of the original primary entrance; and the addition of non-historic decorative elements to the primary facade. Building permit records and archival photographs confirm that the ground-floor storefront has been completely remodeled at least three times and the building no longer reflects its appearance at any point during Horsley's personal occupancy from the late 1910s through the late 1940s. In the late 1950s, the collection of ancillary buildings situated to the rear (south) of the laboratory were enclosed under two new roofs attached to the original structure, creating a single volume which is substantially different from the small group of buildings and structures representative of the Horsley period. The most recent work to the building was completed in 2010 and included the replacement of the original parapet, the addition of projecting metal canopies at the ground floor level, the replacement of all fenestration on the primary facade, and the replacement of the primary entrance door. Due to the extent of alterations, the sole remaining physical feature dating from the building's initial development as an early-20<sup>th</sup> century film laboratory is the second-floor fenestration pattern, although the fenestration itself and the surrounding framing has been replaced. The building therefore does not retain integrity of *design*.

- **Setting:** The properties fronting Sunset Boulevard in Hollywood have, over time, been subject to demolition and infill construction of a greater scale and density. However, Sunset Boulevard continues to function as a major commercial and industrial corridor, and the immediate surrounding area continues to house a number of operations related to the motion picture and entertainment industries, leaving its historic character essentially unchanged. Therefore, the property retains integrity of *setting*.
- **Materials:** Extant and visible examples of original construction materials and finishes are extremely limited and are largely represented by one remaining two-story interior film vault of masonry construction located in the original laboratory building. Otherwise, the building has been subject to substantial alterations over time and no longer retains the key exterior and interior materials dating from its original construction. These alterations include but are not limited to the replacement of original cladding, doors, and windows, including all fenestration on the primary facade. The property therefore does not retain integrity of *materials*.
- **Workmanship:** As noted above, the building has been subject to substantial alterations and no longer retains the aesthetic principles and/or physical

evidence of its design and construction as an early-20<sup>th</sup> century film laboratory. The building therefore does not retain integrity of *workmanship*.

- **Feeling:** As discussed above, due to substantial alterations the building no longer retains integrity of *design, materials, or workmanship*. As a result, the building lacks the essential physical features that comprised its character and appearance as an early-20<sup>th</sup> century film laboratory. Therefore, the property does not retain integrity of *feeling*.
- **Association:** The property was originally developed by pioneering film technician William Horsley and played an important role in the early development of the motion picture industry in Hollywood. However, due to the extent of alterations, the property is no longer sufficiently intact to convey the building's relationship to this period, and the building has not retained the physical elements associated with its development by William Horsley. The property therefore does not retain integrity of *association*.

### ***Evaluation of Eligibility***

The National Park Service states that “a property that is significant for its historic association is eligible if it retains the essential physical features that made up its character and appearance during the period of its association with the important event, historical pattern, or person(s).”<sup>173</sup> While the building possesses a strong association with William Horsley and the early development of the motion picture industry in Hollywood, the building retains little integrity beyond *location* and *setting* and therefore, according to National Park Service guidance, does not retain sufficient physical features to convey its historic character. Therefore, the building remains ineligible for designation as a historic resource at the National, State, or local level.

### **12.3 Summary of Evaluations**

Based on visual observation of the property, review of primary and secondary sources, and an analysis of the eligibility criteria for listing in the National Register of Historic Places and the California Register of Historical Resources, as well the criteria for local designation, the Sunset Gower Studios property appears eligible for listing as a historic

<sup>173</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

district in the National Register of Historic Places, the California Register of Historic Places, and for local designation as a Los Angeles Historic-Cultural Monument.

In addition to the potential Historic District, three buildings on the Sunset Gower Studios property appear eligible as individual historic resources. The building at 1455 North Gordon Street continues to retain its integrity and, as previously identified through survey evaluation, continues to retain its eligibility for the California Register. The building at 1440 North Gower Street (Building 35) appears to retain its integrity and, as previously identified through survey evaluation, continues to retain its eligibility for the National Register. The building at 6050 Sunset Boulevard continues to retain its integrity and, as previously identified through survey evaluation, retains its eligibility for the California Register.

**Table 2: Historic Resource Status of Buildings on Site**

The table below notes the status of each building on the Sunset Gower Studios property. For a detailed listing of contributing and non-contributing resources within the potential Historic District, please see Appendix C.

Current Building Name/Number	Year Built <sup>174</sup>	Integrity	Status
Building 1	c. 1920	Fair	Contributor
Building 2	c. 1930	Fair	Contributor
Building 3	1929	Fair	Contributor
Building 5	1936	Good	Contributor
Building 7	1926	Poor	Non-Contributor
Building 8/9	1979	Poor	Non-Contributor
Building 9	1985	Poor	Non-Contributor
Building 10	c. 1925	Poor	Non-Contributor
Building 13	1930	Good	Contributor
Building 14	1936	Good	Contributor
Building 15	c. 1925	Poor	Non-Contributor
Building 16	1930	Poor	Non-Contributor
Building 17	c. 1925	Good	Contributor
Building 19	c. 1920	Poor	Non-Contributor
Building 20	1934	Fair	Contributor
Building 21	1934	Fair	Contributor
Building 22	1935	Very Good	Contributor
Building 27	1988	Poor	Non-Contributor
Building 28	1925	Very Good	Contributor
Building 29	2007	N/A	Outside District
Building 29A	2007	N/A	Outside District

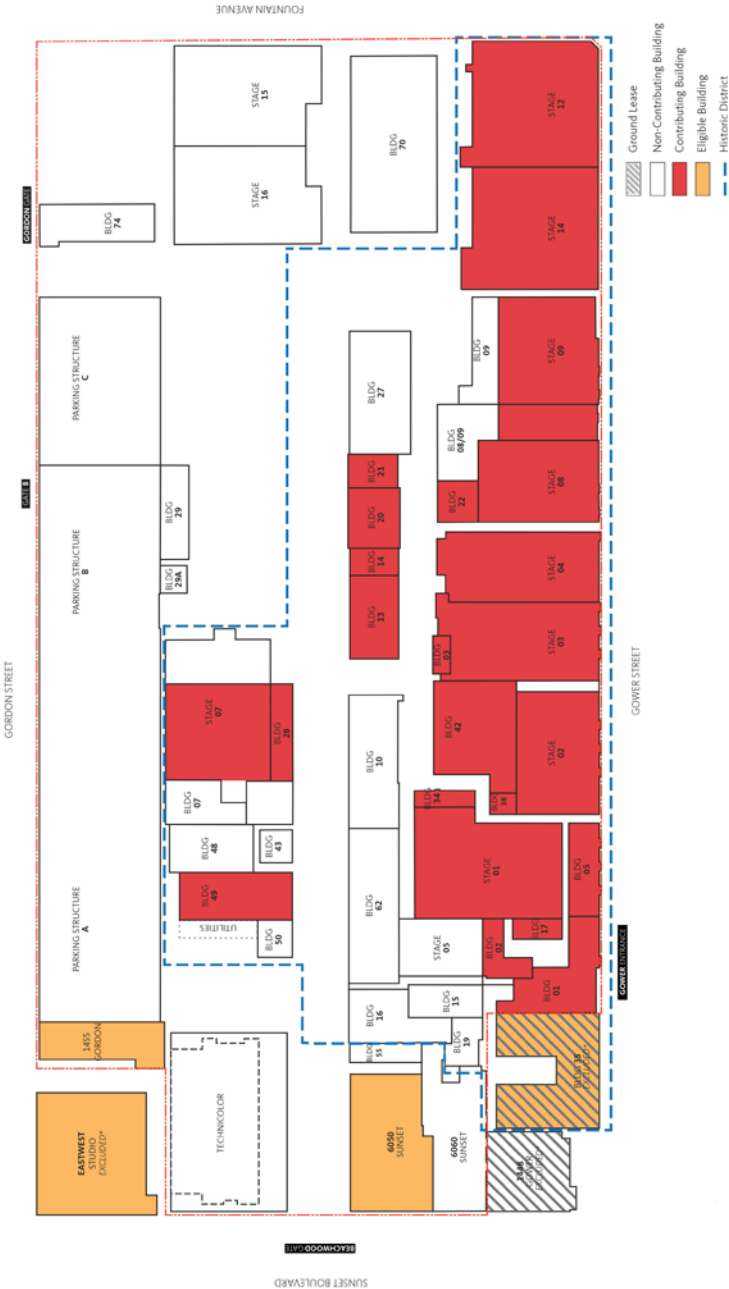
<sup>174</sup> Construction dates have been taken from building permits and certificates of occupancy issued by the City of Los Angeles Department of Building and Safety. When permits could not be confirmed for a particular building, approximate construction dates were estimated from analysis of historic aerial photographs and Sanborn maps. These dates are noted with the label "circa." In some cases, existing building dimensions and footprints do not correspond to those found in historic building permits and Sanborn maps; occasionally, buildings previously identified as separate buildings have been combined into a single structure over time. In these instances, multiple original construction dates are listed.

Current Building Name/Number	Year Built <sup>174</sup>	Integrity	Status
Building 34	c. 1920; c. 1925	Good	Contributor
Building 35	1951	Good	Individually Eligible; Contributor
Building 38	1951	Good	Contributor
Building 42	1929; 1935	Fair	Contributor
Building 43	1923	Poor	Non-Contributor
Building 48	1988	Poor	Non-Contributor
Building 49	1928	Fair	Contributor
Building 50	1925	Poor	Non-Contributor
Building 55	1963	N/A	Outside District
Building 62	1920; c. 1920	Poor	Non-Contributor
Building 70	1970	N/A	Outside District
Building 74	1927	N/A	Outside District
Parking Structure A	1988; 2007	N/A	Outside District
Parking Structure B	1984; 1997	N/A	Outside District
Parking Structure C	2016	N/A	Outside District
Restaurant	1986	N/A	Outside District
Stage 1	1921	Fair	Contributor
Stage 2	1929	Good	Contributor
Stages 3 & 4	1929	Very Good	Contributor
Stage 5	1920	Poor	Non-Contributor
Stage 7	Relocated 1925	Fair	Contributor
Stages 8 & 9	1936	Good	Contributor
Stages 12 & 14 <sup>175</sup>	1957	Good	Contributor
Stages 15 & 16	1966	N/A	Outside District
1455 Gordon	1931	Fair	Individually Eligible; Outside District
6040 Sunset	2008	N/A	Outside District

<sup>175</sup> Includes Building 12-14.

Current Building Name/Number	Year Built <sup>174</sup>	Integrity	Status
6050 Sunset	1919	Fair	Individually Eligible; Outside District
6060 Sunset	1918	Poor	Outside District

Figure 2: Map of Potential Historic Resources



Base map provided by Gensler.



### 13.1 Significance Thresholds

The analyses discussed in the sections below are informed by National, State, and local guidelines.

#### Thresholds of Significance

According to Appendix G, Environmental Checklist of the State CEQA Guidelines, cultural resource impacts resulting from the implementation of the proposed project would be considered significant if a project would:

- Cause a substantial adverse change in the significance of a historical resource defined in CEQA Guidelines Section 15064.5.

#### CEQA Thresholds

The State CEQA Guidelines (2018) indicate 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 a historical resource. A substantial adverse change in significance occurs if the project involves “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.”<sup>176</sup>

The Guidelines go on to state that “[t]he significance of an historic resource is materially impaired when a project... [d]emolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources... local register of historic resources... or its identification in a historic resources survey.”<sup>177</sup>

<sup>176</sup> CEQA Guidelines, section 15064.5(b).

<sup>177</sup> CEQA Guidelines, section 15064.5(b)(2).

***Secretary of the Interior's Standards***

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* (the “Standards”) provide guidance for reviewing proposed projects that may affect historic resources.

The intent of the *Standards* is to assist the long-term preservation of a property’s significance through the preservation, rehabilitation, and maintenance of historic materials and features. The *Standards* pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. The *Standards* also encompass related landscape features and the building’s site and environment, as well as attached, adjacent, or related new construction.

From a practical perspective, the *Standards* have guided agencies in carrying out their historic preservation responsibilities including State and local officials when reviewing projects that may impact historic resources. The *Standards* have also been adopted by state and local jurisdictions across the country including the City of Pasadena.

In addition, the *Standards* are a useful analytic tool for understanding and describing the potential impacts of substantial changes to historic resources. However, under California environmental law, compliance with the *Standards* does not necessarily determine whether a project would cause a substantial adverse change in the significance of an historic resource. Rather, projects that comply with the *Standards* benefit from a regulatory presumption that they would have a less than significant adverse impact on a historic resource.<sup>178</sup>

Specifically, Section 15064.5(b)(3) of the CEQA Guidelines states:

Generally, a project that follows the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be

<sup>178</sup> CEQA Guidelines, section 15064(b)(3).

considered as mitigated to a level of less than a significant impact on the historical resource.<sup>179</sup>

The statutory language above references the Secretary of the Interior's standards and guidelines for four distinct historic "treatments," including: (1) preservation; (2) rehabilitation; (3) restoration; and (4) reconstruction. The specific standards and guidelines associated with each of these possible treatments are provided on the National Park Service's website regarding the treatment of historic resources.<sup>180</sup>

For analytical purposes, a threshold decision must be made regarding which "treatment" standards should be used to analyze a project's potential effect on historic resources.

The use of the Secretary of the Interior's "rehabilitation" standards (the Rehabilitation Standards) provide a more conservative impact analysis for this project and account for the fact that the adjacent properties will likely require some form of protection during construction activities and ongoing maintenance over the term of the construction.

### ***Secretary of the Interior's Standards & Guidelines for Rehabilitation***<sup>181</sup>

The National Park Service encourages maintaining the integrity of a district through the appropriate design of infill buildings at vacant sites or sites where new buildings replace non-contributing buildings. The Standards are intended as general guidance for work on any historic building. The Guidelines for Rehabilitation expand the discussion to sites and neighborhoods.

As written in the Guidelines for Rehabilitation, there is a distinction, but not a fundamental difference, between the concerns for additions to historic buildings and new construction, or "infill" adjacent to historic buildings on a property or within a district. As with most matters of design and planning, the differences are defined by the scale, site, setting, and project.

<sup>179</sup> CEQA Guidelines, section 15064(b)(3).

<sup>180</sup> U. S. Department of the Interior, National Park Service, "Rehabilitation Standards and Guidelines," Technical Preservation Services, <https://www.nps.gov/tps/standards/rehabilitation.htm> (accessed October 2018).

<sup>181</sup> U.S. Department of the Interior, National Park Service, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*, by Kay D. Weeks and Anne E. Grimmer (1995), revised by Anne E. Grimmer (Washington, DC: 2017), <https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf> (accessed October 2018), 75-162.

Following are quotations from the National Park Service guidance.

“...a modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color.”

“Plan the new addition in a manner that provides some differentiation in material, color, and detailing so that the new work does not appear to be part of the historic building. The character of the historic resource should be identifiable after the addition is constructed.”<sup>182</sup>

### ***National Park Service: Preservation Brief 14***

In addition to the Standards and Guidelines for Rehabilitation, the National Park Service publishes a series of briefs that includes “Preservation Brief 14, New Exterior Additions to Historic Buildings: Preservation Concerns,” as revised and republished in 2010.<sup>183</sup> Among the concepts presented are a balance between differentiation and compatibility, and subordination of the new to the old.

Preservation Brief 14 states:

1. There is no formula or prescription for designing a new addition that meets the Standards. A new addition to a historic building that meets the Standards can be any architectural style -- traditional, contemporary or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility in order to maintain the historic character and the identity of the building being enlarged. New additions that too closely resemble the historic building or are in extreme contrast to it fall short of this balance. Inherent in all of the guidance is the concept that an addition needs to be subordinate to the historic building.
2. The intent of the Preservation Brief is to provide guidance to owners, architects and developers on how to design a compatible new addition.... A new addition to a

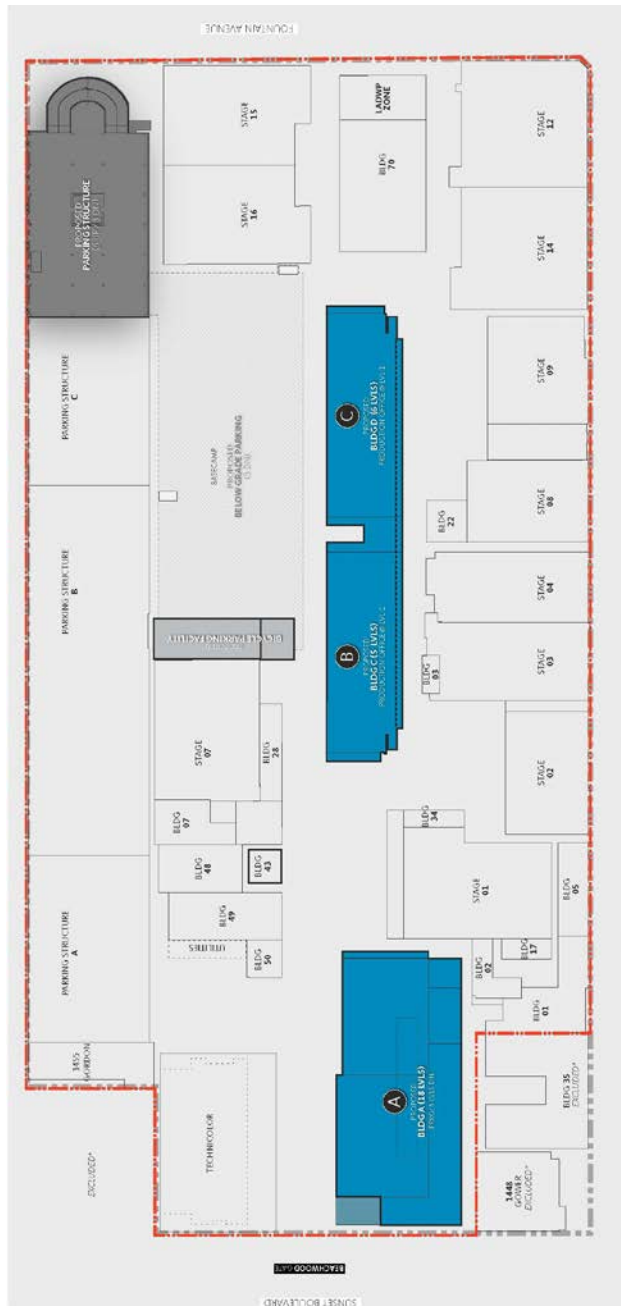
<sup>182</sup> U. S. Department of the Interior, National Park Service, *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*, by Anne E. Grimmer and Kay D. Weeks (Washington, DC: August 2010), <https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm> (accessed April 2018).

<sup>183</sup> *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*.

historic building should preserve the building's historic character. To accomplish this and meet the Secretary of the Interior's Standards for Rehabilitation, a new addition should:

- Preserve significant historic materials, features and form;
- Be compatible; and
- Be differentiated from the historic building.

**Figure 3: Map of Proposed Project**



Base map provided by Gensler.

### 13.2 Potential Impacts to the Historic District

In order to accommodate the changing needs of a working motion picture production studio, the proposed Project identifies areas on the Sunset Gower Studios lot to be improved with the construction of new facilities, resulting in the demolition of buildings within the potential Historic District.

Motion picture studios that were originally developed during the Major Studio Era are significant as collections of historic property types that reflect the history and development of the motion picture industry in Hollywood. Columbia Pictures was one of the Big Eight motion picture studios established during the Major Studio Era, the period during which the production, distribution, and exhibition of a studio's films were all organized under a single corporate entity. The period of significance for the potential Historic District extends from 1920 to 1958 and encompasses the entirety of the Major Studio Era in Hollywood.

Potential impacts to the Historic District are analyzed with consideration given to whether the potential Historic District can continue to convey its historic significance following the implementation of the proposed Project.

This analysis includes an examination of the Historic District following implementation of the proposed Project. Important considerations include the impacts to contributing resources associated with the studio's development; impacts to interior streets and circulation patterns; and the location and spatial relationships of the contributing resources remaining after implementation of the Project. Potential impacts to the identified historic district may result from the demolition of existing buildings as well as new construction associated with the proposed Project. For potential impacts to be considered a "substantial adverse change" to the Historic District under CEQA, it must be shown that the removal of the contributing buildings listed above as well as new construction associated with the proposed Project would result in the physical alteration of the Historic District such that its ability to convey its historical significance and eligibility for historic listing would be threatened.

Potential impacts to the Historic District are analyzed below.

#### Potential Impacts to the Historic District from Demolition Before Mitigation

The potential Historic District before implementation of the proposed Project consists of thirty-five (35) buildings. Of these, twenty-two (22) buildings, or sixty-three (63) percent, have been identified as contributors to the potential Historic District. Thirteen (13) buildings within the district are considered to be non-contributing resources due to extensive alterations or construction outside the period of significance. A detailed listing

of contributors and non-contributors within the potential Historic District is included in Appendix C.

The proposed Project will demolish fifteen (15) buildings within the boundary of the potential Historic District. Of these, six (6) buildings are contributors and nine (9) buildings are non-contributors. The following chart notes contributing buildings to be demolished. A detailed breakdown of calculations related to the potential impacts associated with the proposed Project are included in Appendices D and E.

***Contributing Buildings to be Demolished***

Current Building Name/Number	Integrity	Year Built	Historic Use	Current Use	Studio Property Type
Building 20	Fair	1934	Electric & Maintenance	Office	Utility
Building 21	Fair	1934	Sign & Scene Painting	Office	Pre-Production
Building 42	Fair	1929; 1935	Recording Building; Dubbing/Scoring Stage; Monitor & Projecting Rooms; Cutting Rooms, Film Vaults	Office	Post-Production
Building 13	Good	1930	Scene Dock; Offices, Dressing Rooms	Office	Actor Services
Building 14	Good	1936	Electrical Generator Room	Service/Utilities	Utility
Building 38	Good	1951	Cutting Room	Office	Post-Production

The proposed Project would result in the removal of approximately twenty-seven (27) percent of the existing contributors to the potential Historic District. For this to be considered a “substantial adverse change” to the Historic District under CEQA, however, it must be shown that the removal of the contributing buildings listed above as well as new construction associated with the proposed Project would result in the



physical alteration of the Historic District such that its ability to convey its historical significance and eligibility for historic listing would be threatened.

As proposed, the Project would retain approximately seventy-three (73) percent of the contributing buildings within the boundaries of the potential Historic District. Following implementation of the proposed Project, the potential Historic District would consist of twenty (20) buildings with the district boundary slightly modified to exclude Building A of the proposed Project. Of these, sixteen (16) buildings are potential contributors and four (4) buildings are potential non-contributors. New construction within the potential Historic District proposed as part of the Project would consist of two (2) new buildings, Building B and Building C.<sup>184</sup> As a result, following implementation of the proposed Project the potential Historic District would consist of twenty-two (22) total buildings: sixteen (16) contributors and six (6) non-contributors, creating a potential Historic District with seventy-three (73) percent contributing resources. Calculations for contributors and non-contributors within the potential Historic District are provided in Appendices D and E.

The wide variety of contributing buildings within the proposed Historic District differ in size according to their function and use. Contributing buildings range in size from Building 38, a small building historically used for editing which is approximately 1,011 square feet; to Building 35, the flagship administration building for Columbia Pictures, which is approximately 59,713 square feet. Within the proposed Historic District, the twenty-two (22) contributors comprise approximately 310,113 square feet. Following implementation of the proposed Project, sixteen (16) contributors would remain, comprising approximately 267,786 square feet. This corresponds to the retention of approximately eighty-six (86) percent of the contributing square footage within the potential Historic District.

After implementation of the Project, the potential Historic District would continue to retain a concentration of buildings that date from the period of significance and reflect the historic identity of Columbia Studios as a “Big Eight” motion picture studio operating during the Major Studio Era. These buildings represent a large majority of the existing

<sup>184</sup> One additional building, Building A, and a parking structure would be constructed outside of the potential Historic District.

contributing square footage and highest levels of integrity among the contributing buildings. The contributing buildings to remain also include all contributors located on the western edge of the property facing Gower Street, which is the only portion of the Historic District directly visible to the public. In addition, the proposed locations for new construction are either located outside of the Historic District or generally retain the existing historic spatial and circulation patterns. This includes the retention of the central Beachwood Drive and parallel Beachwood Alley as separate and distinct streets as well as the internal pathways between buildings in the western portion of the property.

Despite the loss of six (6) contributing buildings, sixteen (16) of the twenty-two (22) contributing buildings will remain intact and in their original locations after implementation of the Project. The important configuration of buildings, spatial relationships, and circulations patterns that are characteristic of the Columbia Studios era will also remain after implementation of the Project. As a result, the proposed removal of contributing buildings to the Historic District will not reduce the integrity of the potential Historic District such that it can no longer convey its historic significance. Removal of contributing buildings by the proposed Project will not result in significant impacts to historic resources as defined by CEQA.

#### Potential Impacts to the Historic District from New Construction

The proposed Project will construct a five-story building (Building B) and a six-story building (Building C) within the potential Historic District at the center of the studio property. In addition, the Project will construct an 18-story building (Building A) just outside the Historic District in the northern portion of the studio property fronting Sunset Boulevard, and a bicycle parking facility located immediately outside the Historic District in the central western portion of the property. The Project will also construct a parking structure in the southeastern portion of the Sunset Gower property.

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

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>185</sup>

Potential impacts associated with the construction of each of these buildings are discussed individually below.

### ***Buildings B and C***

Following implementation of the proposed Project, Buildings B and C will be constructed in locations currently occupied by Buildings 10, 13, 14, 20, 21 and 27. Together, these existing buildings are arranged in a linear north-south configuration set between the internal segment of Beachwood Drive and the studio buildings fronting Gower Street. This configuration of buildings defines the primary internal circulation pattern present during the Columbia Studios period. The proposed two new buildings will be located in largely the same linear configuration and the internal circulation pattern will be maintained. The district would retain the historic street grid and internal hierarchy of major and minor circulation routes following implementation of the proposed Project, and as identified in the above “Impacts from Demolition” section, this would not constitute a significant new intrusion to the district.

At five and six stories in height, Buildings B and C will be taller than the existing buildings they will replace, which range between two and four stories in height. The five- and six-story heights, however, are not substantially taller than the existing condition of the Historic District, which contains buildings ranging from one to five stories in height. Thus, the scale of Buildings B and C would be compatible with the general heights of contributing resources within the Historic District. Construction of Buildings B and C will not result in a significant impact to the Historic District.

### ***Building A***

Following implementation of the proposed Project, Building A will be constructed in a location currently occupied by the buildings at 6050 and 6060 Sunset Boulevard, at the southwest corner of Sunset Boulevard and Beachwood Drive. At 18 stories in height, Building A will be substantially taller than any buildings currently located on the Sunset

<sup>185</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

Gower Studios property. Building A will be set at the street along Sunset Boulevard and the majority of the building's footprint will be located outside of the Historic District, where it will effectively become part of the existing context of the Sunset Boulevard frontage and create a new "edge condition" for the Historic District at its northern border. Motion picture studio properties dating from the Studio Era have always been developed as enclosed compounds with perimeter walls and minimal engagement with the surrounding community. In keeping with this pattern, the former Columbia Studios property has always been internally focused, and the juxtaposition of high-rise development at the periphery will not substantially alter the integrity of the Historic District.

As part of this study, a potential boundary was identified for a potential Historic District that encompassed those areas of the Sunset Gower Studios site most closely associated with Columbia Pictures during the period of significance. As noted above, the development of Building A would extend southward from Sunset Boulevard into the area defined as a potential Historic District. Construction of Building A would require the demolition of several ancillary buildings located within the northern edge of the district's potential boundary. These buildings are non-contributing resources to the district due to substantial alterations. Following implementation of the proposed Project, the demolition of the non-contributing buildings, and construction of Building A, the potential boundary of the potential Historic District would include a portion of the physical footprint of Building A. As a result, the boundary for the potential Historic District would no longer accurately reflect only the concentration of existing facilities historically associated with the operations of Columbia Pictures. Therefore, following implementation of the proposed Project, the boundary of the potential Historic District would be modified slightly along the northern line to exclude the footprint of Building A. This ensures that the district continues to accurately represent the patterns of physical development associated with its historic significance.

### ***Parking Facilities***

The bicycle parking facility will adjoin Stage 7 and Building 28 to the south and will be located immediately outside the boundary of the Historic District. The facility would be comparatively modest in size and scale and would not surpass the height of the neighboring contributing resources to the north, therefore remaining compatible with the general heights of contributing buildings within the District. Construction of the bicycle parking facility will not result in a significant impact to the adjacent Historic District.

The proposed parking structure will also be located outside of the Historic District at the southeastern edge of the Sunset Gower property. No contributors to the Historic District would be present immediately adjacent to the parking structure after its completion.

### ***Overall Impacts***

Finally, the proposed new construction would include substantial foundation work and the construction of subterranean parking. Without mitigation to ensure the protection of nearby historic resources from damage due to underground excavation and general construction procedures and to reduce the possibility of damage from vibration and settlement due to the removal of adjacent soil, new construction has the potential to destabilize nearby historic buildings resulting in significant impacts.

### **13.3 Potential Impacts to Individually Eligible Properties**

This evaluation identified three buildings located on the Project site that are eligible for historic listing as individual properties. These are the five-story office building at 1440 Gower Street (Building 35), which is also a contributor to the Historic District; the United Recording building at 6050 Sunset Boulevard; and the single-story brick building at 1455 North Gordon Street.

#### Impacts to 6050 Sunset Boulevard

The Project would demolish the United Recording building at 6050 Sunset Boulevard, which is eligible for listing in the National Register, California Register, and as a Los Angeles Historic-Cultural Monument for its associations with the music recording industry in Los Angeles. Demolition of this building will result in significant impacts to a historic resource. This impact cannot be mitigated to a less-than-significant level.

#### Impacts to 1455 Gordon Street

1455 Gordon Street is located on the eastern edge of the Project Site. Therefore, the Project will not demolish, relocate, convert, rehabilitate, or physically alter any aspect of the building at 1455 Gordon Street. The Project will not destroy historic materials, features, or spatial relationships that characterize the building at 1455 Gordon Street.

The Project would not affect the integrity of *location, design, materials, or workmanship* of 1455 Gordon Street. The building would remain intact in its current location and would not be materially altered by new construction associated with the Project. Therefore, integrity of *feeling* would also remain unaffected because all the existing physical elements that characterize 1455 Gordon Street would continue to convey the property's historic significance. Because 1455 Gordon Street would retain integrity of *location, design, materials, workmanship, and feeling*, it would continue to reflect its important associations with the recording industry, therefore integrity of *association* would also remain unaffected by the Project.

The only aspect of the integrity that could potentially be affected by the Project is *setting*. According to National Park Service guidance, “to retain historic integrity a property will always possess several, and usually most, of the (seven) aspects” of integrity.<sup>186</sup> After the Project is constructed 1455 Gordon Street will fully retain integrity of *location, design, materials, workmanship, feeling* and *association*. Integrity of *setting* would be altered by the Project.

Therefore, all but one of the relevant aspects of integrity will be unaffected by the Project, so that the historic integrity of 1455 Gordon Street will be retained. While the Project will alter the setting of the building at 1455 Gordon Street, this alteration will not materially impair the building such that it can no longer convey its historic significance. After construction of the Project, 1455 Gordon Street will remain intact, and continue to convey its historic significance. The proposed Project will not result in significant impacts to 1455 Gordon Street.

#### Impacts to 1440 Gower Street (Building 35)

Building 35 is located on the eastern edge of the Project Site. The Project will not demolish, relocate, convert, rehabilitate, or physically alter any aspect of Building 35. The Project will not destroy historic materials, features, or spatial relationships that characterize Building 35.

The Project would not affect the integrity of *location, design, materials, workmanship, or feeling* of Building 35. The building would remain intact in its original location and would therefore retain integrity of *location*. The building would also continue to retain all of the character-defining features associated with its original construction, which include but are not limited to the original building plan, form, massing, concrete construction, flat roof surrounded by a parapet wall, smooth cement plaster cladding, and ribbon windows with projecting canopies. The essential physical features reflecting the building’s original design would remain intact, and therefore the building would continue to retain integrity of *design*. As the building is largely intact and retains a majority of its original construction materials, it would also continue to retain integrity of *materials*. Additionally, the building would continue to retain the physical evidence of period construction techniques, including original finishes and design elements that reflect the character and identity of the building as a Mid-Century Modern office

<sup>186</sup> *National Register Bulletin 15.*

building designed by Claud Beelman, and would therefore retain integrity of *workmanship*. Furthermore, the Project would not affect the integrity of *feeling* associated with Building 35. The building would continue to retain a majority of the character-defining features of its original construction and would continue to convey the original aesthetic and historic character of the building as the headquarters of Columbia Pictures. Therefore, the building would continue to retain integrity of *feeling*.

Because Building 35 would retain integrity of *location, design, materials, workmanship, feeling, and association*, it would continue to convey its original Mid-Century Modern design by Claud Beelman as the headquarters for Columbia Pictures. Therefore, integrity of *association* would also remain unaffected by the Project.

The only aspect of the integrity that could potentially be affected by the Project is integrity of *setting*. Integrity of *setting* would be altered by the Project through the demolition of existing buildings which were extant at the time of construction of Building 35, as well as through the construction of a new building adjacent to Building 35. These alterations to the surrounding area will result in changes to the spatial relationships in the place where Building 35 played its historical role, which have been present since the building's construction. The building's integrity of *setting* will therefore be compromised. However, it is important to note that the surrounding buildings are not considered to be contributors to the potential Historic District, and the alteration of spatial relationships will be limited to the area surrounding the rear of the building. The physical character of the building's primary façade, as it is seen from the public right-of-way, will remain unaltered and will continue to convey its historic identity.

However, while integrity of *setting* for Building 35 may be compromised by the Project, according to National Park Service guidance, "to retain historic integrity a property will always possess several, and usually most, of the [seven] aspects" of integrity.<sup>187</sup> After the Project is constructed, Building 35 will continue to retain integrity of *location, design, materials, workmanship, feeling and association*, and will therefore continue to retain a majority of the aspects of integrity.

Therefore, all but one of the relevant aspects of integrity will be unaffected by the Project, so that the historic integrity of Building 35 will be retained. While the Project

<sup>187</sup> *National Register Bulletin 15.*

will nominally alter the setting of Building 35, this alteration will not materially impair the building such that it can no longer convey its historic significance. After construction of the Project, Building 35 will remain intact, and continue to convey its historic significance.

### **13.4 Impacts Analysis Using CEQA Thresholds**

As noted above in Section 13.1, a substantial adverse change occurs if the project involves “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.”<sup>188</sup> The significance of a historical resource is materially impaired when a project “demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historic significance and that justify its inclusion in, or eligibility for,” designation as a historic resource at the state or local levels.<sup>189</sup>

The following analysis considers potential impacts in relation to CEQA guidelines established to define the threshold for substantial adverse change and the associated material impairment of a historic resource.

#### 1. Would the Project involve the demolition of a significant resource?

Yes. As discussed below, the Project would involve the demolition of a significant historic resource.

The Project would demolish six buildings that are contributing resources to the potential Historic District: Buildings 13, 14, 20, 21, 38, and 42. None of these buildings are considered to be individually significant, and their demolition will not result in the demolition of an individually significant historic resource. These buildings represent ancillary structures whose historical functions did not directly influence the development of the studio lot or Columbia Pictures as a whole, and their demolition does not constitute the removal of principal buildings related to the primary functions of a motion picture studio. Their demolition will reduce the total number of contributing resources on the property. Despite this loss, the property will retain the majority of

<sup>188</sup> *CEQA Guidelines*, section 15064.5(b).

<sup>189</sup> *CEQA Guidelines*, section 15064.5(b).



contributing resources dating from the period of significance as well as existing spatial relationships and circulation patterns. The potential Historic District will continue to be eligible for National, State, and local listing following their demolition.

However, the Project would also demolish one individually eligible resource located outside the potential Historic District (6050 Sunset Boulevard.) Therefore, the Project does involve demolition of significant historic resources.

2. Would the Project involve the relocation of a significant resource in a manner that does not conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings?

No. The Project does not include the relocation of any individually significant buildings or buildings that contribute to the potential Historic District.

3. Would the Project involve conversion, rehabilitation or alteration of a significant resource in a manner which does not conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings?

No. The Project does not involve the conversion, rehabilitation, or alteration of any individually significant buildings or buildings that contribute to the potential Historic District.

4. Would the Project involve construction that has the potential to materially impair the integrity and/or significance of significant resources on the site or in the vicinity?

Yes. The Project will construct five buildings: Building A, Building B, Building C, a parking structure, and a bicycle parking facility. None of the proposed buildings have the potential to impact the Sunset Gower Studios potential Historic District such that it would no longer convey its historic significance or no longer be eligible for historic listing. All of the buildings will be designed in a manner that is compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the potential Historic District at Sunset Gower Studios.

The proposed new construction would, however, require substantial foundation work along with excavation to allow for the construction of subterranean parking. Without mitigation to ensure the protection of historic resources from vibration damage due to underground excavation and general construction procedures and to reduce the possibility of settlement due to the removal of adjacent soil, new construction associated with the Project has the potential to de-stabilize nearby historic buildings resulting in significant impacts.

### 13.5 Impacts to Adjacent Historic Resources

The nearest eligible historic resource for the purposes of CEQA is East-West Studios at 6000 Sunset Boulevard. 6000 Sunset Boulevard has previously been assigned a status code of 3S, or “Appears eligible for the National Register as an individual property through survey evaluation.” The building is significant as the site of the United Western recording studios, which functioned as a satellite recording studio for the notable United Recording at 6050 Sunset Boulevard. The building at 6000 Sunset Boulevard is located on the east side of the Project Site and is separated by other buildings on the Sunset Gower Studios property. Therefore, the Project would not demolish, relocate, convert, rehabilitate, or physically alter any aspect of 6000 Sunset Boulevard, nor would it destroy historic materials, features, or spatial relationships that characterize the 6000 Sunset Boulevard building. The Project would not affect the integrity of location, design, materials, workmanship, feeling, or association of 6000 Sunset Boulevard. The only aspect of integrity that could potentially be affected by the Project is setting. Therefore, all but one of the relevant aspects of integrity would be unaffected by the Project, so that the historic integrity of the 6000 Sunset Boulevard building would be retained. While the Project would alter the setting of 6000 Sunset Boulevard, this alteration would not materially impair the building such that it can no longer convey its historic significance. After construction of the Project, 6000 Sunset Boulevard would remain intact and continue to convey its historic significance. The Project would therefore not result in significant impacts to 6000 Sunset Boulevard.

The nearest designated historic resource for the purposes of CEQA is Columbia Square, located one block to the east at 6121 Sunset Boulevard. As the property is not immediately adjacent to the proposed Project at Sunset Gower Studios, there will be no impacts to adjacent historic resources.

### 13.6 Summary of Impacts to Historical Resources

Analysis of potential impacts using the Los Angeles CEQA thresholds, the Secretary of the Interior’s Standards, and National Park Service guidance reveals the following:

- 1) The Project would require the demolition of six buildings that are contributors to the potential Historic District.
- 2) The Project would require the demolition of one building identified as an individually eligible historic resource.
- 3) The Project would require substantial foundation work and the construction of subterranean parking. Without mitigation to ensure the protection of historic resources from vibration damage due to underground excavation and general construction procedures and to reduce the possibility of settlement due to the

removal of adjacent soil, new construction associated with the Project may result in additional impacts to adjacent historic resources.

As proposed, after implementation of the Project, the potential Historic District would continue to retain a majority of the buildings that date from the period of significance and reflect the historic identity of Columbia Studios as a “Big Eight” motion picture studio operating during the Major Studio Era. The important configuration of buildings, spatial relationships, and circulations patterns that are characteristic of the Columbia Studios era will also remain after implementation of the Project. As a result, the proposed removal of contributing buildings to the Historic District will not reduce the integrity of the potential Historic District such that it can no longer convey its historic significance. The two proposed new buildings, Buildings B and C, will be located in largely the same linear configuration as existing buildings and the internal circulation pattern will be maintained. The district as a whole would retain the existing historic street grid and internal hierarchy of major and minor circulation routes following implementation of the proposed Project, and this would not constitute a significant new intrusion to the district. Therefore, with proper mitigation to ensure that historic resources are protected from damage associated with underground excavation and general construction procedures, the Project will result in a less than significant impact to the overall potential Historic District.

However, as proposed, the Project will require demolition of one building identified as an individual historic resource for the purposes of CEQA. This impact cannot be mitigated to a less-than-significant level. Relocation of the building at 6050 Sunset Boulevard to another site on the Sunset Gower Studios lot, which is considered as a component of an alternative to the Project, would reduce the impact on individual historic resources outside of the potential Historic District to a less-than-significant level.

**Table 3: Summary of Impacts to Historical Resources**

IMPACT	LEVEL OF IMPACT
Demolition of six buildings that are contributors to the potential Historic District.	LESS THAN SIGNIFICANT
Demolition of 6050 Sunset Boulevard, which is individually eligible for listing in the California Register through survey evaluation.	SIGNIFICANT and unavoidable
Underground excavation and general construction procedures.	LESS THAN SIGNIFICANT with mitigation
Construction of Building A fronting Sunset Boulevard.	LESS THAN SIGNIFICANT
Construction of Buildings B and C within the central portion of the property.	LESS THAN SIGNIFICANT
Construction of a bicycle parking facility within the central portion of the property.	LESS THAN SIGNIFICANT
Construction of a new parking structure in the southeast corner of the property.	LESS THAN SIGNIFICANT

**14.1 Mitigation of Potential Impacts to the Historic District and All Adjacent Resources**

The following recommended mitigation measures would reduce potential impacts to the Historic District and all remaining adjacent historic resources to a less-than-significant level.

1. The Project shall include a shoring plan to ensure the protection of adjacent historic resources during construction from damage due to underground excavation and general construction procedures and to reduce the possibility of settlement due to the removal of adjacent soil.

**14.2 Recommendations for Documentation, Interpretation, and Protection of Historic Resources**

The following recommendations would enhance and further protect the Historic District.

1. The existing condition of the Sunset Gower Studios property would be documented in accordance with Historic American Building Survey (HABS) guidelines and standards. Documentation shall include a historic narrative, existing drawings and plans, and photographs of the property, with special emphasis given to documentation of contributing resources and those resources that would be demolished as part of the Project. A qualified historic preservation professional shall be retained to oversee the preparation of HABS documentation.
2. A Historic Resources Plan would be developed for the Sunset Gower Studios property to document existing historic resources, identify character-defining features and resources to be preserved, and establish a treatment plan for their continued preservation. Any future proposed rehabilitation or new additions to existing Historic District contributors would be subject to specified guidelines and procedures set forth in the Historic Resources Plan that would identify and protect significant character-defining features and ensure that the proposed work conformed to the Secretary of the Interior's Standards.
3. The Project would include a multifaceted interpretive program which documents the history of the Sunset Gower Studios property and provides information and directions to access other interpretive features.
4. The Project would include the development of a self-guided walking tour located along Gower Street, to be hosted on a web-based platform and

accessible from mobile devices, which details the history of Columbia Pictures and the studio's association with the Sunset Gower property.

5. A qualified historic preservation professional shall be retained to ensure that Building A, Building B, and Building C are designed and constructed in accordance with the Secretary of the Interior's Standards for Rehabilitation to ensure that the proposed new construction would be compatible in design with Sunset Gower Studios in order to protect the historic integrity of the potential Historic District and verify compliance with the Historic Resources Plan.

This evaluation has identified a potential Historic District on the Sunset Gower Studios lot. The potential Historic District consists of thirty-five (35) buildings. Of these, twenty-two (22) buildings, or sixty-three (63) percent, have been identified as contributors to the potential Historic District. Thirteen (13) buildings within the district are considered to be non-contributing resources due to extensive alterations or construction outside the period of significance.

The proposed Project will demolish fifteen (15) building within the boundary of the potential Historic District. Of these, six (6) buildings are contributors and nine (9) buildings are non-contributors. None of these buildings are considered to be individually significant, and their demolition will not result in the demolition of an individually significant historic resource. Their demolition will reduce the total number of contributing resources on the property; however, despite this loss, the property will retain the majority of contributing resources dating from the period of significance as well as existing spatial relationships and circulation patterns. As a result, their demolition does not constitute a significant impact under CEQA.

The proposed Project would also demolish one (1) building, located outside the potential Historic District at 6050 Sunset Boulevard, which has been identified as an individual historic resource for the purposes of CEQA. Demolition of this building will result in significant impacts under CEQA which cannot be mitigated to a less-than-significant level. Relocation of the building at 6050 Sunset Boulevard to another site on the Sunset Gower Studios lot as set forth in the Preservation and Sound Stage Project Alternative analyzed in Appendix F of this report would avoid demolition of 6050 Sunset Boulevard and would reduce impacts from demolition of individually historic resources to a less than significant level.

The Project would also require substantial foundation work and the construction of subterranean parking. Without mitigation to ensure the protection of historic resources from damage due to underground excavation and general construction procedures and to reduce the possibility of settlement due to the removal of adjacent soil, new construction associated with the Project may result in additional impacts to adjacent historic resources.

Implementation of the mitigation measures discussed in Section 9.0 of this report will reduce the potential impacts to the Historic District and all remaining adjacent historic resources to a less-than-significant level.

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1881	The land comprising the present-day Sunset Gower studios is platted under Township Map T 1 S R 14 W.
1906	The land is subdivided for the first time as part of Grider & Hamilton's Hollywood Tract (MB 9-12).
1917	William Horsley purchases the property along the south side of Sunset Boulevard between Gordon and Gower Streets.
1919	Beachwood Drive is extended from its terminus at Fountain Avenue north to Sunset Boulevard.
1920	Joe Brandt teams with brothers Jack and Harry Cohn to form the Cohn-Brandt-Cohn (CBC) Film Sales Company.
1922	CBC releases its first feature-length film, <i>More To Be Pitied Than Scorned</i> , which was filmed on Poverty Row.
1924	Columbia Pictures Corporation is established on January 10 <sup>th</sup> with offices in New York City and in Hollywood at 6070 Sunset Boulevard.  Joe Brandt is named President of the company, and Jack Cohn is named Vice-President in charge of sales. Both men operate out of New York, while Harry Cohn, Vice-President in charge of production, heads up the Hollywood offices.
1925	Harry Cohn takes out a personal mortgage to fund the purchase of the first permanent facility for Columbia Pictures at 6070 Sunset.  The studio begins an active real estate development plan which includes the acquisition of existing facilities along Gower Street as well as the construction of additional new facilities.
1926	Joe Brandt and the Cohn brothers decide to focus Columbia's financial resources on the production of films, rather than diversify their portfolio with theater development.
1927	Harry Cohn hires director Frank Capra.
1929	Columbia Pictures Corporation purchases the capital stock of the William Horsley Film Laboratory, acquiring the land, plant and equipment.  Columbia Pictures also purchases the land immediately to the south of the company's

	existing studio on Gower Street. The company purchases the property from the widow of George T. Gower, one of the original owners of the Grider & Hamilton Tract. The acquisition, which represents the last of the Gower ranch land, paves the way for Columbia to expand its facilities with purpose-built structures.
1930	<p>Columbia produces its last silent film, <i>Hurricane</i>. While this and several earlier pictures were produced in both sound and silent formats, all subsequent films of the 1930s are produced with sound.</p> <p>By this time, Columbia has expended \$1,000,000 in facility expansion and improvement.</p>
1932	Harry Cohn buys out Joe Brandt to become president of Columbia Pictures.
1934	<p>The studio receives its first Academy Award when it is wins the Oscar for Best Picture for <i>It Happened One Night</i>. The film also nets the studio four other statues for Best Actor, Best Actress, Best Director, and Best Screenplay (Adaptation).</p> <p>The studio announces a \$350,000 building expansion plan, which is deemed “the most extensive program in its history.” Plans include the construction of a three-story electrical shop, a seven-story building on Beachwood Drive, a ten-story administration tower, building, a three-story office building fronting Gower Street, and two double sound stages.</p>
1935	<p>Columbia acquires a 35-acre ranch near Burbank to facilitate the production of the studio’s Western films.</p> <p>Plans are also announced for an additional \$43,000 studio scoring building, as well as the construction of a three-story cutting department building and the renovation of administration offices on Gower.</p> <p>Columbia Pictures also marks one of their first expansion efforts east of Beachwood Drive by leasing the California Studios facilities to meet their increasing demands for production space.</p> <p>At the end of the year, Columbia announces a second expansion plan totaling \$1,000,000, which includes “elaborate alterations and improvements to existing structures” as well as the construction of a new four-story dressing room complex, facilities for makeup and hairdressing, casting and purchasing department offices, a studio hospital, a portrait gallery, a photographic finishing laboratory, a four-story office building dedicated to screenwriting, another four-story building for the special effects department, and a structure for the studio camera and music departments, as well as additional sound stages along Gower Street .</p>

1936	The studio undertakes a third building program at a cost of \$500,000.
1939	Frank Capra's association with Columbia ends after twelve years with the studio. His last film for the studio is the acclaimed <i>Mr. Smith Goes to Washington</i> .
1941	A portion of the site is further subdivided as part of the Columbia Pictures Tract (MB 237-48-49).
1943	Columbia releases its first Technicolor movie, <i>The Desperadoes</i> .
1948	Columbia establishes Screen Gems, a subsidiary dedicated to television production and licensing.
1956	Jack Cohn dies.
1958	Harry Cohn dies. His memorial is held on Stages 12 and 14 at the Columbia lot.
1968	Columbia Pictures Corporation merges with the Screen Gems subsidiary to become Columbia Pictures Industries.
1970	Columbia forms a partnership with Warner Bros. to operate the Burbank Studios and begins relocating its employees to the shared facilities in Burbank.
1971	Columbia posts the biggest profit losses in company history, and 300 employees are dismissed.
1972	Columbia vacates the Sunset Gower property.
1976	Sunset Gower is purchased by Saul Pick, who renovates the property for use as rental facilities for independent production companies.
2007	Sunset Gower is purchased by Hudson Pacific, LLC.



## APPENDIX B – HISTORIC USE CHRONOLOGY

The Sunset Gower Studios property has been periodically documented throughout the 20<sup>th</sup> century by Sanborn Insurance Company fire insurance maps. These maps note the general function and use of each building on the property at the time of documentation. The Sunset Gower Studios property was first drawn in 1919, and was subsequently documented in 1929, 1935, 1950, 1954, 1955, 1957, 1960, 1961, 1962, 1966, 1968, 1969, and 1970. The table below notes historic use of each building as recorded on selected Sanborn maps to illustrate the changing function of various facilities over time. A full complement of available Sanborn maps is included in Table F.

Current Building Name / Number	Year Built <sup>189</sup>	Building Permit Use (if available)	1919	1929	1935	1950	1960	1970	Studio Property Type
Building 1	c. 1920	N/A		Offices; Projecting & Film Cutting	Office	Office	Office	Office	Administration /Offices
Building 2	c. 1930	N/A			Director's Offices	Director's Offices	Director's Offices	Director's Offices	Administration /Offices
Building 3	1929	Dressing Rooms			Dressing Rooms	Dressing Rooms	Dressing Rooms	Dressing Rooms	Actor Services
Building 5	1936	Office Building				Office	Office	Office	Administration /Offices

<sup>189</sup> Construction dates have been taken from building permits and certificates of occupancy issued by the City of Los Angeles Department of Building and Safety. When permits could not be confirmed for a particular building, approximate construction dates were estimated from analysis of historic aerial photographs and Sanborn maps. These dates are noted with the label "circa." In some cases, existing building dimensions and footprints do not correspond to those found in historic building permits and Sanborn maps; occasionally, buildings previously identified as separate buildings have been combined into a single structure over time. In these instances, multiple original construction dates are listed.

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Current Building Name / Number	Year Built <sup>189</sup>	Building Permit Use (if available)	1919	1929	1935	1950	1960	1970	Studio Property Type
Building 7	1926	Addition to Motion Picture Studio		<i>No Description</i>	Carpenter Shop; Prop Room; Generator Room	Prop Room; Special Effects Storage; Generator Room	Prop Room; Special Effects Storage; Generator Room	Prop Room; Special Effects Storage; Generator Room	Storage
Building 8/9	1979	Dressing Room & Mechanical Rooms							Actor Services
Building 9	1985	Support Office Dressing Rooms							Actor Services
Building 10	c. 1925	N/A		Mill	Mill	Mill; Lumber Storage	Mill; Lumber Storage	Mill; Lumber Storage	Pre-Production Facilities
Building 13	1930	Scene Dock			Scene Dock	Offices; Dressing Rooms	Offices; Dressing Rooms	Offices; Dressing Rooms	Actor Services
Building 14	1936	Transformer Building				Electrical Generator Room	Electrical Generator Room	Electrical Generator Room	Utility
Building 15	c. 1925	N/A		Lab; Film Cutting	Old Laboratory	Old Laboratory	<i>Description Not Legible</i>	<i>Description Not Legible</i>	Post-Production Facilities
Building 16	1930	Film Laboratory			Laboratory	Film Lab & Cutting	Music Annex	Music Annex	Post-Production Facilities
Building 17	c. 1925	N/A			Offices	Offices	Offices	Offices	Administration /Offices

Current Building Name / Number	Year Built <sup>189</sup>	Building Permit Use (if available)	1919	1929	1935	1950	1960	1970	Studio Property Type
Building 19	c. 1920	N/A		Film Vaults	Film Vaults	Film Vaults	Film Vaults	Film Vaults	Storage
Building 20	1934	Electrical & Paint Building			Electric & Maintenance	Electric & Maintenance	Electric & Maintenance	Electric & Maintenance; Photo Effects Department	Utility
Building 21	1934	Electrical & Paint Building			Sign & Scene Painting	Sign & Scene Painting	Sign & Scene Painting	Sign & Scene Painting	Pre-Production Facilities
Building 22	1935	Camera & Music Departments				Camera & Music Building; Camera Storage; Projection Rooms	Camera & Music Building; Camera Storage; Projection Rooms	Camera & Music Building; Camera Storage; Projection Rooms	Studio Services
Building 27	1988	Support Shops Storage							Pre-Production Facilities
Building 28	1925	Office for Studio		Dressing Rooms	Offices	Offices	Offices	Offices	Administration /Offices
Building 29	2007	N/A							Outside District
Building 29A	2007	N/A							Outside District
Building 34	c. 1920; c. 1925	N/A		<i>No Description</i>	Passage; Grip Room	Passage; Grip Room	Passage; Grip Room; Film Vaults; Cutting Rooms	Passage; Grip Room; Film Vaults; Cutting Rooms	Post-Production Facilities; Storage
Building 35	1951	Office Building				Offices; Projection Room	Offices; Projection Room	Offices; Projection Room	Administration /Offices

Current Building Name / Number	Year Built <sup>189</sup>	Building Permit Use (if available)	1919	1929	1935	1950	1960	1970	Studio Property Type
Building 38	1951	Cutting Room				No Description	No Description	No Description	Post-Production Facilities
Building 42	1929; 1935	Recording Building; Studio Scoring Building		Recording Building; Monitor Room	Recording Building; Dubbing Stage; Cutting & Monitor Rooms; Projecting Rooms; Film Vaults	Recording Building; Cutting Rooms; Scoring Stage; Projecting Rooms; Film Vaults	Recording Building; Scoring Stage	Recording Building; Scoring Stage	Post-Production Facilities
Building 43	1923	Office		Offices	Offices	Music Department Annex	Music Department Annex	Music Department Annex	Administration /Offices
Building 48	1988	Additional support rooms for stage							Studio Services
Building 49	1928	Work Shop		Cinema Studio Supply Warehouse	Small Foundry; Machine Shop	Prop Warehouse; Matte Department	Prop Warehouse; Matte Department	Prop Warehouse; Matte Department	Storage
Building 50	1925	Offices		Offices	Offices	Prop Department Office	Prop Department Office	Prop Department Office	Administration /Offices
Building 55	1963	Film Laboratory						Film Storage	Outside District

Current Building Name / Number	Year Built <sup>189</sup>	Building Permit Use (if available)	1919	1929	1935	1950	1960	1970	Studio Property Type
Building 62	1920; c. 1920	Studio & Dressing Rooms		Offices & Dressing Rooms; Carpenter Shop; Dressing Rooms; Prop Room; Paint Shop	Property Rooms; Offices & Dressing Rooms	Special Effects; Offices & Dressing Rooms, Art Department	Special Effects; Offices & Dressing Rooms, Art Department	Special Effects; Offices & Dressing Rooms, Art Department	Pre-Production Facilities
Building 70	1970	Warehouse & storage building						<i>No Description</i>	Outside District
Building 74	1927	Apartment House		Apartments	Apartments	Apartments	Apartments	Apartments	Outside District
Parking Structure A	1988; 2007	Parking Structure							Outside District
Parking Structure B	1984; 1997	Parking Structure							Outside District
Parking Structure C	2016	Parking Structure							Outside District
Restaurant	1986	Restaurant							Outside District
Stage 1	1921	Studio Building		Sound Stage	Sound Stage	Sound Stage	Sound Stage	Sound Stage	Stage
Stage 2	1929	Motion Picture Stage		Sound Stage	Sound Stage	Sound Stage	Sound Stage	Sound Stage	Stage
Stages 3 & 4	1929	Sound Stage			Sound Stages	Sound Stages	Sound Stages	Sound Stages	Stage
Stage 5	1920	Studio & Dressing Rooms		Stage	Sound Stage	Sound Stage; Scoring Stage	Sound Stage; Scoring Stage	Sound Stage; Scoring Stage	Stage
Stage 7	R1926	Studio		Dark Stage	Sound Stage	Sound Stage	Sound Stage	Sound Stage	Stage

Current Building Name / Number	Year Built <sup>189</sup>	Building Permit Use (if available)	1919	1929	1935	1950	1960	1970	Studio Property Type
Stages 8 & 9	1936	Sound Stages				Sound Stages	Sound Stages	Sound Stages	Stage
Stages 12 & 14	1957	Motion Picture Stage					Sound Stages	Sound Stages	Stage
Stages 15 & 16	1966	Sound Stages						Sound Stages	Outside District
1455 Gordon	1931	Sound Research & Scoring			Sound Recording; Auto Trucks	Offices; Projection Room; Bindery	Offices; Projection Room; Bindery	Offices; Projection Room; Bindery	Outside District
6040 Sunset	2008	Office Building							Outside District
6050 Sunset	1919	Dressing Rooms & Stage	(To Be) Office; Studio; Open Stage	Light Manufacturing, Stage, Fruit Produce Warehouse	Offices; Studio; Sound Stage; Cinema Prop Storage; Fruit Produce Storage	Offices; Studio; Sound Stage; Cinema Prop Storage; Carpenter; Projection Rooms	Offices; Studio; TV Studio Sound Stage; Projection Rooms	Offices; Studio; TV Studio Sound Stage; Projection Rooms	Outside District
6060 Sunset	1918	Film Laboratory		Film Laboratory	Offices; Photo Supply; [Film] Washing & Drying	Offices; [Film] Washing & Drying	Offices; [Film] Washing & Drying	Offices; [Film] Washing & Drying	Outside District

## APPENDIX C – CONTRIBUTORS AND NON-CONTRIBUTORS WITHIN THE POTENTIAL HISTORIC DISTRICT

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Building 1	c. 1920	Unknown	Offices; Projecting & Film Cutting	Administration /Offices	9544	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 2	c. 1930	Unknown	Director's Offices	Administration /Offices	3696	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.

<sup>190</sup> Construction dates have been taken from building permits and certificates of occupancy issued by the City of Los Angeles Department of Building and Safety. When permits could not be confirmed for a particular building, approximate construction dates were estimated from analysis of historic aerial photographs and Sanborn maps. These dates are noted with the label "circa." In some cases, existing building dimensions and footprints do not correspond to those found in historic building permits and Sanborn maps; occasionally, buildings previously identified as separate buildings have been combined into a single structure over time. In these instances, multiple original construction dates are listed.

<sup>191</sup> Architect information has been derived from available building permits. Where no original building permit could be located, the architect has been noted as "unknown."

<sup>192</sup> Historic uses have been derived from Sanborn Insurance Company fire insurance maps for the property. Historic uses for buildings constructed after 1970 were assigned based on known function.

<sup>193</sup> Square footage information as provided by the Applicant. All square-footage numbers represent floor area as defined by the Los Angeles Municipal Code. Specifically, floor area includes the area in square feet confined within the exterior walls of a building, but not including the area of the following: exterior walls, stairways, shafts, rooms housing Building-operating equipment or machinery, parking areas with associated driveways and ramps, space dedicated to bicycle parking, space for the landing and storage of helicopters, and basement storage areas. Square footage has been rounded to the nearest whole foot.

<sup>194</sup> District status is noted with a "C" or an "NC," where "C" represents a contributor to the potential Historic District, and "NC" represents a non-contributor. Building 35, which is eligible as both a contributing resource to the district and as an individual resource, is also noted with an "IE" (individually eligible.)

## HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

## HISTORIC RESOURCES GROUP

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Building 3	1929	Columbia Pictures Inc.	Dressing Rooms	Actor Services	1257	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 5	1936	George C. Andersen	Offices	Administration /Offices	11776	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 7	1926	None listed	Carpenter Shop; Prop/Special Effects Storage	Storage	5875	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.
Building 8/9	1979	None listed	Dressing Room & Mechanical Rooms	Actor Services	6921	Poor	NC	Non-contributor to the potential Historic District due to construction outside the district's period of significance.
Building 9	1985	None listed	Production Support	Actor Services	5196	Poor	NC	Non-contributor to the potential Historic District due to construction outside the district's period of significance.



Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Building 10	c. 1925	Unknown	Mill; Lumber Storage	Pre-Production Facilities	4337	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.
Building 13	1930	Al G. Mantz	Scene Dock; Offices, Dressing Rooms	Actor Services	15229	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 14	1936	George C. Andersen; Leland F. Fuller	Electrical Generator Room	Utility	—	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 15	c. 1925	Unknown	Film Laboratory; Cutting Room	Post-Production Facilities	2273	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Building 16	1930	Columbia Pictures Corp.	Film Laboratory; Music Annex	Post-Production Facilities	9651	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.
Building 17	c. 1925	Unknown	Offices	Administration /Offices	1950	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 19	c. 1920	Unknown	Film Vaults	Storage	255	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.
Building 20	1934	None listed	Electric & Maintenance	Utility	5670	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Building 21	1934	None listed	Sign & Scene Painting	Pre-Production Facilities	3038	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 22	1935	George C. Andersen	Camera & Music Building	Studio Services	2580	Very Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 27	1988	None listed	Production Support	Pre-Production Facilities	8192	Good	NC	Non-contributor to the potential Historic District due to construction outside the district's period of significance.
Building 28	1925	None listed	Dressing Rooms; Offices	Administration /Offices	4514	Very Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Building 34	c. 1920; c. 1925	Unknown	Passage; Grip Room; Film Vaults; Cutting Rooms	Post-Production Facilities; Storage	1261	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 35	1951	Claud Beelman	Offices	Administration /Offices	59713	Good	C; IE	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.  Individually significant as an example of the work of noted Southern California architect Claud Beelman.
Building 38	1951	None listed	Cutting Room	Post-Production Facilities	1011	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Building 42	1929; 1935	Kirk Kellogg (1929); B. S. Hayne (1935)	Recording Building; Dubbing/Scoring Stage; Monitor & Projecting Rooms; Cutting Rooms, Film Vaults	Post-Production Facilities	17379	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 43	1923	None listed	Offices; Music Department Annex	Administration /Offices	2220	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.
Building 48	1988	None listed	Production Support	Studio Services	12060	Poor	NC	Non-contributor to the potential Historic District due to construction outside the district's period of significance.
Building 49	1928	Wm. Horsley [owner]	Prop Warehouse	Storage	5734	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Building 50	1925	None listed	Prop Department Office	Administration /Offices	2475	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Building 62	1920; c. 1920	A. Godfrey Bailey; Unknown	Offices & Dressing Rooms; Prop Rooms; Special Effects; Art Department	Pre-Production Facilities	18329	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.
Stage 1	1921	R. F. Taylor [owner]	Stage	Stage	15855	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Stage 2	1929	Kirk Kellogg	Sound Stage	Stage	12538	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Stages 3 & 4	1929	Columbia Pictures Corp.	Sound Stages	Stage	25720	Very Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Stage 5	1920	A. Godfrey Bailey	Sound Stage; Scoring Stage	Stage	5646	Poor	NC	Non-contributor to the potential Historic District due to substantial alterations outside the district's period of significance. The building no longer retains sufficient integrity to convey historic significance.
Stage 7	Relocated 1926	Unknown	Stage	Stage	19836	Fair	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.

Current Building Number	Year Built <sup>190</sup>	Architect <sup>191</sup>	Historic Use <sup>192</sup>	Studio Property Type	Square Feet <sup>193</sup>	Integrity	District Status <sup>194</sup> (C/NC)	Reason
Stages 8 & 9	1936	George C. Andersen; Leland F. Fuller	Sound Stages	Stage	27040	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.
Stages 12 & 14 <sup>195</sup>	1957	None listed	Sound Stages	Stage	64772	Good	C	Contributor to the potential Historic District for its association with the development of Columbia Pictures, one of the Big Eight motion picture studios; representative example of important motion picture studio property types dating from the District's period of significance.

<sup>195</sup> Includes Building 12-14.



## APPENDIX D – POTENTIAL HISTORIC DISTRICT SQUARE FOOTAGE CALCULATIONS (PROJECT)

Current Building Number	District Status <sup>8</sup> (C/NC)	Proposed for Demolition (Project Only)	Square Feet (All) <sup>9</sup>	Square Feet (Existing Contributors)	Square Feet (Contributors Proposed for Demolition)	Square Feet (Contributors to be Retained)	Square Feet (Non-Contributors)
Building 1	C		9544	9544		9544	
Building 2	C		3696	3696		3696	
Building 3	C		1257	1257		1257	
Building 5	C		11776	11776		11776	
Building 7	NC		5875				5875
Building 8/9	NC	X	6921				6921
Building 9	NC	X	5196				5196
Building 10	NC	X	4337				4337
Building 13	C	X	15229	15229	15229		
Building 14	C	X	–	–	–	–	–
Building 15	NC	X	2273				2273
Building 16	NC	X	9651				9651
Building 17	C		1950	1950		1950	
Building 19	NC	X	255				255
Building 20	C	X	5670	5670	5670		
Building 21	C	X	3038	3038	3038		
Building 22	C		2580	2580		2580	
Building 27	NC	X	8192				8192

<sup>8</sup> District status is noted with a “C” or an “NC,” where “C” represents a contributor to the potential Historic District, and “NC” represents a non-contributor. Building 35, which is eligible as both a contributing resource to the district and as an individual resource, is also noted with an “IE” (individually eligible.)

<sup>9</sup> Square footage data as provided by the Applicant. All square-footage numbers represent floor area as defined by the Los Angeles Municipal Code. Specifically, floor area includes the area in square feet confined within the exterior walls of a building, but not including the area of the following: exterior walls, stairways, shafts, rooms housing Building-operating equipment or machinery, parking areas with associated driveways and ramps, space dedicated to bicycle parking, space for the landing and storage of helicopters, and basement storage areas. Square footage has been rounded to the nearest whole foot.

## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

## HISTORIC RESOURCES GROUP

Current Building Number	District Status <sup>8</sup> (C/NC)	Proposed for Demolition (Project Only)	Square Feet (All) <sup>9</sup>	Square Feet (Existing Contributors)	Square Feet (Contributors Proposed for Demolition)	Square Feet (Contributors to be Retained)	Square Feet (Non-Contributors)
Building 28	C		4514	4514		4514	
Building 34	C		1261	1261		1261	
Building 35	C; IE		59713	59713		59713	
Building 38	C	X	1011	1011	1011		
Building 42	C	X	17379	17379	17379		
Building 43	NC		2220				2220
Building 48	NC		12060				12060
Building 49	C		5734	5734		5734	
Building 50	NC		2475				2475
Building 62	NC	X	18329				18329
Stage 1	C		15855	15855		15855	
Stage 2	C		12538	12538		12538	
Stages 3 & 4	C		25720	25720		25720	
Stage 5	NC	X	5646				5646
Stage 7	C		19836	19836		19836	
Stages 8 & 9	C		27040	27040		27040	
Stages 12 & 14 <sup>10</sup>	C		64772	64772		64772	
		<b>Total</b>	<b>397071</b>	<b>310113</b>	<b>42237</b>	<b>267786</b>	<b>83430</b>
					14% of contributing square footage to be demolished	86% of contributing square footage to be retained	

<sup>10</sup> Includes Building 12-14.

## APPENDIX E – POTENTIAL HISTORIC DISTRICT CONTRIBUTOR CALCULATIONS

	Total Contributors	Total Non-Contributors	Total in District	% Calculation
<b>Current/Existing District</b>	<b>22</b>	<b>13</b>	<b>35</b>	<b>63% contributors in district</b>
<b>Project as Described</b>				
• <i>Proposed for Demolition</i>	6	9	15	27% of existing contributors will be demolished
• <i>Proposed for Retention</i>	16	4	20	73% of existing contributors will be retained
• <i>Proposed New Buildings</i>	0	2	2	2 additional non-contributors will be added
<b>District After Implementation of the Project</b>	<b>16</b>	<b>6</b>	<b>22</b>	<b>73% contributors in district</b>
<b>Project as Described with Preservation and Soundstage Alternative</b>				
• <i>Proposed for Demolition</i>	5	10	15	23% of existing contributors will be demolished
• <i>Proposed for Retention</i>	17	3	20	77% of existing contributors will be retained
• <i>Proposed New/Relocated Buildings</i>	0	3	3	3 additional non-contributors will be added
<b>District After Implementation of the Preservation and Soundstage Alternative</b>	<b>17</b>	<b>6</b>	<b>23</b>	<b>74% contributors in district</b>

The Sunset Gower Studios Enhancement Plan (the Project) proposes a project alternative that, among other changes, would avoid the demolition of the building at 6050 Sunset Boulevard, which cannot be mitigated to a less-than-significant level. This alternative would also avoid the demolition of Buildings 38 and 42, which are both contributors to the Historic District. In comparison to the proposed Project, this alternative (the Preservation and Soundstage Alternative) would result in fewer overall impacts than those associated with the proposed Project.

Analysis of the Preservation and Soundstage Alternative is below. As the Preservation and Soundstage Alternative would be undertaken on the same site as that of the proposed Project, for the purposes of evaluation this analysis employs the same historic context, site development history, and identification of potential historic resources as that of the proposed Project.

**Preservation and Soundstage Alternative Project Description**

The Preservation and Soundstage Alternative would develop the Project Site similar to the Project as it relates to the development of Building A and Building B. The Preservation and Soundstage Alternative would reallocate floor area proposed under the Project as part of Building A to allow for the retention and relocation of 6050 Sunset Boulevard as well as to accommodate the development of two new soundstages and accompanying production support space (referred to as Buildings D and E). As such, Building A would be reduced in height by three floors and would be approximately 240 feet tall; Building B would be increased in height by two floors to approximately 137 feet (105 feet to the top of the roof with an additional 32-foot mechanical screen); Building C as currently proposed would be eliminated;<sup>11</sup> and the parking structure as currently proposed would be eliminated. The bicycle parking facility would be relocated to an area on the site below grade. Building D would be located on the site of the current proposed parking structure, would contain approximately 32,025 square feet of soundstage and production support space, and would be three stories with a height of 60 feet. Building E would be located to the south of Stage 7 and Building 28, would contain approximately 30,360 square feet of soundstage and production support space, and would be three stories with a height of 60 feet. Three levels of subterranean parking would be provided below Building A, as

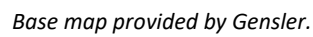
<sup>11</sup> To avoid confusion with the proposed Building C included as part of the Project, new construction introduced as part of the proposed Preservation and Soundstage Alternative will be subsequently lettered as Building D and Building E.

currently proposed; three and four levels of subterranean parking would also be provided below Buildings D and E and the base camp area.

The Preservation and Soundstage Alternative would also preserve the United Recording building, located at 6050 Sunset Boulevard, by relocating the building to the interior of the Project Site. To accommodate for the relocation of the United Recording Building within the Project Site, four existing buildings including, Building 43, Building 48, Building 49, and Building 50 would be removed. Of these buildings proposed to be removed, Building 49 is a contributor to the potential historic district. Buildings 38 and 42 proposed to be removed by the Project, and which are contributors to the potential historic district, would be retained as part of this alternative. Further, while not contributors to the Historic District, Buildings 8 and 8/9 would also be retained under the Preservation and Soundstage Alternative.

Overall, the Preservation and Soundstage Alternative would develop a total of 619,942 square feet of new floor area. When considering the existing buildings proposed to be removed as part of the Preservation and Soundstage Alternative, which would total 130,169 square feet, as compared to the Project's 160,611 square feet proposed for removal, the Preservation and Soundstage Alternative would result in a net increase of 489,773 square feet of new floor area on the Project Site (compared to the Project's net increase of 467,346 square feet of new floor area). Both the Project and the Preservation and Soundstage Alternative would be developed consistent with the existing maximum 1.5:1 floor area ratio currently applicable to the Project site.

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### Potential Impacts to the Historic District

Potential impacts to the Historic District are analyzed with consideration given to whether the potential Historic District can continue to convey its historic significance following the implementation of the proposed Preservation and Soundstage Alternative.

This analysis includes an examination of the Historic District following implementation of the proposed Preservation and Soundstage Alternative. Important considerations include the impacts to contributing resources associated with the studio's development; impacts to interior streets and circulation patterns; and the location and spatial relationships of the contributing resources remaining after implementation of the Preservation and Soundstage Alternative. Potential impacts to the identified historic district may result from the demolition and/or relocation of existing buildings as well as new construction associated with the proposed Preservation and Soundstage Alternative.

Potential impacts to the Historic District are analyzed below. For potential impacts to be considered a "substantial adverse change" to the Historic District under CEQA, it must be shown that the removal of the contributing buildings listed above as well as new construction associated with the proposed Preservation and Soundstage Alternative would result in the physical alteration of the Historic District such that its ability to convey its historical significance and eligibility for historic listing would be threatened.

#### Potential Impacts to the Historic District from Demolition Before Mitigation

The potential Historic District before implementation of the proposed Preservation and Soundstage Alternative consists of thirty-five (35) buildings. Of these, twenty-two (22) buildings, or sixty-three (63) percent, have been identified as contributors to the potential Historic District. Thirteen (13) buildings within the district are considered to be non-contributing resources due to extensive alterations or construction outside the period of significance. A detailed listing of contributors and non-contributors within the potential Historic District is included in Appendix C.

The proposed Preservation and Soundstage Alternative will demolish fifteen (15) buildings within the boundary of the potential Historic District. Of these, five (5) buildings are contributors and ten (10) buildings are non-contributors. The following chart notes contributing buildings to be demolished. A detailed breakdown of calculations related to the potential impacts associated with the proposed Preservation and Soundstage Alternative are included in Appendices D and G.

*Contributing Buildings to be Demolished*

Current Building Name/Number	Integrity	Year Built	Historic Use	Current Use	Studio Property Type
Building 20	Fair	1934	Electric & Maintenance	Office	Utility
Building 21	Fair	1934	Sign & Scene Painting	Office	Pre-Production
Building 49	Fair	1928	Prop Warehouse	Office	Storage
Building 13	Good	1930	Scene Dock; Offices, Dressing Rooms	Office	Actor Services
Building 14	Good	1936	Electrical Generator Room	Service/Utilities	Utility

The proposed Preservation and Soundstage Alternative would result in the removal of approximately twenty-three (23) percent of the existing contributors to the potential Historic District. For this to be considered a “substantial adverse change” to the Historic District under CEQA, however, it must be shown that the removal of the contributing buildings listed above as well as new construction associated with the proposed Preservation and Soundstage Alternative would result in the physical alteration of the Historic District such that its ability to convey its historical significance and eligibility for historic listing would be threatened.

As proposed, the Preservation and Soundstage Alternative would retain approximately seventy-seven (77) percent of the contributing buildings within the boundaries of the potential Historic District. Following implementation of the proposed Preservation and Soundstage Alternative, the potential Historic District would consist of twenty (20) buildings with the district boundary slightly modified to exclude Building A of the proposed Project. Of these, seventeen (17) buildings are potential contributors and three (3) buildings are potential non-contributors. New construction proposed as part of the Preservation and Soundstage Alternative would consist of one (1) new building (Building B). Relocation proposed as part of the Preservation and Soundstage Alternative would consist of the introduction of one (1) additional non-contributing building to the potential Historic District. As a result, following implementation of the proposed Preservation and Soundstage Alternative, the potential Historic District would consist of twenty-two (22) total buildings: seventeen (17) contributors and five



(5) non-contributors, creating a potential Historic District with seventy-seven (77) percent contributing resources. Calculations for contributors and non-contributors within the potential Historic District are provided in Appendices D, E, and G.

The wide variety of contributing buildings within the proposed Historic District differ in size according to their function and use. Contributing buildings range in size from Building 38, a small building historically used for editing which is approximately 1,011 square feet; to Building 35, the flagship administration building for Columbia Pictures, which is approximately 59,713 square feet. Within the proposed Historic District, the twenty (20) contributors comprise approximately 310,113 square feet. Following implementation of the proposed Preservation and Soundstage Alternative, seventeen (17) contributors would remain, comprising approximately 280,442 square feet. This corresponds to the retention of approximately ninety (90) percent of the contributing square footage within the potential Historic District.

After implementation of the Preservation and Soundstage Alternative, the potential Historic District would continue to retain a concentration of buildings that date from the period of significance and reflect the historic identity of Columbia Studios as a “Big Eight” motion picture studio operating during the Major Studio Era. These buildings represent a large majority of the existing contributing square footage and highest levels of integrity among the contributing buildings. The contributing buildings to remain also include all contributors located on the western edge of the property facing Gower Street, which is the only portion of the Historic District directly visible to the public.

Proposed locations for new construction in conjunction with the Preservation and Soundstage Alternative are largely located outside the boundaries of the Historic District. The location of Building B within the proposed District would necessitate the demolition of existing Buildings 10, 13, 14, 20, 21, and 27. These buildings currently contribute to the definition of spatial boundaries associated with the historic street grid and internal circulation routes established by the central Beachwood Drive and the parallel Beachwood Alley as separate and distinct streets. Demolition of the existing Buildings 10, 13, 14, 20, 21, and 27 would remove buildings that help delineate a portion of this historic circulation pattern. However, Building B would retain the same general footprint and linear configuration as the existing buildings it would directly replace (Buildings 13, 14, 20, 21, and 27) and would thus continue to reinforce existing spatial relationships.

While the demolition of Building 10 would result in the removal of an existing building that currently helps to define the circulation pattern historically associated with Beachwood Drive and Beachwood Alley, the impact associated with its removal

would be limited to a small portion of the circulation pattern. In addition, it is important to note that while a portion of the spatial boundaries defining Beachwood Drive and Beachwood Alley may be altered by the construction of Building B, the circulation pattern in and of itself will be retained and will not be disrupted by infill construction, and therefore will not constitute a significant alteration to the district. In addition, secondary circulation elements including internal pathways between buildings in the western portion of the property, to the west of Beachwood Alley, will be retained as part of the Preservation and Soundstage Alternative.

Despite the loss of five (5) contributing buildings, seventeen (17) of the twenty-two (22) contributing buildings will remain intact and in their original locations after implementation of the Preservation and Soundstage Alternative. The important configuration of buildings, spatial relationships, and circulations patterns that are characteristic of the Columbia Studios era will also remain largely intact after implementation of the Preservation and Soundstage Alternative. As a result, the proposed removal of contributing buildings to the historic district will not reduce the integrity of the potential Historic District such that it can no longer convey its historic significance. With mitigation to ensure the protection and proper maintenance of the Historic District during and after implementation, the removal of contributing buildings by the proposed Preservation and Soundstage Alternative will not result in significant impacts to historic resources as defined by CEQA.

#### Potential Impacts to the Historic District from Relocation

The proposed Preservation and Soundstage Alternative would relocate the building at 6050 Sunset Boulevard to a new site within the potential Historic District.

As part of the proposed Preservation and Soundstage Alternative, the building currently situated at 6050 Sunset Boulevard will be relocated to a site within the potential Historic District currently occupied by Buildings 43, 48, 49, and 50. Together, these existing buildings are arranged in a group along the east side of Beachwood Drive, in the northeastern portion of the potential Historic District. Buildings 43, 49, and 50 front Beachwood Drive facing west; Building 48 is situated to the rear (east) of Building 43. All three buildings constitute modest, two-story structures that exhibit a linear east-west orientation toward Beachwood Drive, reflecting the organization of buildings on the lot around the interior circulation routes.

The proposed relocation of the building at 6050 Sunset Boulevard will situate the building on this site, with its primary entrance oriented to the west. In doing so, the proposed relocation will retain the same linear east-west orientation as the existing buildings and will retain the same organization around interior circulation routes. The

district would retain the historic street grid and internal hierarchy of major and minor circulation routes following implementation of the proposed Preservation and Soundstage Alternative, and as identified in the above “Impacts from Demolition” section, this would not constitute a significant new intrusion to the district.

Buildings along the east side of Beachwood Drive range from one to four stories in height, and at approximately two stories in height, the building at 6050 Sunset will be within the same height range as adjacent existing buildings. It exhibits a modest scale, rectangular plan, and low, horizontal massing which is similar in form to adjacent contributing resources within the Historic District. Thus, the scale of the building following relocation would be compatible with the general scale of contributing resources within the Historic District and would not constitute an incompatible intrusion to the district.

Finally, the proposed relocation would include substantial foundation work. Without mitigation to ensure the protection of nearby historic resources from damage due to underground excavation and general construction procedures and to reduce the possibility of damage from vibration and settlement due to the removal of adjacent soil, new construction has the potential to de-stabilize nearby historic buildings resulting in significant impacts.

#### Potential Impacts to the Historic District from New Construction

The proposed Preservation and Soundstage Alternative will construct a seven-story building (Building B) within the potential Historic District at the center of the studio property. In addition, the Preservation and Soundstage Alternative will construct a 15-story building (Building A) just outside the Historic District in the northern portion of the studio property fronting Sunset Boulevard, and a soundstage and production support building (Building E) immediately outside the Historic District in the central western portion of the property. The Preservation and Soundstage Alternative will also construct a soundstage and production support building (Building D) in the southeastern portion of the Sunset Gower property.

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

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>12</sup>

Potential impacts associated with the construction of each of these buildings are discussed individually below.

### ***Building B***

Following implementation of the proposed Preservation and Soundstage Alternative, Building B will be constructed in a location currently occupied by Buildings 10, 13, 14, 20, 21, and 27. Together, these existing buildings are arranged in a linear north-south configuration set between the internal segment of Beachwood Drive and the studio buildings fronting Gower Street. This configuration of buildings defines the primary internal circulation pattern present during the Columbia Studios period. The proposed new building will be located in largely the same linear configuration, and will retain the same footprint as the existing buildings it would directly replace. Although demolition of Building 10 would result in the removal of an existing building that currently helps to define the circulation pattern historically associated with Beachwood Drive and Beachwood Alley, the impact associated with its removal would be limited to a small portion of the circulation pattern, and the circulation pattern in and of itself will be retained. As a result, the district would retain the historic street grid and internal hierarchy of major and minor circulation routes following implementation of the proposed Preservation and Soundstage Alternative, and as identified in the above “Impacts from Demolition” section, this would not constitute a significant new intrusion to the district.

The existing condition of the Historic District includes buildings ranging from one to five stories in height. At seven stories in height, Building B will be taller than the existing buildings it will replace, which range between two and four stories in height. However, the taller height of Building B does not constitute an additional impact beyond that associated with the proposed Project. With mitigation to ensure that the design of Building B will be compatible in massing, materials, and design with the Historic District, construction of Building B will not result in a significant impact to the Historic District.

<sup>12</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

### ***Building A***

Following implementation of the proposed Preservation and Soundstage Alternative, Building A will be constructed in a location currently occupied by the buildings at 6050 and 6060 Sunset Boulevard, at the southwest corner of Sunset Boulevard and Beachwood Drive. At 15 stories in height, Building A will be substantially taller than any buildings currently located on the Sunset Gower Studios property. Building A will be set at the street along Sunset Boulevard and the majority of the building's footprint will be located outside of the Historic District where it will effectively become part of the existing context of the Sunset Boulevard frontage and create a new "edge condition" for the Historic District at its northern border. Motion picture studio properties dating from the Studio Era have always been developed as enclosed compounds with perimeter walls and minimal engagement with the surrounding community. In keeping with this pattern, the former Columbia Studios property has always been internally focused, and the juxtaposition of high-rise development at the periphery will not substantially alter the integrity of the Historic District.

As part of this study, a potential boundary was identified for a potential Historic District that encompassed those areas of the Sunset Gower Studios site most closely associated with Columbia Pictures during the period of significance. As noted above, the development of Building A would extend southward from Sunset Boulevard into the area defined as a potential Historic District. Construction of Building A would require the demolition of several ancillary buildings located within the northern edge of the district's potential boundary. These buildings are non-contributing resources to the district due to substantial alterations. Following implementation of the proposed Project, the demolition of the non-contributing buildings, and construction of Building A, the potential boundary of the potential Historic District would include a portion of the physical footprint of Building A. As a result, the boundary for the potential Historic District would no longer accurately reflect only the concentration of existing facilities historically associated with the operations of Columbia Pictures. Therefore, following implementation of the proposed Project, the boundary of the potential Historic District would be modified slightly along the northern line to exclude the footprint of Building A. This ensures that the district continues to accurately represent the patterns of physical development associated with its historic significance.

### ***Building E***

Building E will be located immediately to the south of Stage 7 and Building 28 and will be situated immediately outside the boundary of the Historic District. With mitigation to ensure that the design of Building E will be compatible in massing,

materials, and design with the Historic District, construction of Building E will not result in a significant impact to the adjacent Historic District.

### ***Building D***

Building D will be located outside the Historic District at the southeastern edge of the Sunset Gower property. No contributors to the Historic District would be present immediately adjacent to Building D after its completion.

### ***Overall Impacts***

As a whole, the proposed new construction would include substantial foundation work and the construction of subterranean parking. Without mitigation to ensure the protection of nearby historic resources from damage due to underground excavation and general construction procedures and to reduce the possibility of damage from vibration and settlement due to the removal of adjacent soil, new construction has the potential to de-stabilize nearby historic buildings, resulting in significant impacts.

### **Potential Impacts to Individually Eligible Properties**

This evaluation identified three buildings located on the project site that are eligible for historic listing as individual properties. These are the five-story office building at 1440 Gower Street (Building 35) which is also a contributor to the Historic District, the United Recording building at 6050 Sunset Boulevard, and the single-story brick building at 1455 North Gordon Street.

### **Impacts to 6050 Sunset Boulevard**

The building at 6050 Sunset Boulevard is located on the northern edge of the project site. The proposed Preservation and Soundstage Alternative would relocate the building at 6050 Sunset Boulevard to another location on the Sunset Gower Studios property within the boundary of the potential Historic District. Planning and implementation of the relocation of 6050 Sunset Boulevard would include consultation with a preservation architect or other qualified professional to ensure minimal loss of original materials and character-defining features during relocation and throughout its rehabilitation. The relocation process would be supervised by a qualified historic preservation architect to avoid loss of character-defining features during relocation. The building would be rehabilitated in accordance with the Secretary of the Interior's Standards for Rehabilitation following relocation.

### ***Potential Impacts Associated with Relocation***

Removal of a historic resource from its original physical location and setting has the potential to diminish the historic significance of a building. As discussed in Section 6.6 of this report, *location* and *setting* are two of the seven aspects of historic integrity

defined by the National Park Service. *Location* is defined as the place where the historic property was constructed or the place where the historic event took place. In the context of established preservation practice, relocating historic buildings is generally not recommended. *Setting* is defined as the physical environment of a historic property. The National Register criteria normally limit the consideration of relocated properties because “significance is embodied in locations and settings as well as in the properties themselves.”<sup>13</sup>

The National Park Service has established special Criteria Considerations to provide guidance in evaluating types of properties not normally considered for listing in the National Register, including properties which that have been moved. One of these considerations, Criteria Consideration B, specifically addresses properties that have been moved. As the building at 6050 Sunset Boulevard was identified as an individually eligible resource significant within a separate context from that of the potential Historic District, Criteria Consideration B may be applied to 6050 Sunset Boulevard for the purposes of this analysis. Criteria Consideration B, states that “a property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with a historic person or event.”<sup>14</sup>

According to the National Park Service, if a moved property is significant under Criteria A or B for its association with a historic event or person, it “must be demonstrated to be the surviving property *most importantly associated* with a particular historic event or an important aspect of a historic person's life. The phrase ‘most importantly associated’ means that it must be the single surviving property that is most closely associated with the event or with the part of the person's life for which he or she is significant.”<sup>15</sup> In addition to the requirements above, moved properties must still have an orientation, setting, and general environment that are comparable to those of the historic location and that are compatible with the property's significance.<sup>16</sup>

The recording studio which presently occupies the building at 6050 Sunset Boulevard is significant for its association with United Recording, which was owned and operated by pioneering record producer and recording engineer Milton T. “Bill” Putnam. Putnam first acquired the building in 1958 as the headquarters for his newly-

<sup>13</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

<sup>14</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

<sup>15</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

<sup>16</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*



established recording studio, United Recording, and continued to maintain the property until the early 1980s, a period which represents the longest and most productive portion of Putnam's career. The recording studio at 6050 Sunset Boulevard represents the site of Putnam's innovative work in sound engineering and recording during the peak of his career, which occurred at the same time as the arrival of rock 'n' roll. Putnam was instrumental in engineering the songs that came to symbolize the sound of the 1960s and 1970s, and many of the decades' greatest hits were recorded at his facilities. The building at 6050 Sunset also reflects the longest of Putnam's associations with any particular facility; Putnam had previously opened a recording studio in Chicago in the mid-1950s, but operated that facility for only a few years before selling his interest in the business and relocating to Los Angeles in 1958, and the building has since been demolished. Therefore, the building at 6050 Sunset Boulevard is the single surviving property that is most closely associated with Bill Putnam's contributions to the history and development of the recording industry and the significance of United Recording.

In addition to National Park Service guidance, issues related to the relocation of historic resources are also addressed in the Secretary of the Interior's Standards for Rehabilitation. Standard 2 states that "The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided."<sup>17</sup> In addition, Standard 3 notes that "Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken."<sup>18</sup> Relocation of 6050 Sunset Boulevard has the potential to imply a false historic condition, as moving existing historic fabric to a new location has the potential to create a false sense of historical development. Without mitigation measures to distinguish that the building has been moved from its original location, relocation of the building at 6050 Sunset has the potential to create a false sense of historic development at Sunset Gower Studios, which would result in a significant impact to historic resources.

As proposed, the Preservation and Soundstage Alternative and the associated relocation of 6050 Sunset Boulevard will be conducted pursuant to National Park Service guidelines. The planning and implementation of the relocation process would

<sup>17</sup> U. S. Department of the Interior, National Park Service, "Rehabilitation Standards and Guidelines," Technical Preservation Services, <https://www.nps.gov/tps/standards/rehabilitation.htm> (accessed October 2018).

<sup>18</sup> U. S. Department of the Interior, National Park Service, "Rehabilitation Standards and Guidelines."



include consultation with a qualified historic preservation professional to ensure minimal loss of original materials and character-defining features during relocation and throughout the rehabilitation process. Following relocation, the building would be rehabilitated in accordance with the Secretary of the Interior's Standards for Rehabilitation. An analysis of the building's eligibility for historic designation following implementation of the Preservation and Soundstage Alternative is discussed in detail below.

### ***Evaluation of Integrity Following Relocation and Rehabilitation***

The building at 6050 Sunset Boulevard was initially developed in 1919 as a motion picture rental plant, although it subsequently housed a variety of operations over time, including light manufacturing and produce storage. The building was completely remodeled beginning in 1958 when it was purchased by pioneering recording engineer Milton T. "Bill" Putnam and converted into a recording studio, and as a result the building no longer conveys its association with the early motion picture industry. However, Putnam's acquisition and conversion of the building mark the beginning of the most significant period in the building's history as the headquarters of United Recording, and its appearance today reflects its historic identity as an important postwar recording studio.

- **Location:** As proposed, the building would be relocated to another site on the Sunset Gower Studios property. Therefore, therefore, the building would not retain integrity of *location*.
- **Design:** Following implementation of the Preservation and Soundstage Alternative, the building would retain the essential physical form, plan, and massing that remain extant today and which characterize its notable conversion to a postwar recording studio. No significant character-defining features that remain extant today would be removed, and none of the activities proposed as part of the building's relocation and subsequent rehabilitation would significantly impact the building's ability to convey its historic significance as a postwar recording studio. Therefore, the building would retain integrity of *design*.
- **Setting:** As proposed, the building would be relocated to another site on the Sunset Gower Studios property, which would remove the building from its original setting fronting Sunset Boulevard. Therefore, the building would not retain integrity of *setting*.
- **Materials:** Following implementation of the Preservation and Soundstage Alternative, the building would remain largely intact and would continue to retain the key exterior materials related to its 1958 conversion as a recording

studio that remain extant today, including cladding, fenestration, and distinctive fin screens. Therefore, the building would retain integrity of *materials*.

- **Workmanship:** As proposed, the building would remain largely intact following relocation and the significant character-defining features and materials related to its conversion to a postwar recording studio that remain extant today would be retained and rehabilitated. As a result, following relocation the building would continue to express the aesthetic principles and physical evidence of this significant period of development. Therefore, the building would retain integrity of *workmanship*.
- **Feeling:** As discussed above, following relocation the building would be rehabilitated and would continue to retain integrity of the design, materials, and workmanship associated with its conversion to a recording studio. As a result, the building would continue to possess the essential physical features that comprise its character and appearance as a postwar recording studio. Therefore, the building would retain integrity of *feeling*.
- **Association:** The property's most significant period of development commenced in 1958, when it was acquired by pioneering engineer Bill Putnam and converted into a recording studio. As detailed above, the building would continue to retain a number of character-defining features dating from this period following its relocation as proposed under the Preservation and Soundstage Alternative, and following its subsequent rehabilitation the building would remain sufficiently intact to convey its relationship to this period and its development and operation by Bill Putnam. The building therefore retains integrity of *association*.

In summary, following the proposed relocation and subsequent rehabilitation as proposed under the Preservation and Soundstage Alternative, the building at 6050 Sunset Boulevard would retain a majority of the seven aspects of integrity. Following implementation of the Preservation and Soundstage Alternative, the building will fully retain integrity of *design, materials, workmanship, feeling, and association*. The only aspects of integrity that could potentially be affected by the Preservation and Soundstage Alternative are *location* and *setting*. While implementation the Preservation and Soundstage Alternative will alter the location and setting of the building at 6050 Sunset Boulevard through relocation, as proposed these alterations will not materially impair the building such that it can no longer convey its historic character as a postwar recording studio. The building would remain intact and continue to convey its historic significance as the headquarters of United Recording.

### ***Evaluation of Eligibility Following Relocation and Rehabilitation***

As proposed, the relocation and subsequent rehabilitation of the building at 6050 Sunset Boulevard as part of the Preservation and Soundstage Alternative would not impact the significance of the building as a prominent postwar recording studio established by pioneering recording engineer Bill Putnam. While the relocation of the building would result in the loss of two aspects of integrity, *location* and *setting*, in this particular instance neither aspect is essential to understanding or conveying the historic character and significance of the building as the headquarters for United Recording. As the National Park Service states, “Each type of property depends on certain aspects of integrity, more than others, to express its historic significance. Determining which of the aspects is most important to a particular property requires an understanding of the property’s significance and its essential physical features.”<sup>19</sup>

The National Park Service also notes that “a basic integrity test for a property associated with an important event or person is whether a historical contemporary would recognize the property as it exists today.”<sup>20</sup> The building at 6050 Sunset Boulevard would continue to retain the relevant aspects of integrity related to the building itself, including *design, materials, workmanship, feeling, and association*. The building would continue to exhibit the character-defining physical features that convey the building’s historic identity and it would remain recognizable as the former headquarters of United Recording. Therefore, the building would continue to retain sufficient integrity to convey its historic character and significance.

As proposed, the Preservation and Soundstage Alternative and the associated relocation and rehabilitation of 6050 Sunset Boulevard would be conducted in accordance with National Park Service guidelines. With proper mitigation to ensure that original materials and character-defining features are protected during relocation and throughout the subsequent rehabilitation process, the building would retain sufficient integrity to convey its historic significance. Therefore, the building would continue to retain its previous eligibility for listing in the California Register of Historical Resources, and potential impacts to the Sunset Gower Studios property can be mitigated to a less-than-significant level.

<sup>19</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

<sup>20</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

1455 Gordon Street is located on the eastern edge of the project site. Therefore, the Preservation and Soundstage Alternative will not demolish, relocate, convert, rehabilitate, or physically alter any aspect of the building at 1455 Gordon Street. The Preservation and Soundstage Alternative will not destroy historic materials, features, or spatial relationships that characterize the building at 1455 Gordon Street.

The Preservation and Soundstage Alternative would not affect the integrity of *location, design, materials, or workmanship* of 1455 Gordon Street. The building would remain intact in its current location, and would not be materially altered by new construction associated with the Preservation and Soundstage Alternative. Therefore, integrity of *feeling* would also remain unaffected because all the existing physical elements that characterize 1455 Gordon Street. would continue to convey the property's historic significance. Because 1455 Gordon Street would retain integrity of *location, design, materials, workmanship, and feeling*, it would continue to reflect its important associations with the recording industry, therefore integrity of *association* would also remain unaffected by the Preservation and Soundstage Alternative.

The only aspect of the integrity that could potentially be affected by the Preservation and Soundstage Alternative is *setting*. According to National Park Service guidance, "to retain historic integrity a property will always possess several, and usually most, of the (seven) aspects" of integrity.<sup>21</sup> After the Preservation and Soundstage Alternative is constructed 1455 Gordon Street will fully retain integrity of *location, design, materials, workmanship, feeling* and *association*. Integrity of *setting* would be altered by the Preservation and Soundstage Alternative.

Therefore, all but one of the relevant aspects of integrity will be unaffected by the Preservation and Soundstage Alternative, so that the historic integrity of 1455 Gordon Street will be retained. While the Preservation and Soundstage Alternative will alter the setting of the building at 1455 Gordon Street, this alteration will not materially impair the building such that it can no longer convey its historic significance. After construction of the Preservation and Soundstage Alternative, 1455 Gordon Street will remain intact, and continue to convey its historic significance. The proposed Preservation and Soundstage Alternative will not result in significant impacts to 1455 Gordon Street.

<sup>21</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

Building 35 is located on the eastern edge of the project site. The Preservation and Soundstage Alternative will not demolish, relocate, convert, rehabilitate, or physically alter any aspect of Building 35. The Preservation and Soundstage Alternative will not destroy historic materials, features, or spatial relationships that characterize Building 35.

The Preservation and Soundstage Alternative would not affect the integrity of *location*, *design*, *materials*, *workmanship*, or *feeling* of Building 35. The building would remain intact in its original location, and would therefore retain integrity of *location*. The building would also continue to retain a majority of the character-defining features associated with its original construction, which include but are not limited to the original building plan, form, massing, concrete construction, flat roof surrounded by a parapet wall, smooth cement plaster cladding, and ribbon windows with projecting canopies. Despite some alterations, a majority of the essential physical features reflecting the building's original design would remain intact, and therefore the building would continue to retain integrity of *design*. As the building is largely intact and retains a majority of its original construction materials, it would also continue to retain integrity of *materials*. Additionally, the building would continue to retain the physical evidence of period construction techniques, including original finishes and design elements that reflect the character and identity of the building as a Mid-Century Modern office building designed by Claud Beelman, and would therefore retain integrity of *workmanship*. Furthermore, the Preservation and Soundstage Alternative would not affect the integrity of *feeling* associated with Building 35. The building would continue to retain a majority of the character-defining features of its original construction, and would continue to convey the original aesthetic and historic character of the building as the headquarters of Columbia Pictures. Therefore, the building would continue to retain integrity of *feeling*.

Because Building 35 would retain integrity of *location*, *design*, *materials*, *workmanship*, and *feeling*, it would continue to convey its original Mid-Century Modern design by Claud Beelman as the headquarters for Columbia Pictures. Therefore, integrity of *association* would also remain unaffected by the Preservation and Soundstage Alternative.

The only aspect of the integrity that could potentially be affected by the Preservation and Soundstage Alternative is integrity of *setting*. Integrity of *setting* would be altered by the Preservation and Soundstage Alternative through the demolition of existing buildings dating from the period of significance which were extant at the time of construction of Building 35, as well as through the construction of a new building adjacent to Building 35. These alterations to the surrounding area will result in a loss of historic character to the place where Building 35 played its historical role, as well as

a loss of original physical features that contributed to the building's historic surroundings. These losses reflect a substantial change in the basic physical conditions under which Building 35 was constructed and its relationship to the surrounding environment. The building therefore will not retain integrity of *setting*.

However, while integrity of *setting* for building 35 may be impacted by the Preservation and Soundstage Alternative, according to National Park Service guidance, "to retain historic integrity a property will always possess several, and usually most, of the [seven] aspects" of integrity.<sup>22</sup> After the Preservation and Soundstage Alternative is constructed, Building 35 will continue to retain integrity of *location, design, materials, workmanship, feeling* and *association*, and will therefore continue to retain a majority of the aspects of integrity.

Therefore, all but one of the relevant aspects of integrity will be unaffected by the Preservation and Soundstage Alternative, so that the historic integrity of Building 35 will be retained. While the Preservation and Soundstage Alternative will nominally alter the setting of Building 35, this alteration will not materially impair the building such that it can no longer convey its historic significance. After construction of the Preservation and Soundstage Alternative, Building 35 will remain intact, and continue to convey its historic significance.

#### **Impacts Analysis Using Los Angeles CEQA Thresholds**

As noted above in Section 13.1, a substantial adverse change occurs if the project involves "physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired."<sup>23</sup> The significance of a historical resource is materially impaired when a project "demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historic significance and that justify its inclusion in, or eligibility for," designation as a historic resource at the state or local levels.<sup>24</sup>

The following analysis considers potential impacts in relation to CEQA guidelines established to define the threshold for substantial adverse change and the associated material impairment of a historic resource.

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

<sup>23</sup> *CEQA Guidelines*, section 15064.5(b).

<sup>24</sup> *CEQA Guidelines*, section 15064.5(b).

1. Would the Project involve the demolition of a significant resource?

No. The Preservation and Soundstage Alternative would demolish five buildings that are contributing resources to the potential Historic District: Buildings 13, 14, 20, 21, and 49. None of these buildings are considered to be individually significant, and their demolition will not result in the demolition of an individually significant historic resource. These buildings represent ancillary structures whose historical functions did not directly influence the development of the studio lot or Columbia Pictures as a whole, and their demolition does not constitute the removal of principal buildings related to the primary functions of a motion picture studio. Their demolition will reduce the total number of contributing resources on the property. Despite this loss, the property will retain the majority of contributing resources dating from the period of significance as well as existing spatial relationships and circulation patterns. The potential Historic District will continue to be eligible for National, State, and local listing following their demolition.

2. Would the Project involve the relocation of a significant resource in a manner that would result in significant impacts to resources under CEQA?

No. The Preservation and Soundstage Alternative would relocate one individually significant building, 6050 Sunset Boulevard, to a new site within the potential Historic District. Without mitigation to ensure the protection of character-defining features from damage due to the relocation process, relocation of 6050 Sunset Boulevard may result in additional impacts to historic resources. However, with proper mitigation to protect 6050 Sunset Boulevard during relocation, potential impacts to the Sunset Gower Studios property can be mitigated to a less-than-significant level.

In addition, relocation of the building at 6050 Sunset Boulevard has the potential to imply a false historic condition, as moving existing historic fabric to a new location has the potential to create a false sense of historical development. Without mitigation measures to distinguish that the building has been moved from its original location, relocation of the building at 6050 Sunset has the potential to create a false sense of historic development at Sunset Gower Studios, which would result in a significant impact to historic resources.

3. Would the Project involve conversion, rehabilitation or alteration of a significant resource in a manner that does not conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings?

No. The Preservation and Soundstage Alternative would rehabilitate one individually significant resource (6050 Sunset Boulevard) following its relocation, but this



rehabilitation would be undertaken in accordance with the Secretary of the Interior's Standards and Guidelines.

4. Would the Project involve construction that has the potential to materially impair the integrity and/or significance of significant resources on the site or in the vicinity?

Yes. The Preservation and Soundstage Alternative will construct four buildings: Building A, Building B, Building D, and Building E. None of the proposed buildings have the potential to impact the Sunset Gower Studios potential Historic District such that it would no longer convey its historic significance or no longer be eligible for historic listing. All of the buildings will be designed in a manner that is compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the potential Historic District at Sunset Gower Studios.

The proposed new construction would, however, require substantial foundation work along with excavation to allow for the construction of subterranean parking. Without mitigation to ensure the protection of historic resources from vibration damage due to underground excavation and general construction procedures and to reduce the possibility of settlement due to the removal of adjacent soil, new construction associated with the Project has the potential to de-stabilize nearby historic buildings resulting in significant impacts.

**Impacts to Adjacent Historic Resources**

The nearest historic resource for the purposes of CEQA is Columbia Square, located one block to the east at 6121 Sunset Boulevard. As the property is not immediately adjacent to the proposed Preservation and Soundstage Alternative at Sunset Gower Studios, there will be no impacts to adjacent historic resources.

**Summary of Impacts to Historical Resources**

Analysis of potential impacts using the Los Angeles CEQA thresholds, the Secretary of the Interior's Standards and National Park Service guidance reveals the following:

- 1) The Preservation and Soundstage Alternative would require the demolition of five buildings that are contributors to the potential Historic District.
- 2) The Preservation and Soundstage Alternative would relocate and rehabilitate one building identified as an individually eligible historic resource through survey evaluation. The new location would be compatible with National Park Service guidelines for relocation and rehabilitation work would be conducted in accordance with the Secretary of the Interior's Standards for Rehabilitation. Without mitigation to ensure the protection of character-defining features from damage due to the relocation process, relocation of the building at 6050



Sunset Boulevard may result in additional impacts to historic resources. However, with proper mitigation to protect the building at 6050 Sunset Boulevard during relocation and rehabilitation, potential impacts to the Sunset Gower Studios property can be mitigated to a less-than-significant level.

- 3) The Project would require substantial foundation work and the construction of subterranean parking. Without mitigation to ensure the protection of historic resources from vibration damage due to underground excavation and general construction procedures and to reduce the possibility of settlement due to the removal of adjacent soil, new construction associated with the Project may result in additional impacts to adjacent historic resources.

As proposed, after implementation of the Project, the potential Historic District would continue to retain a majority of the buildings that date from the period of significance and reflect the historic identity of Columbia Studios as a “Big Eight” motion picture studio operating during the Major Studio Era. The important configuration of buildings, spatial relationships, and circulation patterns that are characteristic of the Columbia Studios era will also largely remain intact after implementation of the Project. As a result, the proposed removal of contributing buildings to the Historic District will not reduce the integrity of the potential Historic District such that it can no longer convey its historic significance. The proposed new Building B will be located in largely the same linear configuration as existing buildings and will retain the same footprint as the buildings it directly replaces, and although the definition of a portion of the circulation pattern would be altered through the development of the base camp area, the internal circulation pattern will be maintained. The district as a whole would retain the existing historic street grid and internal hierarchy of major and minor circulation routes following implementation of the proposed Project, and this would not constitute a significant new intrusion to the district. Therefore, with proper mitigation to ensure that historic resources are protected from damage associated with underground excavation and general construction procedures, the Project will result in a less than significant impact to the overall potential Historic District.

Relocation of the building at 6050 Sunset Boulevard to another site on the Sunset Gower Studios lot would avoid demolition of an individual eligible historic resource, and would mitigate impacts from demolition of historic resources.

**Table: Summary of Impacts to Historical Resources**

IMPACT	LEVEL OF IMPACT
Demolition of five buildings that are contributors to the potential Historic District.	LESS THAN SIGNIFICANT
Relocation of 6050 Sunset Boulevard, which is individually eligible for listing in the California Register through survey evaluation, from its original location to a new location within the boundaries of the potential Historic District.	LESS THAN SIGNIFICANT with mitigation
Underground excavation and general construction procedures.	LESS THAN SIGNIFICANT with mitigation
Construction of Building A fronting Sunset Boulevard.	LESS THAN SIGNIFICANT
Construction of Buildings B and E within the central portion of the property.	LESS THAN SIGNIFICANT
Construction of Building D in the southeast corner of the property.	LESS THAN SIGNIFICANT

**Mitigation of Potential Impacts to the Historic District and All Adjacent Resources**

The following recommended mitigation measures would reduce potential impacts to the Historic District and all remaining adjacent historic resources to a less-than-significant level.

1. The Project shall include a shoring plan to ensure the protection of adjacent historic resources during construction from damage due to underground excavation and general construction procedures and to reduce the possibility of settlement due to the removal of adjacent soil.

**Recommendations for Documentation, Interpretation, and Protection of Historic Resources**

The following recommendations would enhance and further protect the Historic District.

1. The existing condition of the Sunset Gower Studios property would be documented in accordance with Historic American Building Survey (HABS) guidelines and standards. Documentation shall include a historic narrative, existing drawings and plans, and photographs of the property, with special emphasis given to documentation of contributing resources and those resources that would be demolished as part of the Project. A qualified historic preservation professional shall be retained to oversee the preparation of HABS documentation.
2. A Historic Resources Plan would be developed for the Sunset Gower Studios property to document existing historic resources, identify character-defining features and resources to be preserved, and establish a treatment plan for their continued preservation. Any future proposed rehabilitation or new additions to existing Historic District contributors would be subject to specified guidelines and procedures set forth in the Historic Resources Plan that would identify and protect significant character-defining features and ensure that the proposed work conformed to the Secretary of the Interior's Standards.
3. The Project would include the installation of distinguishing paving materials in the new base camp area adjacent to the proposed Building B in order to delineate the historic circulation pattern associated with Beachwood Drive and Beachwood Alley.

4. The Project would include a multifaceted interpretive program which documents the history of the Sunset Gower Studios property and provides information and directions to access other interpretive features.
5. The Project would include the development of a self-guided walking tour located along Gower Street, to be hosted on a web-based platform and accessible from mobile devices, which details the history of Columbia Pictures and the studio's association with the Sunset Gower property.
6. A qualified historic preservation professional shall be retained to ensure that Building A, Building B, Building D, and Building E are designed and constructed in accordance with the Secretary of the Interior's Standards for Rehabilitation to ensure that the proposed new construction would be compatible in design with Sunset Gower Studios in order to protect the historic integrity of the potential Historic District and verify compliance with the Historic Resources Plan.

**APPENDIX G – POTENTIAL HISTORIC DISTRICT SQUARE FOOTAGE CALCULATIONS (PRESERVATION AND SOUNDSTAGE ALTERNATIVE)**

Current Building Number	District Status <sup>25</sup> (C/NC)	Proposed for Demolition (P&S Alternative)	Square Feet (All) <sup>26</sup>	Square Feet (Existing Contributors)	Square Feet (Contributors Proposed for Demolition)	Square Feet (Contributors to be Retained)	Square Feet (Non-Contributors)
Building 1	C		9544	9544		9544	
Building 2	C		3696	3696		3696	
Building 3	C		1257	1257		1257	
Building 5	C		11776	11776		11776	
Building 7	NC		5875				5875
Building 8/9	NC		6921				6921
Building 9	NC		5196				5196
Building 10	NC	X	4337				4337
Building 13	C	X	15229	15229	15229		
Building 14	C	X	–	–	–	–	–
Building 15	NC	X	2273				2273
Building 16	NC	X	9651				9651
Building 17	C		1950	1950		1950	
Building 19	NC	X	255				255
Building 20	C	X	5670	5670	5670		
Building 21	C	X	3038	3038	3038		
Building 22	C		2580	2580		2580	
Building 27	NC	X	8192				8192

<sup>25</sup> District status is noted with a “C” or an “NC,” where “C” represents a contributor to the potential Historic District, and “NC” represents a non-contributor. Building 35, which is eligible as both a contributing resource to the district and as an individual resource, is also noted with an “IE” (individually eligible.)

<sup>26</sup> Square footage data as provided by the Applicant. All square-footage numbers represent floor area as defined by the Los Angeles Municipal Code. Specifically, floor area includes the area in square feet confined within the exterior walls of a building, but not including the area of the following: exterior walls, stairways, shafts, rooms housing Building-operating equipment or machinery, parking areas with associated driveways and ramps, space dedicated to bicycle parking, space for the landing and storage of helicopters, and basement storage areas. Square footage has been rounded to the nearest whole foot.

**HISTORIC RESOURCES TECHNICAL REPORT**

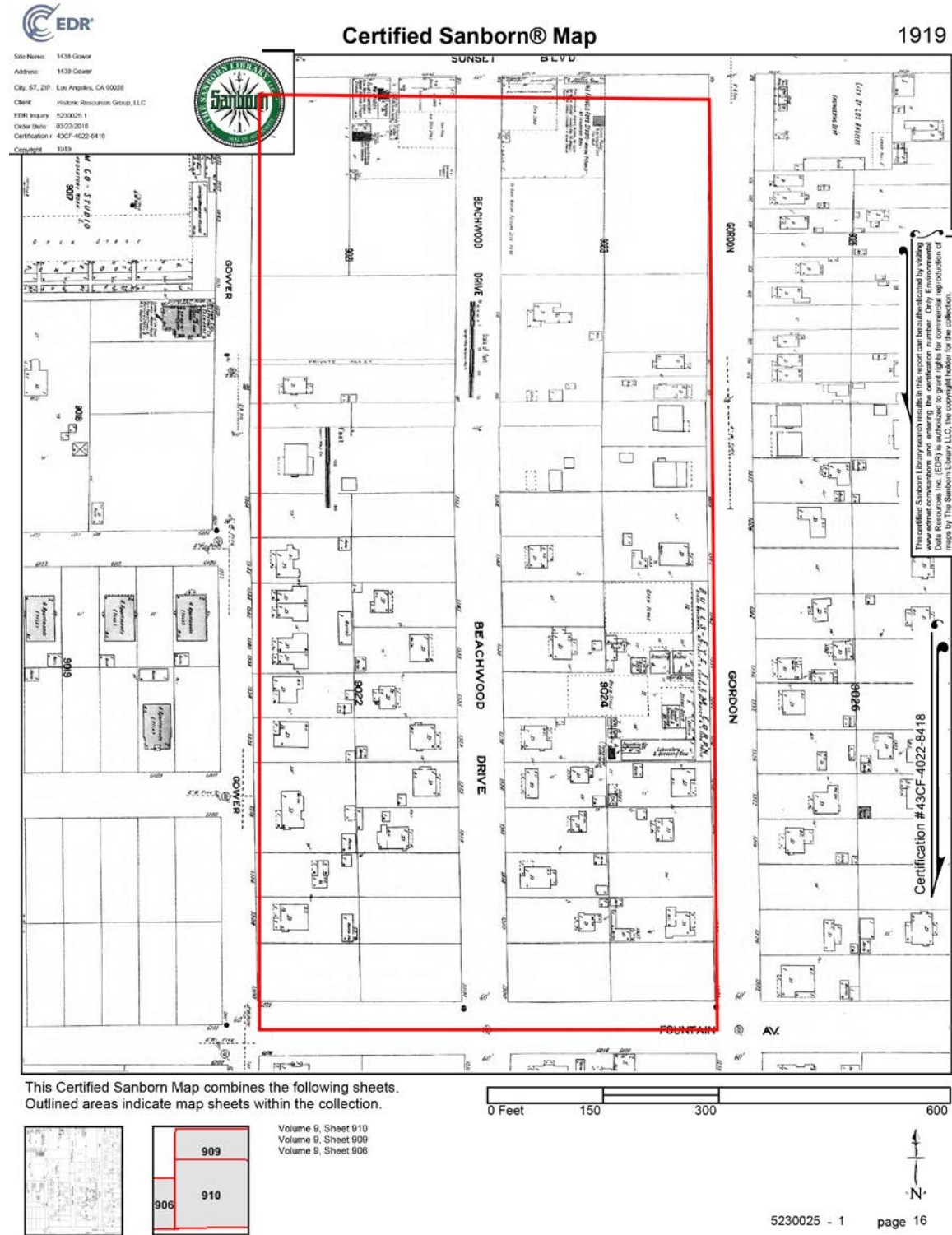
# Sunset Gower Studios

**HISTORIC RESOURCES GROUP**

Current Building Number	District Status <sup>25</sup> (C/NC)	Proposed for Demolition (P&S Alternative)	Square Feet (All) <sup>26</sup>	Square Feet (Existing Contributors)	Square Feet (Contributors Proposed for Demolition)	Square Feet (Contributors to be Retained)	Square Feet (Non-Contributors)
Building 28	C		4514	4514		4514	
Building 34	C		1261	1261		1261	
Building 35	C; IE		59713	59713		59713	
Building 38	C		1011	1011		1011	
Building 42	C		17379	17379		17379	
Building 43	NC	X	2220				2220
Building 48	NC	X	12060				12060
Building 49	C	X	5734	5734	5734		
Building 50	NC	X	2475				2475
Building 62	NC	X	18329				18329
Stage 1	C		15855	15855		15855	
Stage 2	C		12538	12538		12538	
Stages 3 & 4	C		25720	25720		25720	
Stage 5	NC	X	5646				5646
Stage 7	C		19836	19836		19836	
Stages 8 & 9	C		27040	27040		27040	
Stages 12 & 14 <sup>27</sup>	C		64772	64772		64772	
		<b>Total</b>	<b>397071</b>	<b>310113</b>	<b>29671</b>	<b>280442</b>	<b>83430</b>
					10% of contributing square footage to be demolished	90% of contributing square footage to be retained	

<sup>27</sup> Includes Building 12-14.

APPENDIX H – SANBORN MAPS



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP



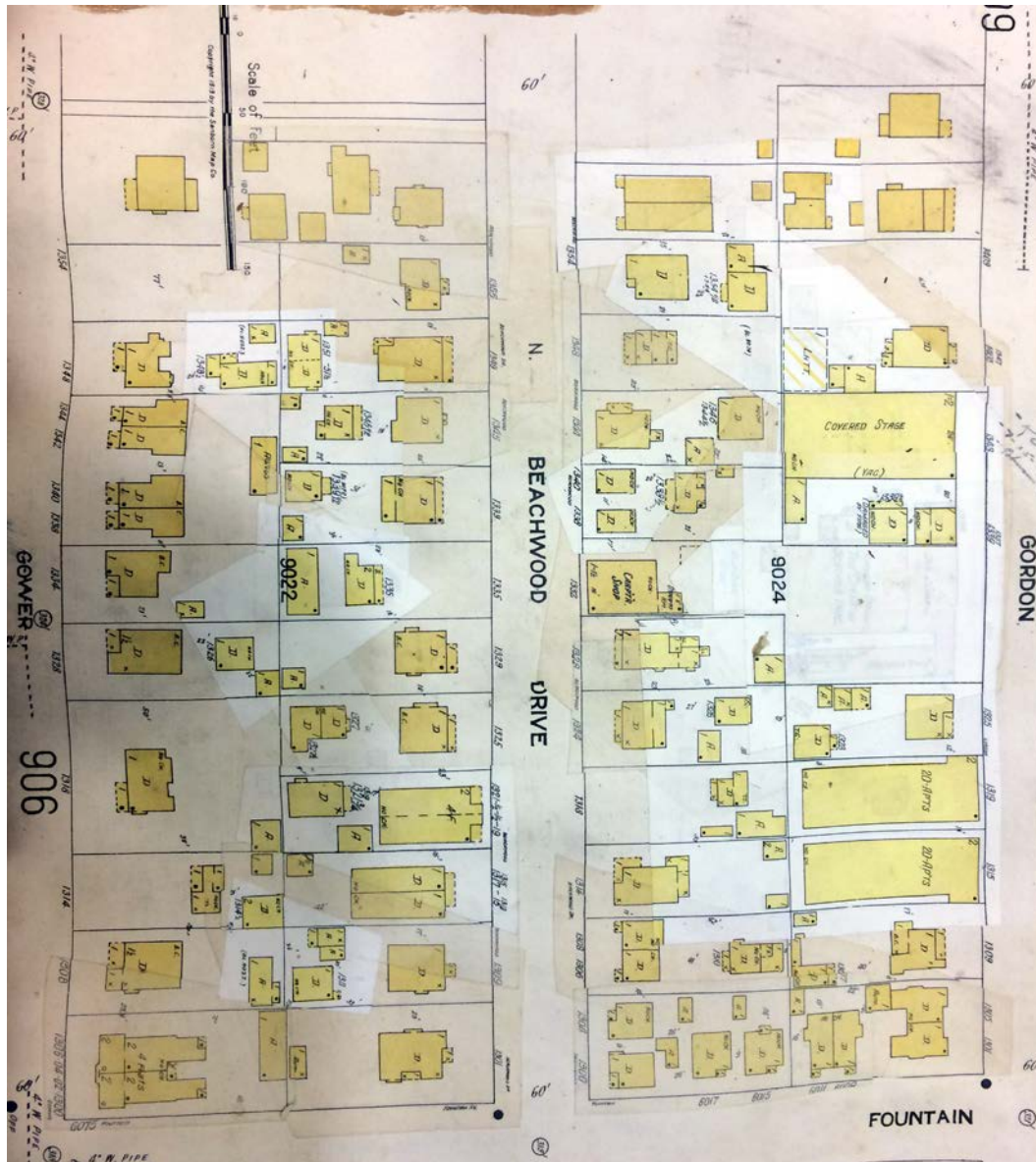


# Sunset Gower Studios

## HISTORIC RESOURCES GROUP



1929 – SOUTH





## HISTORIC RESOURCES GROUP





# Sunset Gower Studios

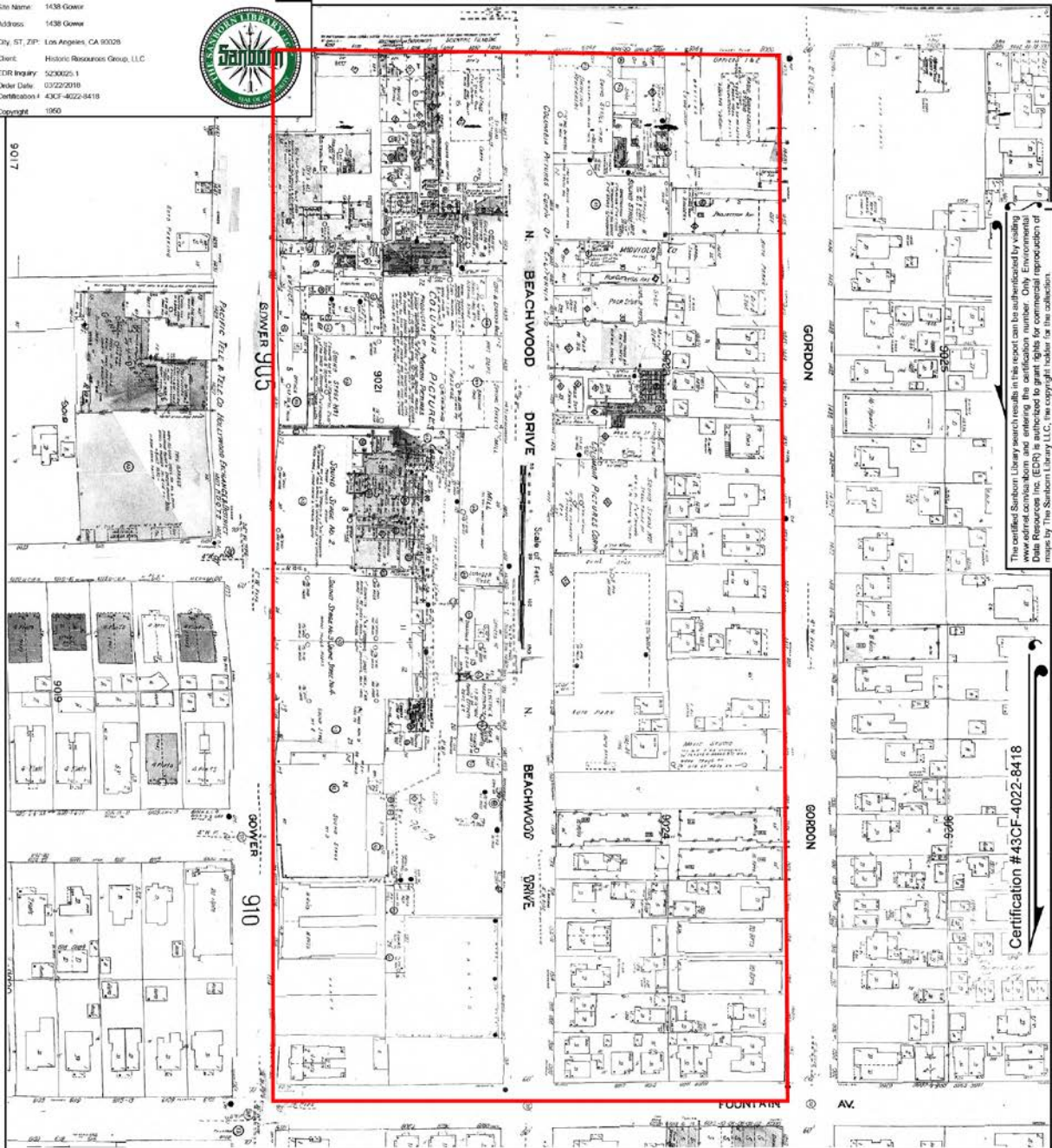
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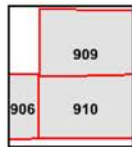
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Client: Historic Resources Group, LLC  
EDR Inquiry: 5230025-1  
Order Date: 03/22/2018  
Certification #: 43CF-4022-8418  
Copyright: 1960

# Certified Sanborn® Map

1950



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Volume 9, Sheet 910  
Volume 9, Sheet 909  
Volume 9, Sheet 906

0 Feet 150 300 600



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## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

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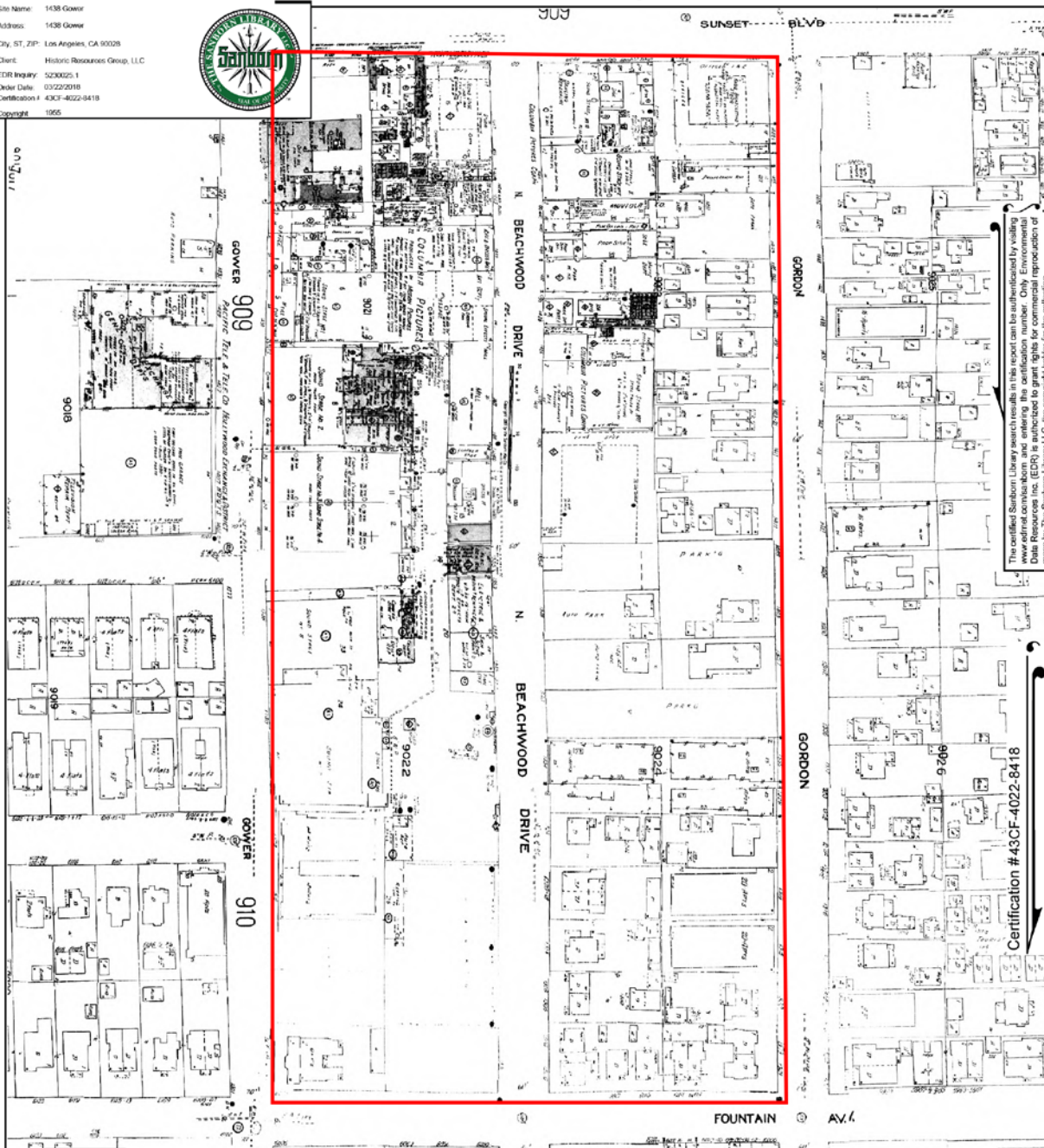


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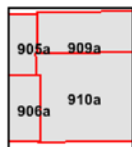


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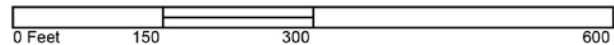
1955



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 Volume 9A, Sheet 909a  
 Volume 9A, Sheet 910a  
 Volume 9A, Sheet 909a  
 Volume 9A, Sheet 906a  
 Volume 9A, Sheet 905a



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## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

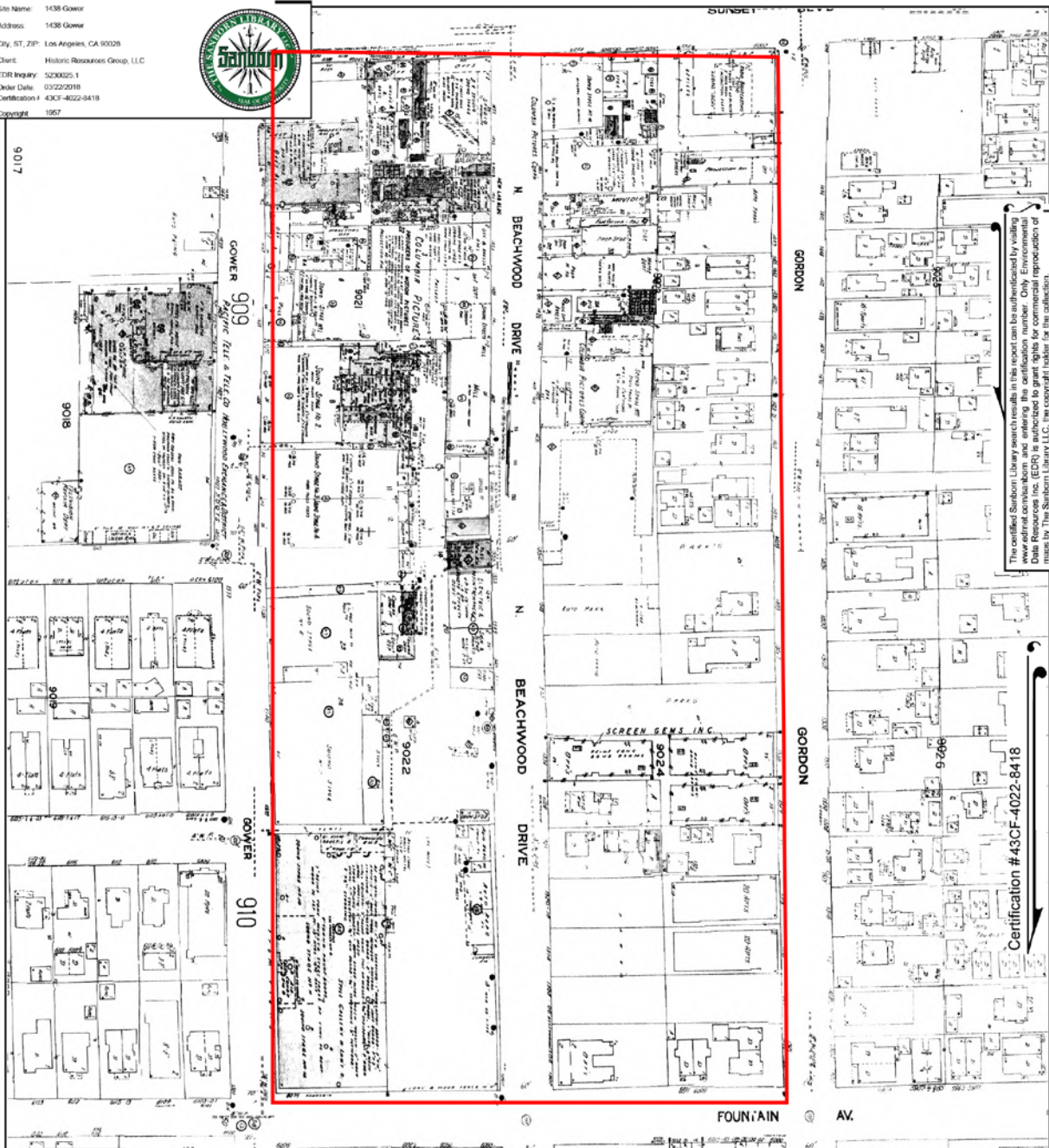
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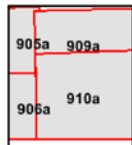
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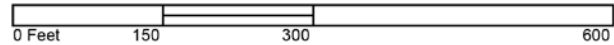
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## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

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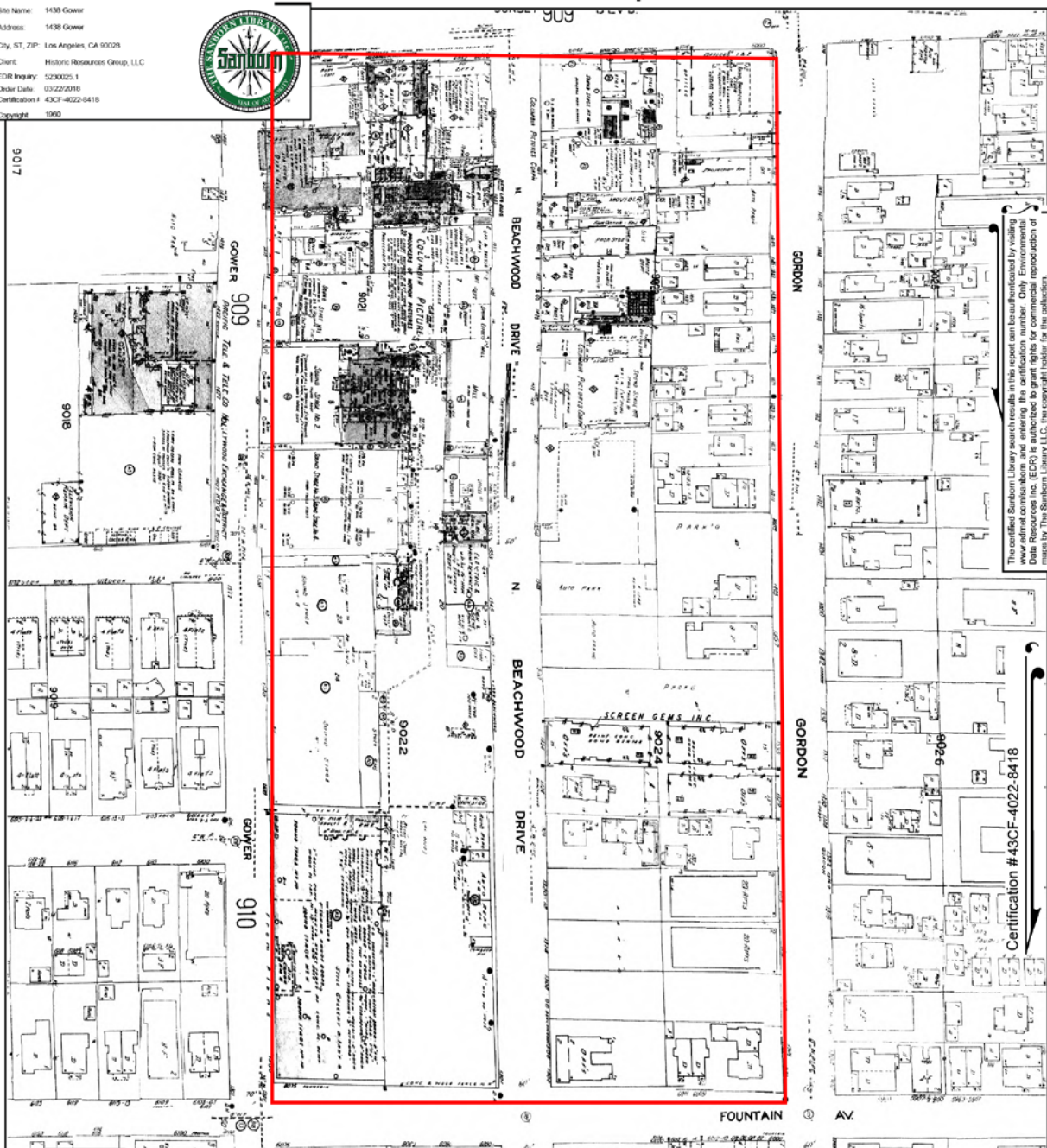




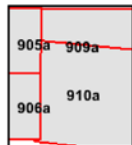
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1960



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## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

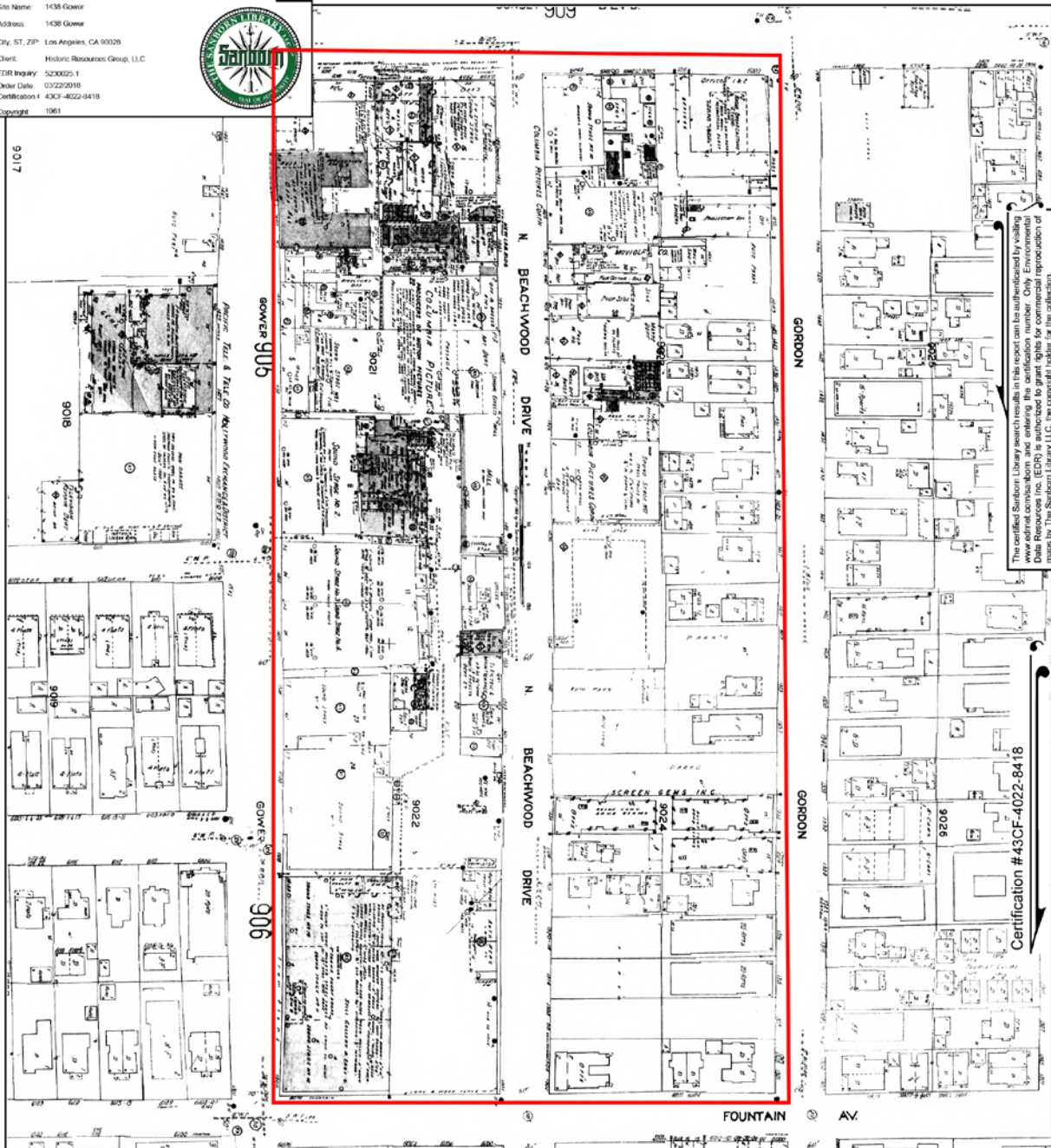
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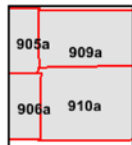
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1961



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## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

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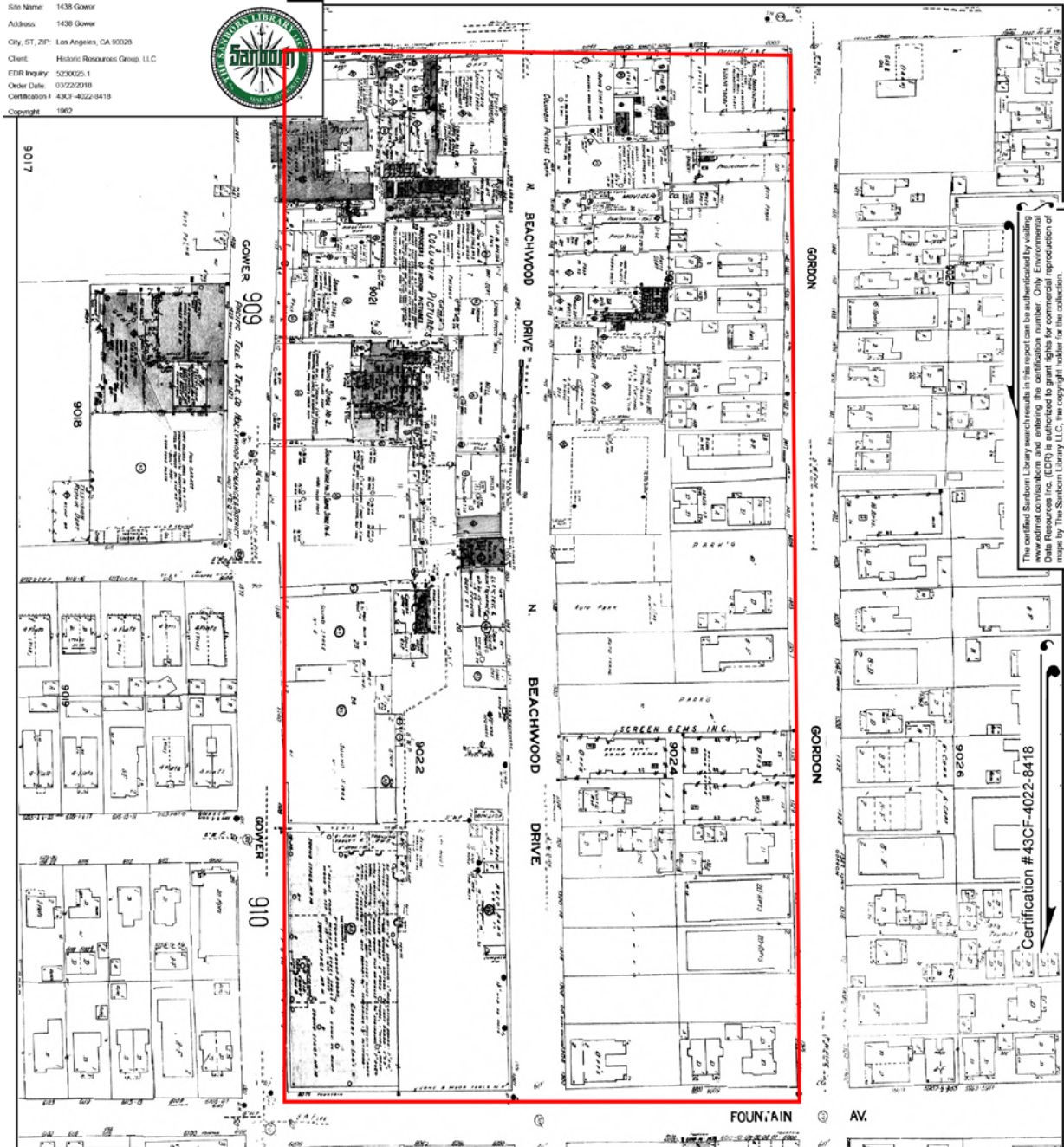




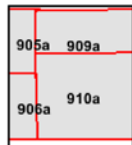
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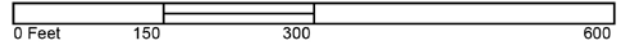
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# Sunset Gower Studios

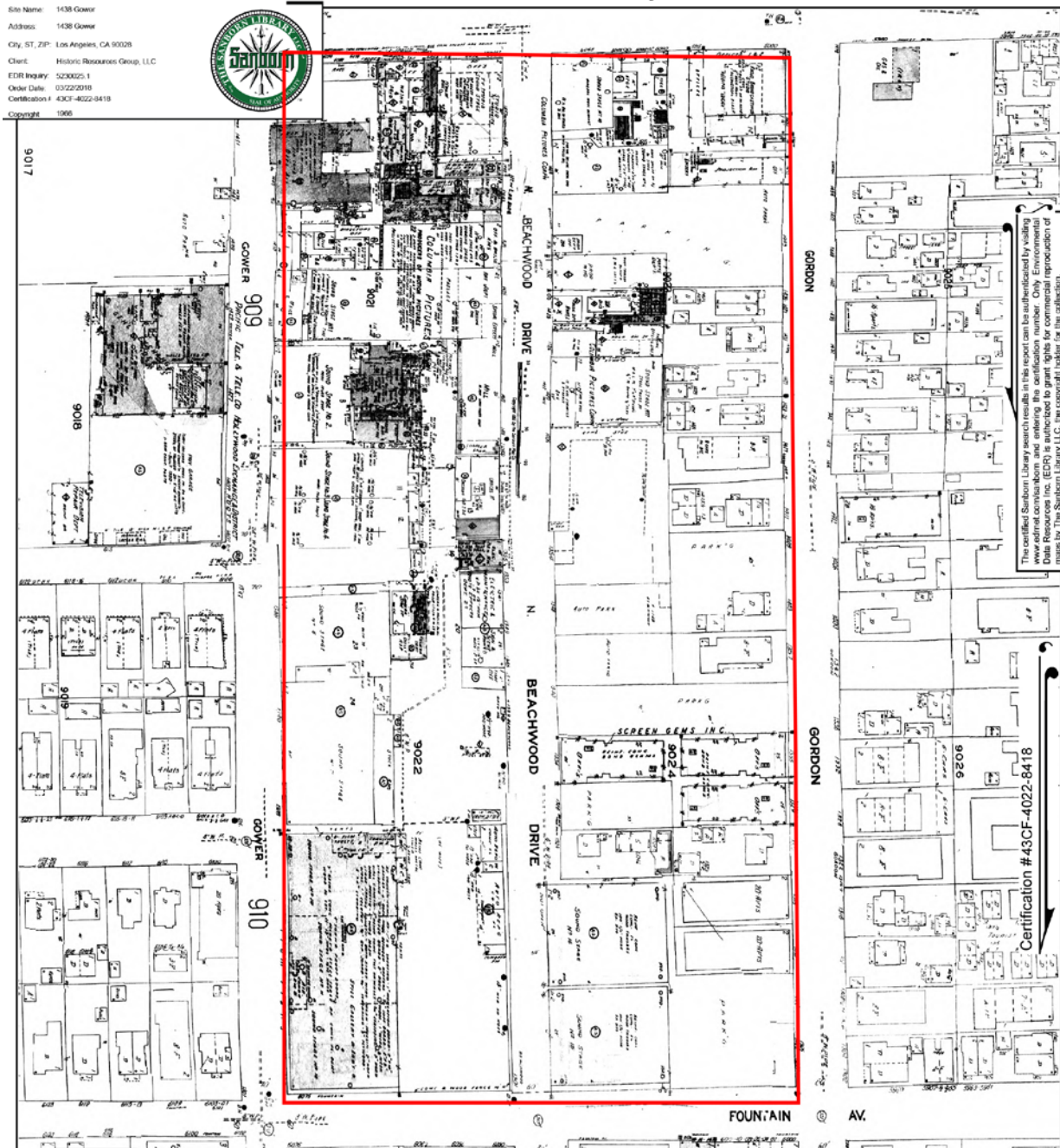
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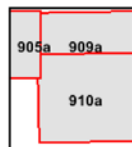
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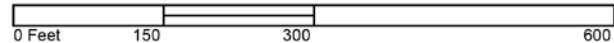
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## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

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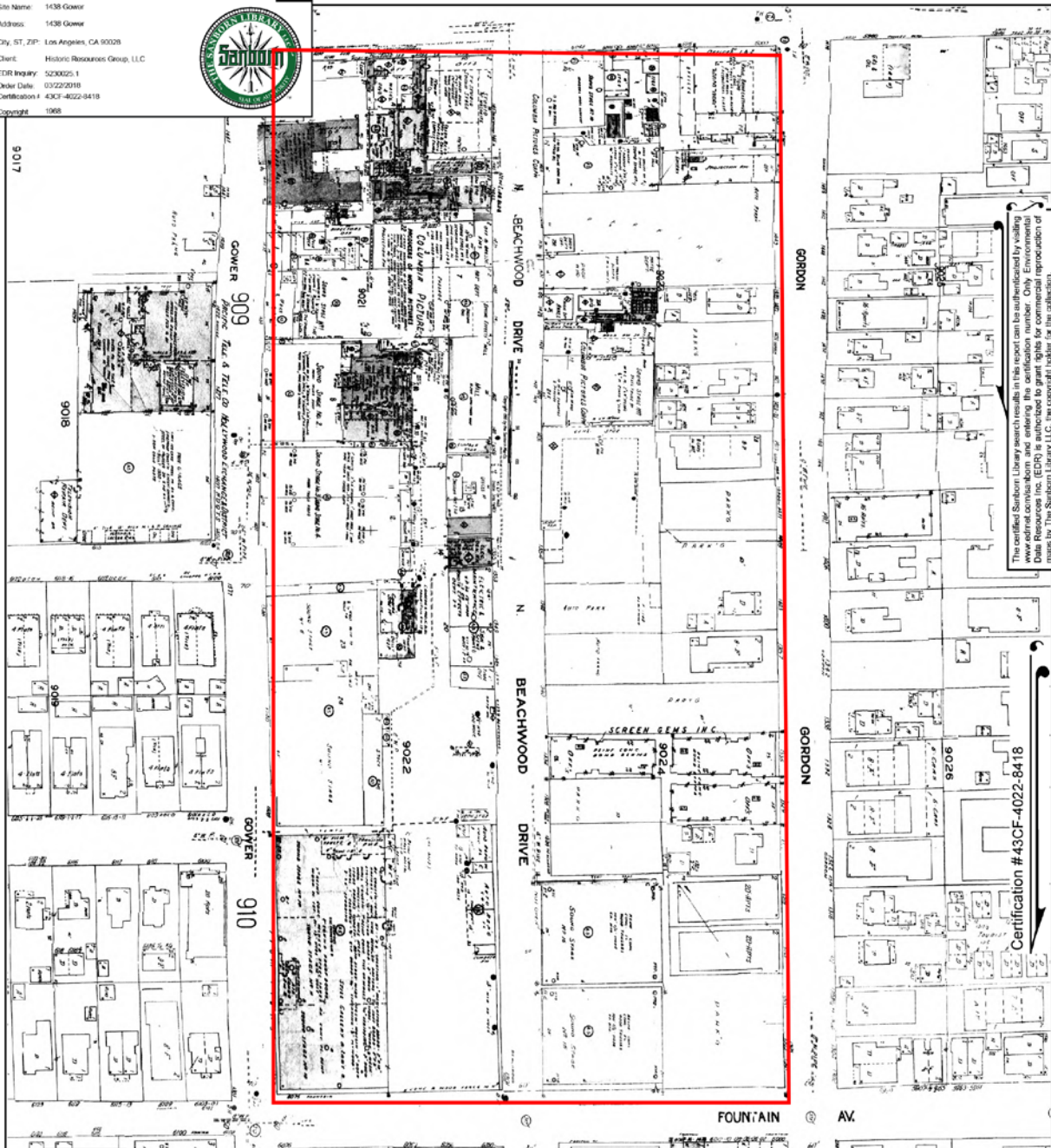




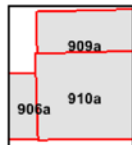
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1968



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## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

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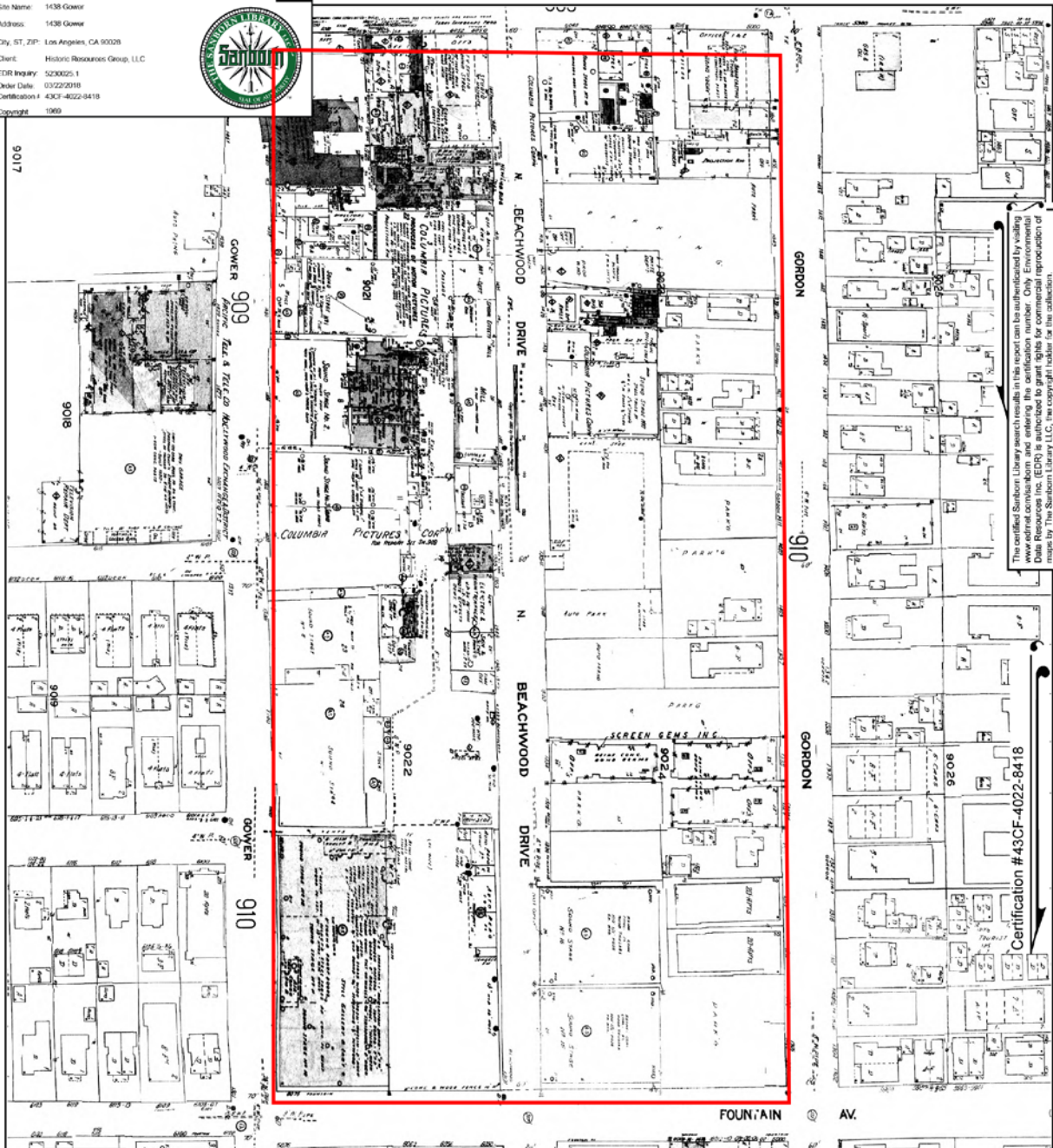


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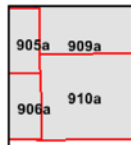


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## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

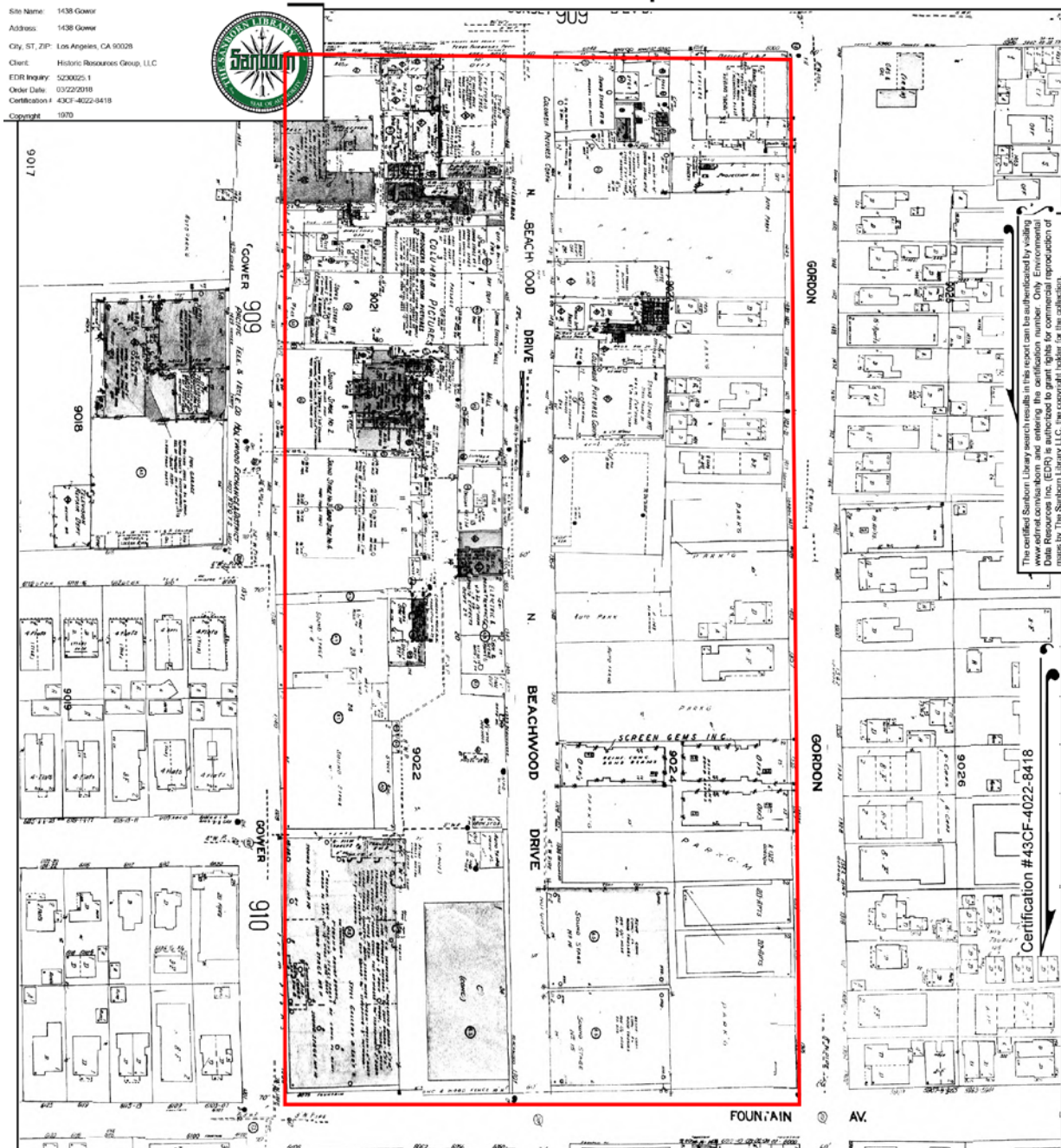




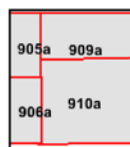
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Copyright: 1070

**Certified Sanborn® Map**

1970



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Volume 9A, Sheet 909a



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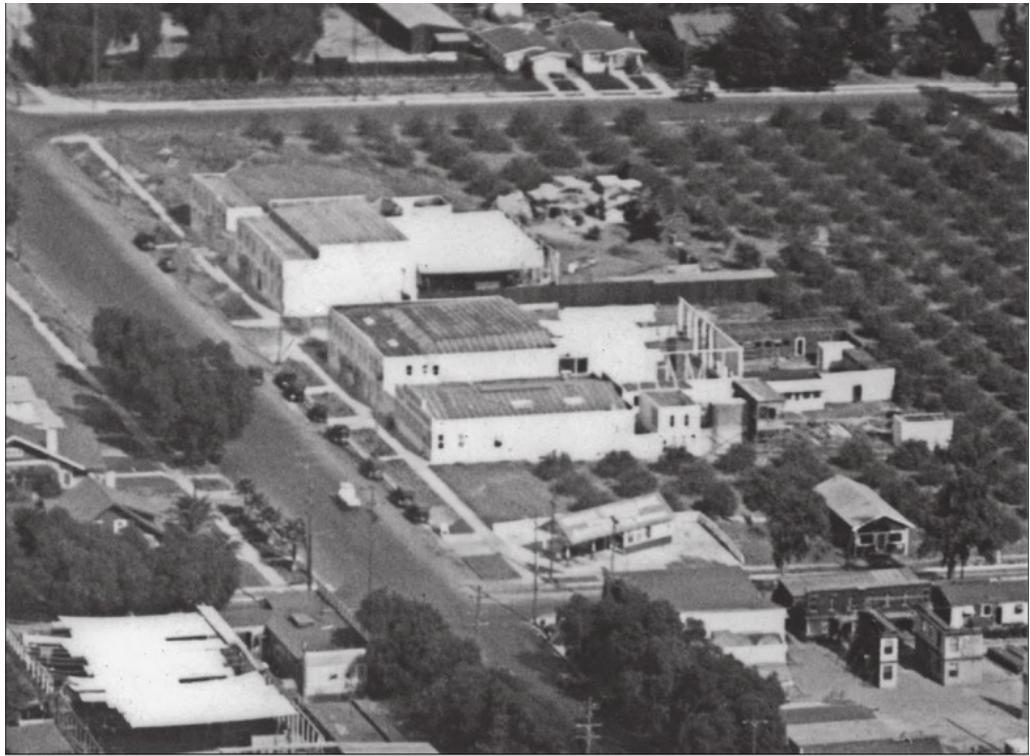
## HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

## HISTORIC RESOURCES GROUP

**APPENDIX I – SELECTED ARCHIVAL PHOTOGRAPHS****Aerial Views**

View looking  
southeast, circa  
1920



*Courtesy of Marc Wanamaker. From Early Poverty Row Studios.*

HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

View looking  
northwest, circa  
1925



*Courtesy of Marc Wanamaker/Bison Archives.*

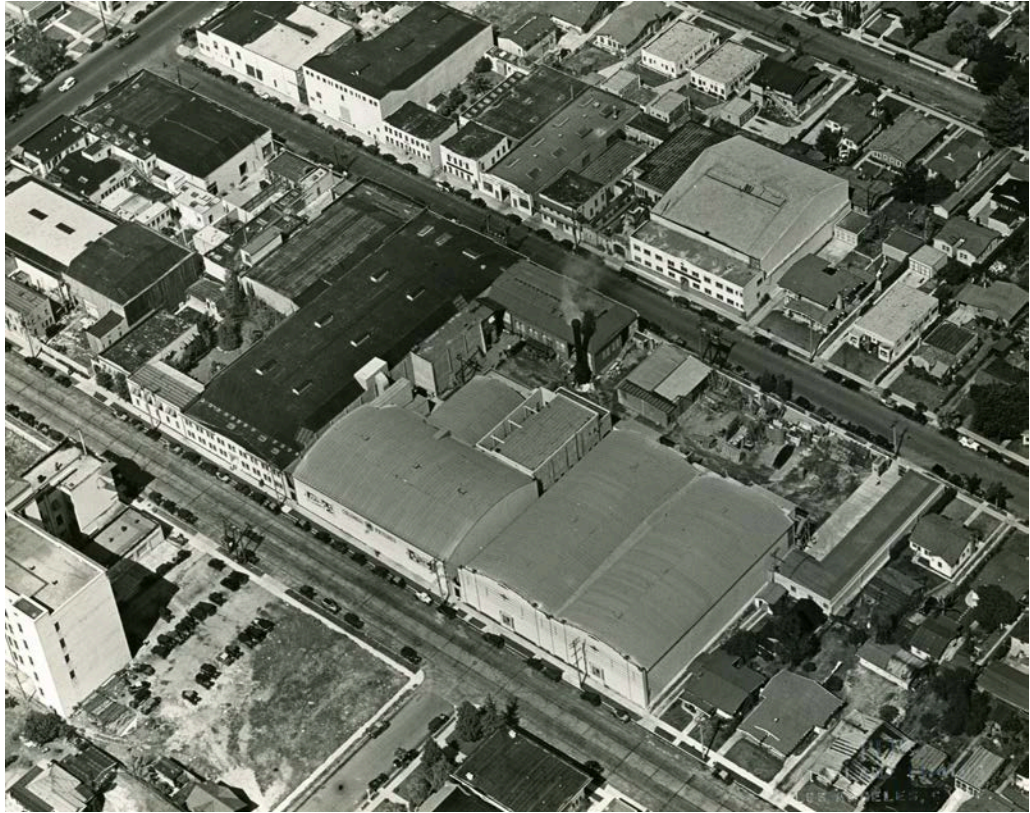
HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



View looking  
northeast, 1930



*Courtesy of Bruce Torrence/Historic Hollywood Photographs.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



View looking  
northeast, 1935



*Courtesy of Bruce Torrence/Historic Hollywood Photographs.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

View looking  
northwest, circa  
1938



*Courtesy of Marc Wanamaker/Bison Archives.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



View looking  
east, circa 1955.



*Courtesy of Marc Wanamaker/Bison Archives.*

HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

View looking  
northeast, circa  
1970.



*Courtesy of Marc Wanamaker/Bison Archives.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

**Context Views**

Sunset Boulevard,  
view looking  
southwest  
toward 6050  
Sunset (left) and  
6060 Sunset  
(right), circa 1920



*Courtesy of Bruce Torrence/Historic Hollywood Photographs.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



Sunset Boulevard  
and Gower  
Street, view  
looking  
southeast, circa  
1925



*Courtesy of Marc Wanamaker/Bison Archives.*

Sunset Boulevard  
and Gower  
Street, view  
looking  
southeast, circa  
1939



*Courtesy of Bruce Torrence/Historic Hollywood Photographs.*

#### HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Gower Street  
looking north  
from Stage 2  
(pictured right),  
circa 1929



*Courtesy of Hudson Pacific Properties.*

East side of  
Gower Street,  
view looking  
southeast from  
Building 1  
(pictured left),  
1949



*Courtesy of Bruce Torrence/Historic Hollywood Photographs.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



East side of  
Beachwood  
Drive, view  
looking north  
from Building 28  
and basecamp  
area (pictured  
right), circa 1940



*Courtesy of Marc Wanamaker/Bison Archives.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Beachwood  
Drive, view  
looking southeast  
toward Building  
28 and Stage 7,  
circa 1935



*Courtesy of Marc Wanamaker/Bison Archives.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Beachwood Alley,  
view looking  
north, circa 1935



*Courtesy of Bruce Torrence/Historic Hollywood Photographs.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Beachwood Alley,  
view looking  
south, circa 1935



*Courtesy of Marc Wanamaker/Bison Archives.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Beachwood Alley  
looking  
southwest  
toward Building  
42 (pictured  
right), circa 1935



*Courtesy of Hudson Pacific Properties.*

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



## APPENDIX J – EXISTING CONDITIONS PHOTOGRAPHS

**Context Views**

Sunset Boulevard  
entrance, view  
looking south  
toward  
Beachwood Drive



Sunset Boulevard,  
view looking  
southwest



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Sunset Boulevard  
entrance plaza,  
view looking  
north toward  
Sunset Boulevard



East side of  
Beachwood  
Drive, view  
looking southeast



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP



West side of  
Beachwood  
Drive, view  
looking  
southwest from  
Building 15  
(pictured right)



West side of  
Beachwood  
Drive, view  
looking  
northwest from  
Building 27  
(pictured left)



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Basecamp area,  
south of Stage 7,  
view looking  
south



Northern  
terminus of  
Beachwood Alley,  
view looking  
north



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Beachwood Alley,  
view looking  
south



East side of  
Beachwood Alley,  
view looking  
southeast from  
Building 14  
(pictured far left)



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



West side of  
Beachwood Alley,  
view looking  
southwest from  
Building 42  
(pictured far  
right)



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

## Individual Buildings

Building 1



Building 2



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Building 3



Building 5



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



Building 7



Building 8/9



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP



Building 9



Building 10



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Building 13



Building 14



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Building 15



Building 16



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



Building 17



Building 19



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Building 20



Building 21



Building 22



Building 27





Building 28

Building 29  
(pictured right)

HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Building 29A  
(pictured left)



Building 34



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Building 35



Building 38



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP



Building 42



Building 43



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Building 48  
(pictured in rear)



Building 49



Building 50

Building 55  
(pictured right)

HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP



Building 62



Building 70



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Building 74

Parking Structure  
A

HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP

Parking Structure  
B



Parking Structure  
C



Restaurant



Stage 1



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP



Stage 2



Stages 3 &amp; 4



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Stage 5



Stage 7



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

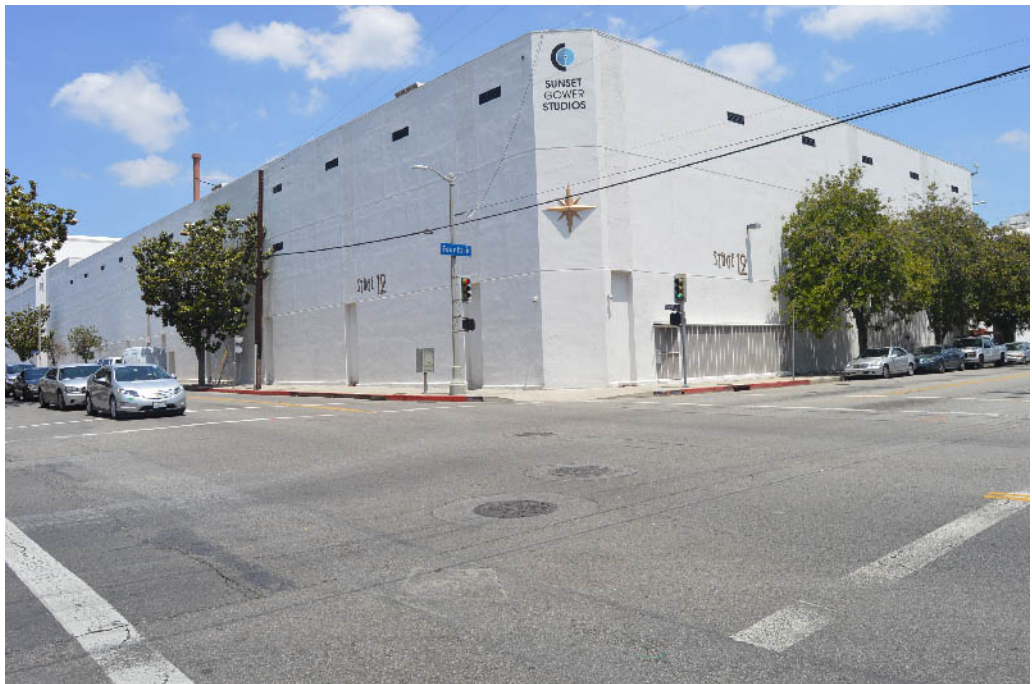
HISTORIC RESOURCES GROUP



Stages 8 &amp; 9



Stages 12 &amp; 14



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

Stages 15 &amp; 16



1455 Gordon



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

6040 Sunset



6050 Sunset



HISTORIC RESOURCES TECHNICAL REPORT

## Sunset Gower Studios

HISTORIC RESOURCES GROUP



HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP

HISTORIC RESOURCES TECHNICAL REPORT

# Sunset Gower Studios

HISTORIC RESOURCES GROUP



State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

HISTORIC RESOURCES INVENTORY

Ser. No. 3D  
HABS \_\_\_\_\_ HAER \_\_\_\_\_ NR \_\_\_\_\_ SHL \_\_\_\_\_ Loc \_\_\_\_\_  
UTM: A 11/378520 B 378700  
C 3773220 D 3773600

IDENTIFICATION

1. Common name: Sunset-Gower Studios
2. Historic name: Gower Gulch Poverty Row Columbia Studios
3. Street or rural address: 6000 Block of Sunset South side  
City Hollywood Zip 90028 County Los Angeles
4. Parcel number: \_\_\_\_\_
5. Present Owner: Multiple Address: \_\_\_\_\_  
City \_\_\_\_\_ Zip \_\_\_\_\_ Ownership is: Public \_\_\_\_\_ Private \_\_\_\_\_
6. Present Use: Studios Original use: Studios

DESCRIPTION

- 7a. Architectural style: Mixed
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

The Sunset Gower Studios fill almost a full block, Sunset Blvd. on the north, Fountain on the south, Gower on the west, and Gordon on the east. The older buildings are on the Sunset Blvd. side of the studio. As the studio expanded, it eroded the residential area south of it. Buildings on Sunset are either Spanish or Mediterranean styles dating from the twenties. On Gower is a late fifties building which is five stories and has been designed in a late International style mode. Further down Gower are some Arabic style facades of the studio. At the corner of Gower and Fountain the buildings are classical moderne. Most of these buildings are studios and present a blank face to the wall with little or no fenestration.

Attach Photo(s) Here

8. Construction date: varies  
Estimated \_\_\_\_\_ Factual \_\_\_\_\_
9. Architect Multiple
10. Builder \_\_\_\_\_
11. Approx. property size (in feet)  
Frontage \_\_\_\_\_ Depth \_\_\_\_\_  
or approx. acreage \_\_\_\_\_
12. Date(s) of enclosed photograph(s)  
10/79



13. Condition: Excellent XX Good \_\_\_\_\_ Fair \_\_\_\_\_ Deteriorated \_\_\_\_\_ No longer in existence \_\_\_\_\_
14. Alterations: The interiors are continually undergoing changes.
15. Surroundings: (Check more than one if necessary) Open land \_\_\_\_\_ Scattered buildings \_\_\_\_\_ Densely built-up XX  
Residential X Industrial \_\_\_\_\_ Commercial X Other: \_\_\_\_\_
16. Threats to site: None known XX Private development \_\_\_\_\_ Zoning \_\_\_\_\_ Vandalism \_\_\_\_\_  
Public Works project \_\_\_\_\_ Other: \_\_\_\_\_
17. Is the structure: On its original site? XX Moved? \_\_\_\_\_ Unknown? \_\_\_\_\_
18. Related features: NONE

### SIGNIFICANCE

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

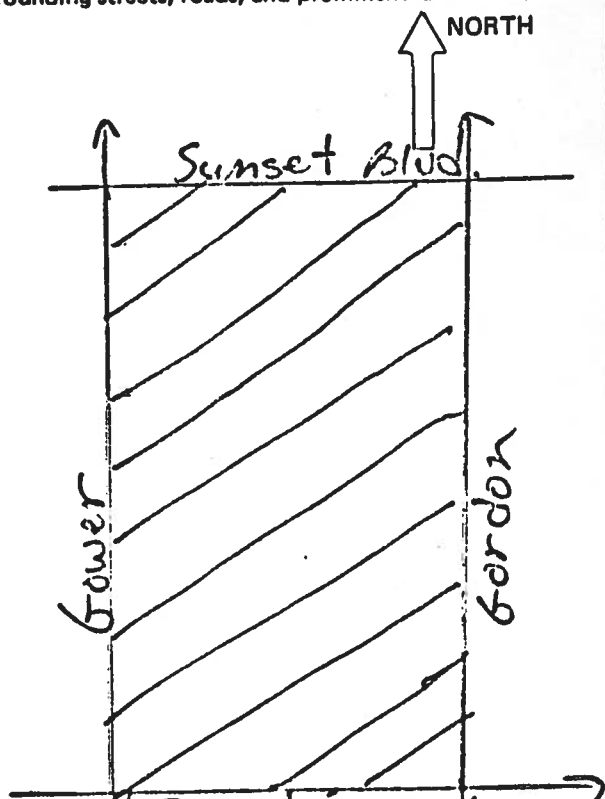
The Gower Gulch-Poverty Row area is a significant area to the growth and development of the Hollywood movie industry. Across the street from the sites of the Christie and Nestor studios, this was a natural location for movie studios. Because numerous fly-by-night studios located at this corner, the area became to be known as Poverty Row. Known for the large amounts of cheap Westerns that were filmed here cowboy extras use to wander the streets of Gower and Sunset waiting to be called. An infamous fight/murder occurred between two cowboy extras at the corner of Sunset and Gower. It is from these associations that the area obtained the name of Gower Gulch. Of the three studios that were there this is the only one that still remains. The Columbia Drugs, at the corner of Gower and Sunset is one of the oldest make-up stores still in existence in Hollywood.

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture \_\_\_\_\_ Arts & Leisure 2  
Economic/Industrial 1 Exploration/Settlement \_\_\_\_\_  
Government \_\_\_\_\_ Military \_\_\_\_\_  
Religion \_\_\_\_\_ Social/Education \_\_\_\_\_
21. Sources (List books, documents, surveys, personal interviews and their dates).

Torrence, Bruce, History of Hollywood.  
Interview with Mark Wannamaker of Bison Archives.

22. Date form prepared 11/79  
By (name) Denver Miller Chirsty Johnson  
Organization Hollywood Revitalization  
Address: 6253 Hollywood Blvd.  
City Hollywood Zip 90028  
Phone: 464-3184

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 3S

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 2

\*Resource Name or #: (Assigned by recorder) Columbia Pictures Corporation

P1. Other Identifier: Columbia Pictures

\*P2. Location: Not for Publication ☒ Unrestricted \*a. County Los Angeles County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 1438 N GOWER ST City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_

APN:5545013402

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes) HP06

\*P4. Resources Present: Building Structure Object Site ☒ District Element of District Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

12/16/08

\*P6. Date Constructed/Age and

Sources: ☒ Historic

Prehistoric Both

1966

Assessor

\*P7. Owner and Address:

SGS HOLDINGS LLC  
1900 AVENUE OF THE STARS 7TH FL  
LOS ANGELES, CA 90067

\*P8. Recorded by:

\*P9. Date Recorded: \_\_\_\_\_

\*P10. Survey Type: (Describe)

Intensive

\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments: None Location Map ☒ Sketch Map Continuation Sheet ☒ Building, Structure, and Object Record  
Archeological Record District Record Linear Feature Record Milling Station Record  
Rock Art Record Artifact Record Photograph Record Other (List): \_\_\_\_\_

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**CONTINUATION SHEET**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_

Page 2 of 2

\*Resource Name or #: (Assigned by recorder) Columbia Pictures Corporation

\*Recorded By: \_\_\_\_\_ \*Date: \_\_\_\_\_        Continuation   X   Update

Update Status: Retains Integrity

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 3S

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 2

\*Resource Name or #: (Assigned by recorder) Sunset & Gower Studios

P1. Other Identifier: Sunset - Gower Studios

\*P2. Location: Not for Publication ☒ Unrestricted \*a. County Los Angeles County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 1440 N GOWER ST City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_

APN:5545013401

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

**B) Setting (general):** commercial block **C) General characteristics. Architectural Style:** Corporate Modern **Plan:** rectangular **No. Stories:** 5, 2 buildings **Siding/Sheathing:** stucco: smooth, All Visible **Roof:** flat **D) Specific features. Fenestration:** metal, casement, front, side, arranged in ribbons, run full width of facade at each story **Fenestration:** metal, fixed, front, side, arranged in ribbons, narrow cornice/sunshade atop each ribbon **Primary Entrance:** front, double doors, alteration: yes **Secondary Entrance:** front, single door **G) Alterations or changes to the property. Retains integrity:** high, setting, location, materials, workmanship, association, design, feeling **I) Related:** Nor-historic restaurant on corner

\*P3b. Resource Attributes: (List attributes and codes) HP06, HP07

\*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

12/18/08

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both

1950

Assessor

\*P7. Owner and Address:

PICK VANOFF CO  
1438 N GOWER ST  
HOLLYWOOD, CA 90028

\*P8. Recorded by:

Tanya Sorrell  
LSA Associates  
1500 Iowa Ave., Suite 200  
Riverside, CA 92507

\*P9. Date Recorded: 12/18/2008

\*P10. Survey Type: (Describe)

Intensive

\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments: ☐ None ☐ Location Map ☒ Sketch Map ☐ Continuation Sheet ☒ Building, Structure, and Object Record  
☐ Archeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record  
☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List): \_\_\_\_\_

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**CONTINUATION SHEET**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_

Page 2 of 2

\*Resource Name or #: (Assigned by recorder) Sunset & Gower Studios

\*Recorded By: Tanya Sorrell \*Date: 12/18/2008 \_\_\_\_\_ Continuation X Update

Update Status: Retains Integrity

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 3CS

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 3

\*Resource Name or #: (Assigned by recorder) 1455 GORDON ST

P1. Other Identifier: \_\_\_\_\_

\*P2. Location: ☐ Not for Publication ☒ Unrestricted \*a. County Los Angeles County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 1455 GORDON ST City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_

APN:5545013002

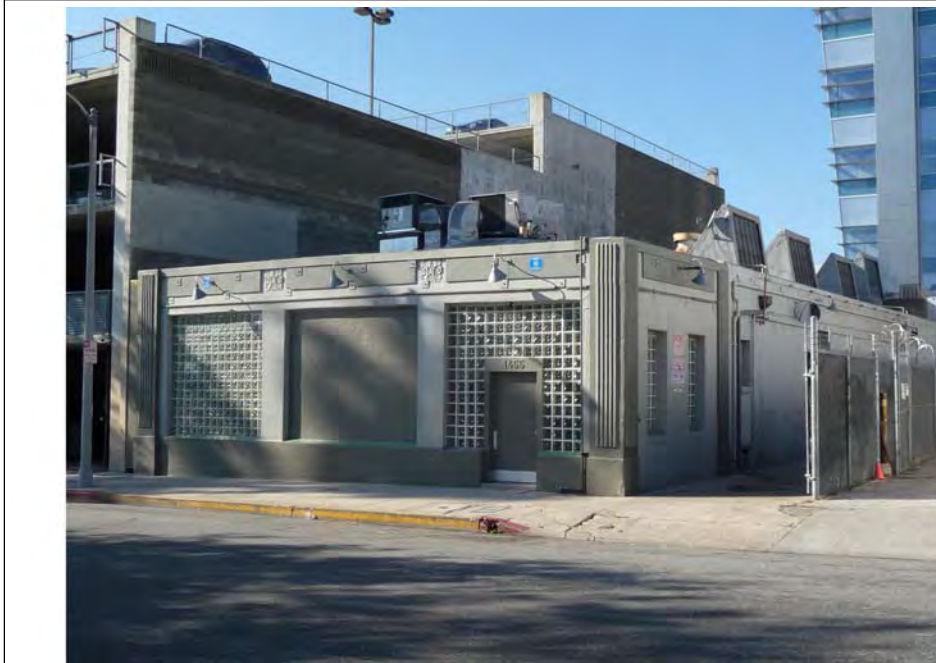
\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A) Property Type: commercial B) Setting (general): mixed/no dominant use C) General characteristics. Architectural Style: Art Deco Plan: rectangular No. Stories: 1 Siding/Sheathing: poured concrete: painted, All Visible Siding/Sheathing: brick, N Roof: flat, Sawtooth skylights D) Specific features. Fenestration: metal, fixed, front, side, glass blocks Primary Entrance: front, single door, recessed, glass blocks surround entry Other notable features: relief on pilasters and at roofline E) Important decorative elements. Decorative Elements: pilasters G) Alterations or changes to the property. Retains integrity: medium, setting, location, workmanship, association, design, feeling

\*P3b. Resource Attributes: (List attributes and codes) HP06

\*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

12/18/08

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both

1931

Assessor

\*P7. Owner and Address:

VONK,JOHN AND RAYNA TRS  
2741 WOODHAVEN DR  
HOLLYWOOD, CA 90068

\*P8. Recorded by:

Tanya Sorrell  
LSA Associates  
1500 Iowa Ave., Suite 200  
Riverside, CA 92507

\*P9. Date Recorded: 12/18/2008

\*P10. Survey Type: (Describe)

Intensive

\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments: ☐ None ☐ Location Map ☒ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record  
☐ Archeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record  
☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List): \_\_\_\_\_



# BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # \_\_\_\_\_

HRI # \_\_\_\_\_

Page 2 of 3

\*NRHP Status Code 3CS

\*Resource Name or #: (Assigned by recorder) 1455 GORDON ST

B1. Historic Name: \_\_\_\_\_

B2. Common Name: 1455 GORDON ST

B3. Original Use: sound research and scoring building B4. Present Use: studio

\*B5. Architectural Style: Art Deco

\*B6. Construction History: (Construction date, alterations, and data of alterations)

Year constructed: 1931

\*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: \_\_\_\_\_ Original Location: \_\_\_\_\_

\*B8. Related Features:

None

B9a. Architect: Harold Walker (engineer) b. Builder: Wm P. Neil Co., Ltd.

\*B10. Significance: Area: Los Angeles Theme: \_\_\_\_\_

Context: Entertainment Industry, 1913-1945 Theme: Motion Picture Industry--Major Studio Era, 1919-1945

Period of Significance: 1931-1969 Property Type: Commercial Applicable Criteria: A/1

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

In 1931, a permit was issued to owner Frank Parritt of 9268 Willoughby Ave for construction of a single-story, 7-room, brick exterior wall, sound research and scoring building at 1455 Gordon St. Total valuation of proposed work was \$12,000. The architect was Harold Walker (engineer) and the contractor was Wm. P. Neil Co., Ltd. of 4814 Loma Vista Ave. (LA Building Permit No. 6684) The Sanborn Fire Insurance Map updated to 1950 shows the property as part of Columbia Pictures Corporation campus, used as a projection room.

This property appears significant for its association with Sunset-Gower Studios, also known as Columbia Pictures Corporation. While the majority of the site was...(continued on next page)

B11. Additional Resource Attributes: (List attributes and codes) HP06

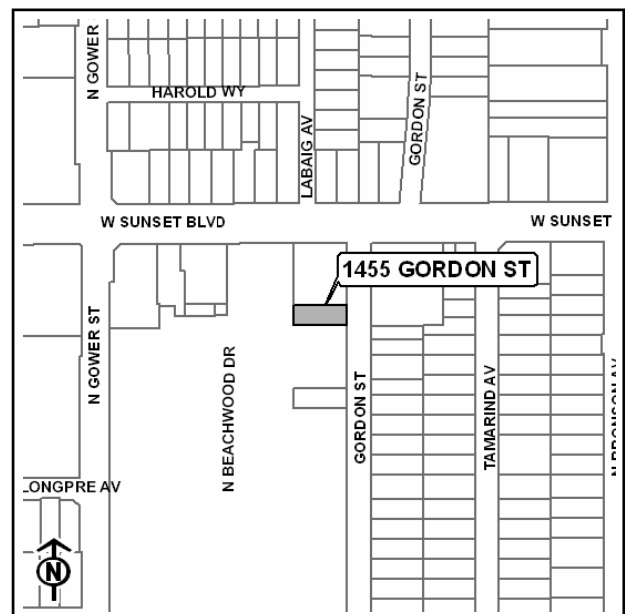
\*B12. References:

B13. Remarks:

\*B14. Evaluator: Tanya Sorrell

\*Date of Evaluation: 12/18/2008

(This space reserved for official comments.)



State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**CONTINUATION SHEET**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_

Page 3 of 3

Resource Name or #:(Assigned by recorder) \_\_\_\_\_

\*Recorded By: Tanya Sorrell \*Date: 12/18/2008 ☒ Continuation ☐ Update

B10. Statement of Significance (continued): previously surveyed as appearing eligible for listing the in the National Register for its association with the major motion picture studios. Although now located on a separate lot, this property continues to be used as a support building for a motion picture studio. Columbia Pictures established itself at a location on Gower a block south of Sunset in 1924.

Most studios utilized an architectural expression based on the factory model. The studio system was well suited to the utilization of this building type. The production of movies entailed multiple processes, many of them technical. Therefore, as studio bosses sought to streamline production, the motion picture studio increasingly utilized the architecture of the factory with its emphasis on the production of films as a rational and machine-like process. The layout was heavily influenced by the early twentieth century idea of the factory in which production processes were broken down into discrete sets of units that employed different divisions of specialized labor. Designed as compounds, these complexes often presented a wall or continuous building mass to the street facing facades so that access to the studio facilities could be controlled. Large amounts of space were encompassed within these industrial complexes for functions such as daylight film stages, support buildings, exterior film sets, structures to house sets and props, darkrooms, screening and projection rooms, walk-in safes for storing films, costume and set design shops, and vast editing and processing rooms. The movie studio was designed to house as many of these processes as possible within a complex of utilitarian buildings that could accommodate multiple functions.

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code 3CS

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 3

\*Resource Name or #: (Assigned by recorder) 6050 W SUNSET BLVD

P1. Other Identifier: \_\_\_\_\_

\*P2. Location: Not for Publication ☒ Unrestricted \*a. County Los Angeles County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 6050 W SUNSET BLVD City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_

APN:5545013051

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A) Property Type: commercial B) Setting (general): on major thoroughfare C) General characteristics. Architectural Style: Modern Plan: rectangular No. Stories: 2 Siding/Sheathing: stucco: smooth, All Visible Roof: flat D) Specific features. Fenestration: metal, fixed, front, above entrance Fenestration: aluminum, fixed, front, arranged in ribbons, covered by 2 horizontal sunshades Primary Entrance: front, double doors, recessed, distinctive entry, recessed entry has mosaic tiles G) Alterations or changes to the property. Retains integrity: high, setting, location, materials, workmanship, association, design, feeling

\*P3b. Resource Attributes: (List attributes and codes) HP06

\*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

12/18/08

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both

1919

Permit

\*P7. Owner and Address:

SIDES, ALLEN M  
6050 W SUNSET BLVD  
HOLLYWOOD, CA 90028

\*P8. Recorded by:

Tanya Sorrell  
LSA Associates  
1500 Iowa Ave., Suite 200  
Riverside, CA 92507

\*P9. Date Recorded: 12/18/2008

\*P10. Survey Type: (Describe)

Intensive

\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments: ☐ None ☐ Location Map ☒ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record  
☐ Archeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record  
☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List): \_\_\_\_\_

# BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # \_\_\_\_\_

HRI # \_\_\_\_\_

Page 2 of 3

\*NRHP Status Code 3CS

\*Resource Name or #: (Assigned by recorder) 6050 W SUNSET BLVD

B1. Historic Name: United Western Recorders

B2. Common Name: 6050 W SUNSET BLVD

B3. Original Use: commercial

B4. Present Use: commercial

\*B5. Architectural Style: Modern

\*B6. Construction History: (Construction date, alterations, and data of alterations)

Year constructed: 1917

\*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: \_\_\_\_\_ Original Location: \_\_\_\_\_

\*B8. Related Features:

None

B9a. Architect: R.T. Taylor

b. Builder: R.T. Taylor

\*B10. Significance: Area: Los Angeles Theme: \_\_\_\_\_

Context: Entertainment Industry, 1946-1964 Theme: Radio Broadcasting, Television Production, and Recording, 1946-1964

Period of Significance: 1957-1969

Property Type: Commercial

Applicable Criteria: A/1

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

In 1919, a permit was issued to owner Wm Horsley of 6121 Selma St for erection of a single-story, 12 room building to house dressing rooms and a stage at 6050 Sunset Blvd. The estimated cost of construction was \$4,000. The architect/ contractor was R.T. Taylor of 6060 Sunset Blvd. No other new building permits were issued to this APN.

Although used by Sunset-Gower Studios, also known as Columbia Pictures Corporation, when they moved to the site in 1924, this property appears significant as the original location of United Western Recorders, who purchased the property in 1957. In 1961, owner Bill Putnam purchased the building two lots away at 6000 Sunset Boulevard, which also...(continued on next page)

B11. Additional Resource Attributes: (List attributes and codes) HP06

\*B12. References:

Ocean Way Recording, <[http://www.oceanwayrecording.com/hi\\_time.php](http://www.oceanwayrecording.com/hi_time.php)>.

Wikipedia, United Western Recorders,

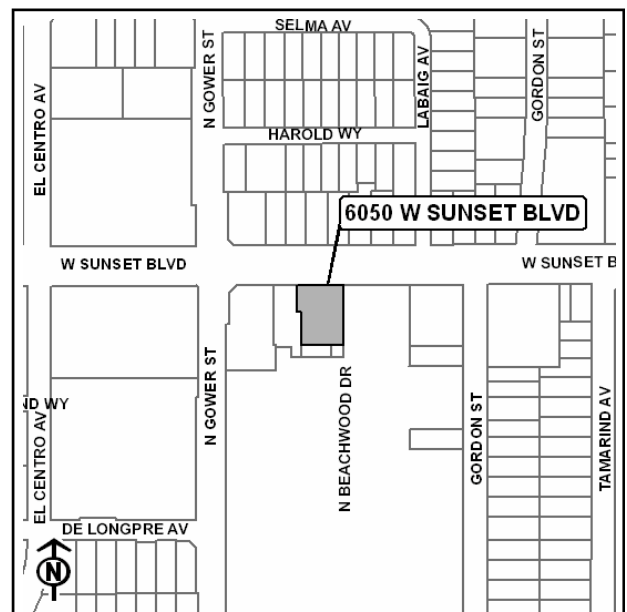
<[http://en.wikipedia.org/wiki/United\\_Western\\_studios](http://en.wikipedia.org/wiki/United_Western_studios)>.

B13. Remarks:

\*B14. Evaluator: Tanya Sorrell

\*Date of Evaluation: 12/18/2008

(This space reserved for official comments.)



State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**CONTINUATION SHEET**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_

Page 3 of 3

Resource Name or #:(Assigned by recorder) \_\_\_\_\_

\*Recorded By: Tanya Sorrell \*Date: 12/18/2008 ☒ Continuation ☐ Update

B10. Statement of Significance (continued): functioned as a recording studio. Among those who recorded at this location were Nat King Cole, Bing Crosby, Dean Martin, Sammy Davis, and Ricky Nelson.

Recording studios were designed as private, functional spaces to accommodate artists as they worked in recording sounds, whether for incorporation into films or as music for record production. With the new technological innovation of magnetic tape and its introduction into the recording industry in the 1950s, the spatial requirements for a recording studio became much more flexible than they had been previously. The technological development of magnetic tape for sound recording allowed records to be recorded almost anywhere. Because of the flexibility inherent in the recording process, many of the recording studios were located in buildings not originally built to accommodate them but previously used for some other commercial enterprise. Another factor that affected the flexibility with which recording studios could be located was that the physical production of records was separate from the production of the music placed upon them; while music was recorded in these buildings, it was not the location where records were physically made. Instead, the recording would be made on the premises and then sent elsewhere to press.

Despite the stature of some of personalities that recorded their significant work within the recording studio building type, many of these buildings are characteristically rather unremarkable architecturally. In fact, the consistently non-descript architectural expression of recording studios, as buildings not otherwise distinguishable from the common everyday landscape, suggests that the location of recording studios in small, architecturally unarticulated commercial buildings might have been an intentional strategy to create a working environment conducive to the musicians working there.

State of California - The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_

HRI # \_\_\_\_\_

Trinomial \_\_\_\_\_

NRHP Status Code 6Z

Other Listings \_\_\_\_\_

Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 1

\*Resource Name or #: (Assigned by recorder) 6060 W SUNSET BLVD

P1. Other Identifier: \_\_\_\_\_

\*P2. Location: Not for Publication ☒ Unrestricted \*a. County Los Angeles County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad: Hollywood Date: 1996

c. Address: 6060 W SUNSET BLVD City: LOS ANGELES Zip: 90028

d. UTM: (Give more than one for large and/or linear resources) Zone: \_\_\_\_\_ mE/ \_\_\_\_\_ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: \_\_\_\_\_

APN:5545013043

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This resource has been significantly altered and retains little or no integrity. Alterations: altered facade, altered fenestration

\*P3b. Resource Attributes: (List attributes and codes) HP06

\*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

12/18/08

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both

1957

Assessor

\*P7. Owner and Address:

SGS REALTY II LLC  
1438 N GOWER ST BOX 21  
LOS ANGELES, CA 90028

\*P8. Recorded by:

Tanya Sorrell  
LSA Associates  
1500 Iowa Ave., Suite 200  
Riverside, CA 92507

\*P9. Date Recorded: 12/18/2008

\*P10. Survey Type: (Describe)

Intensive

\*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Chattel Architecture, Planning & Preservation, Inc. Historic Resources Survey of the Hollywood Redevelopment Area. Prepared for the Community Redevelopment Agency of the City of Los Angeles in collaboration with PCR Services Corporation and LSA Associates, Inc., March 2009.

\*Attachments: ☒ None ☐ Location Map ☐ Sketch Map ☐ Continuation Sheet ☐ Building, Structure, and Object Record

☐ Archeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record

☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List): \_\_\_\_\_



HISTORIC RESOURCES TECHNICAL REPORT

**Sunset Gower Studios**

HISTORIC RESOURCES GROUP

Years of Experience: 13

## Education

Master of Arts in Urban Planning,  
University of California, Los Angeles,  
2006

Bachelor of Fine Arts, Printmaking,  
San Jose State University, San Jose,  
1985

## Professional Affiliations

American Institute of Certified  
Planners

American Planning Association, Urban  
Design & Preservation Division

American Planning Association, Los  
Angeles Chapter

California Preservation Foundation

National Trust for Historic Preservation

## PAUL D. TRAVIS, AICP

### MANAGING PRINCIPAL

#### Experience Profile

Paul Travis specializes in master planning, CEQA, NEPA and Section 106 environmental review, and historic resources assessment. At HRG, Paul manages planning-related projects with a focus on large, multi-property sites including college campuses, historic downtowns, neighborhoods and districts, industrial sites, motion picture studios, and military bases. Paul has drafted preservation plans for the University of Southern California, NBC Universal Studios, Hollywood, and Los Angeles International Airport. He has participated in the development of community plans or specific plans for Paso Robles, Fresno, and Whittier; and has been involved in the master planning process for Loyola Marymount University, Occidental College, Mount St. Mary's College, Fox Studios, the Alameda Naval Station, and the Downey NASA site. Recent survey experience includes historic resource surveys for the cities of Los Angeles, Ventura, Glendale, Paso Robles, San Diego, and Fresno.

Prior to working at HRG, Paul worked as a research assistant at the Lewis Center for Regional Policy Studies performing academic research for study of transit-oriented development along the Pasadena Gold Line light rail system. Responsibilities include gathering and analysis of ridership data and adjacent development activity, and field observation of conditions surrounding transit stops.

Paul Travis meets the *Secretary of the Interior's Professional Qualification Standards* in Historic Preservation in Historic Preservation Planning and History.

#### Selected Project Experience

City of Fresno Fulton Corridor Specific Plan, Fresno

Fox Studios Master Plan, Century City

LAX Historic Assessments, Environmental Review, Preservation Plan

NBC Universal Evolution Plan, Universal City

Sunset Bronson Studios, Hollywood

Thacher School, Ojai

Years of Experience: 9

## Education

Master of Historic Preservation,  
University of Southern California

Bachelor of Arts, Humanities,  
University of Chicago

## Professional Affiliations

California Garden and Landscape  
History Society, member

California Preservation Foundation,  
Guest Speaker & Workshop Leader

Hollywood Heritage, Board of  
Directors

Los Angeles Conservancy, Member  
and Volunteer

## HEATHER GOERS

### ARCHITECTURAL HISTORIAN

#### Experience Profile

Heather has been with Historic Resources Group since 2012. She holds a Bachelor of Arts in Humanities from the University of Chicago and a Master's degree in Historic Preservation from the University of Southern California. After completing her master's degree, Heather managed her own historic preservation consulting practice, where she provided guidance and research to owners of historic properties and archival collections. She has also worked for organizations including the Ennis House Foundation, the Los Angeles County Museum of Art, and the Los Angeles Conservancy.

At HRC, Heather specializes in technical reports and cultural landscape reports as well as research analysis for commercial, industrial, and institutional properties containing multiple resources. She has developed research for a wide variety of projects, including citywide historic context statements for Riverside, Beverly Hills, and South Pasadena; neighborhood context statements for Hollywood, Westwood, Westwood Village, and Holmby Westwood; and individual properties including the Gamble House, the Freeman House, and the Hollyhock House. Recent projects include the Entertainment Industry Support Services Historic Context Statement and the SurveyLA Entertainment Context.

Heather has guest-lectured on research methodology and cultural landscapes for the California Preservation Foundation and at Cal Poly Pomona and the University of Southern California. She maintains memberships with Hollywood Heritage, where she serves on the Board of Directors; with the Los Angeles Conservancy, where she is a five-year volunteer; and with the California Garden and Landscape History Society.

Heather Goers meets the *Secretary of the Interior's Professional Qualifications Standards* in History and Architectural History.

#### Selected Project Experience

SurveyLA

Entertainment Industry Support Services Historic Context Statement,  
Hollywood

Gamble House Cultural Landscape Report, Pasadena

Sunset Gower Studios, Hollywood

Thacher School, Ojai

## **Appendix C.2**

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### Archaeological Resources Records Search

**South Central Coastal Information Center**

California State University, Fullerton  
Department of Anthropology MH-426  
800 North State College Boulevard  
Fullerton, CA 92834-6846  
657.278.5395

***California Historical Resources Information System***

*Los Angeles, Orange, Ventura and San Bernardino Counties*

[sccic@fullerton.edu](mailto:sccic@fullerton.edu)

3/14/2018

SCCIC File #: 18685.4758

Stephanie Eyestone-Jones  
Eyestone Environmental  
2121 Rosecrans Avenue, Suite 3355  
El Segundo, CA 90245

Re: Record Search Results for the Sunset Gower Studios Enhancement Plan, City of Los Angeles, California

The South Central Coastal Information Center received your records search request for the project area referenced above, located on the Hollywood, CA USGS 7.5' quadrangle. The following summary reflects the results of the records search for the project area and a ¼-mile radius. The search includes a review of all recorded archaeological and built-environment resources as well as a review of cultural resource reports on file. In addition, the California Points of Historical Interest (SPHI), the California Historical Landmarks (SHL), the California Register of Historical Resources (CAL REG), the National Register of Historic Places (NRHP), the California State Historic Properties Directory (HPD), and the City of Los Angeles Historic-Cultural Monuments (LAHCM) listings were reviewed for the above referenced project site and a ¼-mile radius. Due to the sensitive nature of cultural resources, archaeological site locations are not released.

**RECORDS SEARCH RESULTS SUMMARY**

<b>Archaeological Resources</b>	Within project area: 0 Within project radius: 1
<b>Built-Environment Resources</b>	Within project area: 0 Within project radius: 60
<b>Reports and Studies</b>	Within project area: 1 Within project radius: 34
<b>OHP Historic Properties Directory (HPD)</b>	Within project area: 0 Within ¼-mile radius: 421
<b>California Points of Historical Interest (SPHI)</b>	Within project area: 0 Within ¼-mile radius: 0
<b>California Historical Landmarks (SHL)</b>	Within project area: 0 Within ¼-mile radius: 0
<b>California Register of Historical Resources (CAL REG)</b>	Within project area: 0 Within ¼-mile radius: 108
<b>National Register of Historic Places (NRHP)</b>	Within project area: 0 Within ¼-mile radius: 1

<b>Archaeological Determinations of Eligibility (ADOE):</b>	Within project area: 0 Within ¼-mile radius: 0
<b>City of Los Angeles Historic-Cultural Monuments (LAHCM)</b>	Within project area: 0 Within ¼-mile radius: 22

**HISTORIC MAP REVIEW** - Santa Monica, CA (1902) 15' USGS historic map indicates that in 1902, there were two buildings within the project area. There were several roads, additional buildings and two intermittent streams within the project search radius. The Hollywood and Cahuenga Valley R. R. ran north of the project area. The historic place names of Colegrove and Hollywood were nearby.

## RECOMMENDATIONS


According to our records, the project location has not been previously surveyed for the presence of archaeological resources nor have the structures been evaluated for historical significance. Given that structures were present from 1902 or earlier, the property may still contain buried resources as well as potentially historic structures. Therefore, it is recommended that any buildings, structures or objects (45 years and older) be identified, recorded, and evaluated for significance as may be required by the lead agency. It is also recommended that a qualified archaeological consultant be retained to monitor any ground-disturbing activities. Finally, the Native American Heritage Commission should be consulted to identify if any additional traditional cultural properties or other sacred sites are known to be in the area.

For your convenience, you may find a professional consultant\* at [www.chrisinfo.org](http://www.chrisinfo.org). Any resulting reports by the qualified consultant should be submitted to the South Central Coastal Information Center as soon as possible.

\*The SCCIC does not endorse any particular consultant and makes no claims about the qualifications of any person listed. Each consultant on this list self-reports that they meet current professional standards.

If you have any questions regarding the results presented herein, please contact the office at 657.278.5395 Monday through Thursday 9:00 am to 3:30 pm. Should you require any additional information for the above referenced project, reference the SCCIC number listed above when making inquiries. Requests made after initial invoicing will result in the preparation of a separate invoice.

Thank you for using the [California Historical Resources Information System](#),

 Digitally signed by  
Stacy St. James  
Date: 2018.03.20  
13:46:00 -07'00'

Isabela Kott  
GIS Technician/Staff Researcher

Enclosures:

(X) Invoice #18685.4758



*Due to processing delays and other factors, not all of the historical resource reports and resource records that have been submitted to the Office of Historic Preservation are available via this records search. Additional information may be available through the federal, state, and local agencies that produced or paid for historical resource management work in the search area. Additionally, Native American tribes have historical resource information not in the California Historical Resources Information System (CHRIS) Inventory, and you should contact the California Native American Heritage Commission for information on local/regional tribal contacts.*

*The California Office of Historic Preservation (OHP) contracts with the California Historical Resources Information System's (CHRIS) regional Information Centers (ICs) to maintain information in the CHRIS inventory and make it available to local, state, and federal agencies, cultural resource professionals, Native American tribes, researchers, and the public. Recommendations made by IC coordinators or their staff regarding the interpretation and application of this information are advisory only. Such recommendations do not necessarily represent the evaluation or opinion of the State Historic Preservation Officer in carrying out the OHP's regulatory authority under federal and state law.*