Appendix L

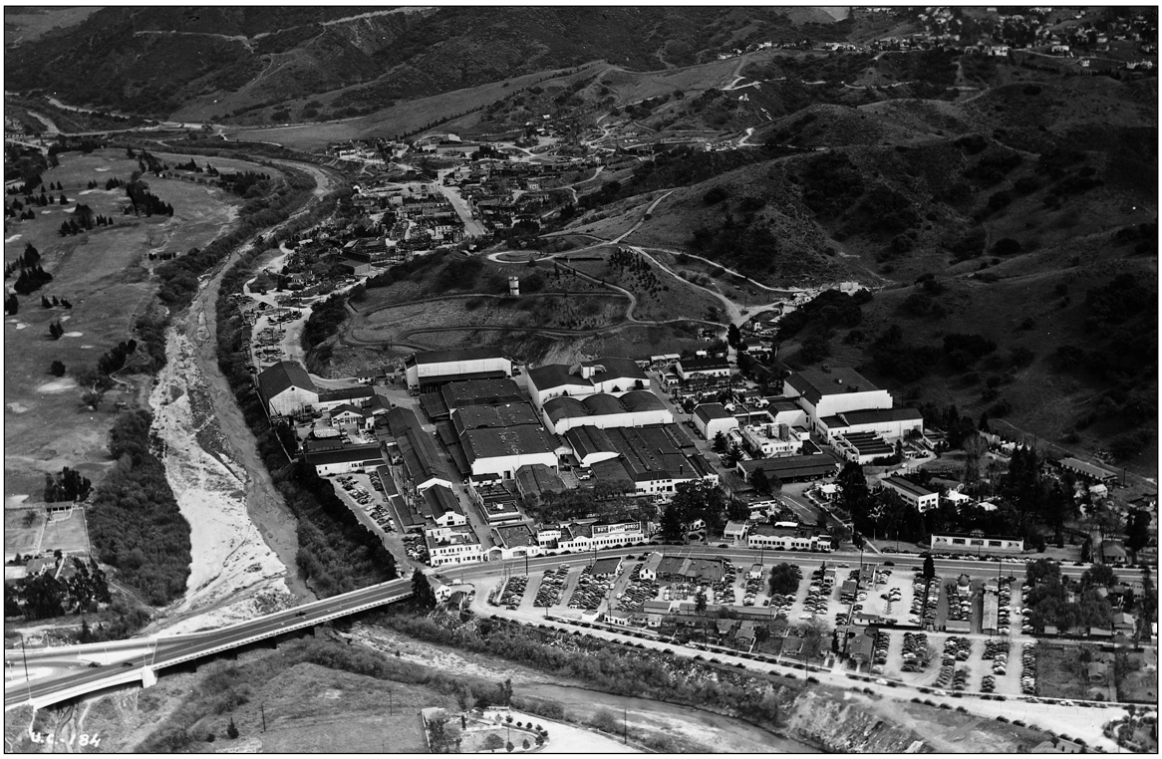
Cultural Resources

Appendix L-1

Historic Technical Report and Preservation Plan

HISTORICAL RESOURCES TECHNICAL REPORT

NBC Universal Evolution Plan



Prepared for:

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March 2010

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1.0 INTRODUCTION

Universal City Studios LLLP, L.P. (the "Applicant") is proposing the NBC Universal Evolution Plan (the "Project") to guide future development within an approximately 391-acre site in Universal City. The proposed development program anticipates the future needs of existing businesses located within the Universal City Studios property and establishes a new residential community within the Universal City Studios property.

The purpose of this report is to determine if historical resources as defined in the California Environmental Quality Act (CEQA) are present on the Project Site and if so, to assess any potential impacts to historical resources by the proposed Project. This report is based in part on a previous evaluation of Universal City conducted by Historic Resources Group in 1996. Research from 1996 has been augmented for the current report by more recent field observations, archival research, property title research, and analysis of historic photographs.

2.0 PROPOSED PROJECT

2.1 Project Location

The NBC Universal Evolution Plan is proposed to be developed on the approximately 391-acre site, which is located two miles north of Hollywood and 10 miles northwest of downtown Los Angeles, in central Los Angeles County (the "Project Site"). The Project Site is also located approximately 1.5 miles south and east of the junction of U.S. Route 101 (Hollywood Freeway) and State Route 134 (Ventura Freeway). The Project Site is generally bounded by the Los Angeles River Flood Control Channel (LAFCC) to the north, the Hollywood Freeway to the south, Barham Boulevard and residences to the east, and Lankershim Boulevard followed by the Universal City Red Line Rail Station to the west. The Project Site has been extensively developed over the past 90 years, although the eastern portion of the Project Site is currently underdeveloped.

The Project Site is located in two jurisdictions, and currently includes approximately 95 acres (24 percent of the total Project Site area) located within the City of Los Angeles, and 296 acres (76 percent) in the unincorporated area of Los Angeles County. The portion of the Project Site within City jurisdiction involves primarily three non-contiguous areas surrounding the County portion, with small areas along the northern boundary of the Project Site also located within the City of Los Angeles. Proceeding clockwise from the north, the three primary areas are as follows: (1) the northeastern corner of the Site along Barham Boulevard; (2) the southeastern corner of the Project Site along Barham Boulevard and Buddy Holly Drive; and, (3) the southern and southwestern portion of the Project Site adjacent to the Hollywood Freeway, which also includes Universal Hollywood Drive and a limited amount of frontage along the north side of Universal Hollywood Drive.

In addition, the Project Site includes two small areas within the City along the northern property boundary (i.e., at the northwestern corner of the Project Site and midway across the northern edge of the Project Site). The portion of the Project Site within County jurisdiction is a contiguous area encompassing most of the northern, central and western portions of the Project Site.

2.2 Existing Setting of the Project Site

The Project Site is presently developed with the following principal land uses: amphitheater, entertainment retail, entertainment, studio production (movie, television and commercial) studio office, and office uses. The Project Site currently consists of approximately 4.2 million square feet of development. The Project Site also includes numerous production sets and the Universal Studios Tram Tour, which do not account for floor area. In addition, during the public review process of the NBC Universal Evolution Plan, it is anticipated that the Applicant would need to construct additional entertainment, studio, studio office and infrastructure improvements as part of its on-going business activities (i.e., interim projects). As such, existing uses, as referenced hereafter, also include projects currently under construction or anticipated to be constructed during the period in which the Project is to be reviewed by the City and the County. A summary of existing uses, inclusive of the interim projects, is as follows:

Table 1

Existing Uses (Square Feet of Building Area)	
Amphitheater	110,600
Entertainment Retail	656,144
Entertainment Use	775,132
Studio	1,228,120
Studio Office	942,545
Office	463,430
Total	**4,175,971**

2.3 Proposed NBC Universal Evolution Plan

The Project proposes a development program that meets the future needs of the existing businesses located within and adjacent to the Project Site as well as the establishment of a new residential community that contributes to meeting the future housing needs of the eastern San Fernando Valley. The Project Site, for planning purposes, has been divided into the following four development areas: (1) Entertainment Area, (2) Studio Area, (3) Business Area, and (4) Mixed-Use Residential Area.

The Project proposes the development of approximately 2.65 million square feet of new amphitheater, entertainment, entertainment retail, office, studio, studio office, uses including 500 hotel s and hotel-related facilities. In addition, approximately 2,937 residential dwelling units are proposed to be constructed within the Mixed-Use Residential Area located on the eastern portion of the Project Site. A total of approximately 180,000 square feet of neighborhood-serving uses would be developed as part of, and to support, the proposed on-site residential development. To implement the Project as proposed, a total of approximately 638,000 square feet of existing on-site uses would be demolished. As a result, a total of approximately 2.01 million net new square feet of amphitheater, entertainment, entertainment retail, studio, studio office, office uses, and hotel uses, and 2,937 residential units are proposed. As part of this Project, the Universal Studios Tram Tour and a few Back Lot sets would be reconfigured and relocated within the Studio Area of the Project Site. Table 2, below, provides a summary of the proposed Project.

Table 2

Preliminary Building Program

Land Use	Existing Development [a]	Demolition	Gross New Development	Net New Development	Total Development
Studio (sq. ft.)	1,228,120	185,051	493,000	307,949	1,536,069
Studio Office(sq. ft.) [b]	942,545	107,674	545,000	437,326	1,379,871
Office (sq. ft.)	463,430	54,594	550,000	495,406	958,836
Entertainment (sq. ft.)	775,132	149,345	295,000	145,655	920,787
Entertainment Retail (sq. ft.)	656,144	30,784	70,000	39,216	695,360
Amphitheater (sq. ft.)	110,600	110,600	60,000	(50,600)	60,000
Hotel	--	--	450,000 [c]	450,000	450,000
Neighborhood Retail and Community-Serving Commercial (sq. ft.)	--	--	180,000 [d]	180,000 [d]	180,000 [d]
Residential	--	--	2,937 units	2,937 units	2,937 units
Total	**4,175,971**	**638,048**	**2,643,000**	**2,004,952**	**6,180,923**
Commercial (sq. ft.)	**--**	**--**			
Hotel	**--**	**--**	**2,937 units**	**2,937 units**	**2,937 units**
Residential					

[a] *Includes interim projects.*
[b] *Studio Office uses include 15,000 square feet of new child care facility and demolition of an existing 10,000-square-foot facility.*
[c] *Includes up to 500 hotel guest rooms and related hotel facilities.*
[d] *Includes 65,000 square feet of community serving facilities.*

Source: Universal City Studios, LLLP, L.P., 2009; Matrix Environmental, 2009

The Applicant, in addition to the proposed development described above, is seeking approval from the Local Agency Formation Commission (LAFCO) to annex approximately 76 acres from the County's jurisdiction into the City of Los Angeles. This will have the effect of placing the proposed residential development within the future Mixed-Use Residential Area under the jurisdiction of the City of Los Angeles. The proposed Project would also involve detachment of approximately 32 acres of the Project Site from the City's jurisdiction into the County, for an overall net change of approximately 44 acres from the County to the City.

Should the annexation process be completed, approximately 139 acres of the Project Site would be located within the City of Los Angeles, and the remaining approximately 252 acres of the Project Site would be located within the unincorporated area of Los Angeles County.

The Project is proposed to be implemented via two proposed Specific Plans and various other land use entitlements. One proposed Specific Plan would address

development within the County portions of the Project Site, mainly the Entertainment, Studio and Business Areas; the other proposed Specific Plan will address development within the City portions of the Project Site, mainly the Mixed-Use Residential Area.

The proposed Specific Plans would describe a range of allowable land uses and square footages, as well as applicable building envelopes providing height limitations, setbacks, and related urban design parameters. As flexibility is contemplated in the Specific Plans with regard to particular uses, siting, and massing characteristics, a Conceptual Plan has been prepared as an illustrative scenario to comprehensively demonstrate a potential development program that implements the proposed Specific Plans' land use and development standards. The Conceptual Plan is consistent with the allocation of land uses shown in Table 1 and with all of the development regulations that would be made a part of the proposed Specific Plans.

Although the Conceptual Plan provides a reasonable illustration of how the future Project Site may appear, the uses, location, and orientation of actual future buildings have not yet been determined. Building heights, open space, lighting, signage, landscaping, and architectural features would be consistent with proposed Specific Plan requirements. All residential development would be developed within the Mixed-Use Residential Area that is located on the eastern portion of the Project Site.

The proposed development program is supported by a Circulation Plan which consists of improved access, enhanced internal circulation and convenient parking opportunities. In addition, the Project proposes to implement an integrated plan for landscape improvements throughout the Project Site, including a proposed Trailhead Park along the Project's LAFCC frontage.

2.4 Project Construction / Phasing Schedule

The Project would be developed in a number of phases. The Applicant anticipates that construction would conclude by 2030. The timing of actual development would be in response to market conditions.

3.0 IDENTIFICATION OF HISTORICAL RESOURCES

3.1 Historical Resources under CEQA

A resource is considered historically significant, and therefore an "historical resource" under CEQA, if it falls into one of the three following categories as defined by Section 21084.1 of the California Public Resources Code:

- *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.[1]

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

Properties formally determined eligible for listing in the National Register of Historic Places (National Register) are automatically listed in the California Register.[2] Properties designated by local municipalities can also be considered historical resources. A review of properties that are potentially affected by a project for historic eligibility is also required under CEQA.

3.2 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 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 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

[1] California PRC, Section 21084.1.

[2] California PRC, Section 5024.1(c).

destruction or impairment."[3] 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 be 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 an historical 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 review 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.

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. [4]

In addition to meeting any or all of the criteria listed above, properties nominated must also possess historic *integrity*. Historic integrity is the ability of a property to convey its significance and is defined as the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's… historic period."[5] The National Park Service defines seven aspects of integrity: *location*, *design*, *setting*, *materials*, *workmanship*, *feeling*, and *association*.

Period of Significance

The National Park Service defines the period of significance as "the length of time when a property was associated with important events, activities or persons, or attained the characteristics which qualify it for… listing" in National, State or local registers. A period of significance can be "as brief as a single year… [or] span many years." It is based on "specific events directly related to the significance of the

[3] 36 Code of Federal Regulations, Part 60.2.

[4] 36 Code of Federal Regulations, Part 60.4.

[5] *National Register Bulletin 16. How to Complete the National Register Registration Form.* Washington D.C.: National Park Service, U. S. Department of the Interior, 1997. p. 4.

property," for example the date of construction, years of ownership, or length of operation as a particular entity.[6]

Historic Districts

Standard preservation practice evaluates collections of buildings from similar time periods and historic contexts as historic *districts*. The National Park Service defines an historic district as "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development."[7]

An historic district derives its significance as a single unified entity. The National Park Service guidelines continue:

> *"The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties".*[8]

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*.

Historic Sites and the Cultural Landscape Framework

As outlined above, the National Park Service recognizes a *site* as a type of resource that can contribute to the significance of an historic district. An historic site is defined as:

> *"the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural or archeological value regardless of the value of any existing structure."*[9]

To further understand and assess historic sites, the concept of a *cultural landscape* is useful as a framework for evaluation. The National Park Service has defined a cultural landscape as:

> *"a geographic area… associated with an historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four general types of cultural landscapes, not mutually exclusive: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes."*[10]

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[6] *National Register Bulletin 16A. How to Complete the National Register Registration Form.* Washington D.C.: National Park Service, U. S. Department of the Interior, 1997. p. 42.

[7] *National Register Bulletin 15. How to Apply the National Register Criteria for Evaluation.* Washington D.C.: National Park Service, U. S. Department of the Interior, 1997. p. 5.

[8] Ibid.

[9] *National Register Bulletin 16A* p. 15

[10] National Park Service website, "Guidelines for the Treatment of Cultural Landscapes" http://www.nps.gov/history/hps/hli/landscape_guidelines/organization.htm, 6/15/2007

Two of the cultural landscape types are particularly meaningful for the Universal City property: The **historic site** is defined by the National Park Service as "a landscape significant for its association with an historic event, *activity* or person." An historic **vernacular landscape** is defined as a "landscape that evolved through *use* by the people whose activities or occupancy shaped that landscape... *Function* plays a significant role in vernacular landscapes."

The National Park Service outlines five defining features for a cultural landscape. These are *topography*, *vegetation*, *circulation*, *water features* and *structures* (including furnishings and objects). The Park Service goes on to state that "each situation may vary, and some features may often be more important than others."[11]

According to National Park Service guidelines, "it is the arrangement and the interrelationship of these character-defining features as they existed during the period of significance that is most critical..." As such, spatial organization and land patterns are of primary concern when defining and evaluating a cultural landscape.

California Register of Historical Resources

The California Register is an authoritative guide used by State and local agencies, private groups, and citizens to identify the State's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.[12]

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

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

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

- California properties formally determined eligible for, or listed in, the National Register.
- State Historical Landmarks No. 770 and all consecutively numbered state historical landmarks following No. 770. For State Historical Landmarks preceding No. 770, the Office of Historic Preservation (OHP) shall review their eligibility for the California Register in accordance with procedures to be adopted by the State Historical Resources Commission (Commission).

[11] National Park Service website, "Guidelines for the Treatment of Cultural Landscapes" http://www.nps.gov/history/hps/hli/landscape_guidelines/organization.htm 6/15/2007

[12] California PRC, Section 5024.1(a).

- 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. [13]

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

- Individual historical resources.
- Historical resources contributing to the significance of an historic district under criteria adopted by the Commission.
- Historical resources identified as significant in historical resources surveys, if the survey meets the criteria listed in subdivision (g).
- Historical resources and historic districts designated or listed as city or county landmarks or historic properties or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been determined by the office to be consistent with California Register criteria.
- Local landmarks or historic properties designated under any municipal or county ordinance. [14]

OHP Survey Methodology

The evaluation instructions and classification system proscribed by OHP in its *Instructions for Recording Historical Resources* provide a three-digit evaluation code for use in classifying potential historic resources. In 2003, the codes were revised to address the California Register. The first digit indicates the general category of evaluation. The second digit is a letter code to indicate whether the resource is separately eligible (S), eligible as part of a district (D), or both (B). The third digit is a number, which is coded to describe some of the circumstances or conditions of the evaluation. The general categories are as follows:

1. Listed in the National Register or the California Register.

2. Determined eligible for listing in the National Register or the California Register.

3. Appears eligible for listing in the National Register or the California Register through survey evaluation.

4. Appears eligible for listing in the National Register or the California Register through other evaluation.

5. Recognized as historically significant by local government.

6. Not eligible for listing or designation as specified.

7. Not evaluated or needs evaluation.

[13] California PRC, Section 5024.1(d).

[14] California PRC, Section 5024.1(e).

Local Designation Programs

The County of Los Angeles has established an Historical Landmarks and Records Commission, the purpose of which is to advise and serve as a screening commission for the County Board of Supervisors.[15] The enumerated powers and duties of the Commission consist almost exclusively of consideration and recommendation to the Board of Supervisors local historical landmarks worthy of registration as a California Historic Landmark or Point of Historical Interest by the State of California.[16] There is no provision in the ordinance for designation or registration of historical resources by the County itself.

The Los Angeles City Council designates Historic-Cultural Monuments on the recommendation of the City's Cultural Heritage Commission. Section 22.171.7 of the City of Los Angeles Administrative Code defines an historical or cultural monument as:

> *"[A]ny 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, including historic structures or sites in which the broad cultural, economic or social history of the nation, State or community is reflected or exemplified; or which is identified with historic personages or with important events in the main currents of national, State or local history; or which embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style or method of construction; or a notable work of a master builder, designer, or architect whose individual genius influenced his or her age."*

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

3.3 Previously Identified Historical Resources on the Project Site

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

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

In 1982, an Historic Resources Inventory form (DPR 523) was prepared for the "Universal City/Studios" site at 100 Universal City Plaza Drive, Universal City. This

[15] See Los Angeles County Code ("LACC") 3.30.010, *et seq*.

[16] LACC 3.30.080.

form was a revision of a prior DPR 523 inventory form completed in 1977 as part of a county-wide survey performed under the direction of the Museum of Natural History according to OHP criteria. The 1977 form evaluated the property as status code "3S" or "appears eligible for the National Register." The 1977 form refers to the entire property, and it is unclear what elements on the property were considered historic. The 1982 form evaluated the resource as status code "4" or "potentially eligible for the National Register." OHP reviewed these forms and entered the evaluations for the property into the State Historic Resources Inventory database. In 2003, all previous evaluations of status code "4" were changed to status code "7". Universal City is currently listed in the State Historic Resources Inventory with two evaluations, including "3S" and "7N" or "needs to be reevaluated." When resources retain conflicting status codes, the highest level code (in this case, the "3S") takes precedence.

While an evaluation of *appearing eligible* for listing in the National Register does not lead to automatic listing in the California Register, it does convey evidence of significance under CEQA. However, twenty-five years have passed since the evaluation was made and the 1977 survey form does not specify the criteria under which the evaluators made their judgments, nor does it specify what buildings, structures, or features of the property were evaluated. No historic context was developed, and neither the integrity of the site nor any individual structures were assessed. At the time of the evaluation, this was standard practice. However, current preservation practice requires consideration of a property within its historic context and evaluation of its physical integrity. Due to the age of the survey, the absence of an historic context and the lack of an integrity evaluation, re-evaluation of the Universal City property, (including the Project Site), is necessary.

3.4 Historical Resources in the Project Vicinity

The Campo de Cahuenga is a historic resource located directly west of the Project Site at the Universal City Metro Red Line Station near the northwest corner of Lankershim Boulevard and Campo de Cahuenga Way. Campo de Cahuenga is listed in the National Register of Historic Places, listed as a California Historical Landmark, and locally designated as a City of Los Angeles Historical-Cultural Monument. Campo de Cahuenga is the site of the adobe where Lt. Col. John Fremont and General Andres Pico signed the Articles of Capitulation (Treaty of Cahuenga) in 1847 during the Mexican American War. The Articles of Capitulation ended the hostilities between Mexico and California and led to the formal end of the war in 1848. The original 1795 adobe eventually deteriorated and the City of Los Angeles acquired the property in 1923. The adobe was excavated in 1931, and the existing park and building were constructed in 1949-50.

The Barham Boulevard Crossing (Bridge Number 53 0466) is a concrete slab bridge located south of the Project Site where Barham Boulevard crosses the Hollywood Freeway (U.S. 101). Constructed in 1940, this reinforced concrete bridge spans the freeway in two shallow segmental arches supported by a single pier. Features of the bridge's PWA Modern architectural style include a faceted concrete balustrade with hexagonal posts and ornamental streetlight standards. The Barham Boulevard Crossing was determined eligible for listing in the National Register as a contributing feature of the Cahuenga Pass Transportation Corridor through a consensus determination by the California Department of Transportation (Caltrans) and the State Office of Historic Preservation on November 14, 1997.

4.0 HISTORIC CONTEXT

4.1 Area Development History

The land on which Universal City[17] is located was part of mission lands surrounding the Mission San Fernando which became part of the Rancho Providencia in 1844. The land passed through various owners before it was sold to the San Fernando Farm Homestead Association, a real estate syndicate, organized by Isaac Lankershim and his son-in-law Isaac Newton Van Nuys in about 1869. By 1871, Lankershim's San Fernando Homestead Association controlled the southern half of the San Fernando Valley, including the land that is now Universal City and North Hollywood.

During a recession in 1889, some of the township's earliest settlers could no longer maintain their properties, and much of the land was sold at auction. Families who would become some of the town's leading citizens purchased home sites at this time. In 1894, the Toluca Fruit Grower's Association was organized and the first telephone line was strung in the San Fernando Valley. By 1895 the Southern Pacific Railroad had opened a branch line through the Valley, giving the area's ranches access to wider markets. The fruit business also benefited greatly from the establishment of a fruit shipping plant by J.M. Bonner in 1897. By 1900, the San Fernando Valley, including the land which would become Universal City, was a flourishing rural area of small ranches.

Sources of water and its ownership were ever-present issues. A drought in the late 1890s caused lawsuits over water rights and real estate sales in the Valley dropped. In July 1905, a proposal to build the Los Angeles aqueduct provided a possible solution to the Valley's water problems. In June 1907, Los Angeles voters approved a $23 million bond issue, and construction of the aqueduct began. Los Angeles officials made it clear, however, that as long as Lankershim Township and other parts of the San Fernando Valley remained independent, they would not benefit from the aqueduct.

On November 5, 1913, the Owens Valley Aqueduct opened. Severe drought had exacerbated the water problem for the developing San Fernando Valley and following a lengthy and protracted debate, the residents of Lankershim Township voted in 1923 for annexation by the City of Los Angeles.

In 1926, an improved road was completed over Cahuenga Pass and the area expanded rapidly. Farmland and orchards were replaced by residences and commercial buildings. This period saw the construction of such community resources as the El Portal Theater, a new high school (now North Hollywood High School) at Magnolia and Colfax, a county-wide headquarters for the Southern California Gas Company, and Lankershim Park (now known as North Hollywood Park). In August of 1927, the citizens of Lankershim Township voted to change the name of their

[17] The term "Universal City" as used here, refers to the historic Universal City property which contained the Entertainment Area, the Business Area, the Studio Area, and the western side of the County portion of the Mixed-Use Residential Area, as those Areas are delineated in the Project Description. Land containing non-historic hotel uses at the intersection of Lankershim Boulevard and the 101 Freeway was part of the historic Universal City property, and is included in the term "Universal City," however that land was sold in the 1990s.

community to "North Hollywood" in order to capitalize on the fame of their neighbor to the south, which was becoming known as the home of the motion picture industry.

In 1938, a flood devastated downtown North Hollywood, resulting in the construction of flood control channels. By 1940 the San Fernando Valley was the fastest growing area of its size in the country. In 1940, the first section of what would become the Hollywood Freeway opened on Cahuenga Pass. Completed in 1953, the freeway cemented the link between the Los Angeles Basin and the San Fernando Valley, allowing more convenient access to Los Angeles.

4.2 Film Industry in Southern California

Early History

The motion picture industry has played a significant role in the economic and cultural development of Southern California. Universal Studios is one of a small number of motion picture production facilities which date from the inception of the motion picture industry in Southern California.

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

Film production began in Hollywood in 1911 when the Nestor Company leased a small roadhouse known as the Blondeau Tavern on the northwest corner of Sunset Boulevard and Gower Street. The Blondeau property contained a barn, corral, twelve single-room structures and a five-room bungalow, all of which were quickly adapted for film making. Other companies soon followed Nestor to Hollywood including Universal Film Manufacturing Company in 1912 and the Famous Players Company in 1913.

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

Formation of the Leading Studios

Early film production was focused primarily on “short” features running thirty minutes or less. By the late 1910s, “feature-length” films (sixty minutes or more) were the dominant form. The 1910s also saw the rise of the star system, where popular actors were promoted as personalities and developed large fan bases. Screen favorites were able to command large salaries. Competing studios struggled

to develop and keep not only popular performers but also talented directors and technicians. As the film business became more competitive, smaller companies were subsumed into larger companies through merger and acquisition. By 1920, the American film industry was controlled by fewer than ten companies. Among them were Famous Players-Lasky (later Paramount), Fox, Warner Brothers, United Artists, RKO, Columbia, Metro (later Metro-Goldwyn-Mayer), and Universal.

As profits from feature-length silent films grew, the film corporations built substantial physical facilities. Resembling large industrial plants, a typical studio property was several acres in size and enclosed by perimeter walls. Contained inside were facilities for all aspects of film production. In addition to the large, enclosed stage buildings, film studios included set and costume shops, makeup and dressing rooms, production and administration offices, food services, screening rooms, and storage facilities.

The major studios produced films targeted for the first-run market. In order to ensure outlets for their product, the most powerful studios bought, built, or gained control of first-run theater chains. These theater chains operated the largest and most prestigious theaters in all the major cities. The first-run market offered the greatest potential for profit because it attracted the largest audiences, charged the highest ticket prices, and provided direct access to the nation's most important radio stations and print media.

Second-run theaters were generally independently-owned and located in neighborhoods, small towns, and rural areas. Some studios, including Universal, sought the second-run market, for which they produced program packages of family entertainment, including shorts, newsreels, and B-features which changed weekly. Universal's B-features included westerns, melodramas, and action films. Most of the leading studios maintained A-feature production units to produce first-run features and B-feature units for second-run products.

Throughout the silent era, films were accompanied by music performed live in the theater. The largest and most prestigious theaters maintained full orchestras. Small, neighborhood theaters might make do with a single organ or piano. In the early 1920s, film makers began to experiment with adding synchronized sound to motion pictures. The earliest attempts at sound pictures were confined to short subject films featuring stage performers. Warner Brothers was a pioneer in combining sound with film and began using a synchronized disc recording process called the Vitaphone system developed by Western Electric. In 1927, the smash success of Warner Bother's "The Jazz Singer" – the first feature-length film to contain synchronized speaking and singing scenes – changed the course of film making

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

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

flocked to Hollywood. The world's best musicians, both vocal and instrumental, and the earth's renowned authors came." [18]

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

Continuing a practice that began in the 1910s, the studios also maintained adjacent acreage known as "backlots" where elaborate, semi-permanent sets with changeable facades recreated ancient civilizations, city streets, and exotic locales. While sets were constructed and taken down depending on production needs, several types that could be regularly used would become standard for all studios. These included a New York City street, European streets, and often a Western street. Small town neighborhoods and civic buildings were also common themes.

As more acreage was developed, some studio backlots became incorporated as just another part of the studio property, with little separation between administrative and production facilities. These areas would no longer be referred to as a backlot. Other studios maintained studio "ranches" at another location. Over time, the term "backlot" would become specifically identified with acreage separate but adjacent to studio facilities, dedicated to outdoor filming. Several studios, including MGM, Fox, and Universal, would continue to maintain elaborate backlots for decades.

The Studio Era: Hollywood's "Golden Age"

During its formative years, the film industry had been characterized by experimentation and competition among many independent companies. Seeking greater profits and market control, the industry began a process of consolidation during which business models were established and production processes were standardized. The necessary investments to accommodate sound technology further accelerated this consolidation by favoring the most successful and highly capitalized studios. By 1930, the American film industry was dominated by only eight companies including Universal.

Leading this group were five companies that controlled the first-run market through corporate ownership of the premier American theater chains. The five "major" studios were Metro-Goldwyn Mayer (MGM), with production facilities located in Culver City; Paramount Pictures, located in Hollywood; Fox Studios (later Twentieth Century-Fox), located in Hollywood and West Los Angeles; Warner Brothers, located in Hollywood and Burbank; and RKO, the smallest of the five, located in Hollywood.

In addition to the majors were three "minor" studios: Universal Pictures with production facilities in North Hollywood; Columbia Pictures in Hollywood; and United Artists which functioned largely as a host studio for independent producers. These companies did not own theater chains like the majors and were therefore limited in their access to theater bookings. Another difference between the major and minor

[18] Edwin Palmer, *History of Hollywood*: *Narrative Vol. 1*, (Hollywood: Arthur H. Cawston, Publisher, 1937), 257-258.

studios was the quality of their product. The major studios focused on high-budget, A-feature films subsidized by lower-budget, B-feature films. The output from the minor studios was mostly B-feature, with a supporting slate of A-feature films.[19]

Together, these eight companies controlled 95 percent of film revenues in the United States and set the standard for film production throughout the world.[20] Their rise to dominance began what is now referred to as "The Studio Era" or Hollywood's "Golden Age" during which production, distribution and (in the case of the major studios, exhibition), were all integrated under a single corporate entity. Films were produced on an industrial model with each studio functioning as a self-contained film factory. Actors, directors, designers, writers, producers, and technicians were contracted employees of the studios, supported by a large complement of facility, office and service workers. The studios maintained all the necessary facilities for the production of films, support services such as food commissaries and medical clinics, and infrastructure such as water, power, and transportation systems.

Despite serious financial troubles associated with the Depression, the film studios continued to grow and develop throughout the 1930s to become one of Southern California's primary industries. Movie theaters provided an inexpensive escape from the struggle of economic hardship. Film attendance grew during World War II as films proved the perfect vehicle to boost 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 1970s.[21]

End of the Studio Era

In 1949, the five major studios were ordered to divest themselves of their theater chains after the U.S. Supreme Court ruled that continued ownership of the theaters was in violation of Federal anti-trust laws.[22] The studios fought to retain theater ownership but ultimately lost their case. And although several years passed before all companies would comply with the divestiture, the decision signaled the beginning of the end of the Studio Era.

Television presented a formidable challenge to the film industry. With the advent of widespread television ownership in the 1950s, movie audiences declined as more people were able to enjoy entertainment in their own home. The studios were forced to downsize and concentrate their resources on differentiating the cinematic experience from television. New widescreen and color processes were developed, production values were improved, and budgets were increased. Specialized technologies such as 3-D were also experimented with as a way to attract audiences.[23]

The smaller studios began supplying television programming, both by converting their facilities for television production and by selling or leasing their old features and shorts for presentation on television. Both Universal and Columbia created

[19] A third tier of film studio, devoted almost exclusively to producing B-feature and lower, also developed. Of these, Monogram Studios and Republic Studios were the most successful.

[20] Douglas Gomery, The Hollywood Studio System, A History (London: British Film Institute, 2005), p. 2

[21] Ibid. p 79

[22] Ibid. p 79

[23] Ethan Mordden, *The Hollywood Studios*, (New York: Alfred A. Knopf, 1988), p. 370.

subsidiaries to produce advertisements for television in the late 1940s. By 1951 Columbia was producing its first television series.

Beginning in 1955, the major studios began to get involved in television production. By 1958 all of the major studios had sold programming to television and were producing television series. Some movie studio plants, such as the Warner Sunset Studios (now KTLA), were converted for television production. Universal had been leasing its facilities to Revue Productions, the television subsidiary of Music Corporation of America, but lacked the capital to produce for television itself.

Throughout the 1950s, the film industry became increasingly focused on independent production. Non-studio affiliated producers would develop and produce films with the studios providing production facilities, financing, and distribution. Independent producers had always been part of the film industry (David O. Selznick being one of the most successful) but during the Studio Era, their contribution was only a small percentage of total film output. Independent producers were often agents who could develop film projects as "package deals" with their actor, director and writer clients. As overall film output declined in the 1950s and 1960s, the studios dispensed with the huge overhead costs of maintaining a large payroll of contracted talent (the hallmark of the Studio Era). Instead, the film companies could pick and choose among the many film "packages" being shopped to the studios by the independent producers. As independent production became the norm, the film studios no longer supported all aspects of film making internally.

By the mid-1960s, a new era was firmly established. Because of independent production, major studios financed and distributed films but were not necessarily the place where films were made. Television was fully embraced, not only through television programming but by exploiting television advertising, and licensing studio film libraries to television. By the 1970s, pay-TV, and home video were important profit centers as well. Ancillary rights for retail licensing, music and books provided additional revenue. By the mid-1970s, a successful blockbuster feature film such as "Jaws" (1975), or "Star Wars" (1977) could generate over a billion dollars in revenue. After adjusting for inflation, no film from the Studio Era came close to earning such figures.

Today, film corporations are part of media conglomerates that produce a wide array of media products and services. Familiar names from the Studio Era include Paramount Pictures owned by Viacom, Warner Bros. owned by Time Warner, and NBC Universal owned by General Electric. By leveraging the strengths of their various businesses, these companies continue to dominate market share on a global scale.

4.3 Development History of Universal City

History of Universal City

The history of Universal City can be divided into four periods that are directly associated with changes in ownership and operations. These periods are: (1) the Laemmle Period (1912-1936), (2) the New Universal Period (1936-1958), (3) the Music Corporation of America Period (1959-1996) and (4) the Post-MCA Period (1996-2007). Each of these periods has associations with individuals important to the history of film making and the entertainment industry in the United States. In

addition, each of these periods brought physical changes to the Universal City property according to the business needs and technological challenges of the time.

The Laemmle Period (1912-1936)

Universal Studios was the creation of Carl Laemmle, who began his film career in 1906 when he converted a Chicago storefront into a nickelodeon he named "The White Front Theatre." Within two months, he had opened a second theatre. The Laemmle theater chain was followed by the Laemmle film service which shortly became the largest film exchange in the United States. Laemmle continued influencing the shape of the movie industry in 1909, when he challenged the control of the Motion Picture Patents Company, which held a monopoly on motion picture production through its patents on camera and projection equipment, taxing exhibitors heavily for their use. Laemmle declared himself an independent and formed the Independent Motion Picture Company (IMP) in 1909 to produce his own films.

In 1912, Laemmle created a coalition of film companies called Universal Film Manufacturing Company (Universal), which included Powers Picture Plays, New York Motion Picture Company (Bison Life), Nestor, Champion and Rex Company as well as his own company IMP. During that year, Universal established three studio facilities in the Los Angeles area: one in Hollywood at Sunset and Gower, one at Edendale, and one at the Oak Crest Ranch in the Lankershim Township, which is now part of Universal City. Over the next two years, Laemmle incrementally purchased 230 acres of ranch lands located in Lankershim Township, including the Oak Crest Ranch. During this period, Laemmle acquired sole control of Universal and sold all of his theaters to concentrate on film production and distribution.

Makeshift stages were set up on the Oak Crest Ranch property and the production of western films began at the studio in 1912. On December 6, 1912, an informal studio opening was held. Construction of a permanent studio lot on the Oak Crest site began in 1914 with the relocation of several small buildings from the Sunset Gower (former Blondeau Tavern) studio.

On March 15, 1915, Laemmle's Universal Film Manufacturing Company formally opened the Universal Studio lot, at the time the largest and most modern facility designed for the production of motion pictures. Known as Universal City, it consisted of a 300-feet by 65-feet main stage; a 200-feet by 50-feet second stage; an administration complex located on the Lankershim Boulevard frontage designed in the popular Mission Revival style; costume, makeup and dressing rooms; a laboratory; a theatre; a post office; a hospital; a restaurant; a fire department; carpentry, paint, and property shops; a barber shop and manicure parlor; a studio arsenal; horse corrals; blacksmith and harness shops; an ice plant; barracks which provided quarters for twenty people; and a studio zoo. There was also a 150,000 gallon concrete reservoir at the rear of the ranch as well as a 500,000 gallon reservoir at the summit of Universal City's highest hill. These facilities allowed the studio to perform every aspect of motion picture production on the property. Furthermore, because Laemmle believed that the public was more likely to watch films if they could see how they were made, he instituted a public studio tour which included the viewing of movie making in progress from observation stands built

adjacent to the stages, touring the back lot, and a box lunch, all for an admission price of twenty-five cents.[24]

In its first year, 250 films were produced at Universal City, with Laemmle dividing his time between corporate headquarters in New York, Universal City, and Europe to promote his product internationally. Production oversight was a constant issue, and Universal City had several managers in its early years. Laemmle needed a capable assistant, and found one in young Irving Thalberg, hired as a secretary to a senior executive in Universal's New York office. Thalberg quickly schooled himself in the motion picture business and advised Laemmle on his operation of Universal. Impressed, Laemmle promoted Thalberg to a position as his executive secretary.

In July of 1919, Thalberg accompanied Laemmle to Universal City, where he became convinced that the studio was suffering from poor management. Thalberg soon recommended that a single person be appointed to coordinate all production on the lot, and Laemmle responded by appointing Thalberg. Within six months Thalberg had become the general manager and effective head of the California operation.

By the end of 1920, Universal had profits of $2.3 million, less than that of the other major studios but still substantial. Determined to bring Universal's profits closer to that of the other major studios, Thalberg tried unsuccessfully to convince Laemmle to upgrade his feature production for the first-run market. Laemmle resisted high-budget features because of their dependence on high-priced talent. He did not believe in the star system, and refused to offer lucrative multi-year contracts.

By the end of 1922 Thalberg had supervised the production of over 100 films and had reorganized the operation of the studio. Under his supervision, Universal had increased its prestige by adding first-run features including the lavish and critically acclaimed “Foolish Wives” (1922), directed by Erich von Stroheim. However, relations between Thalberg and Laemmle were increasingly strained because of their differing strategies for Universal’s future and Laemmle’s unwillingness to make Thalberg a partner in the studio. In February of 1923, Thalberg left Universal to join Louis B. Mayer, who would soon form Metro-Goldwyn-Mayer, where Thalberg would become head of production.

After Thalberg’s departure, Universal would continue to produce a handful of first-run films such as the horror classics “The Hunchback of Notre Dame” (1923) and “The Phantom of the Opera” (1925), both with Lon Chaney. Laemmle continued, however, to concentrate the majority of Universal’s resources on films for the second-run market.

In 1927, the success of Warner Bother’s “The Jazz Singer” changed the course of filmmaking. Sound pictures required new technology, resulting in a complete overhaul in the film maker’s craft. Major investments were needed by all the studios to keep their product viable, and in 1928 Universal began a large building program that began when a drainage channel was put underground. Improvements included three new soundproof stages, new office buildings, expansion of the electrical department, a new lumber mill, two fire stations, six new projection rooms, and lighted billboards. The studio tour was suspended as the crowds interfered with sound control. Additionally, all main roads on the lot were paved and sprinkler systems were added to all nine stages in case of fire.

[24] Clive Hirschhorn, *The Universal Story*, (London: Octopus Books Limited, 1983), p 13.

Universal had continued success with horror films with the advent of sound, producing such films as “Dracula” with Bela Lugosi, “Frankenstein” and “The Mummy” starring Boris Karloff, “The Invisible Man” with Claude Rains, “The Bride of Frankenstein,” “Werewolf of London,” “The Raven,” and “Dracula’s Daughter” all released between 1931 and 1936. This group of films had a significant influence on the horror genre throughout the film industry. Acclaimed first-run features included the film version of Erich Maria Remarque’s anti-war novel “All Quiet on the Western Front” which won the Academy Award for Best Picture in 1931.

Despite these successes, Universal suffered massive losses during this period due to the economic depression and poor management. Unable to meet debt obligations, Laemmle lost control of the company in March 1936. Universal was taken over by investor J. Cheever Cowdin and Laemmle ended all association with the studio.

New Universal Period (1936-1958)

Under the new management, film budgets were reduced and directors and production supervisors were kept on a very short leash to control costs. Universal upgraded its slate of short films, serials and B-feature programmers while also producing some notable first-run pictures including an acclaimed production of “Show Boat” and the classic screwball comedy “My Man Godfrey,” both released in 1936. These changes, however, failed to make the company profitable. Universal lost 1.6 million in 1936 and 1 million again in 1937. In response, Cowdin hired two ex-RKO executives, Nate J. Blumberg and Cliff Work, to run the studio. Together they brought Universal back to profitability by the end of 1938.

Universal’s financial turnaround was due in large part to the signing of popular performers under long-term contract, something Laemmle had always resisted. One important star was the teenaged singing sensation Deanna Durbin, who made twenty-one box office hits before leaving Universal in 1948. Even bigger money makers were found in the comedy team of Abbott and Costello. Minor figures on radio, Abbott and Costello became huge stars at Universal, making films that consistently brought in millions at the box office. Also notable were a popular series of Sherlock Holmes films starring Basil Rathbone, and a string of Technicolor B-films set in exotic locales that starred Jon Hall and Maria Montez.

By 1945, Universal was a solid profit maker, releasing an average of one film per week. Anticipating selling the studio, Cowdin used the profits for improving the studio facilities. Two new stages were built, existing buildings were enlarged, and the roads were widened.

On October 1, 1946, Cowdin and Blumberg announced that Universal had been sold to International Pictures Corporation to form Universal-International Pictures Corporation. The new management fired most of the old Universal staff, and increased budgets on first-run features. Studio system rules were thrown out as freelance talent and independent producers were welcomed. Beginning in 1950, Universal’s income rose for eight straight years while the other leading studios watched their income decline. Universal added 140 acres at the eastern end of the studio property during the 1950s, almost doubling the size of the backlot and making it the largest movie studio in the world.

The president of Decca Records gained majority control of Universal-International in 1952, making it a subsidiary in Decca's entertainment conglomerate. The new management continued to broker independent deals with top talent including James Stewart, Tyrone Power, Gregory Peck and Alan Ladd. Throughout the 1950s, the continued success of the "Ma and Pa Kettle" series, glossy melodramas directed by Douglas Sirk ("Magnificent Obsession," and "Written on the Wind,"), westerns and science-fiction thrillers brought in big profits. By 1958, however, Universal-International was again losing money.

In December of 1958, Universal-International sold the then 367-acre studio property to Music Corporation of America with a lease back arrangement for facilities needed for film production. Universal-International ceased to own Universal City.

Music Corporation of America (1959-1996)

Music Corporation of America (MCA) was led by founder and chairman Dr. Jules Stein and president Lew Wasserman. Through their innovative approach to the entertainment industry, Stein and Wasserman pioneered a new era in contract and production relationships.

Stein started MCA in 1924 as a small Chicago agency that booked bands for ballroom dances. The agency opened an office in downtown Los Angeles in 1930, and by the mid-1930s represented more than half of the major big bands in the country. In 1936, MCA moved to Beverly Hills and was transformed into a talent agency specializing in big name film stars. By 1950, MCA had become the leading agency in Hollywood, retaining more talent under contract than any studio. When Stein retired from the presidency in 1946, Lew Wasserman, who was largely responsible for MCA's success in Hollywood, became president and chief executive officer.

As studios shifted toward co-productions and star vehicles with independent producers in the late 1940s, Wasserman became the leading agent, packaging more projects than anyone else in the movie industry. One of the most important of Wasserman's deals was that with James Stewart and Universal. The arrangement was for Universal to pay Stewart a percentage of the net profits of the film, throughout the film's economic life, instead of a salary up front. This deal was an indication of the changing power structure in the film industry at the time. The Universal-Stewart deal led to a series of successful, high quality Universal films starring Stewart in the 1950s.

By 1958, Wasserman was considered the most powerful man in the entertainment industry and MCA was considered a model of diversification. That year, the name of Music Corporation of America was *officially* changed to MCA.

In 1962, MCA left the talent agency business to focus on the expanding business of film and television production. That same year, MCA completed its acquisition of Universal-International and consolidated its motion picture, television, and recording entities into one large entertainment complex with headquarters at Universal City.

MCA added new permanent sets and equipment at Universal City and upgraded the sound stages. By 1962 the acreage of the lot had also been expanded. The original Mission Revival front office complex on Lankershim Boulevard was demolished to make way for a new complex of buildings including a 14-story world headquarters

building for MCA, the Bank of America Building, a new post office, and a new commissary.

The facilities and personnel at Universal City proved to be well-suited to television production and the studio greatly increased its emphasis on television production. Hit shows, included “Alfred Hitchcock Presents,” “Leave It to Beaver,” “The Virginian,” and “Ozzie and Harriet.” Universal's profits (including feature film and television production) increased significantly between 1961 and 1962. After 50 years under the shadow of the major studios, Universal had become the leader in both television and film production.

MCA continued to diversify and expand its holdings, becoming involved in book publishing, home video and retail merchandising. On July 4, 1964, MCA re-opened the Universal Studios Tour to the public. Visitors rode a bus through the site to view stages, stunt shows, and movie sets. The tour proved to be enormously popular and has continuously evolved to stay current with production trends. In 1972, fifteen acres were added to the tour area to allow several full-scale production demonstrations. A 340-seat theatre (the Alfred Hitchcock Theatre) was built and the outdoor amphitheater (originally built to showcase stunt demonstrations) was expanded to accommodate 6,000. In 1982, the amphitheater was redesigned, enlarged, and enclosed. It reopened as a state-of-the-art 6,200-seat indoor theater which now hosts concerts and special events. The tour has continually evolved and expanded to include thrill rides and attractions based on blockbuster films. Today, the Studio Tour at Universal Studios Hollywood is one of the most popular tourist attractions in Southern California.

In 1990, MCA acquired GRP Records, a leading jazz label, along with the David Geffen Company. These companies became Geffen Records in 1992. In 1991, MCA was purchased by Matsushita Electric Industrial Company, Ltd, the world's largest manufacturer of consumer electric and electronics products.

In an effort to link all the entertainment venues in Universal City, MCA developed Universal CityWalk, a pedestrian promenade which opened in 1993. The two-block long pedestrian promenade features more than three dozen retail shops, specialty restaurants, and movie theaters.

Post MCA Period (1996-2008)

In 1995, Edgar Bronfman, Jr., CEO of the Joseph Seagram Company, Ltd., purchased an 80-percent interest in MCA, which was renamed Universal Studios, Inc. in 1996. In 1998, the Seagram Company purchased Polygram Holdings, transforming Universal into the largest music company in the world.

In 2000, Vivendi, Canal+, and Universal Studio Inc.’s parent The Seagram Company Ltd., announced a strategic business combination that created Vivendi Universal, a leading global media and communications company. In 2004, NBC Universal was formed through the combining of NBC and Vivendi Universal Entertainment, becoming one of the world's leading media and entertainment companies in the development, production, and marketing of entertainment, news, and information to a global audience,, The newly formed company owns and operates a valuable portfolio of news and entertainment networks, a premier motion picture company, significant television production operations, a leading television stations group, and

world-renowned theme parks. NBC Universal is 80% owned by General Electric and 20% owned by Vivendi.

On June 8, 2008, Universal Studios had a fire that destroyed several buildings and set areas including the New York Street Substation (Building #6152), the New York Restrooms (Building #6153), the King Kong Building (Building #6194), and a Film Vault Building, (Building #6197).

Land Acquisition and Use at Universal City

The majority of land occupied by Universal City was acquired during the Laemmle (1912-1936) and New Universal (1936-1958) periods. This includes approximately 230 acres of ranch land acquired by Laemmle between 1912 and 1915 and approximately 140 additional acres acquired during the 1950s.[25] For a detailed description of land acquisition at Universal City, please see *The NBC Universal Evolution Plan: Cultural Resource and Paleontological Studies, Universal City, Los Angeles, California,* Statistical Research, Inc., Technical Report.

Original lot acquisitions of the current property are shown in Figure 1.[26] The major production and administrative facilities were originally built in the northwestern portion of the property (largely contiguous with lots B and C as shown in Figure 1) bordered to the north by the Los Angeles River Flood Control Channel and to the west by Lankersham Boulevard. Building types constructed here include sound stages, administrative buildings, office and dressing room bungalows, shops and utility buildings. While individual buildings have been relocated, altered, or demolished and new buildings have been added throughout Universal City's history, production and administrative activities have continued to occupy the same general location to the present day.

The backlot was (and continues to be) located in the northeastern portions of the property, largely contained within lot E as shown in Figure 1. This area is characterized by an area of open space containing semi-permanent sets depicting various streetscapes, building facades, and outdoor locations. The backlot area has been in continuous use as a backlot for motion picture production since 1915. Individual sets have been built, altered, relocated, and demolished throughout the backlot's history. During the 1980s, tourist facilities such as the King Kong (destroyed by fire in 2008) and Earthquake attractions were added to areas that had traditionally been used for backlot filming.

The central and southern portions of the property (largely contiguous with lot D in Figure 1) remained open space until the late 1960s when tourist and entertainment facilities began to be constructed. Today the area houses theme park attractions, Universal CityWalk and parking facilities. A portion of land at the southwestern corner of the property (containing hotel uses) was sold during the 1990s.

A small portion of land at the intersection of Barham Boulevard and the 101 Freeway was formerly the location of the Blanchard Estate. MCA purchased the land between

[25] Title records and written sources are inconclusive regarding the actual acquisition dates of the various portions of the Universal Studios property. It appears that Laemmle began his operation with lease agreements on a large portion of land and purchased individual lots over time. By the early 1950s, the majority of land now occupied by Universal City had been acquired.

[26] Some lot configurations have changed since the original lot acquisition.

1961 and 1964. Estate buildings, including the Hartwell and Blanchard homes were demolished sometime between 1963 and 1966.[27] Because this portion of land has no historical association with Universal Studios, its historic significance is assessed in a separate report.

[27] SRI Archeology Report p. 4.13

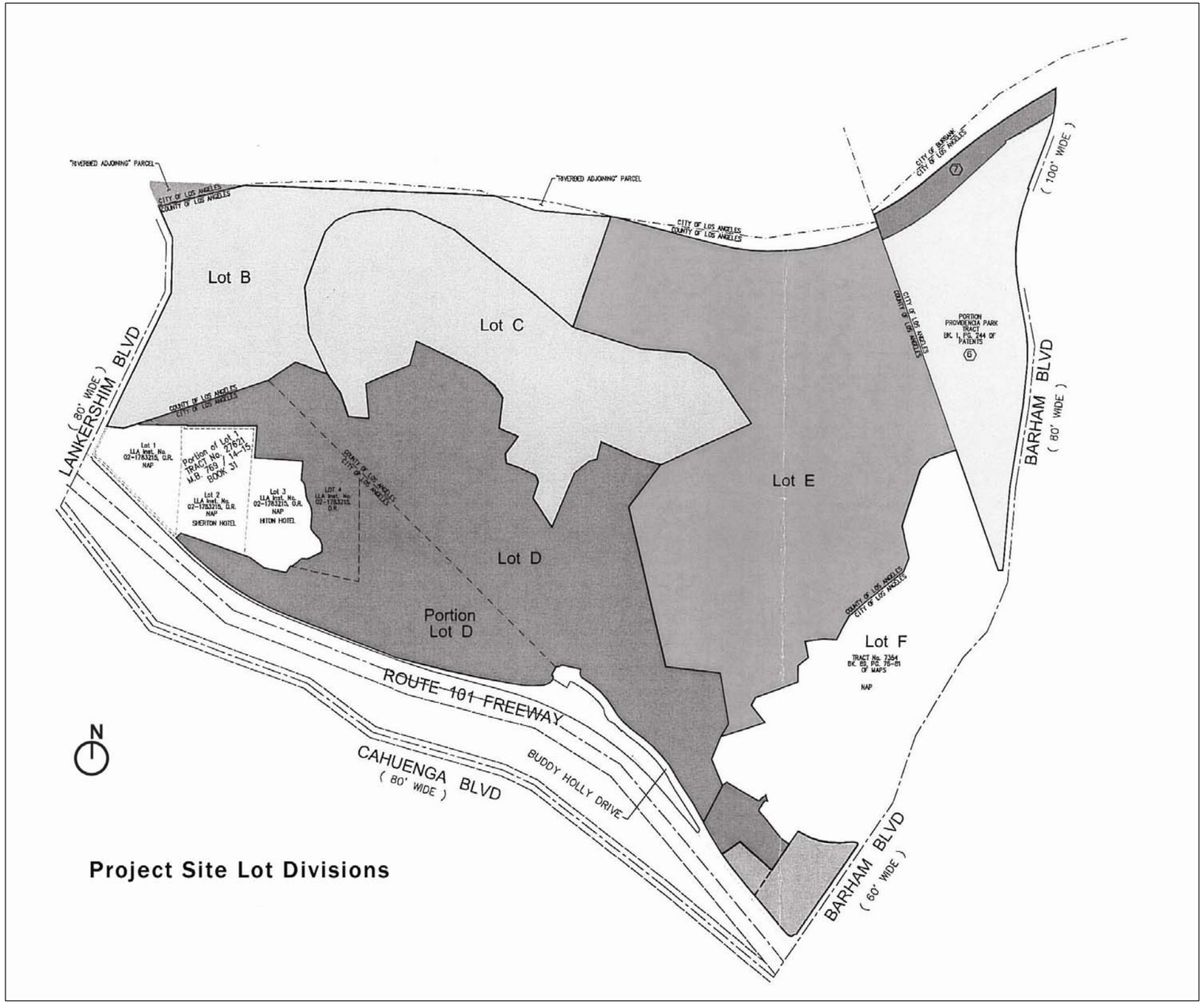

"REVERSED ADJOINING" PARCEL
CITY OF LOS ANGELES
COUNTY OF LOS ANGELES
"REVERSED ADJOINING" PARCEL
CITY OF LOS ANGELES
COUNTY OF LOS ANGELES
CITY OF BARHAM
CITY OF LOS ANGELES
(100' WIDE)
Lot B
Lot C
Lot E
Lot D
Portion
Lot D
Lot F
TRACT No. 7354
BK. 85, PG. 76-81
OF MAPS
NAP
PORTION
PROVIDENCIA PARK
TRACT
BK. 1, PG. 744 OF
PATENTS
LANKERSHIM BLVD
(80' WIDE)
BARHAM BLVD
(80' WIDE)
COUNTY OF LOS ANGELES
CITY OF LOS ANGELES
Lot 1
LLA Instr. No.
02-1783215, O.R.
NAP
Portion of Lot 1
TRACT No. 21621
M.B. 669 / 14-15
BOOK 31
Lot 2
LLA Instr. No.
02-1783215, O.R.
NAP
SHERTON HOTEL
Lot 3
LLA Instr. No.
02-1783215, O.R.
NAP
HILTON HOTEL
LOT 4
LLA Instr. No.
02-1783215,
O.R.
ROUTE 101 FREEWAY
BUDDY HOLLY DRIVE
CAHUENGA BLVD
(80' WIDE)
BARHAM BLVD
(60' WIDE)
N
Project Site Lot Divisions

Figure 1

5.0 EVALUATION OF POTENTIAL HISTORICAL RESOURCES

5.1 Significance

Examination of Universal City did not reveal any properties that are *individually* significant for their association with events, activities or patterns. Although many well-known figures from the entertainment industry have utilized Universal City facilities, no individual building or structure derives special significance by direct association with important persons. Nor is any building the work of a recognized master builder or architect, or is distinguished by design, construction or form.

However, portions of Universal City do contain buildings, structures and sites that *collectively* appear to be significant for their association with the development of the motion picture industry in the United States and the concentration of the industry's production facilities in Southern California. Universal City is important as the location of one of the leading film studios responsible for developing the motion picture as a commercial entertainment form that would have a significant impact on popular culture in the United States and throughout the world.

The period of significance for Universal City extends from 1912, when the Lankersham property was first used as a film location, to 1958, when the Universal-International studio property was sold to MCA. This timeframe includes Universal Studios' initial establishment of motion picture production facilities in Southern California, its development as a significant film studio during the silent film era, and its maturation as one of eight leading film studios during the Studio Era.

The sale of the studio property to MCA in 1958 roughly coincides with the end of the Studio Era and the beginning of a new era where film studios focused their efforts on the financing and distribution of films created by independent producers. Studios were eventually subsumed by large entertainment conglomerates for which motion picture production was just one aspect of a diversified portfolio of businesses that would include television production, music recording, publishing, and retail merchandizing.

5.2 Resources from the Period of Significance

The majority of the Project Site was acquired during the period of significance (1912-1958). Much of this acreage, however, was undeveloped and not regularly used by the studio. Land left undeveloped during the period of significance was primarily located in the central, northeastern, and southern portions of the property, an area contiguous to what is referred to as the Entertainment Area in the NBC Universal Evolution Plan. The southern portion of the Evolution Plan's future Mixed-Use Residential Area was also undeveloped during this time.

During the period of significance, development was concentrated in the northern portion of the property, in an area contiguous with the Evolution Plan's Business and Studio Areas. The major production and administrative facilities were originally located in the northwestern portion of the property, with the backlot located in the northeastern portions of the property. Because these areas were developed with buildings, structures and sites directly associated with motion picture production

during the period of significance, they maintain the closest association with Universal City's important history as a motion picture studio.

The central, southeastern, and southern portions of the property largely remained open space during the period of significance and were later developed for uses other than motion picture production including commercial retail and entertainment. As such, these areas retain little association with Universal City's period of historic significance.

Eight property types have been identified as characteristic of motion picture production at Universal City between 1912 and 1958. They are: stages, theaters, studio service buildings, utilities, storage buildings, film vaults, office buildings, and office/service bungalows. In addition, the backlot is identified as a site that contributes to the understanding of Universal City during this period.

Buildings, structures, and sites that date from the period of significance are shown in Figure 2. This map reveals a cluster of buildings in the northwestern portion of the property, another cluster in the central portion of the property along the northern border, and the backlot site relating to the period of significance at the northeastern quadrant of the property. All property types are represented. These resources and their location are consistent with administration, production and backlot activities dating from Universal City's earliest days.

5.3 Evaluation as an Historic District

Because Universal City represents a grouping of related buildings, structures and sites, consideration of the property as an historic district is appropriate for its evaluation.

Buildings and Structures

Forty-eight buildings and structures have been identified as remaining from the period of significance. This is the total number of buildings and structures at Universal City dating from the period of significance, regardless of their location or evaluation of integrity. All have experienced some level of alteration and/or relocation since their original construction. Several buildings that date from the period of significance, including service buildings, stages, and office bungalows, have seriously compromised integrity due to the level of alteration they have sustained.

A large collection of bungalow buildings have been relocated from their original locations and therefore no longer retain integrity of *location*. Motion picture studios, however, relocate and re-use buildings as a function of their business, and have done so throughout their history. This is particularly true of office and service bungalows, a building type especially adaptable to relocation and adaptive re-use. As such, the relocation of buildings can be understood as a defining characteristic of motion picture studios. Other aspects of integrity such as *design, workmanship, feeling* and *association* are more important than *location* in this context.

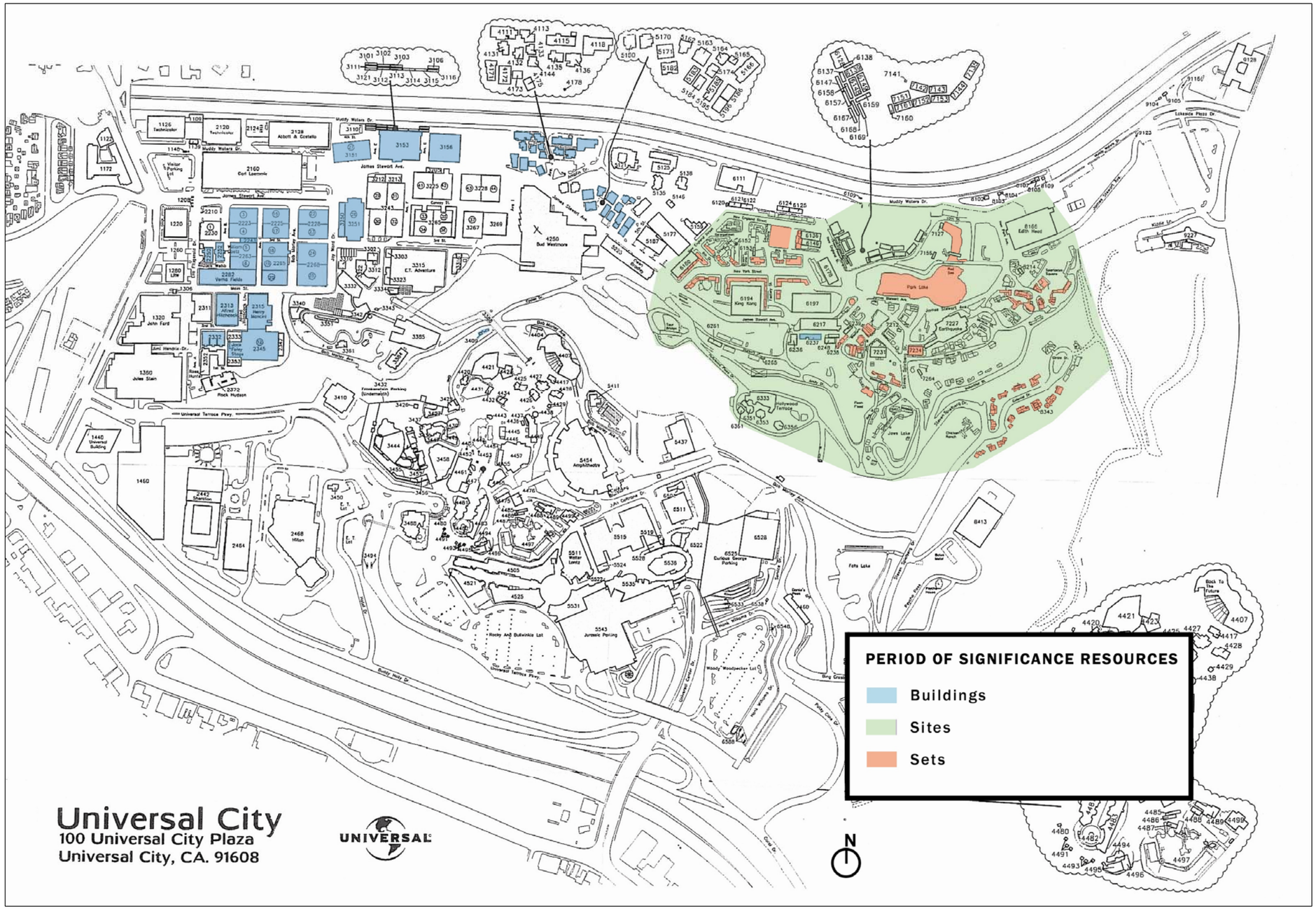

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James Stewart Ave.
Universal Terrace Pkwy.
Jimi Hendrix Dr.
Bob Marley Dr.
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Figure 2

The forty-eight buildings and structures dating from the period of significance are listed in Table 3. This table includes an assessment of historic integrity for each building or structure. Those that have retained substantial historic material are given an assessment of *good*. Buildings or structures that have undergone alteration but still retain enough historic material to convey their historic identity are given an assessment of *fair*. Buildings or structures that no longer convey their historic identity due to substantial alteration are given an assessment of *poor*. Of the total number of potentially significant buildings and structures, forty-two have been assessed as either good or fair and maintain sufficient material integrity to convey their historic identity.

Table 3: Evaluations of Integrity of Structures from the Period of Significance

Building Number	Building Name	Construction Date	Building Type/Use	Construction and Alteration History	Integrity
2223	Stages 3 & 4	1916/1930	Stage	1916 H-shape stage constructed on site. 1920-24 Reconfigured to rectangular plan, with wood floor, wood truss roof on steel posts, south wall with 8" reinforced concrete, north wall open between posts. 1930 cut into two stages, new floor line, existing piers remained, new filler concrete walls, soundproof walls, new roof laid over old, some new trusses, existing studs. 1994 Seismic work and new concrete scoring on facades. Bridge roof added between Stage 4 and Stage 17.	Fair
2225	Sound Stages 16 & 17	1916/1930	Stage	1916 H-shape stage constructed on site. 1920-24 Reconfigured to rectangular plan, with wood floor, wood truss roof on steel posts, south wall with 8" reinforced concrete, north wall open between. 1930 cut into two stages, new floor line, existing piers remained, new filler concrete walls, soundproof walls, new roof laid over old, some new trusses, existing studs. 1994 Seismic work and new concrete scoring on facades.	Fair
2228	Sound Stages 22, 23, Furniture Storage, Warehouse	c. 1925	Stage	c. 1939 stages were divided. 1994 seismic work and asbestos removal.	Fair
2243	Power House	c. 1920	Utility	Constructed between 1919 and 1924. 1949 addition	Good
2250	Jack Webb	1940	Admin. and Office	1973 relocation 1980 bathrooms remodeled	Good
2252	William Goetz Bldg.	1941	Admin. and Office	1959 interior alterations	Good

Building Number	Building Name	Construction Date	Building Type/Use	Construction and Alteration History	Integrity
				1973 building relocated, bathroom alterations	
2263	Stages 5 & 6	1916/1938	Stage	Building takes various configurations beginning in 1916. 1938 remodel. 1965 remodel of west elevation screen wall. Re-stuccoed and scored.	Fair
2265	Sound Stages 18, 19 and 20	c. 1928	Stage	1965 Repair roof trusses on Stage 18. 1994 seismic work, including new scoring.	Fair
2268	Sound Stages 24 and 25	1939	Stage	1994 seismic work and new scoring.	Good
2282	Verna Fields Bldg	1914/1957 /1960	Studio Services	1942 altered for Hairdressing Dept. and new dressing rooms. 1957 exterior alterations including new cornice, removal of wood belt course, removal of wood window trim around windows, stucco window molding added, new canopies over existing doors, new steel stairs, parapet raised, eaves removed. 1960, extensive remodel by combining smaller buildings. 1966 Remodel.	Poor
2313	Alfred Hitchcock Bldg./Theatre	c.1930	Post - Production	1942 alteration including construction of balcony & stairway. 1966 major alterations.	Poor
2315	Henry Mancini Bldg.	1928	Stage & Post - Production	1928 constructed as a stage building. 1946 Stage 10 interior remodeled for recording stage with addition of music rehearsal rooms. Two shed additions. 1966 Stage 10 alterations include changes to floor, partitions, new raised parapet. 1968 remodel Dubbing Stages 1 & 2; alter Mr. Watson's office. 1979 Exterior remodel to 102 to square off stepped parapet.	Fair
2332	Projection Theater 1, 2 & 3	1929	Post-Production	1946 interior alterations, 1954 exterior alterations: New door, removed arches & stepped arches over windows & doors, window changes, close door & window opening. 1954 alterations and additions. 1957 interior alteration. 1965 remodel. 1979 remodel.	Poor
2345	Sound Stage 12	1928 (stage)	Stage	1932 Addition to Stage 12 Fire Stage.	Fair
3151	Sound Stage 27	1932	Stage	Completely reconfigured in plan. Remodeled walls and roof.	Poor
3153	Warehouse/ Office/Video	c. 1952	Admin. and Office	Completely remodeled since original construction.	Poor
3156	Hangar Warehouse/	c. 1945	Storage	Quonset Hut Hanger Warehouse relocated to site after World War II	Good

Building Number	Building Name	Construction Date	Building Type/Use	Construction and Alteration History	Integrity
	Stock Unit			from temporary air facilities near Bakersfield. 1971 alteration.	
3250	Phantom Stage Storage	1939	Storage		Fair
3251	Sound Stage 28 ("Phantom Stage")	1924	Stage	1938 exterior alterations including repair of corrugated siding, fill in with concrete curtain walls, new grade at floor, soundproof roof finish on south elevation, new roof over existing corrugated roof, remove existing structures at each end of stage, add new smaller shed structures at each end.	Fair
3409	Pump House (Hillside Chlorination Bldg.)	1956	Utility		Good
4111	Office Bungalow	1944 (81) c. 1950 (414)	Admin. and Office	Originally two separate bungalows (#81 and #414) 1973 #81 relocated to parking lot. 1977 #81 relocated to current site. #414 relocated to current site in the late 1970s. Two buildings combined c. 1980.	Fair
4113	Office Bungalow	1941	Admin. and Office	1960 addition. 1973 relocated to parking lot. 1976 remodel. 1977 relocated to current site.	Fair
4115	Office Bldg. C	1946	Admin. and Office	Originally built as writer's building. 1978 relocated to current site.	Fair
4118	Office Bldg. D	c. 1945	Admin. and Office	Relocated to current site c. 1980.	Good
4131	Office Bungalow	1940	Admin. and Office	1947 addition and remodel. 1973 relocation to parking lot. 1977 relocated to current site. 1982 alteration	Good
4132	Office Bungalow	1941	Admin. and Office	1948 remodel. 1958 interior alteration.	Good
4133	Office Bungalow	1941	Admin. and Office	1973 relocated to parking lot. 1975 remodeled in back lot location. 1977 relocated to current site.	Good
4135	Office Bungalow	1944	Admin. and Office	1962 addition. 1966 remodel for Ross Hunter office. Relocated to current location c. 1980.	Fair
4136	Office Bungalow	c. 1940	Actor Services	1946 addition. 1955 addition and alteration. 1963 addition/alteration. 1978 relocated to present site.	Fair
4144	Office Bungalow	1940	Admin. and Office	1949 remodel. 1973 relocated to parking lot. 1975 Converted to dressing room units in backlot location. 1977 relocated to current site.	Good
4171	Office	c. 1955	Admin. and	1967 alterations	Fair

Building Number	Building Name	Construction Date	Building Type/Use	Construction and Alteration History	Integrity
	Bungalow		Office		
4172	Office Bldg./ Dressing Room	1925 (previous building #122) 1969 (previous building #466)	Actor Services	1939 relocation. 1959 Original bldg. (previous building #122) was cut in half to form two buildings (previous building #'s 122 and 122A). 1969 one building (previous building #122A) was demolished and another building (previous building #466) was added to the remaining building (previous building #122). 1994 relocated to present site.	Poor
4173	Office Bungalow	c. 1930	Admin. and Office	1994 relocation. 1996 relocation.	Good
4175	Office Bungalow	c. 1925	Admin. and Office	Originally one-half its current size. 1939 enlarged to current size. 1945 window changes. 1994 relocation. 1996 relocated to current site.	Good
5162	Office Bungalow	c. 1941	Admin. and Office	Relocated sometime after 1964 to present location.	Good
5163	Office Bungalow	c. 1950	Admin. and Office	Relocated sometime after 1974 to present location.	Good
5164	Office Bungalow	1940	Admin. and Office	1965 remodeled and relocated for use as a tour building. Relocated to present location in the 1980s.	Fair
5165	Office Bungalow	c. 1940	Admin. and Office	1979 interior remodel. Relocated to present location in the late 1980s.	Good
5171	Office Bungalow	1954	Admin. and Office	Relocated to present location after 1974.	Good
5174	Office Bungalow	c. 1940	Studio Services	Relocated to present location in the late 1980s.	Good
5182	Office Bungalow	c. 1955	Admin. and Office	1974 relocation to unknown site. Relocated to present location in the late 1980s.	Good
5183	Office Bungalow	c. 1945	Admin. and Office	Relocated to present location in the 1980s.	Good
5184	Office Bungalow	1941	Admin. and Office	Relocated to present location sometime after 1974.	Good
5185	Office Bungalow	1928 (previous building #106)	Post Production	1954 second bungalow addition (previous building #107), exterior alterations including doors, windows grills. 1962 joined with #5195 (previous building #105). 1982 various alterations. 1994 portion (previous building #107) demolished and remaining building (previous building #'s 105 and 106) relocated. 1996 relocated to present location.	Fair
5186	Office Bungalow	1953	Admin. and Office	1994 relocation. 1996 relocated to present location.	Good

Building Number	Building Name	Construction Date	Building Type/Use	Construction and Alteration History	Integrity
5195	Office Bungalow	1926 (previous building #105)	Post Production	1962 joined with #5185 (previous building #'s 106 and 107). 1982 various alterations. 1994 portion (previous building #107) demolished and remaining building (previous building #'s 105 and 106) relocated. 1996 relocated to present location.	Fair
5196	Office Bungalow	1953	Admin. and Office	1994 relocated. 1996 relocated to present location.	Good
6237	Film Vault	1946	Storage	No major alterations.	Good

The Backlot Site as a Cultural Landscape

Universal City's backlot is an important site that warrants consideration as a cultural landscape. A backlot can be defined as an area of open space adjacent to a motion picture production facility where large-scale, semi-permanent sets were built for outdoor filming. The backlot site is associated with the activity of film making. It also has aspects of a vernacular landscape given that its contours and features have been shaped by film making activity over time.

Backlots were defining features of the leading film studios from the film industry's formative years and the Studio Era. While all studios maintained an area containing outdoor sets, not all of these were considered "backlots" in the traditional sense. The outdoor sets at studios such as Paramount and Warner Bros., were centrally located on the studio property with little separation between administrative and production facilities. Other studios maintained studio "ranches" at another location. The term "backlot" as used in this report, specifically identifies separate but adjacent facilities, exclusively dedicated to outdoor filming. In this sense, the Universal Studios backlot is the only remaining studio backlot in Southern California. The Twentieth Century-Fox backlot was sold off around 1960 and developed as Century City. The MGM (now MGM/Sony) backlot was sold off in the mid-1970s. Warner Bros., which never had a traditional backlot, did acquire the nearby Columbia ranch in the early 1990s for outdoor filming use. This land, however, is at a separate location and has no historic association with Warner Bros.

An aerial photograph of Universal City in 1943 is shown in Figure 3. The backlot site can be seen at center left. As shown in the photo, prominent topographic characteristics of the backlot site include the hills located in the central area of the Universal City property. Some of the hillsides have been graded and terraced over the years. Despite these changes, the basic forms and contours of the hills to the south of the backlot site can still be discerned. The primary sets are located on a relatively flat expanse of land at the foot of these hills. The backlot site's northern boundary is defined by the Los Angeles River Flood Control Channel, which curves as it passes the backlot site. The river also has been changed from a free flowing river to a concrete flood control channel, modifying its alignment along Universal's northern boundary.

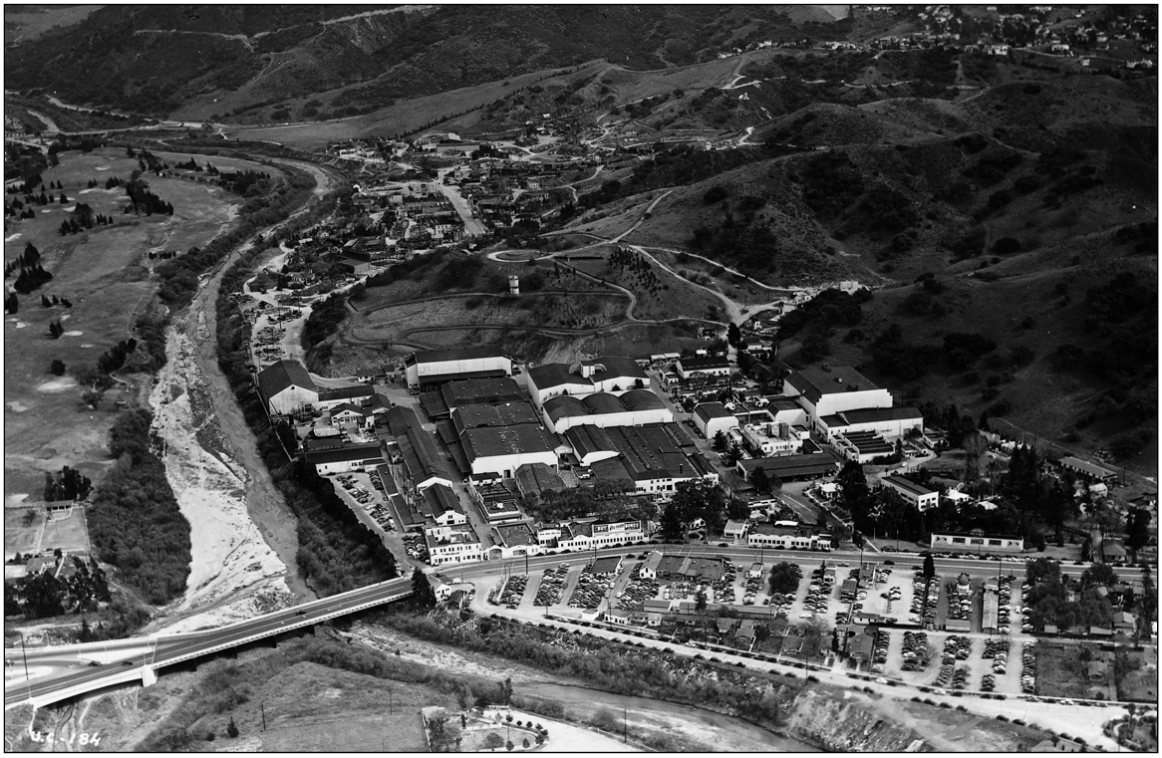


Figure 3
Universal City, 1943

One of the backlot site's defining features is the circulation pattern of streets, roads and trails that connect and delineate sub-areas within the backlot site and provide access to storage facilities and supporting structures. The foundation of the circulation system can be seen in a map from 1916 (Figure 4). A central east-west spine leading from the main production and administration facilities to the backlot site is evident with sets positioned to the north and south of the central spine. Figure 5 shows how the circulation system had developed by 1944. The central spine is clearly evident and the location of the New York Street set is established. Streets and pathways branching off the central spine have become more complex.

By 1956, the circulation system had grown even more complex (Figure 6) to accommodate the additional set areas that were developed. Much of the circulation pattern developed during the period of significance still exists today. (Figure 7)

Large scale sets are another important feature of the backlot site. Arranged along key segments of the circulation system, they recreate familiar streetscapes from different eras and locations. Several sets on the backlot site date from the period of significance. These include Western Street, European Street, Mexican Street, and New York Street. All of these have been either substantially modified or completely reconstructed since 1958. They do, however, remain in their original locations. The backlot site also contains Park Lake, a water feature built as a set. Park Lake was constructed in 1951[28] on the site of an earlier water feature set built in the 1930s. Park Lake has not been substantially changed since construction.

[28] E-mail from Jeff Pirtle, Manager, Archives & Collections, August 24, 2007.

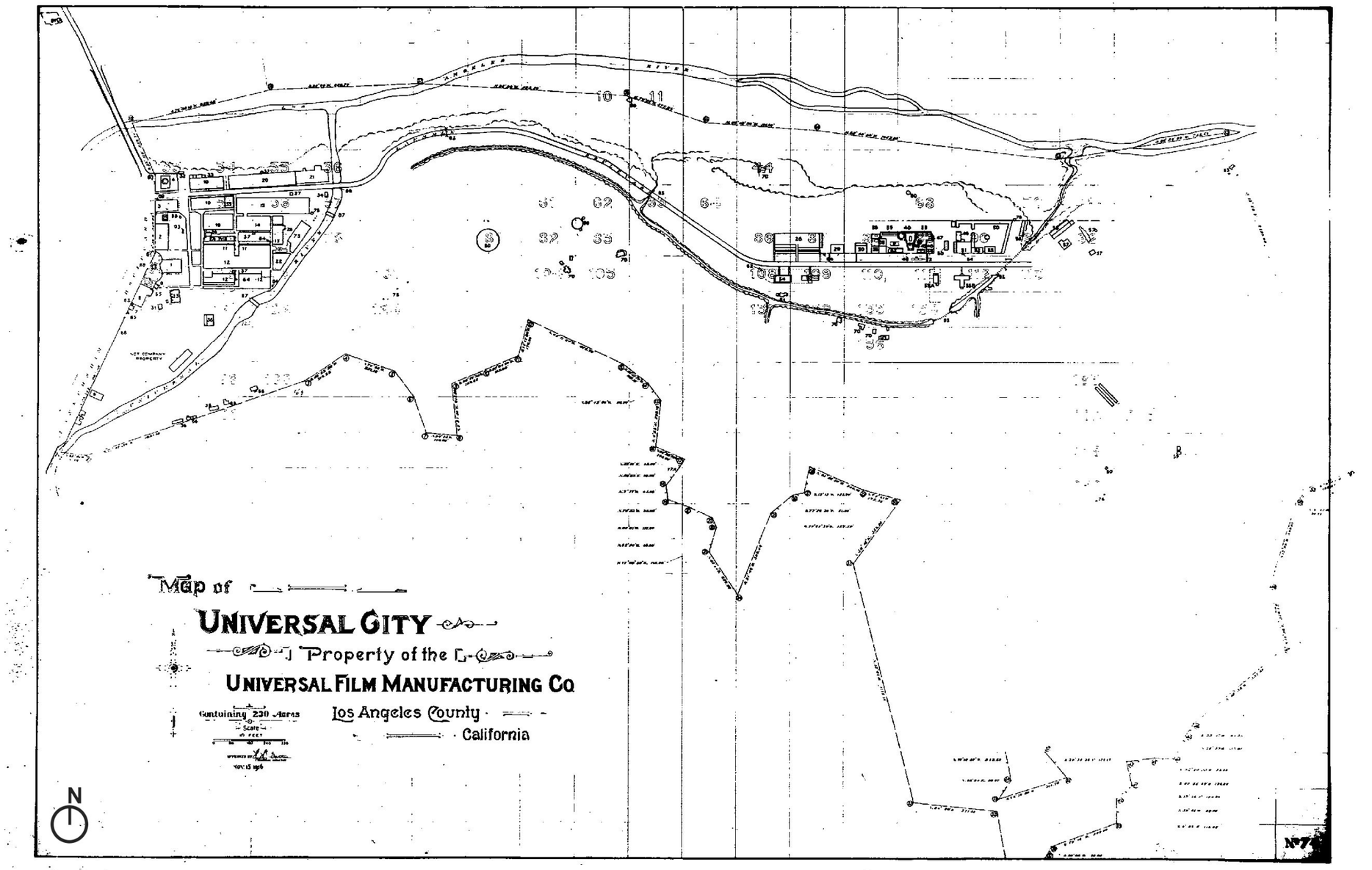


Figure 4
Universal City, 1916



Figure 5
Backlot 1944



Figure 6
Backlot 1956

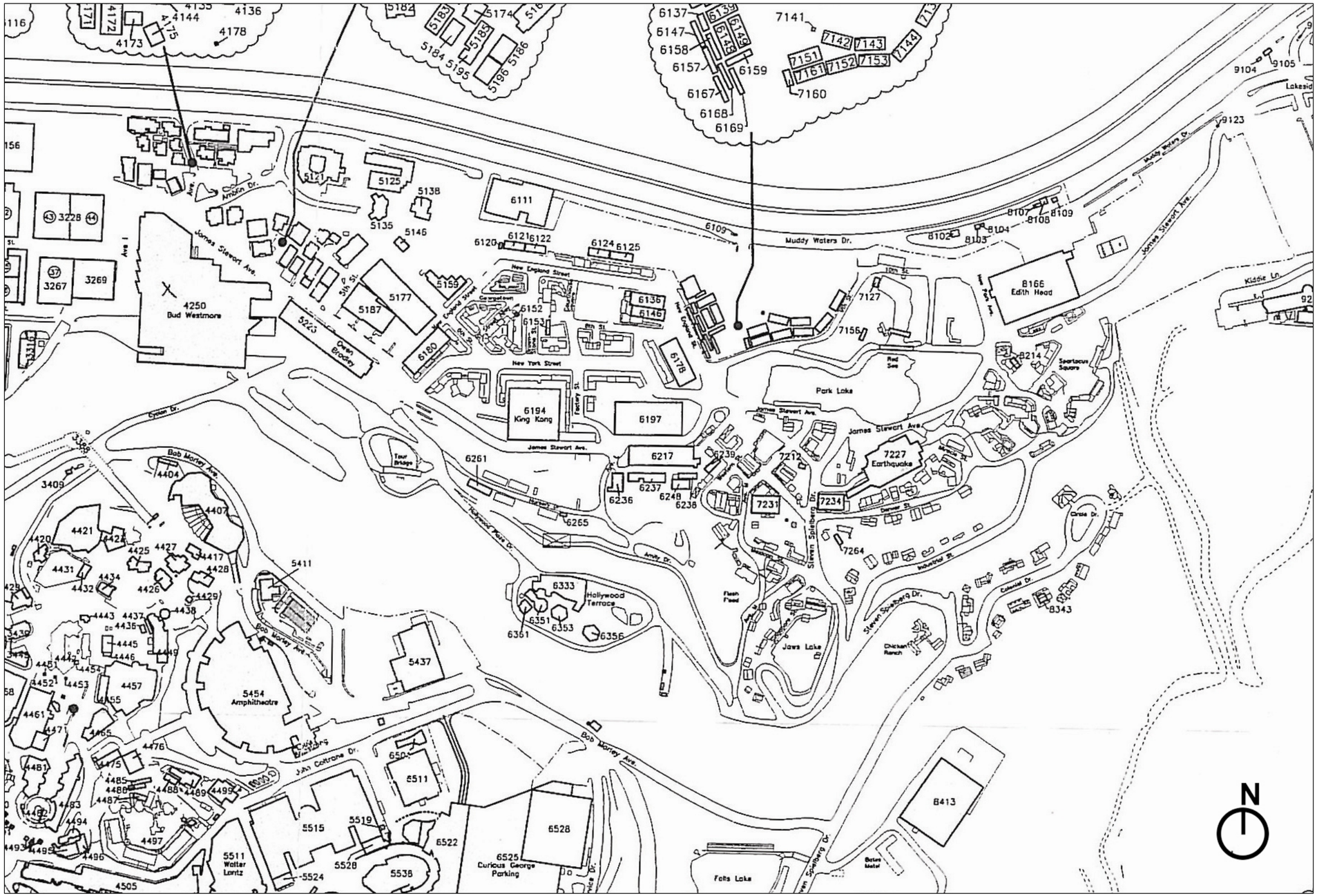


Figure 7
Backlot 2007

Potential Historic District

The majority of existing buildings from the period of significance that also retain sufficient integrity (evaluated as Good or Fair) are considered contributing resources to the potential historic district. They include the grouping of stage and office buildings and the grouping of office bungalows previously noted. A 1947 film vault (#6237), located on the backlot, also retains its historic integrity. Taken together, they represent the most intact grouping of buildings dating from Universal City's historic period.

Two buildings are not considered contributing resources despite dating from the period of significance and maintaining good integrity. These are: (1) the Quonset Hut Hanger Warehouse (#3156) which was relocated to Universal City from a temporary military location near Bakersfield and was not originally constructed for purposes related to film making; and (2) the 1956 Pump House (#3409) due to its geographic separation from the other historical resources.

The backlot site has also been identified as an important site dating from the period of significance. The National Park Service stipulates that a continuous site be counted as: *"a single unit regardless of its size or complexity."*[29] Therefore, the backlot site is considered a single contributing resource to the potential historic district.

Boundaries for the potential historic district are shown on the map in Figure 8. The potential historic district is confined to the northern portion of the Project Site property where film production activity was concentrated between 1912 and 1958. It is largely contained by the proposed Business Area and Studio Area outlined in the Universal Evolution Plan, however, portions also overlap the Evolution Plan's proposed Mixed-Use Residential Area and Entertainment Area.

The geographic boundaries of the potential historic district contain sixty buildings in total. The sixty buildings within the potential historic district boundaries include forty-two buildings that date from the period of significance. Of these, forty have maintained a level of integrity assessed as either good or fair and are therefore considered contributors. The potential historic district also contains one contributing site. A listing of the district's contributing and non-contributing resources are listed in Table 4.

Table 4: District Resources

Number	Name	Date	Resource Type	District Status
None	Backlot Site	c. 1915	Site	Contributor
2223	Stages 3 & 4	1916/1930	Stage	Contributor
2225	Sound Stages 16 & 17	1916/1930	Stage	Contributor
2228	Sound Stages 22, 23,	c. 1925	Stage	Contributor
2230	Sound Stage 1	c. 1960	Stage	Non-contributor
2243	Power House	c. 1920	Utility	Contributor
2250	Jack Webb	1940	Office	Contributor
2252	William Goetz Bldg.	1941	Office	Contributor
2263	Stages	1916/1938	Stage	Contributor

[29] *National Register Bulletin 16A* p. 17

Number	Name	Date	Resource Type	District Status
	5 & 6			
2265	Sound Stages 18, 19 and 20	c. 1928	Stage	Contributor
2268	Sound Stages 24 and 25	1939	Stage	Contributor
2282	Verna Fields Bldg.	1914/1957 /1960	Studio Services	Non-contributor
2315	Henry Mancini Bldg.	1928	Stage, post-production	Contributor
2333	Jack Foley Stage	1963	Stage	Non-contributor
2345	Sound Stage 12	1928	Stage	Contributor
2347	Sound Repair Shop	1959	Shop	Non-contributor
2353	Storage	1959	Storage	Non-contributor
3205	Power House	1964	Utility	Non-contributor
3212	Backlot Café	After 1964	Studio Services	Non-contributor
3213	Office	Post 1964	Office	Non-contributor
3225	Stage	c.1960	Stage	Non-contributor
3228	Stage	c. 1960	Stage	Non-contributor
3243	Stage	1964	Stage	Non-contributor
3250	Phantom Stage Storage	1939	Storage	Contributor
3251	Sound Stage 28 ("Phantom Stage")	1924	Stage	Contributor
3265	Soundstages 33, 34, 35, and 36	1959	Stage	Non-contributor
3267	Soundstage 37	c.1970	Stage	Non-contributor
3269	Rehearsal Hall	c. 1970	Stage	Non-contributor
4111	Office Bungalow	1944 (81) c. 1950 (414)	Office/Service Bungalow	Contributor
4113	Office Bungalow	1941	Office/Service Bungalow	Contributor
4115	Office Bldg. C	1946	Office/Service Bungalow	Contributor
4118	Office Bldg. D	c. 1945	Office/Service Bungalow	Contributor
4131	Office Bungalow	1940	Office/Service Bungalow	Contributor
4132	Office Bungalow	1941	Office/Service Bungalow	Contributor
4133	Office Bungalow	1941	Office/Service Bungalow	Contributor
4135	Office Bungalow	1944	Office/Service Bungalow	Contributor
4136	Office Bungalow	c. 1940	Office/Service Bungalow	Contributor
4144	Office Bungalow	1940	Office/Service Bungalow	Contributor
4171	Office	c. 1955	Admin. and	Contributor

Number	Name	Date	Resource Type	District Status
	Bungalow		Office	
4172	Office Bldg./ Dressing Room	1925 (portion)	Office/Service Bungalow	Non-contributor
4173	Office Bungalow	c. 1930	Office/Service Bungalow	Contributor
4175	Office Bungalow	c. 1925	Office/Service Bungalow	Contributor
5162	Office Bungalow	c. 1941	Office/Service Bungalow	Contributor
5163	Office Bungalow	c. 1950	Office/Service Bungalow	Contributor
5164	Office Bungalow	1940	Office/Service Bungalow	Contributor
5165	Office Bungalow	c. 1940	Office/Service Bungalow	Contributor
5166	Office	c. 1990	Office	Non-contributor
5170	Office Bungalow	c. 1960	Office	Non-contributor
5171	Office Bungalow	1954	Office/Service Bungalow	Contributor
5174	Office Bungalow	c. 1940	Office/Service Bungalow	Contributor
5177	Storage Building	c. 1965	Storage	Non-contributor
5180	Office Bungalow	c. 1960	Office/Service Bungalow	Non-contributor
5182	Office Bungalow	c. 1955	Office/Service Bungalow	Contributor
5183	Office Bungalow	c. 1945	Office/Service Bungalow	Contributor
5184	Office Bungalow	1941	Office/Service Bungalow	Contributor
5185	Office Bungalow	1928 (106)	Office/Service Bungalow	Contributor
5186	Office Bungalow	1953	Office/Service Bungalow	Contributor
5187	Office Building	1964	Office Building	Non-contributor
5195	Office Bungalow	1926 (105)	Office/Service Bungalow	Contributor
5196	Office Bungalow	1953	Office/Service Bungalow	Contributor
6237	Film Vault	1946	Storage	Contributor

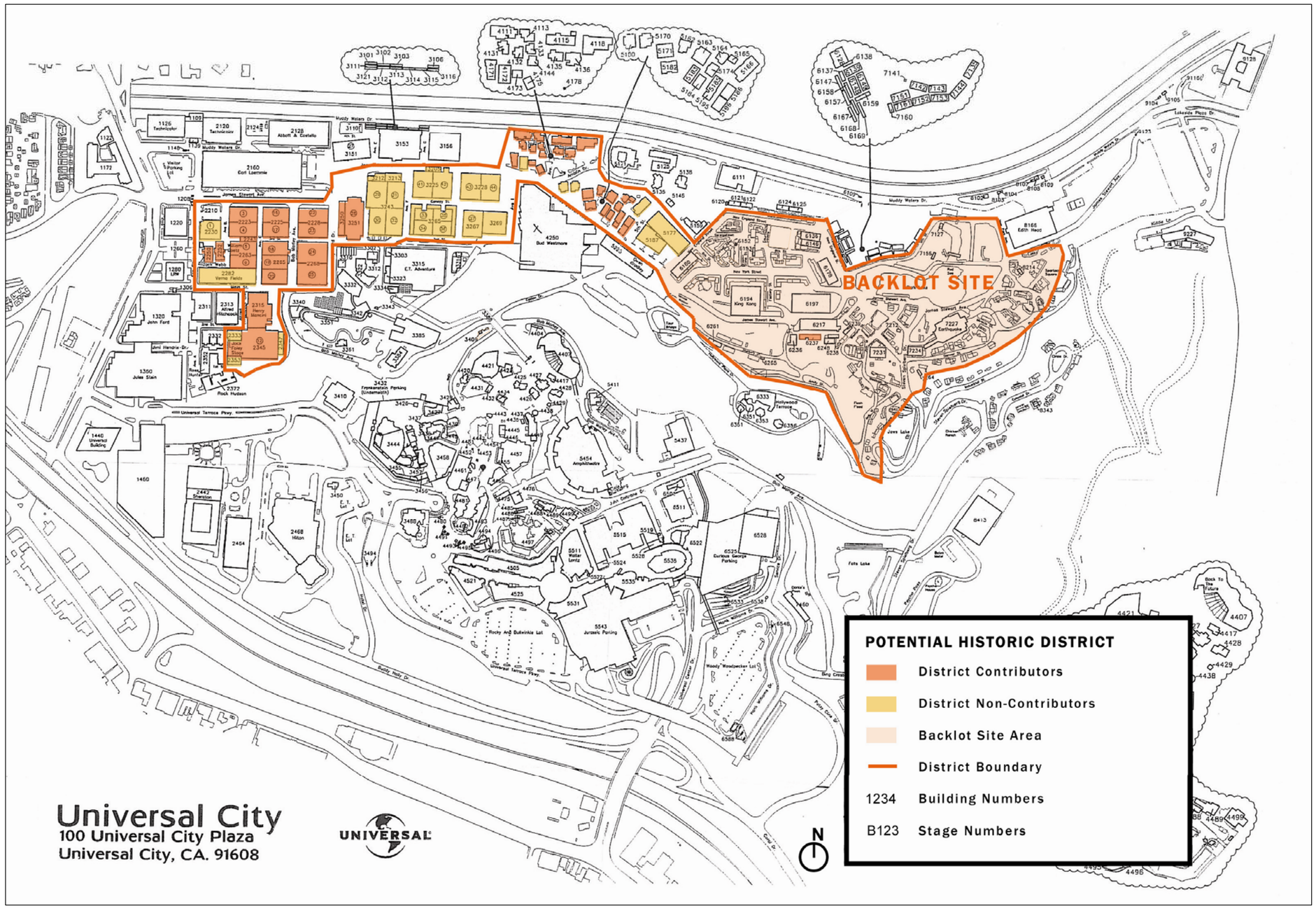

BACKLOT SITE
POTENTIAL HISTORIC DISTRICT
District Contributors
District Non-Contributors
Backlot Site Area
District Boundary
1234 Building Numbers
B123 Stage Numbers
N
Universal City
100 Universal City Plaza
Universal City, CA. 91608
UNIVERSAL

Figure 8

5.4 Application of Criteria

Evaluation of the Potential Historic District for the National Register

The potential Universal Studios 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 an intact group of resources that dates from Universal Studio's development as a motion picture studio during the silent film era, and its maturation as one of eight leading film studios during the Studio Era.

For a property to be eligible for the National Register, it must not only be significant under National Register criteria but it must also have integrity. In general, the standard of integrity for the National Register is higher than that of the California Register. Indeed, National Register guidelines state that a property must "possess several, and usually most,"[30] of the seven aspects of integrity.

The potential historic district has retained integrity of *design*, *workmanship*, *feeling*, and *association*. Integrity of *materials*, *location,* and *setting,* however, has been compromised due to the general level of alteration to contributing resources, the large number of relocated buildings within the district, and the number of non-contributors. In comparison to similar groupings of resources at Fox Studios in West Los Angeles, and Warner Bros. Studios in Burbank, the Universal historic district is more fragmented and less intact overall.

Relocated structures are generally not eligible for listing in the National Register.[31] Special requirements under the National Register criteria must be satisfied for buildings moved during or after its period of significance.[32]

For Criteria A and B, a moved building must be:

> *"the surviving property most importantly associated with a particular historic event or an important aspect of an 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*."[33]

None of the relocated buildings within the potential historic district, primarily office and dressing room bungalows, can be considered the single surviving property most importantly associated with historic events at Universal City. Therefore, the eligibility of these resources for listing in the National Register is questionable. Without these resources, the potential historic district would be severely compromised in its ability to convey historic significance.

The backlot site has retained substantial integrity of *location*, *feeling*, and *association*, having maintained its defining circulation and land use patterns since the period of significance. Integrity of the backlot site is compromised, however, by the introduction tourist attractions (i.e. "Earthquake") that were built specifically for

[30] National Register Bulletin 15 p. 44

[31] 36 CFR Part 60.4; and *National Register Bulletin 15,* p. 2.

[32] Ibid. p. 29.

[33] Ibid. p. 30.

tourist entertainment and are not directly associated with film making. The hillsides to the south in the central area of the Universal property have been graded for new entertainment complexes. The hillsides in the eastern area near Barham have been terraced in places. In addition, several buildings have been added to the periphery of the back lot.

Because of alterations to contributing resources, the large number of relocated buildings, and additions to the backlot site not associated with film making, the potential historic district does not maintain sufficient integrity to be eligible for listing in the National Register.

Evaluation of the Potential Historic District for the California Register

The potential Universal Studios 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 an intact group of resources that date from Universal Studios' development as a significant film studio during the early silent film era, and its maturation as one of eight leading film studios during the Studio Era.

The potential historic district contains sixty buildings. Forty are considered contributors to the potential district and twenty are considered non-contributors. The potential historic district also contains one contributing site. In general, integrity requirements for the California Register are not as stringent as those for the National Register. Contributing buildings have retained integrity of *design*, *workmanship*, *feeling*, and *association*. Integrity of materials, *location* and *setting* has been compromised due to alterations to contributing buildings, the large number of relocated buildings within the district, and additions to the lot. However, *location* and *setting* are less important aspects of integrity in this context because the relocation and re-use of buildings is a defining characteristic of motion picture studios.

The backlot site has retained integrity of *location*, *feeling*, and *association*. It is defined by a series of large-scale sets and support buildings arrayed along a network of circulation roads and pathways. Much of this circulation system was developed during the period of significance. Several sets were also first built during the period of significance, although these have been altered, destroyed and/or completely reconstructed after the period of significance. The hillsides to the south in the central area of the Universal property as well as the hillsides in the eastern area near Barham, have been graded and terraced for new uses, but have retained their basic form.

New roads, sets, and buildings have also been added to the backlot site since the period of significance. These include tourist attractions (i.e. "Earthquake") that were built specifically for tourist entertainment and are not directly associated with film making. In addition, several buildings have been added to the periphery of the backlot including the transportation buildings. The majority of additions since 1958, however, are directly associated with motion picture filming and follow the basic historic pattern.

Universal City is among the earliest of motion picture studios and is the oldest continuously operating studio in Southern California. The historic district contains a concentration of buildings and structures whose property types and historic associations have been identified with motion picture production uses, and have

been in continuous use as a production facility since the establishment of the motion picture industry in Southern California. The historic district also contains a site, the backlot site, which is the only remaining historic backlot in Southern California. It has been in continuous use as a location for filmmaking since Universal Studios first occupied the Universal City property. For all of these reasons, the potential historic district appears to meet the criteria for listing on the California Register of Historical Resources.

Local Evaluation of the Potential Historic District

The potential Universal Studios historic district is on a portion of the Universal City property that is located in unincorporated Los Angeles County. Los Angeles County does not maintain any provision for the designation or registration of historical resources, and no local evaluation would apply.

5.5 Conclusions

The Project Site contains a potential historic district that appears to meet criteria for listing on the California Register of Historical Resources and should therefore be considered an historical resource for the purposes of CEQA.

The potential historic district is located in the northern portion of the Project Site property and contains sixty buildings in total. Of these, forty are considered contributors to the potential district and twenty are considered non-contributors. The potential historic district also contains the backlot site which is considered to be a contributing site. The potential historic district, including the backlot site, is shown in Figure 8.

Because the potential historic district is located on a portion of land in unincorporated Los Angeles County, no local designation program is applicable. In addition, the potential historic district does not appear to meet criteria for listing in the National Register of Historic Places.

6.0 POTENTIAL IMPACTS

6.1 Significance Threshold

The City of Los Angeles CEQA Thresholds Guide (2006, p. D.3-2) states that a project would normally have a significant impact on historic resources if it would result in a substantial adverse change in the significance of a historic resource. A substantial adverse change in significance occurs if the project involves:

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

In addition to this guidance provided by the City of Los Angeles, the State Legislature, in enacting the California Register, also amended CEQA to clarify which properties are significant, as well as which project impacts are considered to be significantly adverse. The County of Los Angeles does not provide a separate significance threshold to be used in evaluating historic resources.

A project with an effect that may cause a substantial adverse change in the significance of a historic resource is a project that may have a significant effect on the environment.[34] A substantial adverse change in the significance of a historic resource means demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.[35]

The State CEQA Guidelines also include a slightly different definition of "substantial adverse change":

> *Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.*[36]

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."[37]

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34 *CEQA Guidelines*, section 15064.5(b).

35 *CEQA Guidelines*, section 15064.5(b) (1).

36 *CEQA Guidelines*, section 15064.5(b)(1).

37 *CEQA Guidelines*, section 15064.5(b)(2).

According to National Register Bulletin 15, to be eligible for listing in the National Register, a property must not only be shown to be significant under National Register criteria, but it must also have integrity. Integrity is defined as the ability of a property to convey its significance.

As such, the test for determining whether or not the project will have a significant impact on the identified historic resources is whether it will materially impair their physical integrity such that they would no longer be listed in the National or California Registers or other landmark programs such as the City's list of Historic-Cultural Monuments.

The significance thresholds established by the City of Los Angeles include, and go beyond, all of the provisions set forth in the CEQA Guidelines and as such, the significance thresholds set forth in the City's CEQA Thresholds Guide are used in the following analysis.

Potential impacts to the potential historic district are discussed below.

6.2 Potential Impacts to District Resources

Potential Impacts to Contributing Buildings

There are sixty buildings in the potential historic district. Of these, forty are contributing resources and twenty are non-contributing. Of the forty contributing buildings, five are proposed to be demolished. These buildings are listed in Table 5.

Table 5: Contributing Buildings to be Demolished.

Number	Name	Date	Resource Type	District Status
2250	Jack Webb Bldg.	1940	Office Building	Contributor
2252	William Goetz Bldg.	1941	Office Building	Contributor
4111	Office Bungalow	1944 and c. 1950	Office/Service Bungalow	Contributor
4113	Office Bungalow	1941	Office/Service Bungalow	Contributor
6237	Film Vault	1946	Storage	Contributor

The demolition of three of these buildings represents a significant loss of representative building types. The Film Vault (#6237) is the only remaining film vault from the period of significance. Its demolition would eliminate this building type from the district. The Jack Webb (#2252) and William Goetz (#2250) buildings represent two of only four contributing office buildings from the period of significance. Their demolition would result in a fifty-percent reduction of this building type from the district. The Webb and Goetz buildings are the best remaining examples of the office building type on the Project Site and their largely intact architectural features play an important role in the ability of the district to convey its historic associations. Moreover, their location near the studio's official entrance serves as an orientation to Universal City's historic core.

For the remaining contributing resources, no conversion or alteration of those buildings is anticipated under the Conceptual Plan. Therefore, there would be no significant impact under the Conceptual Plan to those remaining contributing resources. If the remaining contributing resources were to be converted or altered in a manner consistent with their existing use, form, and materials, then it is not anticipated that the integrity of the remaining contributing resources would be diminished and there would not be a significant impact to the district. It should be noted that many of these buildings have been altered over the years. However, there are currently no plans for conversion, rehabilitation or alteration of these remaining contributing resources. As such, the extent to which such plans, if any, would be compatible with their use, form, and materials in conformance with the Secretary of the Interior's Standards cannot be determined. It is therefore, for the purposes of analysis, presumed that any such action will not conform to the Standards, will diminish the integrity of the remaining contributors, and without mitigation, result in significant impacts to the historic district.

Impacts to the Backlot Site

Universal City's backlot site is defined as an area adjacent to a motion picture production facility where large-scale, semi-permanent sets were built for outdoor filming. It holds important associations with the activity of film making and its contours and features have been shaped by film making activity over time.

Character-defining features of the backlot site have been defined as (1) its location in the northeastern portion of the studio district, adjacent to motion picture production facilities; (2) the circulation pattern of streets, roads and trails; and (3) the large scale sets recreating different streetscapes and locations and arranged along key segments of the circulation system. In addition, the topography of hills, hillsides and valleys providing a backdrop to the historic backlot site is an important aspect of its historic setting.

The proposed Project will result in substantial alterations to the backlot site and setting. Two sets dating from the period of significance (Western Street and Park Lake) are to be demolished and will not be rebuilt. In addition, a portion of backlot land area will be given over for adjacent new uses and the hillside areas to the east will be graded. However, the basic contours of the existing hills, hillsides and valleys will remain to the south and a new hillside to the east will be created. Despite these alterations to setting, it appears that the backdrop to the backlot site will remain and the backlot site will continue to function as a location for outdoor filming, and will retain its primary character-defining features and ability to convey its important historic associations.

Potential Impacts to Non-Contributing Buildings and from New Construction

Of the twenty non-contributing buildings within the district, five are proposed for demolition. These five will be replaced by four new structures in roughly the same locations. The placement of new buildings as reflected in the Conceptual Plan appears compatible with the historic district and would not result in significant impacts to the district. Development of additional buildings (other than those provided for in the Conceptual Plan) that are consistent with the existing use, form, and materials of surrounding contributing buildings within the historic district would not diminish the integrity of the remaining contributors and would not result in significant impacts to the district. However, because the form and overall design of

any proposed new buildings are unknown at this time, the extent to which new construction will be compatible with the historic district and maintain its integrity or significance cannot be determined. Therefore, for purposes of this analysis, it is presumed that the replacement of non-contributing buildings with new construction will result in significant impacts to the historic district.

6.3 Potential Impacts to Historic Resources in the Project Vicinity

Two historic resources have been identified in the immediate vicinity of the Project Site. The first, Campo de Cahuenga is located directly west of the Project Site at the Universal City Metro Red Line Station, near the northwest corner of Lankershim Boulevard and Campo de Cahuenga Way. The second resource, the Barham Boulevard Crossing, is located south of the Project Site where Barham Boulevard crosses the Hollywood Freeway. All new development considered by the proposed project will be contained within the Project Site and will not materially affect either resource. Therefore, no significant impacts to historic resources in the Project vicinity are anticipated.

6.4 Impacts Before Mitigation

Potential impacts from the demolition of contributing buildings and the replacement of non-contributors with new construction would reduce the integrity of the potential historic district such that it is no longer eligible for the California Register. Therefore, the proposed Project, without mitigation, would result in a substantial adverse change to the significance of historical resources located within the Project Site.

7.0 RECOMMENDED MITIGATION MEASURES

The following mitigation measures will reduce impacts of the Project on the potential historic district. The following mitigation measures are recommended:

1) The alteration of contributing buildings, structures, and sites within the potential historic district shall comply with the attached Historic Preservation Plan. The Plan provides appropriate guidance and establishes criteria for new construction to ensure that the historic integrity of the district is maintained. The Plan should serve as the framework for future repair, maintenance, and rehabilitation, and guide architects and designers in designing compatible new construction in the areas identified as potential sites for new buildings within the district. The Plan also includes guidelines for the documentation of historic resources.

2) Retain and/or relocate the 1946 Film Vault (#6237) to avoid its demolition.

3) Retain and/or relocate the Jack Webb (#2250) and William Goetz (#2252) buildings to avoid their demolition.

4) Maintain the area of the backlot site identified in Figure 8 as an area of open space primarily used for outdoor filming using large-scale, semi-permanent sets. Retain important character-defining features including (1) the location in the northeastern portion of the studio area, adjacent to motion picture production facilities; (2) the circulation pattern of streets, roads and trails; and (3) the large scale sets recreating different streetscapes and locations and arranged along key segments of the circulation system.

5) Provide a clear delineation between the new residential development and the studio areas through appropriate design measures. These might include a shift in grade level, a landscaped buffer zone, and/or walls or other barriers.

Conclusion

The recommended mitigation measures listed above, including compliance with the proposed Preservation Plan, will substantially reduce impacts to the historic district to a less-than-significant level.

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ATTACHMENT: PRESERVATION PLAN

UNIVERSAL STUDIOS HISTORIC DISTRICT

Historic Preservation Plan

Prepared for:

Universal City Studios LLLP, L.P.
100 Universal City Plaza
Universal City, CA 91608

Prepared by:

HISTORIC RESOURCES GROUP, LLC
1728 Whitley Avenue
Hollywood, CA 90028-4809

March, 2010

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1.0 STATEMENT OF PURPOSE

1.1 Purpose

In November of 2008, a Historical Resources Technical Report was prepared for Universal City Studios LLLP, L.P. (the "Applicant") to determine if historical resources were present within the Universal Studios property and assess any potential impacts to historical resources by the proposed NBC Universal Evolution Plan. The Technical Report identified forty (40) buildings and one (1) site of historic, cultural, and architectural significance as contributors to a potential Universal Studios Historic District ("Historic District") The Historic District's contributing and non-contributing resources are listed in Table 1.

The purpose of this Historic Preservation Plan (the "Plan") is two-fold:

- To provide appropriate guidance for the rehabilitation[1] of historic buildings, structures, and sites within the Historic District; and

- To establish basic criteria for new construction within the Historic District in order to maintain its historic character.

The Plan will serve as the framework for future repair, maintenance, and alteration and guide architects and designers in designing compatible new construction in the areas identified as potential sites for new buildings within the Historic District. Adjacent contributing buildings provide the design context for new buildings or additions. In general, the Plan does not require any particular type or style of new construction. Instead, the Plan encourages thoughtful, well-proportioned designs employing good quality materials that respect the historic context.

This document should be used in conjunction with the November 2008 Historical Resources Technical Report for Universal City, and technical reference materials, including the "Preservation Briefs" published by the National Park Service, which supplement this Plan.

1.2 Goals and Objectives

The objectives of the Plan are as follows:

- Preserve, maintain and rehabilitate buildings of historic, cultural and architectural importance, while ensuring their continued viability as components of a working Universal Studios by providing flexibility for operational requirements.

- Ensure that changes in the built environment within the Historic District respect its historic character.

[1] "Rehabilitation is defined by the National Park Service as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."

- Respect historic circulation patterns, landscaping, and other features which establish the context of the built form of the Historic District through maintenance of existing features, replication of missing historic features, or the introduction of compatible new features.

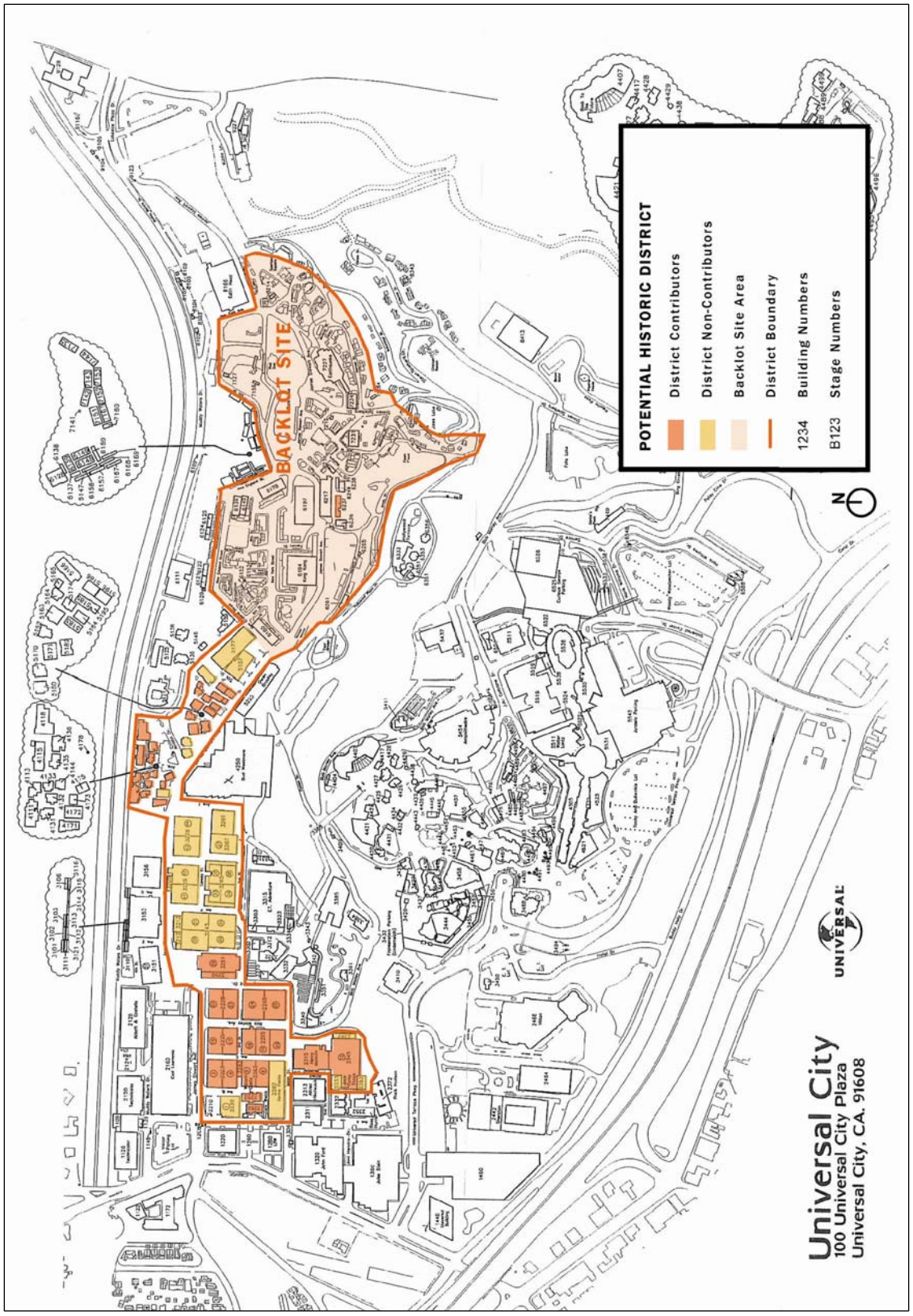
- Foster awareness and appreciation of Universal Studios as an important historic resource.

Table 1: Universal City Historic District Resources

Building No.	Name	Construction Date	Resource Type	District Status
None	Backlot Site	c. 1915	Site	Contributor
2223	Stages 3 & 4	1916/1930	Stage	Contributor
2225	Sound Stages 16 & 17	1916/1930	Stage	Contributor
2228	Sound Stages 22, 23,	c. 1925	Stage	Contributor
2230	Sound Stage 1	c. 1960	Stage	Non-contributor
2243	Power House	c. 1920	Utility	Contributor
2250	Jack Webb	1940	Office	Contributor
2252	William Goetz Bldg.	1941	Office	Contributor
2263	Stages 5 & 6	1916/1938	Stage	Contributor
2265	Sound Stages 18, 19 and 20	c. 1928	Stage	Contributor
2268	Sound Stages 24 and 25	1939	Stage	Contributor
2282	Verna Fields Bldg.	1914/1957 /1960	Studio Services	Non-contributor
2315	Henry Mancini Bldg.	1928	Stage, post-production	Contributor
2333	Jack Foley Stage	1963	Stage	Non-contributor
2345	Sound Stage 12	1928	Stage	Contributor
2347	Sound Repair Shop	1959	Shop	Non-contributor
2353	Storage	1959	Storage	Non-contributor
3205	Power House	1964	Utility	Non-contributor
3212	Backlot Café	After 1964	Studio Services	Non-contributor
3213	Office	Post 1964	Office	Non-contributor
3225	Stage	c.1960	Stage	Non-contributor
3228	Stage	c. 1960	Stage	Non-contributor
3243	Stage	1964	Stage	Non-contributor
3250	Phantom Stage Storage	1939	Storage	Contributor

Building No.	Name	Construction Date	Resource Type	District Status
3251	Sound Stage 28 ("Phantom Stage")	1924	Stage	Contributor
3265	Soundstages 33, 34, 35, and 36	1959	Stage	Non-contributor
3267	Soundstage 37	c.1970	Stage	Non-contributor
3269	Rehearsal Hall	c. 1970	Stage	Non-contributor
4111	Office Bungalow	1944 (81) c. 1950 (414)	Office/Service Bungalow	Contributor
4113	Office Bungalow	1941	Office/Service Bungalow	Contributor
4115	Office Bldg. C	1946	Office Building	Contributor
4118	Office Bldg. D	c. 1945	Office Building	Contributor
4131	Office Bungalow	1940	Office/Service Bungalow	Contributor
4132	Office Bungalow	1941	Office/Service Bungalow	Contributor
4133	Office Bungalow	1941	Office/Service Bungalow	Contributor
4135	Office Bungalow	1944	Office/Service Bungalow	Contributor
4136	Office Bungalow	c. 1940	Office/Service Bungalow	Contributor
4144	Office Bungalow	1940	Office/Service Bungalow	Contributor
4171	Office Bungalow	c. 1955	Admin. and Office	Contributor
4172	Office Bldg./ Dressing Room	1925 (portion)	Office/Service Bungalow	Non-contributor
4173	Office Bungalow	c. 1930	Office/Service Bungalow	Contributor
4175	Office Bungalow	c. 1925	Office/Service Bungalow	Contributor
5162	Office Bungalow	c. 1941	Office/Service Bungalow	Contributor
5163	Office Bungalow	c. 1950	Office/Service Bungalow	Contributor
5164	Office Bungalow	1940	Office/Service Bungalow	Contributor
5165	Office Bungalow	c. 1940	Office/Service Bungalow	Contributor
5166	Office	c. 1990	Office	Non-contributor
5170	Office Bungalow	c. 1960	Office	Non-contributor
5171	Office Bungalow	1954	Office/Service Bungalow	Contributor
5174	Office Bungalow	c. 1940	Office/Service Bungalow	Contributor
5177	Storage Building	c. 1965	Storage	Non-contributor
5180	Office	c. 1960	Office/Service	Non-

Building No.	Name	Construction Date	Resource Type	District Status
	Bungalow		Bungalow	contributor
5182	Office Bungalow	c. 1955	Office/Service Bungalow	Contributor
5183	Office Bungalow	c. 1945	Office/Service Bungalow	Contributor
5184	Office Bungalow	1941	Office/Service Bungalow	Contributor
5185	Office Bungalow	1928 (106)	Office/Service Bungalow	Contributor
5186	Office Bungalow	1953	Office/Service Bungalow	Contributor
5187	Office Building	1964	Office Building	Non-contributor
5195	Office Bungalow	1926 (105)	Office/Service Bungalow	Contributor
5196	Office Bungalow	1953	Office/Service Bungalow	Contributor
6237	Film Vault	1946	Storage	Contributor


POTENTIAL HISTORIC DISTRICT
District Contributors
District Non-Contributors
Backlot Site Area
District Boundary
1234 Building Numbers
B123 Stage Numbers
BACKLOT SITE
N
Universal City
100 Universal City Plaza
Universal City, CA. 91608
UNIVERSAL

2.0 DESCRIPTION OF DISTRICT RESOURCES

2.1 Introduction

The Historical Resources Technical Report identified forty (40) buildings and the backlot site as contributing resources to the Historic District. Buildings are categorized into property types identified as historically significant to the production of film on the site. Each type has its own method of construction and associated materials. With few exceptions, most of the contributing buildings are functional in nature and are not representative of any particular architectural style.

The Universal Studios backlot site is an area of open space adjacent to the motion picture production facilities where large-scale, semi-permanent sets were built for outdoor filming. Backlots were defining features of the leading film studios from the film industry's formative years and the Studio Era. While all studios maintained an area containing outdoor sets, not all of these were considered "backlots" in the traditional sense. The outdoor sets at studios such as Paramount and Warner Bros., were centrally located on the studio property with little separation between administrative and production facilities. Other studios maintained studio "ranches" at another location. The term "backlot" as used in this report, specifically identifies separate but adjacent facilities, exclusively dedicated to outdoor filming. In this sense, the Universal Studios backlot is the only remaining studio backlot in Southern California. The Twentieth Century-Fox backlot was sold off around 1960 and developed as Century City. The MGM (now MGM/Sony) backlot was sold off in the mid-1970s. Warner Bros., which never had a traditional backlot, did acquire the nearby Columbia ranch in the early 1990s for outdoor filming use. This land, however, is at a separate location and has no historic association with Warner Bros.

No buildings were found to be individually significant architecturally. Instead, the overall location, relationship of uses, and circulation, give the complex its significance due to its association with the development of the motion picture industry in the United States.

2.2 Property Types

Eight property types were identified as historically significant. They are: stages, theaters, studio service buildings, utilities, storage buildings, film vaults, office buildings, and office/service bungalows. While all building types are represented within the Historic District, representatives of five types have retained sufficient integrity to qualify as contributors to the Historic District.

2.2.1 Architectural Styles

The Historic District contains contributing buildings constructed between 1912 and 1958. They are largely vernacular buildings that are not representative of any one architectural style. Stages, utilities, and storage structures are utilitarian buildings devoid of stylistic elements or decorative detailing. Office buildings tend to be more architecturally expressive, displaying elements of Period-influenced vernacular styles.

The collection of office/service bungalows, historically used as offices for producers, writers, directors, actor's dressing rooms, and services were constructed on a

residential model. These buildings display aspects of Period Revival, Moderne, and Minimal Traditional architectural styles reflective of Southern California residential neighborhoods prior to 1960.

2.2.2 Stages

The stages within the Historic District are clustered in the northwestern corner of the Applicant's property. There are nine (9) contributing buildings of this property type within the Historic District. All were designed in a functional, utilitarian style devoid of decorative detailing and have been modified or re-configured over the years.



Stages 24 and 25
Building No. 2268



Stages 5 and 6
Building No. 2263

Building Numbers:	2223, 2225, 2228, 2230, 2263, 2265, 2268, 2345, 3251,
Construction Method:	Reinforced concrete and/or wood frame with stucco exterior
Character-defining Features:	Large, rectangular masses of two or more stories
	Windowless facades
	Protruding entrance bays
	Recessed entry doors
	Trussed roof systems

2.2.3 Office Buildings

Four (4) contributing buildings to the Historic District are classified as office buildings due to their historic use and similar construction type. All of these are vernacular, two-story buildings with stucco exteriors. Some office buildings display the decorative detailing of architectural styles popular in Southern California in the 1930s and 1940s. Others are more utilitarian with minimal architectural detailing. While the interiors have often been modified many times over the years, the buildings retain their basic exterior detailing.



Jack Webb Office Building
Building No. 2250



William Goetz Office Building
Building No. 2252

Building Numbers:	2250, 2252, 4115, 4118
Construction Method:	Reinforced concrete or wood frame with stucco exterior
Character-defining Features:	Two-story, rectangular massing
	Steel frame, divided-light casement windows; wood sash, multiple light windows
	Front entry surrounds with pilasters and pediments
	Recessed entry doors

2.2.4 Office / Service Bungalows

The majority of contributing buildings within the Historic District are single-story bungalows historically used as offices, actor's dressing rooms, or for service functions. Twenty-four (24) buildings of this type are considered contributors to the Historic District. Most are vernacular buildings that display the detailing of residential architectural styles popular in Southern California from the 1930s through the 1950s. While the interiors have often been modified many times over the years, the buildings retain their basic exterior detailing.



Office Bungalow
Building No. 4144



Office Bungalow
Building No. 5185- 5195

Building Numbers:	4111, 4113, 4131, 4132, 4133, 4135, 4136, 4144, 4171, 4173, 4175, 5162, 5163, 5164, 5165, 5171, 5174, 5182, 5183, 5184, 5185, 5186, 5195, 5196
Construction Method:	Wood frame with stucco exterior
Character-defining Features:	One-story, rectangular massing
	Steel frame, divided-light casement windows; wood frame, divided-light casement windows; wood double-hung sash windows
	Front entry surrounds with pilasters, pediments
	Metal awnings
	Fixed wooden shutters

2.2.5 Utilities

Film studios in the years prior to World War II maintained utility functions to provide the power, heating, cooling, and water necessary to support film production. The Historic District includes a Power House dating from the early 1920s.



Power House
Building No. 2243

Building Number:	2243
Construction Method:	Reinforced concrete with stucco exterior
Character-defining Features:	Large, two-story rectangular mass
	Façade characterized by protruding vertical piers and recessed bays
	Windowless facade
	Gable roof with shallow eaves

2.2.6 Film Vault

The need to house film required the construction of specialized structures designed for film storage. Film vaults were constructed of concrete with heavy metal doors due to the volatile nature of the nitrate film stocks used prior to 1950. The Historic District includes one contributing facility dedicated to film storage.



Film Vault
Building No. 6237

Building Numbers:	6237
Construction Method:	Reinforced concrete with metal panel doors
Character-defining Features:	Concrete, rectangular massing
	Utilitarian, windowless façade
	Specialized, heavy metal doors

2.3 Backlot Site

A backlot site is defined as the area adjacent to the production and administrative facilities where large-scale, semi-permanent sets were built for outdoor filming. The backlot site within the Historic District holds important associations with the activity of film making and its contours and features have been shaped by film making activity over time.



Backlot Site
Western Street

Character-defining Features:

Location in the northeastern portion of the studio district

Circulation pattern of streets, roads, and trails

Large scale sets recreating different streetscapes and locations arranged along key segments of the circulation system

Setting of hills, hillsides, and valleys

3.0 GUIDELINES FOR REHABILITATION, MAINTENANCE, & REPAIR

3.1 General Principals of Rehabilitation

The Secretary of the Interior has established standards for the preservation of historic properties. The Secretary of the Interior's Standards and Guidelines for Rehabilitating Historic Structures[2] (the "Standards"), have been widely used to guide Federal, State, and local agencies in carrying out their historic preservation responsibilities.

According to the Standards, rehabilitation is "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural value." The Standards are attached as **Appendix A.**

The Plan's guidelines for rehabilitation, maintenance, repair, and alteration within the Historic District are based, in part, on the Standards and include the following principles:

i Where maintenance, repair, and alteration of contributing buildings is required, such rehabilitation should respect the historic significance and architectural character of the structure.

ii The ability of the site to continue as a working studio is of utmost importance, therefore, these guidelines shall be applied in a manner which provides for operational flexibility.

iii Where new uses are required, adapt contributing buildings for reuse, if feasible and appropriate to the historic integrity of the structure.

iv Replacement of contributing structures for the same use shall only occur where it is not feasible to upgrade and/or expand a contributing building for continued use.

3.2 Pre-Rehabilitation Assessment

Prior to commencing rehabilitation on any contributing building, the following guidelines should be followed:

i Identify, retain, and preserve features that are important in defining the overall historic character of the building as it appeared during the period of significance. These features may include, but are not limited to, walls and surface finishes, railings, windows, doors, steps, and porches.

ii Evaluate the overall condition of the material to determine whether repairs to features are necessary.

[2] Codified in 36 Code of Federal Regulations 67.

iii Clean materials only when necessary to halt deterioration or remove heavy soiling.

iv If necessary, obtain rehabilitation treatments for specific materials prior to commencing any work.

3.3 Exterior Materials

3.3.1 Concrete

Exterior features as well as exterior surfaces that remain from the period of significance are important in defining the historic character of the building.

Buildings which have concrete exteriors may exhibit the following conditions: impact damage at building corners; cracks; damage due to spalling; damaged ornamentation of friezes and columns; peeling paint; inappropriate patching methods. Where maintenance, repair or alteration of concrete is to be performed, the guidelines below should be followed.

Guidelines for Concrete:

1. Repair walls and other features where there is evidence of deterioration such as spalling, damp walls, or damaged concrete.

2. Sandblasting shall not be used to prepare or clean exterior masonry.

3. Repair masonry or concrete features by patching, piecing-in, or consolidating the masonry. Repair may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes, such as plaster brackets.

4. Install new masonry or concrete features such as steps or door pediments when the historic feature is completely missing. This should be an accurate reconstruction using historical, pictorial, and physical documentation when available. If documentation is not available, this may be a new design that is compatible with the size, scale, material, and color of the historic building.

5. It is recommended, but not required, that the building be repainted with colors that are historically appropriate to the building and the Historic District.

References:[3]
Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings

[3] Preservation Briefs are available at the National Park Service website: http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

Preservation Brief 15: Preservation of Historic Concrete: Problems and General Approaches
Preservation Brief 16: The Use of Substitute Materials on Historic Buildings Exteriors
Preservation Brief 23: Preserving Historic Ornamental Plaster
Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing

3.3.2 Stucco

Exterior features (cornices and door pediments, window architraves, brackets and railings) as well as exterior surfaces and their treatment (modeling, tooling, bonding patterns, joint size, and color) are important in defining the historic character of the building.

Buildings which have stucco exteriors may exhibit the following conditions: impact damage at building corners; cracks; damage due to spalling; damaged ornamentation of friezes and columns; peeling paint; inappropriate patching methods. Where maintenance, repair or alteration of stucco is to be performed, the guidelines below should be followed.

Guidelines for Stucco:

1. Repair walls and other features where there is evidence of deterioration such as spalling, damp walls, or damaged stucco.

2. Sandblasting shall not be used to prepare or clean exterior stucco.

3. Repair stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

4. Repair may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of features when there are surviving prototypes, such as plaster brackets.

5. Install a new feature such as door pediments or friezes when the historic feature is completely missing. This should be an accurate reconstruction using historical, pictorial, and physical documentation when available. If documentation is not available, this may be a new design that is compatible with the size, scale, material, and color of the historic building.

6. It is recommended, but not required, that the building be repainted with colors that are historically appropriate to the building and the Historic District.

References:[4]
Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
Preservation Brief 6: Dangers of Abrasive Cleaning to Historic buildings

[4] Preservation Briefs are available at the National Park Service http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

Preservation Brief 16: The Use of Substitute Materials on Historic Buildings Exteriors
Preservation Brief 22: The Preservation and Repair of Historic Stucco
Preservation Brief 23: Preserving Historic Ornamental Plaster
Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing

3.3.3 Wood

Some buildings within the Historic District have wood elements such as wood frame windows, pilasters, pediments, fixed shutters, and rafters.

Wooden features may exhibit the following conditions: deteriorating material, sealing, paint, eaves, or trim due to weathering. Where maintenance, repair or alteration of wood is to be performed, the guidelines below should be followed.

Guidelines for Wood:

1. Evaluate the overall condition of the wood to determine the extent of protection and maintenance required.

2. Repair wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, moldings, or sections of siding.

3. Design and install a new wood feature such as a cornice or doorway when the historic feature is completely missing. This should be an accurate restoration using historical, pictorial, and physical documentation. Where documentation does not exist, a new design that is compatible with the size, scale, material, and color of the historic building may be used.

4. Apply compatible paint coating systems following proper surface preparation. Sandblasting shall not be used to prepare or clean historic wood exterior elements. Paint shall match existing surface thickness.

5. It is recommended, but not required, that the building be repainted with colors that are historically appropriate to the building and the Historic District.

References:[5]
Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings
Preservation Brief 10: Exterior Paint Problems on Historic Woodwork
Preservation Brief 13: The Repair of Historic Wooden Windows
Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

[5] Preservation Briefs are available at the National Park Service http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

3.3.4 Architectural Metals

Some buildings within the Historic District have elements of architectural metal such as cast iron, steel, copper, aluminum, and zinc. These features include façade elements, columns, canopies, windows, stairways, rails, doors, and hardware.

Architectural metal features may exhibit weathering and corrosion. Where maintenance, repair or alteration of metal is to be performed, the guidelines below should be followed.

Guidelines for Architectural Metals:

1. Identify, retain, and preserve architectural metal features and their finishes and colors. Metal features include columns, capitals, window hoods, canopy cladding or fascia, or stairways that are important in defining the overall historic character of the building.

2. Clean architectural metal, when necessary, with gentle nonabrasive cleaning methods to remove corrosion. Sandblasting shall not be used to clean historic metal surfaces.

3. Apply appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

4. Repair architectural metal features by patching, splicing, or otherwise reinforcing the metal. Repairs may also include the limited replacement in kind, or with a compatible substitute material, of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balusters, steel sash windows, or porch cresting.

5. Design and install a new architectural metal feature such as an entry door or sheet metal cornice when the historic feature is completely missing. It may be an accurate reconstruction using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

6. If originally painted, it is recommended, but not required, that the architectural metals be repainted with colors that are historically appropriate to the building and the Historic District.

References:[6]

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

[6] Preservation Briefs are available at the National Park Service http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

3.4 Exterior Features

3.4.1 Doors, Entrances, and Porches

Doors, entrances, and porches are often the principal features of historic buildings, particularly when they occur on primary elevations. Their functional and decorative features, such as the type of door, steps, balustrades, and entrances or porches are extremely important in defining the overall historic character of a building. Their retention, protection, and repair should always be carefully considered when planning any maintenance or alteration work.

The current inventory of entry doors varies per building. Stage doors, secondary or utility doors are generally solid panel wood or metal clad.

Doors and porches are subject to weathering and deterioration as are their associated attachments, flashing and hardware. Where maintenance, repair or alteration of doors, entrances, and porches is to be performed, the guidelines below should be followed.

Guidelines for Doors, Entrances and Porches:

1. Identify, retain, and preserve entrances and their functional and decorative features that are important in defining the overall historic character of the building such as doors, transoms, sidelights, pilasters, entablatures, columns, balustrades, and stairs.

2. Protect and maintain the masonry, wood, and architectural metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems, replacement of broken glass, and replacement of deteriorated sealants or glazing compounds.

3. Repair entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

4. Design and construct a new entrance or porch if the historic entrance or porch is completely missing. It may be a reconstruction based on historical, pictorial, and physical documentation; or a new design that is compatible with the historic character of the building.

5. Design and install additional entrances or porches where required for the new uses in a manner that preserves the historic character of the building. In general, such alterations should be limited to non-character defining elevations. New entrances and porches shall be compatible and may be of contemporary design provided that they do not destroy character-defining features. To the extent feasible, new entrances and porches shall be reversible.

References:[7]
Preservation Brief 10: Exterior Paint Problems on Historic Woodwork
Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron
Preservation Brief 44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design

3.4.2 Windows

The type and size of window openings are important in defining the overall historic character of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work.

Wood sash, wood multi-light casement, steel multi-light casement, awning, and fixed metal windows are all represented within the Historic District. Double-hung, casement or fixed wood windows are typical of the smaller residential scale structures. Some windows feature decorative wood shutters.

Metal openings are subject to corrosion, while wood windows or doors may wear out from hard use, warping, or settling. Glazed openings may shatter. Where maintenance, repair or alteration of windows is to be performed, the guidelines below should be followed.

Guidelines for Windows:

1. Identify, retain, and preserve historic window features that are important in defining the overall historic character of the building. Such features include frames, sash, muntins, glazing, sills, heads, hoodmolds, and exterior shutters.

2. Protect and maintain the wood and architectural metal, which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

3. Make windows weathertight and improve thermal efficiency by re-caulking and replacing or installing weatherstripping.

4. Design and install new windows when historic windows (frame, sash, and glazing) are completely missing, have been replaced with non-original materials, or are too deteriorated to repair. The replacement windows shall be an accurate reconstruction using in-kind materials based on historical, pictorial, and physical documentation.

5. Replace glass with non-reflective glass to match historic configuration. Double-glazing is permitted if it is not reflective or solar glass.

References:[6]
Preservation Brief 3: Conserving Energy in Historic Buildings
Preservation Brief 9: The Repair of Historic Wooden Windows

[7] Preservation Briefs are available at the National Park Service http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows
Preservation Brief 44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design

3.4.3 Roofs

The roof, with its shape (flat, gabled, or shed), features, size, color and patterning of materials (wood shingles, composition) is a contributing factor in defining the building's overall historic character. In addition to the design role it plays, a weathertight roof is essential to the preservation of the entire structure. Thus, protecting and repairing the roof is a critical aspect of a rehabilitation project.

Several different types of roofs exist in the Historic District today. The most common pitches are flat, gabled, shed, and hipped. Coverings include wood shingles, asphalt shingles, composition roll roofing, and red tile. Where maintenance, repair or alteration of roofs is to be performed, the guidelines below should be followed.

Guidelines for Roofs:

1. Protect and maintain a roof by cleaning and refinishing coping, cleaning the gutters and downspouts, and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration, and to insure that materials are free from insect infestation.

2. Provide adequate anchorage for roofing material to guard against wind damage and moisture penetration.

3. Repair a roof by reinforcing the historic materials which comprise roof features, including cornice lines, exposed rafter tails, brackets, and soffits. Replacement or repairs should be in-kind, or with compatible substitute material. When replacing the roof, remove existing membrane down to wood decking. Inspect exposed decking and replace deteriorated wood members.

4. Install mechanical service equipment on the roof so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

5. Repair broken gutters and downspouts. If repair is not possible, replace in kind to match existing. Re-solder broken joints. Where missing, replicate historic gutters and downspouts or provide compatible new gutters and downspouts.

References:[8]
Preservation Brief 4: Roofing for Historic Buildings
Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs
Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs

[8] Preservation Briefs are available at the National Park Service http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

3.5 Health and Safety Code Compliance

It is often necessary to make modifications to an historic building so that it can comply with current health, safety and code requirements. Such work needs to be carefully planned and undertaken so that it does not result in a loss of interior or exterior character-defining spaces, features, and finishes.

Guidelines for Code Compliance

1. Identify the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.

2. Comply with health and safety codes, including seismic codes and barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved to extent feasible.

3. Use of the current edition of the California Historical Building Code.

4. New structural or seismic reinforcement members, including anchor bolts, shall be hidden from view wherever possible.

References:[9]
Preservation Brief 32: Making Historic Properties Accessible
Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
Preservation Brief 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront

[9] Preservation Briefs are available at the National Park Service http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

3.6 Additions and Relocation

3.6.1 Additions

Additions to buildings can change their historic appearance. Therefore, an exterior addition should be considered only after it has been determined that the new use cannot be successfully met by altering non-character-defining interior spaces. In designing an addition, consideration should be given to the new use and the appearance of other buildings in the historic areas of the Historic District.

Guidelines for Additions:

1. New additions should be designed and constructed so that the exterior character-defining features of the historic buildings are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation. To the extent feasible, new additions shall be reversible.

2. New design should always be compatible yet clearly differentiated so that the addition does not appear to be historic.

3. Design for the new work may be contemporary or may reference design motifs from the historic building.

4. The new design should be compatible in terms of mass, materials, relationship of solids to voids, and colors.

References:[10]
Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns.

3.6.2 Relocations

If retention of a contributing building at its present site is not feasible, relocation of the structure to another appropriate location within the studio lot shall be considered. Historically, there is a precedent for the relocation of structures both to and within the lot. While relocation of historic structures is often inappropriate to individual buildings in a community, there is strong justification for this option in the context of movie studio operations.

Guidelines for Relocation:

1. Relocate the building in an appropriate setting in order to retain its integrity of design, materials, feeling and association.

[10] Preservation Briefs are available at the National Park Service http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

2. A relocated structure should still have an orientation, setting and general environment that is comparable and compatible, to the extent feasible, with the property's significance.

3.7 Documentation Procedures

Before undertaking a project to alter, relocate, or demolish any contributing building, or the backlot site, a consultant who meets the Secretary of the Interior's Professional Qualifications Standards for Architectural History and/or Historic Architecture shall first conduct a review of the impact of such action on the Historic District and the extent to which such action conforms to the provisions of the Plan.

Prior to any alteration, relocation, or demolition of any contributing building or the initial alteration, relocation, or demolition of the backlot site, an Historic Structures Report will be prepared. The report shall document the significance and physical condition of all contributing buildings and the backlot site through photographs, text, and existing drawings.

One original copy of the documentation as specified below shall be assembled and offered to each of the following:

a) One set shall be sent to the Southern California Information Center at California State University Fullerton.

b) One set shall be offered to and, if accepted, deposited in the archives of the Los Angeles Conservancy.

c) One set shall be offered to and, if accepted, deposited in the archives of Hollywood Heritage.

d) One set shall be offered to and, if accepted, deposited in the archives of the City of Los Angeles Office of Historic Resources.

e) One set shall be offered to and, if accepted, deposited in the Central Library of the Los Angeles Public Library.

Guidelines for Documentation:

Documentation shall include:

1. A brief written historic and descriptive report completed in narrative format, including an architectural data form for each contributing building

2. A site plan showing the location of the building. This site plan shall include a photo key.

3. A sketch floor plan shall accompany each architectural data form.

4. Large format (4” x 5” negative or larger) photographs in accordance with Historic American Buildings Survey (HABS) guidelines. Views shall include contextual views, all exterior elevations, detailed views of significant exterior architectural features, and interior views of significant historical architectural features or spaces (if any).

5. Field photographs (35 mm) based on HABS guidelines. Views should correspond to those in the large format photographs.

6. The report shall include available historic photographs and historic or current plans.

7. In lieu of measured drawings, the overall setting of the Historic District, the backlot site, and any contributing buildings to be demolished may be recorded using digital photography, scanned photographs, and imagery to establish a digital documentation database.

4.0 GUIDELINES FOR NEW CONSTRUCTION

4.1 Introduction

As Universal City evolves within the NBC Universal Evolution Plan, its built form and open space will be altered by new construction. The integrity of the Historic District can be retained through the application of criteria established for the specific features and function of this site.

This section provides criteria for new construction within the Historic District and has the following purposes and uses:

- To ensure that new construction within the Historic District is compatible with the historic character of the Historic District and its contributing resources;
- to ensure that the integrity of the Historic District is maintained;
- to mitigate any potential impact on the Historic District from new construction to a level of insignificance under the CEQA; and
- to be used by planners, architects, designers, owners, and users as a reference to successfully integrate new buildings, landscape, circulation and any other additions within the Historic District while meeting the functional and programmatic requirements of continued, adaptive, and new uses within the Historic District.

The Secretary of the Interior's Standards for Rehabilitation (the Standards) provide general guidelines for treating a range of historic resources. Standards 9 and 10 are written for additions to existing buildings. Therefore, they are relevant to an approach for new construction within historic districts, and provide the underlying principals for the criteria provided here. Standards 9 and 10 are as follows:

New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment. (Standard 9)

New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired. (Standard 10)[11]

For the purposes of this section, the Historic District has been divided into three areas in order to respond more fully to the variety of contributing resources and character-defining features contained within the Historic District. These three areas are the Frontlot, the Midlot, and the Backlot. Specific guidelines for each area are contained in the following pages.

The exigencies of motion picture and television production may necessitate modifications and/or alterations to contributing buildings within the Historic District that do not conform to the guidelines set forth in the Plan. There is historic precedent for the modification of buildings in the Historic District to accommodate motion

[11] The Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings, U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division, Washington, D.C. 1992

picture and television productions. Modifications to contributing buildings that may not conform to the Plan guidelines are permitted provided that: (a) the building is documented prior to modification; and (b) the building is rehabilitated to its condition prior to modification within twenty-four (24) months after the completion of the production-related use of the contributing building.

4.2 New Construction: Frontlot

4.2.1 Overview of the Frontlot

The Frontlot comprises the western portion of the Historic District and represents Universal Studio's historic core. Dominated by stage buildings, the Frontlot contains the largest buildings within the Historic District. Existing uses are primarily technical support functions such as a Foley stage, editing facilities, and dressing rooms, as well as office buildings.

In addition to providing production and support facilities for film and television, the Frontlot is currently an important part of the Universal Studios Hollywood Studio Tour. Large-scale promotional signage affixed to various building facades is an integral part of the Tour.

4.2.2 Contributing Resources and Character-defining Features

Stage Buildings

The Frontlot contains twenty-seven (27) buildings of which thirteen (13) are classified as contributing resources. Nine (9) of the contributing resources located in the Frontlot area are stage buildings. These are buildings 2223, 2225, 2228, 2230, 2263, 2265, 2268, 2345, and 3251. The stage buildings are generally wood and/or steel framed structures with exterior walls finished by conventional painted sand finish cement plaster (stucco). They are typically aggregated into clusters of two or four buildings separated by proportionately narrow circulation spaces used for vehicular access and parking aprons. The existing color patterns in this area are simple, neutral field colors on large plain surfaces, with dark accents at the bottom skirts and openings (doors and windows).

Character-defining features:

1. Functional design, devoid of decorative features.
2. Rectangular footprint.
3. Tall walls without articulation of levels.
4. Flat or low pitched roofs.
5. Flat parapets or simple eaves without wide overhangs.
6. Exposed structural system elements such as trusses, columns, and beams.
7. Membrane roofs.
8. Painted cement plaster and metal panel walls.
9. Few openings; characteristic openings are large doorways for stage loading, personnel doors, and small windows for occasional office spaces.
10. Painted wood or ferrous metal doors and windows.
11. Unscreened and unburied electrical system equipment and distribution.
12. Unscreened HVAC and plumbing systems equipment and distribution, on the ground, at walls, and on roofs.

13. Neutral field colors with darker accent colors associated with functional features or uses (e.g., skirts, trim, doors, windows).
14. Functional, efficient lighting sources and fixtures.

Utility Buildings

The Power House, building 2243, is a contributing resource. This purely functional concrete structure is contiguous with two stage buildings and is consistent with the utilitarian, industrial pattern that characterizes the stages.

Office Buildings

Two of the contributing resources located in the Frontlot area are office buildings. Buildings 2250 and 2252 are two-story, wood frame buildings with painted smooth-troweled cement plaster (stucco) finish. Their proportions, doors, windows, and trims have aspects of the American Colonial Revival architectural style. Both building 2250 and 2252 were relocated from another location to their current pads. The relocation of buildings is understood as a defining characteristic of motion picture studios and is a character-defining feature of the Historic District, primarily for smaller buildings.

Character-defining features:

1. Residential and small office character with modest decorative details.
2. Rectangular footprint.
3. Low scale.
4. Flat or low pitched roofs.
5. Flat parapets.
6. Structural system not expressed.
7. Membrane roofs.
8. Painted cement plaster walls.
9. Openings for doors and window in residential scale.
10. Residential scaled porches with gabled roofs, pediments, and wood posts.
11. Fixed louvered wood shutters at windows.
12. Painted wood or ferrous metal divided light doors and windows.
13. Screened and hidden electrical system equipment and distribution.
14. Screened HVAC and plumbing systems equipment and distribution.
15. Neutral field colors with light trim colors and dark doors and sash.
16. History of building relocation.

Circulation and Open Space

Spaces between and around most of the buildings within the Frontlot provide for circulation and flexible use rather than light, air and amenities. The utilitarian and flexible needs of the Frontlot requires that open space also be used for loading, staging, temporary storage, and other activities that support production, in addition to circulation. Because of these requirements, open space between buildings is in general characterized by utilitarian paving and plants that are limited to small areas of ground cover, ornamental shrubs and trees. The regular arrangement of large rectangular buildings forms a grid pattern.

Character-defining features:

1. Rectangular grid pattern of open space between stages.
2. Linear open spaces that are proportionally narrower than building heights at the stages.
3. Utilitarian paving (e.g., asphaltic concrete, uncolored gray concrete without patterns and insets).
4. Minimal or no landscape at stages.
5. Landscaping, including sod, shrubs, planting beds, and trees at offices.
6. Functional, efficient lighting sources and fixtures.
7. Unscreened HVAC, electrical, and plumbing equipment and distribution.

Setting

The edges of the different areas of the lot do not have consistent edge conditions. The different areas have different characteristics; however, the transitions are abrupt.

Character-defining features:

1. Movie studio building types and uses.
2. Juxtaposition of different areas of building types adjacent to each other at circulation spaces without visual buffers, screens, and transitions from one area to another area.

4.2.3 General Criteria for New Construction within the Frontlot

a. Comply with height limits, land use, and other provisions in the proposed Universal Studios Specific Plan, including alterations and additions.
b. Select sites for new construction within the Frontlot that minimize loss of historic character by retaining and recalling the list of character-defining features.
c. Locate new construction within the Frontlot so as to retain the pattern and limits of existing circulation spaces and building pads.
d. The character of new buildings shall substantially recall the character of adjacent predominant building types, such as large rectangular footprints with tall, flat, unarticulated walls adjacent to sound stages.
e. Retain multi-purpose hardscaped spaces between buildings, except adjacent to office buildings.
f. Signage and promotional graphics, of any quantity, scale, at any location (ground, wall, monument, tower, roof), design (flat, three dimensional), media, lighting source, static, or dynamic, is allowed.
g. Construct attached exterior additions built as signage, film sets or for studio tour functions in such a manner that they are reversible and do not result in substantial loss of the physical integrity of a contributing building.

4.3 New Construction: Midlot

4.3.1 Overview of the Midlot

The Midlot is the central portion of the Historic District and is composed primarily of bungalows. “Bungalow” is the common studio term for smaller buildings designed and constructed in a residential style built to accommodate office uses. Studio bungalows are found in a variety of styles, configurations, and materials.

Within the Historic District, Bungalows are predominantly aggregated into clusters of small buildings organized around surface parking lots and some landscape features. The western-most cluster is bounded by the River Road to the north and is sited at a lower elevation than the eastern-most cluster. The change in grade defines the two clusters. The form and architectural style of the bungalow buildings, their clustered arrangement, and their landscaping, recall the general characteristics of a twentieth-century Los Angeles residential neighborhood.

The Studio Tour passes by the Midlot, but in general does not enter the area or utilize any of its spaces and buildings directly for attractions and promotion.

4.3.2 Contributing Resources and Character-defining Features

Office/Service Bungalows

The Midlot contains thirty-three (33) buildings of which twenty-six (26) are contributing resources. Twenty-four (24) of the contributing resources located in the Midlot area are office bungalows. These are buildings 4111, 4113, 4131, 4132, 4133, 4135, 4136, 4144, 4171, 4173, 4175, 5162, 5163, 5164, 5165, 5171, 5174, 5182, 5183, 5184, 5185, 5186, 5195, and 5196. All are single-story, wood-framed structures with wood or stucco finishes and an eclectic variety of architectural details that includes elements of American Colonial Revival, Moderne, and Minimal-Traditional styles.

Character-defining features include original window and door openings; steel, divided light casement windows; wood sash windows; front porches with pediment roof and wood columns; decorative wood door surrounds; wood fixed shutters; and decorative cornices. All contributing bungalows were relocated from another location to their current sites. The relocation of buildings is understood as a defining characteristic of motion picture studios and is a character-defining feature of the Historic District.

Character-defining features:

1. Residential and small office character with modest decorative details.
2. Rectangular footprint.
3. Low scale.
4. Flat or low pitched roofs.
5. Overhanging eaves; open or boxed.
6. Structural system in general not expressed
7. Membrane or composition shingled roofs.
8. Painted cement plaster walls.
9. Openings for doors and window in residential scale; corner windows.

10. Residential scaled porches with gabled or flat roofs, pediments, and wood posts.
11. Painted wood or ferrous metal divided light doors and windows.
12. Screened and hidden electrical system equipment and distribution.
13. Screened HVAC and plumbing systems equipment and distribution.
14. Neutral field colors with light trim colors and dark doors and sash.
15. History of building relocation.
16. Minimal, wall-mounted signage, used for building number, wayfinding, and identification of occupants.

Office Buildings

Two of the contributing resources located in the Midlot area are office buildings (Buildings 4115 and 4118). Both are two-story, wood frame buildings with smooth troweled cement plaster cladding. Character-defining features include original window and door openings; steel, multi-light casement windows; front porches with pediment roof and wood columns; wood fixed shutters; and decorative cornices. Both building 4115 and 4118 were relocated from another location to their current sites. The relocation of buildings is understood as a defining characteristic of motion picture studios and is a character-defining feature of the Universal Studios Historic District.

4.3.3 General Criteria for New Construction within the Midlot

a. Comply with the proposed height limits, setbacks, land uses and other provisions in the proposed Universal Studios Specific Plan, including alterations, additions, and new buildings.
b. Select sites for new construction within the Midlot that minimize loss of historic character by retaining and recalling the list of character-defining features.
c. Locate new construction within the Midlot so as to retain the pattern and scale of existing circulation spaces, decentralized and building-associated parking areas, and informally arranged building pads.
d. Retain landscaped open spaces, including turf and trees; the retention of shrubs and planting beds is optional.
e. Graphics and signage are allowed. This type of signage may be two or three dimensional, illuminated, and animated. Such signage may be attached to building walls, but shall not extend beyond building wall corners and eaves, or cover windows and doors. Such signage may be freestanding, but shall not exceed the height or width of immediately adjacent buildings as measured from the highest finished grade of such buildings.
f. Construct attached exterior additions built as film sets or for studio tour functions in such a manner that they are reversible and do not result in substantial loss of the physical integrity of a contributing building.
g. Hide or screen HVAC, electrical, and plumbing equipment and distribution.
h. Exterior lighting shall be low-intensity, hidden in landscaping (e.g., tree-mounted), at or below eye-level with a low cut-off to eliminate visibility of direct lighting sources except for luminaries with diffusing screens wall-mounted at exterior doors or on posts at exterior pedestrian walkways.

i. Existing buildings that were previously moved may be moved again to form new building groups that add compatible new construction while retaining the character-defining features listed for the Midlot.

4.4 New Construction: Backlot

4.4.1 Overview of the Backlot

The Backlot comprises the eastern portion and the largest land area of the Historic District. The entire studio, including the Historic District, serves as a shooting location according to need and fit. The Frontlot stage buildings are purpose-built for interior production. Midlot buildings are built for office functions. The Backlot is primarily used for exterior shooting and attractions constructed as part of the studio tour. Accessory uses in this area include technical support, film vaults, storage, toilets, and dressing rooms.

Sets are arranged along irregular linear (street or road-like) and nodal (plaza or courtyard-like) spaces that are designed for shooting films. The arrangements in general create a number of distinct visual environments that represent particular times and places. In some cases the sets are shallow facades with an unfinished rear. In other cases accessory uses are placed in buildings behind the set facades. Studio tour attractions are also placed in purpose-built structures that are disguised as functional structures that resemble technical support or stage buildings.

The Backlot topography in general slopes upward from north to south. The topography has more slope than the other zones in the Historic District. The topography is utilized in the arrangements of sets, open spaces, and the studio tour routes.

The built fabric of the Backlot does not materially represent the history of this portion of the Historic District. The reconstruction, refinishing, and modification of sets is characteristic of film production and set pieces have been continually reconstructed throughout the Studio's history. Major fires, most recently in 1990 and 2008, have also destroyed substantial portions of the Backlot sets which were reconstructed or replaced as needed. Set reconstruction will continue to meet current market demand. These changes are a constant in the history of the Backlot and an essential characteristic of the studio business.

The evolution of the Backlot includes a consistent pattern of the major open spaces, linear and nodal, among the sets and accessory buildings.

4.4.2 Contributing Resources and Character-defining Features

Circulation

The major open spaces, linear and nodal, which appear as a circulation pattern of streets, roads, and trails that connect and delineate sub-areas within the Backlot and provide access to storage and support facilities, are character-defining. These spaces have been graded, re-aligned, and re-paved many times, but the basic circulation diagram is substantially intact from Universal Studio's historic period.

Sets

The use of the Backlot in part for sets is a character-defining feature of the Historic District.

Film Vault

The Backlot contains a film vault (building 6237) that is a contributing building to the Historic District. The film vault is a two story, utilitarian building of steel and concrete construction. Character-defining features of the film vault include the simple, utilitarian articulation of the facades, original door openings, second story cantilevered steel walkway, and exposed exterior system pipes.

4.4.3 General Criteria for New Construction within the Backlot

a. Comply with the proposed height limits, setbacks, land uses and other provisions in the proposed Universal Studios Specific Plan, including alterations, additions, and new buildings.
b. Substantially retain the historic circulation diagram, linear and nodal. This diagram is currently found in streets, roads, and trails.
c. Repair, replace, redesign, dress, and landscape sets as needed for production or attractions.
d. Integrate new construction for tour attractions into set environments or finish to resemble stage buildings.
e. Where feasible, use accessory buildings and other uses as set pieces along character-defining circulation spaces. This can be implemented by landscaping, topography, and designing the exterior of accessory buildings to appear as part of a set.
f. Signage for any purpose is allowed, including promotion. Signage should be integrated into sets and attractions to the extent feasible. There is no limitation as to size, scale, medium, illumination, or any other characteristic. This does not limit the use of any building identification, safety, or code-required signage.
g. Retain the general topography to the extent feasible.

APPENDIX A

The Secretary of the Interiors Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. 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.

3. 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.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.