Appendix F

Cultural Resources

Appendix F.1

Historical Resources Report

HISTORIC RESOURCES GROUP

HISTORICAL RESOURCES TECHNICAL REPORT
RADFORD STUDIO CENTER PROJECT

JANUARY 2025

12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicresourcesgroup.com

TABLE OF CONTENTS

1.0 INTRODUCTION 2

2.0 REGULATORY FRAMEWORK 9

3.0 ENVIRONMENTAL SETTING 18

4.0 HISTORIC BACKGROUND 39

5.0 HISTORICAL RESOURCES EVALUATIONS 74

6.0 ANALYSIS OF POTENTIAL IMPACTS 99

7.0 RECOMMENDED MITIGATION MEASURES 118

REFERENCES 127

APPENDIX A: SELECTED ARCHIVAL IMAGES 129

APPENDIX B: ARCHIVAL MAPS 152

APPENDIX C: EXISTING CONDITIONS PHOTOGRAPHS 161

APPENDIX D: INTEGRITY ANALYSIS 178

APPENDIX E: RESUMES 183

APPENDIX F: PROJECT PLANS 189

1.0 INTRODUCTION

1.1 Purpose

The purpose of this technical report is to determine if historical resources as defined by the California Environmental Quality Act (CEQA)[1] are present on Radford Studio Center (Project Site) and/or in the near vicinity of the Project Site and, if so, to identify potential impacts to historical resources caused by the proposed Radford Studio Center Project (Project).

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

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

> *A project that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment.*[2]

Thus, an evaluation of project impacts under CEQA requires a two-part inquiry: (1) a determination of whether the project site contains or is adjacent to a historically significant resource or resources and, if so, (2) a determination of whether the proposed project will result in a "substantial adverse change" in the significance of the resource or resources. A substantial adverse change is defined in the CEQA Guidelines as the "physical demolition, destruction, relocation, or alteration of [a historical] resource or its immediate surroundings such that the significance of an historical resource would be materially impaired."[3] This report investigates whether historical resources exist within the Project Site or its vicinity and analyzes whether the Project would result in any substantial adverse change in the significance of such resources.

This report contains:

- A review of the existing buildings, structures, objects, and sites within the Project Site;
- A review of previous evaluations of the Project Site through historic survey, environmental review, or other official actions;

[1] California Public Resources Code (PRC), Section 21084.1.
[2] California PRC, Section 21084.1.
[3] CEQA Guidelines Section 15064.1(b)(1).

- A review of properties in the immediate vicinity of the Project Site (defined below as the "Project Site Vicinity");
- Evaluation of the historic significance and eligibility for listing as an historical resource of any potential historical resources; and
- Analysis of potential impacts to historical resources under CEQA.

1.2 Project Site Location

Radford Studio Center is located at 4024, 4064 and 4200 North Radford Avenue in the Studio City area of Los Angeles, California, generally bounded by Radford Avenue to the west, the Los Angeles River and Tujunga Wash[4] to the north and east, and various commercial uses fronting Ventura Boulevard to the south. Radford Studio Center occupies an approximately 55-acre site (approximately 52.25 acres post dedications/mergers) comprised of two addressed parcels, 4200 N. Radford Avenue (Assessor's Parcel Numbers [APNs] 2368-001-028; referred to herein as the North Lot) and 4024-4064 N. Radford Avenue (APN 2368-005-011; referred to herein as the South Lot) and two unaddressed parcels located within and around the Los Angeles River (APN 2368-001-029) and Tujunga Wash (APN 2368-001-030). The North Lot and the South Lot are separated by the Los Angeles River. Development on the South Lot began in 1927. The North Lot was developed beginning in the 1990s (Figure 1).

1.3 Project Description

The Radford Studio Center Project (the Project) would establish the Radford Studio Center Specific Plan (Specific Plan) to allow for the continuation of an existing studio use and the modernization and expansion of media production facilities within the approximately 55-acre Project Site. The Specific Plan would establish standards to regulate land use, massing, design, and development, and permit up to 2,200,000 square feet of sound stage, production support, production office, general office, and retail uses within the Project Site upon build out, as well as associated ingress/egress, circulation, parking, landscaping, and open space improvements. Specifically, the Specific Plan would permit up to 1,667,010 square feet of new floor area, the retention of 532,990 square feet of existing floor area, and the demolition of up to 646,120 square feet of existing floor area. In addition, the Radford Studio Center Sign District (Sign District) would also be established to permit studio-specific on-site signage. Upon completion, the Project would have a maximum Floor Area Ratio (FAR) of 0.96:1.[5]

Proposed new buildings could range in height from approximately 60 feet to up to 135 feet above Project Grade.[6] A total of approximately 6,050 vehicular parking spaces

[4] Tujunga Wash is a tributary of the Los Angeles River and runs along the east of the North Lot.
[5] The Project's FAR is calculated as a ratio of the maximum floor area to 2,276,215 square feet (the Project Site's area after dedications and mergers).
[6] Based on height measured from Project Grade, which is defined as 595 feet AMSL for the North Lot and 610 feet AMSL for the South Lot. Using the LAMC definition of building height, heights would range between approximately 60 feet and 140 feet.

(including approximately 2,170 existing vehicular parking spaces to remain) would be provided at full buildout of the total floor area permitted under the proposed Specific Plan. As part of the Project, approximately 646,120 square feet of existing uses would be demolished and approximately 532,990 square feet of existing uses would remain.

Buildout under the proposed Specific Plan could take place in one or multiple phases and is anticipated to be completed as early as 2028 or as late as 2045.[7] The proposed Specific Plan would establish standards to regulate land use, massing, design, and development within the Project Site while allowing for adaptation to potential changes in technology or space requirements that are inherent to the pace of advancement in entertainment technology. Accordingly, the proposed Specific Plan would allow for limited increases in sound stage and production support floor area with a corresponding reduction in floor area for other permitted uses, provided that the maximum permitted floor area of 2,200,000 square feet is not exceeded. The primary development regulations set forth in the proposed Specific Plan would address land use, design, historic regulations, childcare, alcohol sales, and parking, as well as associated implementation procedures. In addition, the proposed Sign District would be established to permit studio-specific on-site signage.

1.4 Project Site Vicinity

The analysis in this report focuses on those areas reasonably foreseen to be potentially impacted by the Project. In addition to examining the Project Site, this report also defines an area outside the Project Site where potential direct or indirect impacts could reasonably be expected to occur (Project Site Vicinity).

In determining the Project Site Vicinity for this report, three factors were considered: (1) the existing setting of the Project Site; (2) the scale and nature of the Project; and (3) the potential impacts the Project could have on historical resources, if such resources exist.

The Project Site is a self-contained studio campus secured by perimeter walls, fences, and gates. All new building construction will be contained within the campus perimeter. In addition, the Project is also proposing off-site improvements, including the construction of a new multi-modal bridge, the Radford Mobility Connector, extending from the northern terminus of Radford Avenue north across the Tujunga Wash to Moorpark Street, potential improvements to the existing alley south of the Project Site, as a sidewalk and landscaping improvements and a new protected bikeway along Radford Avenue. The Project Site Vicinity has therefore been defined as all parcels located directly west and south of the Project Site across Radford Avenue and the

[7] Construction of the proposed Radford Mobility Connector, extending from the northern terminus of Radford Avenue north across the Tujunga Wash to Moorpark Street, may be completed as early as 2028.

southern alley.

Due to the separation by the channel (approximately 97 to 150 feet between the North Lot and South Lot and the properties to the east and north), all demolition, alteration, and new construction contained within the Project Site would have no potential to directly or indirectly impact any properties located north or east of the Tujunga Wash or their immediate surroundings. As such, the Project Site Vicinity does not extend north or east beyond the Tujunga Wash channel bank. The Project Site Vicinity is shown in Figure 1.

A field examination of the Project Site Vicinity was conducted on September 14, 2022, to review and confirm previous findings, and to identify previously unevaluated properties that may be potentially eligible within the Project Site Vicinity. Properties beyond the Project Site Vicinity were not included in this report because the Project would have no potential to directly or indirectly impact those properties or their surrounding settings.

1.5 Previous Evaluations

PROJECT SITE

No buildings, structures, objects, or sites located on the Project Site have been listed or designated as historical resources.

In 2013, SurveyLA identified CBS Studio Center, now Radford Studio Center, (specifically, the South Lot) as eligible for listing in the National Register of Historic Places (National Register) and the California Register of Historical Resources (California Register), and for local designation as a Los Angeles Historic-Cultural Monument (HCM). The Project Site was evaluated using the *Entertainment Industry, 1908-1980* context; *Industrial Properties Associated with the Entertainment Industry, 1908-1980* theme; Motion Picture Industry-Independent Studios and Rental Plants, 1919-1980 sub-theme; and *Motion Picture Studio property* sub-type. The property was found to be a "[r]are example of a motion picture studio from the 1920s and one of the earliest studios in the San Fernando Valley; originally established as Mack Sennett's Studio in 1928." Thus, the property was found to appear eligible for listing in the National and California Registers, and for local designation, under Criteria A/1/1. Field observation for SurveyLA was limited to the public right-of-way. As such, an intensive survey of the Project Site was not conducted, and the integrity of individual buildings was not analyzed.[8] Therefore, specific buildings, structures, objects, and sites potentially eligible for historic listing were not identified.

[8] Historic Resources Group, *SurveyLA Historic Resources Survey Report, Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area,* Prepared for the City of Los Angeles, Office of Historic Resources, January 2013.

PROJECT SITE VICINITY

No buildings, structures, objects, or sites located in the Project Site Vicinity have been listed or designated as historical resources, or previously identified as historical resources through survey evaluation, including SurveyLA.

1.6 Methodology

RESEARCH

This report was prepared using primary and secondary sources related to the history and development of the motion picture industry and television broadcasting industry in Los Angeles and the Project Site's development. Documents consulted for this report include:

- Published histories of the Entertainment Industry in Los Angeles
- Building permits
- Sanborn Fire Insurance maps
- Historic newspaper articles
- Los Angeles Citywide Historic Context Statement
- SurveyLA Historic Context Statement, Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area Survey Report, and survey findings
- Los Angeles County Tax Assessor Records
- Historic photographs and aerial photos
- Built Environment Resource Directory (BERD) for Los Angeles County

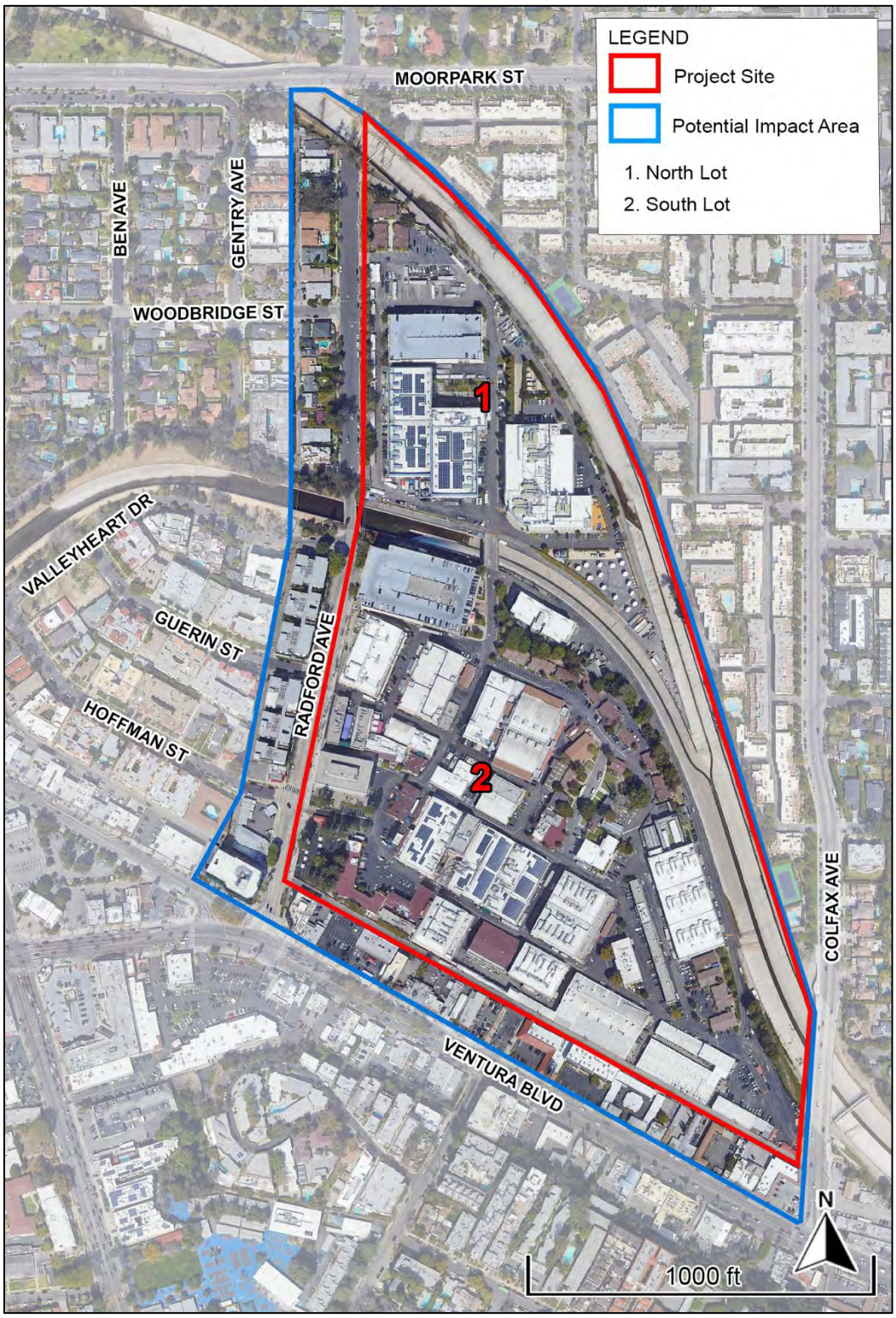
FIELD EXAMINATIONS

Equipped with historic research of the Project Site development history and relevant historic contexts, field examinations of the Project Site and Project Site Vicinity were conducted on November 11, 2021, January 18, 2022, and September 14, 2022, to review and confirm previous findings and to identify previously unevaluated properties that may be potentially eligible for historic listing. Properties potentially eligible for historic listing were assessed for their physical integrity to determine if alterations had adversely affected their ability to convey their historic significance. A follow-up site visit was conducted on March 31, 2023.

1.7 Project Team

Research, field inspection, and analysis were performed by Paul Travis, Principal; Alexandra Madsen, Senior Architectural Historian; Adam Rajper, Historic Preservation Specialist; and Robby Aranguren, Planning Associate and GIS Specialist. Additional assessment and architectural consultation were provided by Peyton Hall, FAIA, Principal Architect Emeritus. All are qualified professionals who meet or exceed the Secretary of the Interior's Professional Qualification Standards in their respective fields. Resumes for Project Team members are included in Appendix D.

FIGURE 1: PROJECT SITE LOCATION



2.0 REGULATORY FRAMEWORK

2.1 Historical Resources Under CEQA

When the California Register was established in 1992, the Legislature amended CEQA to clarify which cultural resources are significant, as well as which project impacts are considered to be significantly adverse. A "substantial adverse change" means "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."[9] According to CEQA Guidelines Section 15064.5(b)(2), the significance of a historical resource is materially impaired when a project demolishes or materially alters in an adverse manner those physical characteristics that:

A. Convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register; or

B. Account for its inclusion in a local register of historical resources pursuant to PRC Section 5020.1(k) or its identification in a historical resources survey meeting the requirements of PRC Section 5024.1(g), unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or

C. Convey its historical significance and that justify its eligibility for inclusion in the California Register as determined by a Lead Agency for purposes of CEQA.

Under CEQA, "historical resources" include the following:

- Resources listed in, or determined to be eligible for listing in, the California Register of Historical Resources.
- 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.
- Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record.[10]

Thus, the fact that a resource is not listed in, or determined eligible for listing in, the

[9] CEQA Guidelines Section 15064.5(b)(1).
[10] CEQA Guidelines Section 15064.5(a).

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 a "historical resource" for the purposes of CEQA.

Properties formally determined eligible for listing in the National Register are automatically listed in the California Register. 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.

2.2 Historic Designations

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

NATIONAL REGISTER OF HISTORIC PLACES

The National Register is an authoritative guide to be used by federal, state, and local governments, private groups, and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.[11] 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 in and/or listed in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of a 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 clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. Furthermore, state and local regulations may apply to properties listed in the National Register.

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,

[11] 36 Code of Federal Regulations (CFR) 60, Section 60.2.

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.[12]

In addition to meeting any or all of the criteria listed above, properties nominated must also possess sufficient historic integrity, which is discussed below in Section 2.4.

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register is an authoritative guide in California used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.[13]

A resource is eligible for listing in the California Register if it meets any of the following National Register criteria:

1. Associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
2. Associated with the lives of persons important in our past.
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.
4. Has yielded, or may be likely to yield, information important in prehistory or history.[14]

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:

[12] 36 CFR 60, Section 60.3.
[13] California PRC, Section 5024.1(a).
[14] California PRC, Section 5024.1(c).

- California properties formally determined eligible for, or listed in, the National Register of Historic Places.
- State Historical Landmark No. 770 and all consecutively numbered state historical landmarks following No. 770. For state historical landmarks preceding No. 770, the Office of Historic Preservation (OHP) shall review their eligibility for the California Register in accordance with procedures to be adopted by the State Historical Resources Commission (Commission).
- Points of historical interest which have been reviewed by the OHP and recommended for listing by the Commission for inclusion in the California Register in accordance with criteria adopted by the Commission.[15]

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

- Individual historical resources.
- Historical resources contributing to the significance of a 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 OHP to be consistent with California Register criteria adopted by the Commission.
- Local landmarks or historic properties designated under any municipal or county ordinance.[16]

CITY OF LOS ANGELES HISTORIC-CULTURAL MONUMENTS

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

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

[15] California PRC, Section 5023.1(d).
[16] California PRC, Section 5023.1(e).

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;

2. Is associated with the lives of historic personages important to national, state, city, or local history; or

3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.[17]

Designation recognizes the unique architectural value of certain structures and helps to protect their distinctive qualities. Any interested individual or group may submit nominations for Historic-Cultural Monument status. Buildings may be eligible for Historic-Cultural Monument status if they retain their historic design and materials. Those that are intact examples of past architectural styles or that have historical associations may meet the criteria listed in the Cultural Heritage Ordinance.

2.3 SurveyLA

The Project Site is located within the City of Los Angeles, which has been subject to a citywide historic resources survey known as SurveyLA. SurveyLA, the Los Angeles Historic Resources Survey, is the City's comprehensive program to identify and document potential historical resources throughout the City of Los Angeles. SurveyLA is intended to provide baseline information on historical resources to inform planning decisions and support City policy goals and processes.[18]

As part of SurveyLA, the Office of Historic Resources has developed a Historic Context Statement (HCS) to provide a framework for identifying and evaluating potential historical resources within the City of Los Angeles. The HCS utilizes the Multiple Property Documentation (MPD) format developed by the National Park Service for the National Register of Historic Places and complies with the standards and guidelines set forth by the National Park Service and the California Office of Historic Resources.[19] This approach organizes the themes, trends, and patterns of history shared by properties into historic contexts; identifies and describes historical resources or property types that represent the contexts; and provides specific standards to guide the evaluation of significance. The SurveyLA HCS is organized into nine broad historical contexts, which are specific to Los Angeles and focus on the development of the City during the period

[17] LAAC Section 22.171.7.
[18] SurveyLA Los Angeles Historic Resources Survey, "Field Survey Results Master Report," August 2016, https://planning.lacity.org/odocument/c118f301-cc39-4ede-af5a-3e5ec901e7be/SurveyLA_Master_Report.pdf (accessed March 5, 2024). Resources identified through SurveyLA are not designated resources; designation is a separate process that requires public hearings and property owner notification.
[19] SurveyLA Los Angeles Historic Resources Survey, "Los Angeles Citywide Historic Context Statement: Context Outline, Revised January 2020," https://planning.lacity.org/odocument/fbb3582b-b6b0-4fb7-b27a-dbabacd760aa/SurveyLA_HistoricContextStatementOutline_July2018.pdf (accessed March 5, 2024).

dating from 1780 to 1980, and further subdivided into themes and sub-themes that reflect the various historical trends and patterns of events associated with each context.[20]

SurveyLA surveys of the City of Los Angeles were organized by Community Plan Area (CPA). The Project Site falls within the boundaries of the Sherman Oaks – Studio City – Toluca Lake – Cahuenga Pass CPA, which was surveyed most recently as part of SurveyLA in 2013.[21]

2.4 Historic Significance and Integrity

HISTORIC SIGNIFICANCE AND PERIOD OF SIGNIFICANCE

The definition of *historic significance* used by the California Office of Historic Preservation (OHP) in its administration of the California Register is based upon the following definition used by the National Park Service for the National Register.[22]

> *Historic significance is [defined as] the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, state, or the nation. It is achieved in several ways:*
>
> - *Association with important events, activities or patterns*
> - *Association with important persons*
> - *Distinctive physical characteristics of design, construction, or form*
> - *Potential to yield important information*

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

In addition to the above criteria, significance is defined by the area of history in which the property made important contributions and by the period of time when these contributions were made.[23] The National Park Service defines this period of time as the period of significance.

The period of significance is the length of time when a property was associated with

[20] SurveyLA Los Angeles Historic Resources Survey, "Los Angeles Citywide Historic Context Statement: Context Outline, Revised January 2020."
[21] SurveyLA Los Angeles Historic Resources Survey, "Historic Resources Survey Report: Sherman Oaks – Studio City – Toluca Lake – Cahuenga Pass Community Plan Area," prepared for the City of Los Angeles Department of City Planning Office of Historic Resources by Historic Resources Group, January 2013, https://planning.lacity.org/odocument/7de89dca-89c9-494e-8e72-e67694613161/SurveyLAHollywood_SurveyReport.pdf (accessed March 5, 2024).
[22] U. S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Nomination Form* (Washington, DC: 1997), https://www.nps.gov/subjects/nationalregister/upload/NRB16A-Complete.pdf (accessed March 5, 2024).
[23] *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*

important events, activities or persons, or attained the characteristics which qualify it for listing. The period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.[24]

The period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.[25] The period of significance can be as brief as a single year; many, however, span many years and consist of beginning and closing dates.[26] Identification and definition of the period is based on "specific events directly related to the significance of the property," for example, the date of construction, years of ownership, or length of operation as a particular entity.[27]

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 prehistoric or historic period."[28] The National Park Service defines seven aspects of integrity: *location*, *design*, *setting*, *materials*, *workmanship*, *feeling*, and *association*. These qualities are defined as follows:

- *Location* is the place where the historic property was constructed or the place where the historic event took place.
- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting* is the physical environment of a historic property.
- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.

[24] *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*
[25] *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*
[26] *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*
[27] *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*
[28] *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*

- *Association* is the direct link between an important historic event or person and a historic property.[29]

While it is not necessary for a property to retain all seven aspects of integrity, or indeed, "all its historic physical features or characteristics,"[30] the National Park Service notes that the property must retain "the essential physical features that enable it to convey its historic identity. The essential physical features are those features that define both *why* a property is significant and *when* it was significant."[31]

CHARACTER-DEFINING FEATURES

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

2.5 Historic Districts

Standard preservation practice evaluates collections of buildings from similar time periods, places, and historic contexts as historic districts. The National Park Service defines a historic district as "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development."[32] A historic district derives its significance as a single unified entity.

According to the National Park Service, "a district can comprise both features that lack individual distinction and individually distinctive features that serve as focal points. It may even be considered eligible if all of the components lack individual distinction, provided that the grouping achieves significance as a whole within its historic context. In either case, the majority of the components that add to the district's historic character, even if they are individually undistinguished, must possess integrity, as must the district as a whole."[33] Resources that have been found to contribute to the historic

[29] U. S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, by the staff of the National Register of Historic Places, finalized by Patrick W. Andrus, edited by Rebecca H. Shrimpton (Washington, DC: 1990; revised for Internet, 2002), https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf (accessed March 5, 2024).
[30] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*
[31] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*
[32] *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. (5)
[33] Ibid.

identity of a district are referred to as contributors. Contributing resources date from the period of significance and retain sufficient integrity to convey their historic significance. Properties located within the district boundaries that do not contribute to its significance are identified as non-contributors. Non-contributing resources either do not date from the period of significance or date from the period of significance but do not retain sufficient integrity to convey their historic significance.

As identified by the National Park Service, a historic district "must be a definable geographic area that can be distinguished from surrounding properties by changes such as density, scale, type, age, style of sites, buildings, structures, and objects, or by documented differences in patterns of historic development or associations."[34] National Park Service guidance also identifies "industrial complexes" as an example of a potential historic district.[35] Motion picture studios are typically geographically concentrated and purpose-built industrial plants, and therefore are appropriate property types to be evaluated as historic districts. Motion picture studios often exhibit definable campuses and unified site plans which reflect individual building's interconnectedness and functionality as a larger grouping.

[34] U. S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, p. 6.
[35] U. S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, p. 6.

3.0 ENVIRONMENTAL SETTING

3.1 Project Site Surrounding Area[36]

The Project Site is located in the Studio City area of Los Angeles which extends north and south of Ventura Boulevard, into the Santa Monica Mountain foothills to Mulholland Drive, and is bounded by Lankershim Boulevard on the east and Coldwater Canyon Boulevard on the west.

With Ventura Boulevard as a general dividing line, the topography of Studio City breaks down into two major areas. North of Ventura Boulevard, the topography is primarily flat, with generally rectilinear street patterns. South of Ventura Boulevard, Studio City begins to ascend the foothills of the Santa Monica Mountains, in hillside communities that are primarily residential.

The street and tract patterns reflect its development history as well as its topography. The orthogonal street grid along the flat northern portion is generally lined with uniform, modest-sized parcels, reflecting settlement from the early to mid-twentieth century. Moving southward into the foothills, the orthogonal grid gives way to curvilinear streets and cul-de-sacs, reflecting street patterns more common in mid-twentieth-century urban planning.

Since the earliest periods of development in the San Fernando Valley, Ventura Boulevard has served as the primary east-west thoroughfare and commercial corridor. As the area's agricultural land began giving way to residential settlement in the first quarter of the twentieth century, proximity to Ventura Boulevard figured prominently in the development of residential tracts and new commercial and industrial ventures. Early tracts often included a short stretch of narrow commercial parcels facing Ventura Boulevard, with adjacent residential areas. Ventura Boulevard remains lined with some of the area's earliest commercial buildings, particularly from the Cahuenga Pass to Studio City.

In addition to the 101 and 134 Freeways along the northern boundary and Mulholland Drive along the southern boundary, other major east-west corridors include Moorpark Street. North-south corridors connecting the flat expanses of the Valley with the Santa Monica Mountains and Mulholland Drive include Laurel Canyon Boulevard and Coldwater Canyon Boulevard. Street patterns through Studio City north of Ventura Boulevard also accommodate the winding path of the channelized Los Angeles River.

A number of recreational areas and parks are located in the foothills and upper

[36] This description is largely excerpted and adapted from *SurveyLA Historic Resources Survey Report Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area*. Prepared for the City of Los Angeles, Office of Historic Resources. January 2013.

elevations of the Santa Monica Mountains. These include four public parks in Studio City that span over 1,000 acres: Coldwater Canyon Park; Franklin Canyon Park; 128-acre Wilacre Park; and the 122-acre Fryman Canyon Park, named for Valley pioneer and real estate developer Harry C. Fryman.

Studio City neighborhoods are diverse in use and character. In the flatlands, much of the area is characterized by low-scale residential subdivisions, dominated by single-family homes. Multi-family residential developments, most commonly two-story courtyard apartments and stucco box forms, are primarily located along the major residential streets. Commercial development is linear, forming long auto corridors lined with dense development on both sides of the street, including pedestrian-oriented storefronts and office buildings, interspersed with strip malls and larger, self-contained commercial complexes. The hillsides and canyons south of Ventura Boulevard are developed almost exclusively with single-family residences.

3.3 Existing Conditions

The Project Site occupies an approximately 55-acre site in central Studio City. As of 2023, the Project Site contained fifty-two (52) permanent buildings/structures, a backlot with twenty-two (22) modular and/or prefabricated bungalows, various internal roads, basecamps and outdoor areas. Although buildings on the Project Site represent a wide range of dates of construction spanning nearly ten decades, and were not developed in a coordinated manner, for purposes of this report we have broken down the construction chronology into roughly four periods that correspond to the Project Site's different owners and subsequent periods of expansion.

The first phase of development corresponded with the initial purchase and construction of the Mack Sennett Studio in 1927. Pioneer filmmaker Mack Sennett created the original nexus of the studio, situated in the southwestern area of the Project Site. Sennett continued to occupy the Project Site until 1935, although most buildings commissioned by him were completed within the first few years of owning the land. There are nine (9) extant buildings from this period, which were constructed in 1928.

The second phase of development occurred from the mid-1930s to mid-1950s. During this phase, the property was owned by Republic Pictures.[37] This development generally expanded the site north and east, with some infill between the earlier Sennett-era buildings. There are fifteen (15) extant buildings from this period, which were constructed from 1935 to 1941 and again from 1944 to 1957.

The third phase of development occurred after CBS began renting the property in 1963 and purchased it in 1967. This resulted in the expansion of the studio with the

[37] The property was initially purchased by Mascot Pictures in 1935, but within a matter of months, Mascot Pictures was consolidated with five other motion picture companies to create Republic Pictures.

construction of additional sound stage and support buildings on the outer perimeter of the Project Site, extending north towards the Los Angeles River. There are nine (9) extant buildings from this period, which were constructed from 1963 to 1969.

A fourth phase of development occurred with the construction of nine (9) buildings from 1996 to 2005, mostly situated north of the Los Angeles River. In addition, there are four (4) buildings which were individually built between development programs in 1979, 1988, 1992, and 2014.

Existing buildings and features, their common/current names; names at the time of development; associated architects, contractors, and engineers; owners at the time of construction; and alteration histories are summarized in Table 1. Buildings and structures are listed in the relative order of their original construction. As is typical of studio buildings, the function of some buildings has changed and evolved over the years. To avoid confusion, whenever possible, the buildings discussed in this report are referred to by their common/current name as shown on the existing site plan in Figure 2. A building's development name, when different from the current name, may be included in parenthesis. A development history map is included as Figure 3. Photographs of the existing Project Site can be found in Appendix C.

TABLE 1: EXISTING CONDITIONS

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
1928/ 1939	Mack Sennett Building/ Building 4[39]	Administration Building/ Writer's Building	Austin Co. of California (C)	Mack Sennett Studio	1928: Build 2-story stucco and wood frame building; 47' 4" x 158' 6" 1939: Build writer's office building wing to office; 83' x 27' and 30' x 27' (Building 4) 1943: Reroof 1944: Second floor addition of 4 offices 1951: Addition of 2 offices 1967: Interior partition for new offices 1977: Interior renovations and new balconies. New exterior staircase
1928	Arts/HR	Property & Wardrobe/	Austin Co. of	Mack Sennett	1928: Build 1-story stucco and wood

[38] The alterations noted here are not exhaustive and not intended to be inclusive of all possible alterations.
[39] The 1939 office addition to the Mack Sennett Building is noted as "Building 4" on studio site maps for facility management purposes.

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
	Building	Hospital & Wardrobe	California (C)	Studio	frame building; 50' 6" x 100'
1928	Telco Building	Camera Building	Austin Co. of California (C)	Mack Sennett Studio	1928: Build 1-story camera building with stone tile exterior; 44' x 47'
1928	Sound and MIS Building	Mill/ Prop Storage	Austin Co. of California (C)	Mack Sennett Studio	1928: Build 1-story carpenter mill building with stone tile exterior and steel sash; 60' x 100' 1960: Raise roof by 7 feet; new exterior walls of concrete block and new concrete floor
1928	Building T	Garage G/ Facilities Support	Austin Co. of California (C)	Mack Sennett Studio	1928: Build 1-story garage with stone tile exterior and wood frame; 50' x 100' 1967: Change of use from garage to office, installation of acoustic ceiling tiles and movable partitions
1928	Stage 9	Stage 1; 3/Writer's Rooms/Dressing Rooms	Austin Co. of California (C)	Mack Sennett Studio	1928: Build stucco and wood frame building; 110' x 200' 1928: Two dressing room additions to west elevation; 88' x 16' 1968: Remove non-bearing walls and change windows 1969: Remodel dressing rooms 1987: Air conditioner platforms 2014: Install solar panels on roof
1928	Stage 10	Stage 2; 4	Austin Co. of California (C)	Mack Sennett Studio	1928: Build stucco and wood frame building; 110' x 200' 1953: Divide into two studios via interior partitions 1965: Add new vestibule 1967: Remove rolling doors and construct new vestibule; 5'x9' 2014: Install solar panels on roof
1928	Medical	Generator Room/ Machine Shop/ Electric Shop	Austin Co. of California (C)	Mack Sennett Studio	1928: Build stucco and wood frame building; 25' x 80'
1928	Building 3	Laboratory/	Austin Co. of	Mack Sennett	1928: Build laboratory; 44' x 85'

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
		Casting Building	California (C)	Studio	1939: Front addition for entry reception room; 12' x 24' 1957: Rear addition; 19'x33' and 50'x5' 1968: Demolish front of building
1938	Building S	Production Building/ Dubbing & Scoring Room/Mixing Room	George C. Miller (C)	Republic Studios	1938: Build dubbing & scoring stage; 51'6" x 141' 8" 1970: Interior alterations
1939	Lumber Yard – Studio Supply Station	Scene Dock/Car Port/Shed/ Lumber Storage	George C. Miller (C)	Republic Productions Inc.	1939: Build 1-story galvanized iron scene dock shed; 23' x 388' 1949: Build metal and wood framed storage shed and car park by Empire Steel Buildings 1957: Move auto shelter on site c. 1986: New roof and combine buildings
1940/ 1997	Mill Building (Mill / Paint /FX Shop) / Mill Annex	Carpentry Mill	Harold P. King (E)	Republic Productions Inc.	1940: Construction of new 2-story wood building 240' x 90" (Mill) 1967: Demolition of second story exterior stairwell for rooftop access 1967: Installation of new industry grade dust collector at the northwest corner of the Mill/ FX Building 1982: Reroofing and installation of tar/ asphalt system 1997: Construction of steel annex per on-site construction plans; majority of the south wall/ Mill facade removed for annex extension. 1997: Change of windows at the northwest corner of the Mill.
1940	Stage 2	Stage 10/ Dressing Room	L. W. Phelps (E)	Republic Productions Inc.	1940: Build stucco and wood frame studio stage and dressing room; 126' x 200' 1957: Add metal storage addition to east elevation; 46' x 47'; add new

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
					interior partitions and floor construction 1967: Addition to northwest corner of building; stage entrance, control booth and related construction; 35' x 24'
1941/ 1954	Commissary (COM)	Commissary; Restaurant	Harold P. King (E)	Republic Productions Inc.	1941: Build 1-story stucco studio commissary; 32' x 57' c. 1954: Addition to east façade 1963: Addition to dining area; 5' x 57' 1963: Add air conditioning platform to roof 2006: Addition to dining area, kitchen, and office; add trellis to first story roof
1941	Passions Mill / / Set Lighting	Storage Shed	George W. Miller (E)	Republic Productions Inc.	1941: Build carpentry mill; 90' x 240' 1963: Add storage building; 28' x 64'
1944	Stage 3	Stage 11	E. C. Hickman (E)	Republic Productions Inc.	1944: Build wood frame and stucco stage; 120' x 200' 1956: Interior partitions 1961: Build air conditioning platform on roof; 7' x 6' 1986: Repair truss by installing tension rod
1944	Ralston Building	Stage 12	E. C. Hickman (E)	Republic Productions Inc.	1944: Build wood frame and stucco stage; 74' x 155' 1945: Addition to stage; 45' x 74' 1968: Interior remodeling 1985: Interior remodeling
1945	Generator Building	Motor Generator Room	Hillman & Nowell (E)	Republic Productions Inc.	1945: Build reinforced concrete block building; 45' x 62'
1952	Stage 4/ Stage 5	Stages 15 & 16	Hillman & Nowell (E)	Republic Productions Inc.	1946: Build wood frame and stucco stage; 220' x 200' (not built until 1952) 1968: Build new shelter for control

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
					panel along west elevation; 4' x 6' 1983: Reroof 1986: Repair truss by installing tension rod 1986: Interior partitions
1952	Edit (ED) 1	Office & Stage	Hillman & Nowell (E)	Republic Productions Inc.	1952: Build wood frame and stucco office building and stage; 66' x 30' and 101' x 30' 1968: Second story addition (Architect: William L. Pereira)
1954	Building 1	Office	Hillman & Nowell (E)	Republic Productions Inc.	1954: Build wood frame and stucco office building; 32' x 132' 1958: Penthouse addition; 18' x 18' 1968: Demolish 1-story portion of building; 12' x 16' 1984: Alter and build air conditioning platforms on roof
1955	Building 2	Office	Hillman & Nowell (E)	Republic Productions Inc.	1955: Build wood frame and stucco office; 30' x 132' 1963: New window and partition on second floor
1955	Grip/ Canvas Department	Property Department/ Warehouse	Empire Steel Buildings Company (C) Milton A. Karp (E)	Republic Productions Inc.	1955: Build steel warehouse; 100' x 120' 1956: Metal and concrete mezzanine addition; 100' x 120' 1961: Second story addition and mezzanine; 50' x 120'
1957	Stage 11/12	Stage	Hillman & Nowell (E)	Republic Productions Inc.	1957: Build wood and stucco stage; 110' x 200' 1983: Reroof 1986: Repair truss by installing tension rod 1986: Add 240' of interior partitions and handicapped ramp
1963	Set Lighting	Scene Dock	King, Benioff & Associates (E)	Republic Productions	1963: Build scene dock; 26' x 160'

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
				Inc.	
1964	Stage 15	Stage	King, Benioff & Associates (E)	Republic Productions Inc.	1964: Build reinforced concrete stage; 104' x 140' 1974: Interior partitions and new control booth addition to south elevation and interior partitions; 10' x 40'
1965	Stage 14	Stage	King, Benioff & Associates (E)	Columbia Broadcasting System (CBS) Studio Center	1965: Build reinforced concrete sound stage; 104' x 140' 1973: Build air conditioning platform on west elevation 1986: Repair truss by installing tension rod
1965	Radford Gate - Main Gate House[40]	Gate House	William L. Pereira (A); S. B. Barnes & Associates (E); Parr Contracting (C)	CBS Studio Center	1965: Build gate house and parking lot
1967	Stage 16	Stage	King, Benioff & Steinman-King (E)	CBS Studio Center	1967: Build reinforced concrete stage; 100' x 140'
1967	Stage 17	Stage	King, Benioff & Steinman-King (E)	CBS Studio Center	1967: Build reinforced concrete stage; 100' x 140' 1973: Dressing room addition to east elevation; 63' x 21'
1967	Colfax Gate House / Mail Room[41]	Gate House; Motor Pool Center	H.P. Thomson (E); C & K Construction Co. (C)	CBS Studio Center	1967: Build motor pool center; 40' x 125' 1968: Build stucco and aluminum gate house; 7' x 7'
1969	Administration Building	Executive Office Building and Auditoriums	Daniel L. Dworsky (A); Paul N. Greenfield (E)	CBS Studio Center	1969: Build reinforced concrete building; 96' x 156'
1969	Edit (ED) 2	Edit 2	None	CBS Studio	1968: Demolish storage building

[40] Located in the southwestern portion of the Project Site off of Radford Avenue.
[41] Located in the southeastern corner of the Project Site off of Colfax Avenue.

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
				Center	1969: Build editing office
1979	Building 5	Office	King, Benioff & Steinman-King (E)	CBS Studio Center	1979: Build wood frame offices; 80' x 95'
1988	Stage 18/19/20	Stage	King, Benioff & Steinman-King (E)	CBS Studio Center/MTM Studios	1988: Build 2-story studio with audience bleachers; 140' x 300'
c. 1990	Green House	Jim Green's House	Not available.	CBS Studio Center	N/A
c. 1990	Tucker House	Tucker House	Not available.	CBS Studio Center	N/A
1992	Building 7 / MPR 6	Office & Dressing Room	Ware & Malcomb (A); J. Safi & Associates (E)	CBS Studio Center	1992: Build wood frame and stucco office and dressing room; 25' x 232'
c. 1995	Republic Building	Republic Building	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 1	Bungalow 1	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 2	Bungalow 2	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 3	Bungalow 3	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 4	Bungalow 4	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 5	Bungalow 5	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 6	Bungalow 6	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 7	Bungalow 7	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 8	Bungalow 8	Not available.	CBS Studio Center	N/A

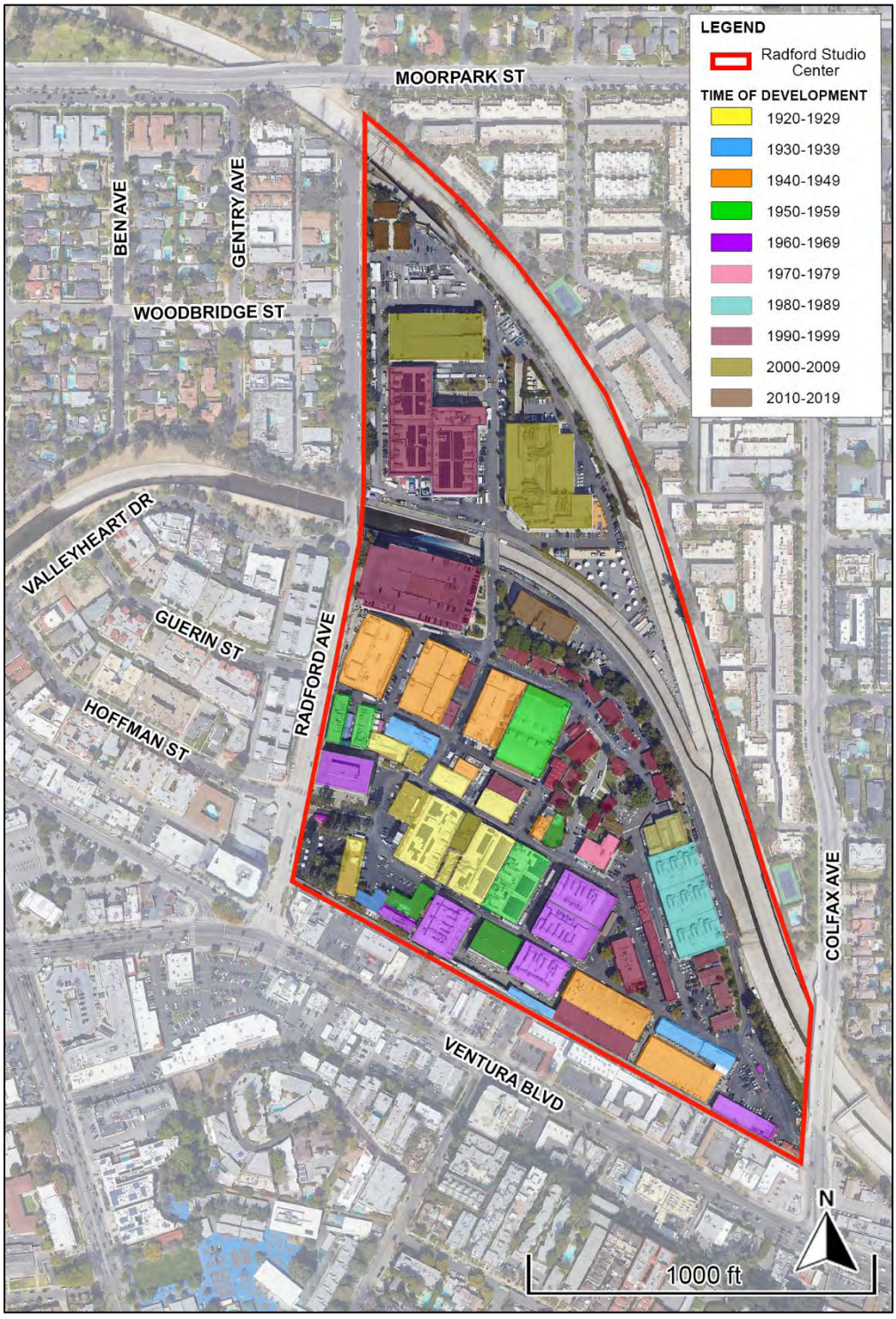
YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
c. 1995	Bungalow 9	Bungalow 9	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 10	Bungalow 10	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 11	Bungalow 11	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 12	Bungalow 12	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 14	Bungalow 14	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 15	Bungalow 15	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 16	Bungalow 16	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 17	Bungalow 17	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 21	Bungalow 21	Not available.	CBS Studio Center	N/A
c. 1995	Bungalow 22	Bungalow 22	Not available.	CBS Studio Center	N/A
c. 1995	MPR-9	Multiple Purpose Room	Not available.	CBS Studio Center	N/A
1996	Building 8	Offices & Dressing Rooms	Bastien & Associates (A); Ajit Randhava & Associates (E)	CBS Studio Center	1996: Build 2-story office building; 124' x 53'
1996	Stage 21/22/23	Sound Stages; Offices	Bastien & Associates (A); KLT (E); Snyder Langston (C)	CBS Studio Center	1996: Build three stages
1996	Norvet Building (Includes	Office & Dressing Room	Bastien & Associates (A)	CBS Studio Center	1996: Build 4-story office support facility with basement parking

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
	multi-purpose Rooms 1 & 2)				
1998	Sater Parking Structure	Parking Garage	Bastien & Associates (A)	CBS Studio Center	1998: Build parking structure
1998	Annex 7	Office & Dressing Room	Bastien & Associates (A)	Radford Studio Center Inc.	1998: Build 2-story structure with dressing rooms
2000	Rogers Evans Building	Office & Dressing Room	Bastien & Associates (A); Ronald Shimaji and Stanley Tang (E); Arb Inc. (C)	Radford Studio Center Inc.	2000: Build 4-story dressing rooms and offices; 48' 4" x 118'
2005	Broadcast Center	Parking Garage; Offices	Bastien & Associates (A); Thomas Culp and Stanley Tang (E); Taslimi Construction Co. (C)	Radford Studio Center Inc.	2005: Build television and news studios, offices, and subterranean parking
2005	North Lot Parking Structure	Parking Garage	Wayne Banks (A); Stanley Tang, James Wright, and Jamshed Yazdani (E); Arb Structures, Inc. (C)	Radford Studio Center Inc.	2005: Build 5-story parking garage
c.2006	T-18	Unknown	Unknown	Unknown	N/A
c. 2006	Big Brother Productions	Unknown	Unknown	Unknown	N/A
c. 2010	T-20	Unknown	Unknown	Unknown	N/A
2014	The Lagoon Building	Parking Garage; Offices	Bastien & Associates (A); Thomas Layne	Radford Studio Center Inc.	2014: Build 2-story parking garage and 3-story office building

YEAR BUILT	COMMON/ CURRENT NAME	DEVELOPMENT NAME	ARCHITECT/ ENGINEER/ CONTRACTOR	OWNER	CONSTRUCTION/ ALTERATIONS[38]
			Culp (E); Taslimi Construction Co. (C)		
c. 2015	Bungalow 18	Bungalow 18	Not available.	CBS Studio Center	N/A
c. 2015	Bungalow 19	Bungalow 19	Not available.	CBS Studio Center	N/A
c. 2015	Bungalow 20	Bungalow 20	Not available.	CBS Studio Center	N/A
c. 2015	Bungalow 25	Bungalow 25	Not avaialble	CBS Studio Center	N/A

FIGURE 2: EXISTING SITE MAP

FIGURE 3: SITE DEVELOPMENT HISTORY MAP



3.4 Site Development History

The following section provides a narrative construction history, selected chronology, and existing conditions of the Project Site. Historic and existing condition images are included in Appendices A through D. Buildings are identified by their common/current names as used in Table 1 and shown in Figure 2.

SITE DEVELOPMENT

The Project Site, currently known as Radford Studio Center, is situated in the southern reaches of the San Fernando Valley. The Project Site remained largely rural and agricultural into the early 20th century and was used briefly as a lettuce patch.[42] This changed in 1927, when businessman Harry H. Merrick formed the Central Motion Picture District, Inc. to establish large studio tracts, build towns, and subdivide property in the San Fernando Valley.[43]

In 1927, it was announced that a new $20,000,000 "Studio City" would be located near Burbank.[44] Mack Sennett purchased a 20-acre land holding along Radford Avenue (the southern portion of the present-day South Lot) in the new community to develop as a studio.[45] Los Angeles architect Harold Cross designed the $800,000 studio complex and the Austin Company of California began construction of buildings on the Project Site in November 1927.[46] Studio buildings included two large stages, a main administration building, and a handful of smaller buildings which served as pre-production facilities, post-production facilities, studio services, and utility/storage spaces. All buildings had stucco exteriors and were clustered in the southern region of the property. Together, these elements comprised a standard, full-service motion picture production facility contemporary to the late 1920s. As recorded by historian Brent E. Walker:

> *The new [Mack Sennett] studio was to be the most modern in the industry, with 16 buildings, two mammoth stages, concrete and steel construction instead of wood, and what was projected as the "largest plate-mirror class swimming pool in the world" complete with revolving panoramic scenery backgrounds.*[47]

The first building completed on-site was a one-story reinforced concrete generator building (no longer extant). The Mack Sennett Building, which was the main administration building, was completed shortly thereafter and described as a two-story building with three balconies designed in a "Spanish-Mexican style."[48] Building plans identify that the Mack Sennett Building had an entrance lobby, several offices, and

[42] "Mack Sennett's New Studio Now Complete," *Exhibitors Herald & Moving Picture World,* April 7, 1928, page 27.
[43] "Film Area Incorporation Files Papers," *Burbank Daily Evening Review,* May 16, 1927.
[44] "Great Picture Project Will Develop Business Throughout Local Area," *Burbank Daily Evening Review,* June 20, 1927.
[45] "Sennett Plans Big Studio in New Film City," *Daily News,* June 20, 1927.
[46] "Sennett Lets Contract on Studio," *The Van Nuys News and Valley Green Sheet,* November 11, 1927; "Construction in Full Swing on Mack Sennett's $800,000 Studio in Studio City," *Los Angeles Times,* November 20, 1927.
[47] Walker, 177.
[48] "Sennett Lets Contract on Studio," *The Van Nuys News and Valley Green Sheet,* November 11, 1927.

auditing department, cashier, and vault on the first floor. A separate wing had Mack Sennett's office, complete with fireplace and stone hearth, marble-clad steam room, and plunge pool. (These interior details are no longer extant.) Detailing and materials on the exterior of the building included Spanish Colonial Revival detailing and materials, such as stucco cladding, red clay tile roofing, wrought iron balustrades, thick oak doors, and Mexican glyph tiles.

Two sound stages were completed after months of sound laboratory investigations by Sennett and his technical director Paul Guerin, which included testing miniature versions of the stages.[49] The two stages (present-day Stages 9 and 10) were constructed with wood frames, concrete walls and floating floors, stucco exteriors, and bowstring truss roofs. Each stage building housed four interior stages and could accommodate several productions shooting simultaneously. At the time of their construction, the stages were reported to be the first of their kind and two of the "largest stages in the film industry."[50] The new studio also had a large back lot that could be used for outdoor scenes. In July 1928, it was announced that development of the Sennett lot had increased its real estate valuation 800 percent from $6,500 for the1927-1928 year to $50,000 for the 1928-1929 year.[51]

A gala was held for the opening of the new studio on March 11, 1928. The celebration included the baking of the "largest pie in the world" and vaudeville acts in front of the new studio plant.[52] The celebration attracted crowds from across greater Los Angeles County; over 70,000 cars passed the studio on Ventura Boulevard, breaking all records for San Fernando Valley traffic.[53]

The original studio was officially completed in April of 1928, when equipment was moved from Sennett's original Edendale[54] plant to the new studio. The studio officially opened for business on May 1, 1928.[55] Mack Sennett occupied the buildings on-site for four years. Extant buildings from this period were all built in 1928 and include the Mack Sennett Building, Art/HR Building, Telco Building, Sound and MIS Building, Building T, Stages 9 and 10, Medical, and Building 3. Other structures, like the paint shop, storage shed, projection room, and sets, such as the aquatic stage and cliff stage, were also built during this period but are no longer extant.

Following Sennett's filing for bankruptcy in 1933, the property was held by a federal receiver for several years so that rental contracts could be fulfilled.[56] In 1935, Mascot

[49] Walker, 184.
[50] "Sound Stages Work Started," *Los Angeles Times,* October 14, 1928.
[51] Walker, 184.
[52] "Oven Ready for Largest Pie," *Los Angeles Times,* March 11, 1928.
[53] Walker, 179.
[54] "Edendale" was the historical name of a Los Angeles district northeast of Downtown Los Angeles which occupied areas known today as Echo Park, Los Feliz, and Silverlake. The name "Edendale" fell out of use after World War II.
[55] "Mack Sennett's New Studio Now Complete," *Exhibitors Herald & Moving Picture World,* April 7, 1928, page 27; Walker, 179.
[56] "U.S. Receiver Holds Sennett Studios," *Oakland Tribune,* November 9, 1933.

Pictures under the leadership of Nat Levine purchased the Mack Sennett property. Levine immediately pulled permits for construction of a new sound stage (1935; no longer extant) and planned to "dress up" building exteriors with ornamental neon signs and decorations.[57] However, within a matter of months, Mascot Pictures was consolidated with five other motion picture companies to create Republic Pictures. No buildings on the studio lot are extant from this period of development by Mascot Pictures.

Republic Pictures leased the studio for four years after acquiring Mascot Pictures. During this period, the company built a single building for post-production needs (Building S). Republic purchased the site in 1939 and planned a considerable building program for the 20-acre lot and an adjoining 30-acres.[58] Between 1939 and 1941, over a half dozen buildings were constructed to accommodate increasing film production. These included an office wing addition at the southeast end of the Mack Sennett Building, scene dock (no longer extant), Mill Building (Mill / Paint / FX Shop), Stage 2, Commissary, Passions Mill/ Lumber Yard/ Studio Supply Station/ Set Lighting, film vault (no longer extant), projection room (no longer extant), and a two-story addition to the rear of the Mack Sennett Building (Building 4).[59] Most construction was completed by engineer Harold P. King and/or contractor George W. Miller.

Expansion of the studio was briefly put on hold following the United States' entrance into World War II and a subsequent shortage of building materials but resumed in the later war years. In 1942, Republic Pictures along with fifteen other film companies pledged to cut their use of critical materials for the war effort, including chemicals, rubber, copper, iron, and steel, among others.[60] When a planned large-scale expansion and annex for the film scoring auditorium (the former Stage 12 and present-day Ralston Building) began construction in June of 1944, the War Production Board charged the studio with violating the Second War Powers Act. Republic denied the charges, claiming that they had not used strategic materials prohibited by the Act. Expanding the scoring stage was completed as part of the studio's $2,000,000 expansion program in 1945[61] which included construction of an additional sound stage (Stage 3) and the Generator Building.

Republic's expanded scoring stage was renowned for the size of the main scoring room—much larger than any other in Hollywood. It was 120 feet long, 75 feet wide and 32 feet high; a total of 250,000 cubic feet.[62] It also had a separate vocal isolation room and an adjustable reverberation chamber where one could adjust the reverberation time by "...adjusting the speaker and microphone and changing the angle of the soundproof

[57] "Mascot Leases Sennett Lot," *Daily News,* January 4, 1935.
[58] "Studio Expansion Plan Reported," *Los Angeles Times,* August 8, 1937; "Republic Purchases Old Sennett Studio," *San Bernardino County Sun,* March 16, 1939.
[59] "Republic Erecting Writers' Structure," *Los Angeles Evening Citizen News,* August 4, 1939.
[60] "Film Producers Pledge Cut in Use of Critical Materials," *Los Angeles Times,* April 22, 1942.
[61] "New Sound Stage Tops $2 Million Expansion," *Variety,* June21, 1945, 21.
[62] "New Sound Stage Tops $2 Million Expansion," *Variety,* June21, 1945, 21.

door which separates it into two reverberation chambers."[63]

At the 18th Academy Awards for the film year 1945, Republic Pictures, Daniel L. Bloomberg,[64] and the Republic Pictures Sound Department received a Special Academy Award for "the building of an outstanding musical scoring auditorium which provides optimum recording conditions and combines all elements of acoustic and engineering design."[65] Non-public Academy files explain that the award was granted

> *…for having the foresight, management, judgment and competence to apply the high degree of technical skill available to carry to completion an outstanding musical scoring auditorium. This auditorium provides optimum recording conditions and combines all elements of acoustic and engineering design to secure maximum operational efficiency and artistic stimulation to the musicians performing in the auditorium.*[66]

Academy records show that the Republic scoring stage was one of only three buildings to ever have been presented an Academy Award. The others were a 1944 award to Bernard B. Brown and John P. Livadary for "the design and engineering of a separate soloist and chorus recording room"[67] at Universal Studios, and a 1967 award to the Universal Studio Sound Department for "new concepts in the design of a music scoring stage."[68]

The Republic Studio scoring stage was eventually the site of the recording of dozens of film scores. In total, Republic's Music Department garnered 25 Academy Awards—more than any other department in the studio.[69] The scoring stage continued to be a favorite of composers and recording artists for decades after Republic ceased operation at the studio site.[70]

Most new construction of the 1940s was located north of the original development initiated by Mack Sennett. As recorded in *The Valley Times* in 1947:

---

[63] "New Sound Stage Tops $2 Million Expansion," *Variety*, June21, 1945, 21.
[64] Daniel L. Bloomberg (1905-1984) was an audio engineer best known for his work on John Ford's The Quiet Man.
[65] Academy of Motion Picture Arts and Sciences, Academy Awards Database, Margaret Herrick Library, Los Angeles, CA.
[66] Genevieve Maxwell, librarian at the Margaret Herrick Library, to Sian Winship, April 4, 2023.
[67] Academy of Motion Picture Arts and Sciences, Results 1944, https://awardsdatabase.oscars.org/search/getresults?query=%7B%22Sort%22%3A%223-Award%20Category-Chron%22%2C%22AwardCategory%22%3A%5B%2230%22%2C%2231%22%2C%2232%22%2C%2233%22%2C%2234%22%2C%2235%22%5D%2C%22AwardShowNumberFrom%22%3A17%2C%22AwardShowNumberTo%22%3A0%2C%22Search%22%3A30%7D (accessed March 5, 2024).
[68] Academy of Motion Picture Arts and Sciences, Results 1967, https://awardsdatabase.oscars.org/search/getresults?query=%7B%22Sort%22%3A%223-Award%20Category-Chron%22%2C%22AwardCategory%22%3A%5B%2232%22%5D%2C%22AwardShowNumberFrom%22%3A40%2C%22AwardShowNumberTo%22%3A0%2C%22Search%22%3A30%7D (accessed March 5, 2024).
[69] Jack Mathis, *Republic Confidential Vol. 1* (Chicago, Il: Jack Mathis Advertising, 1992), 238.
[70] More recently, Ralston Building has been subject to substantial alteration for use as a stage for the syndicated television program *Entertainment Tonight*. These include removal of the original elevated stage; removal of the adjustable reverberation chamber and vocal isolation room; and partial infill of the original three-story auditorium height with a new television stage, offices, and production areas.

> *The studio expansion plan, which was blue printed during the war, and which is now being executed, allocates the $2,000,000 for the construction of additional facilities to augment both the administrative and production departments. Additional permanent sets have already been completed, including a second western street. Also planned in a new modern type [of] administration building to front on Radford Avenue…The second structure of the expansion project, made necessary by the steady growth of Republic, is the new editorial building, which will be immediately adjacent to the administration building on Radford Avenue.*[71]

Republic Studios' expansion program took several years to complete. According to Yates, the building program was "an expression of the continued confidence" that he had in the future of Republic.[72] In the early- to mid-1950s, Republic built several stages (Stage 4/Stage 5 and Stage 11/12), offices (Edit 1, Building 1, and Building 2), and a warehouse (Grip/Canvas Department). The majority of work was completed by engineers Hillman & Nowell. The back lot area in the northeastern portion of the property was also expanded with additional sets depicting streetscapes and natural environments for outdoor filming.

Concurrent public works efforts to control the Los Angeles River and its tributaries also transformed the studio property where the river bordered and bisected the studio property. Destructive flooding throughout Los Angeles in 1914, 1934, and again in 1938 spurred a massive flood control project involving concrete channelization of the entire Los Angeles River under the auspices of the U.S. Army Corps of Engineers. Beginning in 1938, trees were removed from banks, vegetation was cleared, and the riverbed was often lowered and straightened. Bends in the river's natural path were straightened wherever possible to increase water flow. Both rectangular and trapezoidal channels configurations were used. By the late 1940s, the natural river banks and flood plain that characterized much of the studio property had been subsumed beneath concrete.

Republic ended motion picture production at the studio in 1958 and turned towards manufacturing appliances. The company was renamed the Republic Corporation and continued to expand the studio site, which was mostly rented out to other industry companies during the early 1960s.[73] A scene dock (Set Lighting) was built in 1963 and a stage (Stage 15) was completed in 1964.

Starting in 1963, CBS began renting the studio from Republic and the facility was renamed CBS Studio Center.[74] CBS constructed Stage 15 and Stage 14 and the Radford Gate House while renting the site. Four years later in 1967, CBS purchased the studio for $9.5 million.[75] The purchase kicked off an expansion period in which CBS Studio

[71] "Republic's Budget at 25 Million," *The Valley Times,* April 3, 1947.
[72] "Million Dollar Expansion at Republic," *The Valley Times,* March 9, 1950.
[73] "The Birth of a New Republic Corporation," *Los Angeles Times,* April 7, 1960.
[74] "History: About Us," *Radford Studio Center,* https://www.radfordsc.com/history.htm, accessed on December 18, 2023.
[75] Charles D. Wood, "Republic Agrees to Sell its studio for $9.5 Million," *Los Angeles Times,* February 24, 1967.

Center was "expanded and modernized in a $5 million project designed to make it a motion picture plant capable of multimillion-dollar productions."[76] Over the next two years, CBS constructed two additional stages (Stage 16 and Stage 17), a second entrance gate house (Colfax Gate House) and Mailroom, scene dock (Set Lighting), editing office (Edit 2), and a new executive office building (Administration Building). Other than the Administration Building, these buildings represented utilitarian infill construction within the established plan.

Prominent architect Daniel Dworsky designed the Administration Building in a late-Modern, Brutalist architectural style. Situated along Radford Avenue and completed in 1969, the building received much fanfare at the time of its construction. In an article in the *Los Angeles Times* in 1970, the building was framed within CBS' larger history of commissioning well-known architects to design their headquarters, including Eero Saarinen's design of CBS New York, William Lescaze's International style CBS Columbia Square in Hollywood, and William Pereira's Television City. Unlike these earlier buildings, which were functionally independent of their surroundings, the CBS Studio Center's Administration Building was subject to constraints imposed by the already built-out condition of the site. The *Los Angeles Times* identified the building's design features, including its concrete shell, exposed construction materials, and "Brutalist" architecture:

> *The resulting building is a carefully worked out expression of building materials and technology…Much of the design's success stems from the skilled use and combination of unadorned natural textures and colors inherent in the carefully selected materials. Presently, the office building sits like an unostentatious treasure amidst the casual layout of an old movie studio. Hopefully, the inevitable changes that occur will begin to reinforce and extend the discipline and spirited character of Dworsky's design.*[77]

The building was of concrete construction with custom bricks by Hancock Brick Company; redwood was used on the ceiling and oak was used on the vertical panels in the interior.[78] The $2.5 million building was lauded for its "dramatic use of poured-in-place concrete."[79]

After this development in the late 1960s, the studio was not expanded for some time, with only a single office (Building 5) built in 1979 and a stage (Stage 18/19/20) completed in 1988. As such, the *Los Angeles Times'* wish for CBS' ascension "to a higher plane of patronage by going beyond the scope of commissioning individual buildings

[76] "Modernization of Film Plant Under Way," *Los Angeles Times,* August 4, 1968.
[77] John Pastier, "Clients Play Little Known but Crucial Role in Architecture," *Los Angeles Times,* December 6, 1970.
[78] "Minoru Takeyama/ Daniel Dworsky (January 30, 1976)," SciArc Channel, accessed December 18, 2023, at: https://channel.sciarc.edu/browse/minoru-takeyama-daniel-dworsky-january-30-1976.
[79] "CBS Facility," *Los Angeles Times,* July 13, 1969.

into the more difficult and more rewarding realm of urban design" was not realized.[80]

Development on the studio lot eventually picked up in the 1990s, again under CBS ownership. In 1992, CBS built an office and dressing room (Building 7). The Green House and Tucker House, office buildings styled for use as sets, and the Republic Building, a two-story gabled roof office building, were also constructed around this time. Over 20 multi-purpose rooms and bungalows were also constructed. In 1994, the *Los Angeles Times* reported that City zoning officials granted approval for a major expansion of the CBS Studio Center onto the 11.5-acre site immediately north of the existing studio, separated by the Los Angeles River. The building expansion plan included development of seven sound stages, approximately 1,200 parking spaces, and a private bridge to span the Los Angeles River.[81] Buildings completed between 1996 and 2000 include three stages (Stages 21/22/23), office and dressing rooms (Building 8, Norvet Building, Rogers Evans, and Annex 7), and a parking garage (Sater Parking Structure).

In 2005, several more buildings were completed, including the Broadcast Center and a parking garage (North Lot Parking Structure). In 2014, the "lagoon" set, used since the late 1960s for numerous productions including *Gilligan's Island*, was removed and replaced with an employee parking lot and a production office building, The Lagoon Building.

[80] John Pastier, "Clients Play Little Known but Crucial Role in Architecture," *Los Angeles Times,* December 6, 1970.
[81] "CBS Expansion Plan Gains Approval," *Los Angeles Times,* August 17, 1994.

4.0 HISTORIC BACKGROUND AND APPLICABLE CONTEXTS AND THEMES

4.1 Overview

The first buildings on the Project Site were originally constructed in 1928 as a motion picture studio; the Project Site has continued to operate as a production facility for the entertainment industry to the present day. As such, the buildings and structures that comprise the Project Site have varying origins and associations. To understand the development patterns associated with the built environment present on the Project Site, historic background associated with several historic contexts are presented below.

First, an overview of the development of Studio City, in which the Project Site played a key role. Second, an overview of the history of the motion picture industry in Southern California to illustrate the broad patterns that shaped the industry and informed the development of film production facilities. These facilities were later adapted as technology and distribution methods advanced and changed operational requirements related to the entertainment industry. Third, a discussion of the development of the television industry to understand the continued use and development of the property from the mid-1960s when production for television broadcast, cable television, and more recently streaming dominated production on the Project Site. Fourth, information and development histories of the various studios that occupied the Project Site. Finally, a brief discussion of architectural styles on the Project Site with a focus on the late-Modern period, and the Brutalist architectural style represented in the 1969 Administration Building.

4.2 Development of Studio City[82]

The Los Angeles neighborhood of Studio City is situated in the southern region of the San Fernando Valley. Following the Spanish and Mexican eras, much of the Valley lands fell within the vast holdings of pioneer farmer Isaac Lankershim, who established an expansive "wheat empire."[83] During the real estate boom of the 1880s, Lankershim's son, James B. Lankershim, subdivided and sold 12,000 acres of land along the eastern portion of the family's farm. This area extended from approximately Whitsett Avenue in western Studio City to the Burbank city line to form the community of Toluca, later known as Lankershim.

The area remained mostly agricultural through the nineteenth century. Changes in infrastructure, transportation, and industrial development, however, began to alter the

[82] The history of Studio City has been excerpted and adapted from the following report: Historic Resources Group, *SurveyLA Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area,* Prepared for the City of Los Angeles, Office of Historic Resources, January 2013.
[83] Kevin Roderick, *The San Fernando Valley: America's Suburb* (Los Angeles: Los Angeles Times Books, 2001), 45.

rural character of the region in the early 20th century. Strong transportation connections with urban Los Angeles to the south were established with the arrival of the Pacific Electric Streetcar line in 1911 and a secure water source was secured with the arrival of the Owens Valley aqueduct in 1913. Two years later, Valley residents voted in favor of annexation with the City of Los Angeles. By the 1920s, large areas of San Fernando Valley ranch and farmland were platted and prepared for residential settlement and commercial development.

The catalyst for widespread settlement in the community of Studio City was the arrival of the entertainment industry in the 1920s. The Central Motion Picture District, Inc. was largely responsible for ushering in this industry. Founded by several real estate professionals, film industry leaders, and lawyers, including Harry Merrick, James R. Canterbury Jr., Al and Charles Christie, E.W. Hammons, and Harry E. Jones, the Central Motion Picture District purchased 503 acres of land on Ventura Boulevard in North Hollywood as the site for a new motion picture-focused "Studio City" district. In addition to motion picture studio development, the Central Motion Picture District sought to incentivize broader economic growth and residential development in the area. Residential and commercial tracts were subdivided for development, including areas along Agnes Avenue and a portion of the commercial area now known as Tujunga Village (both subdivided in 1927). This coincided with road improvements, including the widening of Ventura Boulevard. Other improvements included the extension of city telephone service and the construction of a 33,000-volt transmission line to serve the new district.

In 1927, construction began on Mack Sennett Studios on Ventura Boulevard near Radford Avenue. Mack Sennett Studios was founded by pioneering motion picture director and producer Mack Sennett, who was an early Studio City developer and booster. With the establishment of Mack Sennett Studios, settlement in the adjacent Laurel Terrace neighborhood, which was one of Studio City's earliest neighborhoods, accelerated significantly in the late 1920s. The presence of recognized names in the motion picture industry figured prominently in the marketing and promotion of other newly developed residential neighborhoods, including Toluca Lake Park in Toluca Lake.

Between 1930 and 1940, the population of the San Fernando Valley more than doubled, climbing from 51,000 in 1930 to 112,000 by 1940. The demand for housing following World War II was central to the development of the San Fernando Valley, including Studio City. Two planning documents – a 1943 Master Plan and a 1944 Zoning Plan – called for the retention of agricultural zones around self-contained urban communities with designated industrial and commercial areas to supplement the agricultural economy and supply employment for present and future residents.[84] However, due to the area's exponential growth and unprecedented demand for housing, agricultural land

[84] Mary Corbin Sies and Christopher Silver, *Planning the Twentieth-Century American City* (Baltimore: Johns Hopkins UP, 1996), 258.

was quickly converted into residential subdivisions and the plans were never fully realized.

In order to accommodate the expanding population throughout Los Angeles, bond issues in 1946, 1952, and 1955 addressed the need for expanding school facilities, an infusion of resources that resulted in the construction and expansion of numerous schools in the San Fernando Valley. Money went to new construction, improvements to existing facilities, and the purchase of land for future construction.

The 1950s and 1960s brought new subdivisions and an increase in new construction throughout the Valley, with concentrations of new buildings added in the areas south of Ventura Boulevard near Vineland Avenue, extending toward Mulholland Drive, as well as the hillside communities throughout the Cahuenga Pass, Studio City, and Sherman Oaks. Today, the San Fernando Valley includes a wide range of property types reflecting the area's rich development history.

4.3 The Motion Picture Industry in Los Angeles[85]

ORIGINS OF THE MOTION PICTURE INDUSTRY

Film production in Southern California began in the early twentieth century with the arrival of director Francis Boggs and cameraman Thomas Persons of the Selig Polyscope Company. Boggs and Persons first visited Los Angeles in 1907 to escape the poor weather conditions in Chicago. Southern California's more predictable weather, diverse biomes, and long association with the Orpheum vaudeville circuit provided ideal conditions for filmmaking. In 1909, Boggs and Persons returned to establish a permanent studio in the Edendale area of Los Angeles. Several motion picture companies followed the Selig Company's move to Los Angeles, including the New York Picture Corporation in 1909 and the Biograph Company and Kalem Company in 1910.

By May of 1911, there were ten motion picture companies reported to be operating in Southern California, and another three independent production companies were forming.[86] Concentrations of motion picture studios sprang up in Downtown Los Angeles; in Edendale, along Glendale Boulevard near Echo Park; East Hollywood, at the intersection of Sunset Boulevard and Virgil Avenue; and West Los Angeles, along Washington Boulevard. Initially, film companies leased existing warehouses and storage facilities and filmed on outdoor platforms that were called "stages." Occasionally, these platforms were enclosed to allow production in inclement weather. Keystone Pictures, under the direction of Mack Sennett, established the first fully enclosed stage and studio at its Edendale Keystone Studio. Over time, several companies built their own

[85] The history of the motion picture industry in Los Angeles has been excerpted and adapted from the following report: Historic Resources Group, *SurveyLA Industrial Properties Associated with the Entertainment Industry, 1908-1980,* Prepared for the City of Los Angeles, Office of Historic Resources, December 2019.
[86] Eileen Bowser, *The Transformation of Cinema, 1907-1915,* vol. 2, in History of the American Cinema, ed. Charles Harpole (Berkeley, CA: University of California Press, 1990), 161.

production facilities or studios, which were tailored more specifically to the needs of filmmaking.

The second half of the 1910s was marked by the establishment of new production companies and the consolidation of existing concerns. Several studios which would eventually dominate the industry were first established in some form during this decade, including Universal Pictures in 1915, Warner Brothers in 1918, and United Artists in 1919.

The second decade of the twentieth century also saw the rise of the star system, where popular actors were promoted as personalities and developed large, loyal fan bases. Screen favorites were able to command large salaries and lucrative multi-year contracts. Competing studios struggled to develop and retain popular performers, directors, and technicians. It was during this period that individual motion picture studios began to develop distinctive identities and become associated with particular film genres and styles.

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

THE "BIG EIGHT" STUDIOS

The film industry in Los Angeles saw increasing consolidation in the 1920s as producers began to seek greater profits and more market control. These motivations gave rise to a period of mergers when many of the pioneering studios of the 1910s underwent a process of acquisition and consolidation. This process ultimately resulted in eight studios dominating the American motion picture industry. Known as the "Big Eight," they were: Famous Players-Lasky (later Paramount Pictures), Fox Studios (later Twentieth Century-Fox), Warner Brothers, United Artists, RKO, Columbia Pictures, Metro (later Metro-Goldwyn-Mayer [MGM]), and Universal Pictures.

For nearly two decades, the "Big Eight" film companies controlled ninety-five percent of film revenues in the United States and set the standard for film production throughout the world.[87] The companies' rise to dominance began what is now referred to as "The

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

Major Studio Era" or Hollywood's "Golden Age" during which production, distribution, and exhibition were all integrated under single corporate entities.

During this period, the motion picture industry was largely defined by the business strategy adopted by the Big Eight studios, which focused on a vertically integrated production model wherein each studio functioned as a self-contained "film factory" controlling every aspect of motion picture production. Actors, directors, designers, writers, producers, and technicians were exclusive, contracted employees of the studios, supported by a large complement of facility, office, and service workers. The studios maintained all the necessary facilities for the production of their films and the support of their workforce. To ensure outlets for their product, the most powerful studios also gained control of first-run theater chains (which operated the largest and most prestigious theaters in major American cities), thereby controlling distribution, screening, and the collection of box office receipts as well.

Leading the Big Eight were five companies that controlled the first-run film market through corporate ownership of prominent national theater chains. These five "major" studios were Fox Studios (later Twentieth Century-Fox), located in Hollywood and West Los Angeles; MGM) with production facilities located in Culver City; Paramount Pictures, located in Hollywood; Warner Brothers, located in Hollywood and Burbank; and RKO, located in Hollywood. In addition to the five "majors" were three "minor" studios, which did not own theater chains and were therefore more limited in their access to theater bookings. These three "minor majors" included Universal Pictures, with production facilities in North Hollywood; Columbia Pictures in Hollywood; and United Artists, which was located in what is now West Hollywood and functioned largely as a host studio and distributor for independent producers. While the ownership – or lack thereof – in associated theater chains presented the most significant difference between the major and minor studios of the Big Eight, in some cases the major and minor studios also differed in the quality of their product. Major studios tended to focus on higher-budget feature films subsidized by lower-budget films, while the output from minor studios was largely the reverse, involving mostly "B" pictures with a supporting slate of "A" feature films.

The Major Studio era continued through the end of silent films and the origins of talking pictures, which was inaugurated with the 1927 release of Warner Brothers' "The Jazz Singer" – the first feature-length film to contain synchronized speaking and singing scenes. When The Jazz Singer proved to be a major success at the box office, the course of filmmaking was changed forever.

The technological advances which accompanied the introduction of sound necessitated drastic changes to the process of filmmaking and profoundly impacted even the most tangential aspects of the motion picture industry. The necessary investments to accommodate sound technology further accelerated the consolidation process of the

1920s by favoring the most successful and highly capitalized studios. In 1927 alone, a heroic $103 million was spent making movies, up 25 percent from the previous year. Conversions to sound studios after 1928 poured another $247 million into the regional economy.

The success of talking pictures also helped sustain the movie industry during the early years of the Great Depression, and despite serious financial troubles associated with the Depression, the film studios continued to grow throughout the 1930s. Movie theaters provided an inexpensive escape from the struggle of economic hardship. Film attendance also grew during World War II as films proved the perfect vehicle to boost civilian morale and cheer the Allied Forces to victory. The motion picture companies of the Studio Era hit their peak of profitability in 1946, when the five major studios posted profits that would not be matched again (in real dollar terms) until the 1970s.[88]

By the late 1940s, the federal government was investigating the fully integrated structure of the Big Eight studios for anti-trust violations. In 1949, the five major studios with corporate control of theater chains were forced to divest themselves of their theater chains.[89] Contemporaneously, the major studios were also impacted by the House Un-American Activities Committee which investigated questionable loyalties among the film community, mostly regarding communist propaganda. This investigation created divisions within the industry and further weakened the dominance of the Big Eight studios. At the same time, television had begun its ascendance and would quickly become the preferred medium for visual entertainment at the expense of cinema.

INDEPENDENT STUDIOS

While the Big Eight studios dominated the American motion picture industry, alternative independent production facilities also continued to exist, often finding niche markets overlooked by larger companies. Independent studios were established by motion picture production companies that were not associated with the Big Eight studios. Some of these companies could trace their origins to the early days of the film industry, although by the late 1920s, the term “independent” was more commonly used to denote smaller operations that had not joined the trend of mergers and acquisitions that resulted in the Big Eight.

During the 1920s, motion picture production across the industry increased, in part due to the rise in popularity of a new programming format: the double feature. With the growing demand for new content to fill the schedule, some independent producers were able to flourish alongside their major studio competitors. While some existed only fleetingly before being dissolved or acquired by a larger concern, others operated for decades.

[88] Gomery, *The Hollywood Studio System, A History*, 79.
[89] Gomery, *The Hollywood Studio System, A History*, 79.

One of the greatest distinctions between the Big Eight studios and their independent counterparts was the size of their operations and distribution networks in the early 20th century. The target audience and type of product completed by studios was also different. In the late 1930s and early 1940s, the American public expected a double bill, featuring first-run "A" movies and second run "B" movies. While A movies were typically higher budget and featured popular performers, B movies were lower budget films. The major studios typically focused on films targeted to the first run market with higher-budget feature films subsidized by some lower-budget films, while many independent production companies specialized in producing less expensive B films with perhaps a small supporting slate of feature films. In this way, independent film companies were able to corner specific markets of film production and distribution.

RENTAL PLANTS AND "POVERTY ROW" STUDIOS

The rise of rental plants and "Poverty Row" studios was another phenomenon in the entertainment industry beginning in the 1920s. Rental plants functioned as motion picture production facilities which were not affiliated with a particular studio or company and did not produce or distribute films directly. Instead, profits were generated solely from the leasing of the plant's equipment and facilities to other studios or independent producers. While films produced in the first half of the twentieth century are generally associated with the strict on-site control of the major studio era, rental plants nonetheless filled a distinct niche in the industry.

As films continued to gain in popularity as an entertainment medium in the 1920s, even the most established studios experienced difficulty in meeting the demand for new product. As a result, some studios leased space at rental plants for their overflow productions that could not be accommodated on their own studio lot.

Furthermore, rental plants provided an equal-opportunity venue to producers of films of every distinction. The prevalence of rental plants led to the creation of "Poverty Row" studios. Enterprising individuals arriving in Los Angeles with little or no assets or experience who could not hope to align themselves with one of the major studios, or even one of the more established independents, were compelled to strike out on their own and rent production facilities, an often-temporary arrangement which lasted only as long as it took to complete the film – as inexpensively as possible. Due to the concentration of tenants who faced similar financial challenges, clusters of these facilities came to be known as "Poverty Rows." The most famous of these was established at the southeast corner of Sunset Boulevard and Gower Street, a site which later became the studio plant for Columbia Pictures.

While the tenancy of many "Poverty Row" facilities was often short-lived, some independent studios were successful and eventually maintained permanent lots, focused on B films, serials and short subjects. Several notable "Poverty Row" studios included CBC Productions, Mascot Pictures, Monogram Pictures, and Producers

Releasing Corporation, among others.

THE IMPACT OF TELEVISION

By the early 1950s, television began to present 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 homes. The studios were forced to downsize and concentrate their resources on differentiating the cinematic experience from television. New widescreen and color processes were developed, production values were improved, and budgets were increased. Specialized technologies such as 3-D were also experimented with as a way to attract audiences.[90]

As a result, beginning in 1955, the major studios began to get involved in television production. By 1958, all of the major studios were developing programming for television and even producing their own television series.

4.4 The Television Broadcasting Industry in Los Angeles[91]

EARLY DEVELOPMENTS IN LOS ANGELES

The television broadcasting industry in Los Angeles had its roots in the 1920s when Philo T. Farnsworth developed the first electronic television system in East Hollywood. Facilities associated with television broadcasting in Los Angeles were developed within a unique physical context. Unlike its industry predecessors of film and radio, television – both as an industry and as a technology – evolved as a natural extension of previous innovations. As a later innovation, the television industry benefitted from construction techniques and production methods previously established and refined by its industry predecessors of film and radio, as well as the presence of existing motion picture facilities. As a result, in the early days of television, it was not typically necessary to construct a purpose-built television plant, as early television broadcasting efforts were easily adapted to existing radio facilities and infrastructure.[92] Stations affiliated with a major broadcasting network like ABC, NBC, or CBS were often housed in converted facilities at the network's radio headquarters; it was only the independent stations or those owned by other, smaller networks which sometimes constructed new television production plants. Stations also relocated or moved between facilities as they were acquired or dropped from individual networks, and the facilities themselves often changed hands. However, over time, as the industry flourished and productions grew in size and scale, nearly every television station either relocated to larger existing facilities

[90] Ethan Mordden, *The Hollywood Studios* (New York: Alfred A. Knopf, 1988), 370.
[91] The history of the motion picture industry in Los Angeles has been excerpted and adapted from the following report: Historic Resources Group, *SurveyLA Industrial Properties Associated with the Entertainment Industry, 1908-1980,* Prepared for the City of Los Angeles, Office of Historic Resources, December 2019.
[92] "Historic Resources Survey, Hollywood Redevelopment Project Area," prepared for the Community Redevelopment Agency of the City of Los Angeles by Chattel Architecture, Planning & Preservation, Inc., February 2010, 52.

or built new plants specifically designed to accommodate the most up-to-date technologies for television production.

Of the seven initial television stations launched in Los Angeles between 1947 and 1949, four were established in previously existing facilities: KLAC, KTTV, KNBH, and KECA. Some existing movie studio plants, such as the Warner Sunset Studios (now KTLA), were converted for use in television production. In 1958, KTLA relocated to the old Warner Brothers lot on Sunset Boulevard, which Paramount had purchased in 1954. KCOP moved from their original location at 1000 North Cahuenga Boulevard to existing buildings at 915 North La Brea Avenue (not extant) in 1960. Television City in the Fairfax District (7800 Beverly Boulevard) became the home of KCBS in 1952. More recently, KCBS relocated to Radford Studio Center.

GOLDEN AGE OF TELEVISION AND "TELEVISION CITY"

Three major broadcast networks, known as the "Big Three," ushered in the golden age of television: NBC, CBS, and ABC. These three networks controlled most television broadcasting into the late 20th century, purchasing or affiliating themselves with television stations across the country.

By the late 1940s, New York television studios were considered antiquated and no longer adequate to meet the needs of current television production. As a result, major networks began relocating their primary operations to Southern California. With their relocation, television's major networks increasingly turned towards building large television centers that could house all the operations of television production.[93]

In 1948, CBS hired renowned architect William Pereira to survey existing movie studios and evaluate their potential for television production. Pereira ultimately concluded that movie studios were generally designed "to fit the needs of a wholly unique entertainment medium whose production efficiency requirements and basic economic philosophy are completely different than those of television."[94] This hypothesis proved true when ABC acquired a 20-acre motion picture facility previously owned by Warner Brothers in 1949; despite extensive renovations, the studio's operating capacity did not adequately accommodate television production. CBS took Pereira's advice and embarked on the development of an immense television plant, or "Television City," that would serve the needs of their television production, while simultaneously promoting the network's status as a "quality operation and an arbiter of progress."[95] Upon its completion, CBS' Television City became the first large-scale facility purpose-built for television production in the United States. Instead of a large, walled open lot containing

[93] The following paragraph is adapted from the *CBS Television City Historic Resource Assessment* by Architectural Resources Group, 30.
[94] CBS Television Network, "Details of CBS Television City in Hollywood Revealed by CBS-TV President Van Volkenburg," *News*, February 4, 1952; "CBS Television City History," 1982.
[95] Lynn Spigel, *TV by Design: Modern Art and the Rise of Network Television* (Chicago: University of Chicago Press, 2008), 118.

stand-alone studios, sets, office buildings, and ancillary structures typical for film production studios, Television City was a single, self-contained building complex surrounded only by surface parking.

In addition to Television City, the other most prominent examples of dedicated construction were developed in the early 1950s. These facilities are distinguished from their earlier counterparts in both size and scale as well as location. While most early television broadcasting facilities were established in Hollywood, by the early 1950s increased production demands required more space. As networks began to plan for larger dedicated facilities, they followed in the earlier footsteps of the film industry and began to shift their bases of operation to areas outside Hollywood. Their design reflects the evolving innovations of the television industry; new studios constructed by NBC and CBS both were developed specifically to accommodate the increased technological demands of color broadcasting.

NBC, on the heels of CBS, followed with the development of "Color City" (later Burbank Studios) in Burbank, constructed between 1952 and 1955. ABC was the only network of the "Big Three" to forego the development of a ground-up facility, retaining their primary operations in their television center (also known as "Prospect Studios") until the mid-1980s.[96]

INTRODUCTION OF TAPED PROGRAMMING

The introduction of videotape technology in the late 1950s led to changes in production techniques. Taped programming allowed studios increased flexibility with scheduling and allowed final editing. Several networks transitioned their drama series to a live-to-tape format. Filmed programming produced by film studios' new television subsidiaries also became increasingly popular in the late 1950s, adding even more flexibility and further changing the way television shows were conceived and produced.[97]

The introduction of pre-filmed television turned out to be more convenient than the live and live-to-film productions previously completed by television companies. As a result, most networks essentially abandoned the "television city" concept and dispersed productions to multiple existing film studios and broadcasting centers that could be easily adapted to the new production needs.[98] This included CBS' Television City, which saw the migration of several programs to the former Republic Pictures studio at 4024 Radford Avenue in the Studio City neighborhood (i.e., the Project Site). The growing popularity of television prompted CBS to purchase the Project Site which was renamed CBS Studio Center in 1967.

[96] Architectural Resources Group, *CBS Television City Historic Resource Assessment,* 31.
[97] Architectural Resources Group, *CBS Television City Historic Resource Assessment,* 26-27.
[98] Architectural Resources Group, *CBS Television City Historic Resource Assessment,* 31.

4.5 Owners and Occupants of the Project Site

The Project Site has its origins in the early development of motion pictures. Founded by Mack Sennett in 1927, the Project Site was originally known as Mack Sennett Studios. It was purchased by Mascot Pictures in 1935, which shortly thereafter merged with several other companies to form Republic Pictures. The studio served as the base for Republic Pictures until 1958, when it was rented by several independent companies for a few years. CBS leased the Project Site in 1963 and purchased it in 1967, at which point it became known as CBS Studio Center. The center was briefly known as "CBS/Fox Studios" from 1982 to 1983 and as "CBS/MTM Studios" from 1984 to 1992. It was known as CBS Studio Center from 1992 to 2021. At the time of this report, it is known as Radford Studio Center. Histories of the companies that have inhabited the Project Site are included below.

MACK SENNETT STUDIOS

Radford Studio Center was founded by pioneering filmmaker and "King of Comedy" Mack Sennett. Mack Sennett Studios occupied the Project Site from 1927 to 1935.

Born Michael Sinnott in Quebec, Canada in 1880, as a young man Sennett moved to New York City to pursue a theatrical career. In New York, Sennett first found work as an actor on the stage but was soon working at the Biograph Motion Pictures Company and starred in his first motion picture in 1908. In his early career, Sennett worked closely with the company's director-general, D. W. Griffith. Griffith asked Sennett to author several comedies for Biograph, and Sennett directed his first film in 1911. Biograph Pictures sent Griffith and Sennett to Los Angeles for outdoor scene shooting during the winters of 1909 and 1910 before Sennett broke with the company to establish a new career on the West Coast.[99]

In 1912, Sennett moved to California to form Keystone Studios with Charles Baumann and Adam Kessel of the New York Motion Picture Company. Keystone Studios took over the former Bison Studio property in the Los Angeles district of Edendale (later the Echo Park, Los Feliz, and Silver Lake neighborhoods of Los Angeles) at 1712 Glendale Boulevard.[100] At Keystone, Sennett is credited with constructing the first fully enclosed stage for motion picture production. He established himself by producing and directing comedy films that proved enormously popular. Sennett films introduced an action-packed, "slapstick" comedy genre that came to define motion picture comedy during the early silent film period; the studio became a household name with its series, *Keystone Kops.* Sennett's films introduced many performers who would go on to great success including Charlie Chaplin, Harold Lloyd, Roscoe "Fatty" Arbuckle, Gloria Swanson, and

[99] Brent E. Walker, *Mack Sennett's Fun Factory: A History and Filmography of His Studio and His Keystone and Mack Sennett Comedies, with Biographies of Players and Personnel,* (Jefferson, NC: McFarland & Company, Inc., Publishers, 2010), 7; E.J. Stephens and Marc Wanamaker, *Early Poverty Row Studios* (Charleston, SC: Arcadia Publishing, 2014), 112.
[100] Stephens and Wanamaker, 11-12, 20-22.

Mabel Normand.[101]

In 1915, Baumann and Kessel merged their Keystone Studio holdings with businessman Harry Aitken to form the Triangle Film Company. Triangle offered exclusive distribution of the films made by the three most successful American motion picture producers at that time: D.W. Griffith, Thomas H. Ince, and Mack Sennett.[102] Sennett was hired as Vice President of Production, although his tenure at Triangle was relatively short-lived, and he left in 1917 to join with Paramount Pictures. During this time Mack Sennett stepped away from directing films and served a more executive role in the company. Between 1916 and 1926, he only directed one film, *Oh Mabel, Behave,* in 1921.

Forced to forfeit the name "Keystone" to Triangle upon his departure from the company, Sennett created "Mack Sennett Comedies" when he joined Paramount for a three-year contract. Sennett brought most of his studio and key players to Paramount and continued many of his famous short subject comedies in his new role.

Sennett also established the "Sennett Bathing Beauties" series during this period. The Sennett Bathing Beauties were a series of comedy short subjects set at the beach featuring the comedic adventures of a group of attractive young women in bathing costumes. Sennett's Bathing Beauties would later influence the creation of the Miss America beauty pageant in Atlantic City. When his three-year contract with Paramount ended, Sennett helped set up a new company, Associated Producers, Inc., which was a consortium of seven top producer-directors. [103]

In his new independent role, Sennett signed an agreement to produce several films for Associated First National Pictures Inc.[104] During this time, Sennett briefly turned away from his profitable short comedies to create longer feature films, occasionally adopting dramatic rather than comedic themes. Sennett's longer features varied in success, and he ultimately returned to short comedies. In 1923, Sennett signed a distribution contract with the Pathé Exchange for several comedy shorts. He focused on cementing his trademark features, such as the "Bathing Beauties," while also turning to new themes, like young romantic teams and family series at Pathé. Sennett released several new films with handsome sets and larger casts, which were successfully received by audiences. [105]

In 1927, Sennett left Pathé to join Educational, a theatrical distribution company. At Educational, he transitioned away from slapstick comedy to situational humor. Sennett produced several movies with sound during this period and returned to directing some

[101] Walker, 7.
[102] Walker, 56; Stephes and Wanamaker, 70.
[103] Kalton C. Lahue, *Mack Sennett's Keystone: The Man, the Myth, and the Comedies* (New York: A. S. Barnes and Company, 1971), 290; Walker, 89 and 109.
[104] Associated Producers, Inc. and Associated First National Pictures, Inc. merged in 1921.
[105] Walker, 147 and 160.

films himself.[106]

In the late 1920s, Sennett established a new home base for film production. Although Sennett had first announced that he would build a studio in Burbank as early as 1923, it was not until 1927 that he purchased land for his new studio in the San Fernando Valley. Developed in tandem with the nascent Studio City community spearheaded by Al Christie, Mack Sennett's studios were designed to accommodate the newest technologies, including soundproof stages and laboratories for developing and colorizing film.

It was during the latter half of the 1920s that Sennett experimented with new technologies to distinguish his films. Beginning in 1926, he started exploring color by using the nascent two-strip Technicolor process to enhance his films. Sennett's "Sennett Girl Comedies," introduced in 1927, included a color tableau sequence featuring the familiar bathing girls against colorful backgrounds. [107] By 1930, he began producing "Sennett-Color" films using his own coloring process.

In addition to colorizing films, Sennett also spearheaded early sound development. He built soundproof stages on his new studio plant only months after the release of Warner Bothers hit, *The Jazz Singer* (1927). He was the first producer to use RCA sound equipment for his first talkie, *The Lions Roar* (1928).[108] In addition to adding sound and color to film, Sennett also expressed an early interest in television. In 1930, Sennett produced a short film called *Hello Television,* in an early ode to the new technology.[109]

In 1930, Sennett reflected that, "Slapstick comedy is a thing of the past. Humor has passed—with talk—into the ranks of sophisticated entertainment, and the old-time pie-throwing, man in the barrel and movie chase stunts are gone forever."[110] Despite these comments, by the next year Sennett was back to his old brand of gag comedy. His trademark focus on slapstick antics and gags came to be increasingly viewed as antiquated and old-fashioned. Although Sennett signed an agreement with Paramount Public Corporation to produce several short comedies, audiences were increasingly turning away from short comedies. Instead, the second 'B' feature became more popular and prominent on the theatrical program.[111]

Sennett, like many others in the film production business, was hit hard by the Great Depression. In October 1933, several creditors submitted lawsuits against Sennett for unpaid loans. He was forced into bankruptcy in November of that year. Mack Sennett,

[106] Walker, 184 and 189.
[107] Walker, 174.
[108] CBS, "History: About Us," *CBS Studio Center,* https://www.cbssc.com/history.htm.; Walker, 185.
[109] Walker, 194.
[110] Molly Merrick, "Hollywood in Person," *Los Angeles Times,* June 15, 1930, B23, recorded in Walker, 190-191.
[111] Walker 221.

the recognized "King of Comedy," ended operations after producing films for 21 years.[112]

MASCOT PICTURES

Mascot Pictures was founded by producer Nat Levine in 1927. Born in New York in 1899, Levine entered the film business as the secretary to MGM businessman Marcus Loew before working as an independent distributor. After several years in the field, Levine formed Mascot Pictures, which specialized in producing low-budget B-level Westerns and serials. In the early years of operations, Mascot operated out of an office on North Orange Drive and rented all of its equipment and facilities.[113] Mascot Pictures produced the first talkie serial, *The King of Kongo,* in 1929. It was during this period that Levine is credited with discovering cowboy singer/actor Gene Autry. It produced its first all-talking production, *The Phantom of the West,* in 1931. Mascot Pictures' *Old Santa Fe* in 1934 and the *Phantom Empire* in 1935 cemented the studios' reputation for its "singing cowboy" star.

Mascot moved into the Mack Sennett Studios (Radford Studio Center) in January of 1935 and re-branded the site with the Mascot name. Due to unpaid expenses, Mascot Pictures was forced to foreclose and merged with five other studios to form Republic Pictures later that year.[114] Two years later, Nat Levine left Republic Studios taking with him the Mascot brand name and film library.

REPUBLIC PICTURES

Republic Pictures occupied the Project Site from 1935 to 1958. The company was the most important and influential studio in the history of the "B" movie.[115]

In 1935, longtime film investor Herbert J. Yates consolidated six small, low-budget film companies, including Mascot Pictures, to form Republic Pictures with headquarters at the former Mack Sennett Studio property. Born in Brooklyn in 1880, Yates was an astute businessman who had previously built a newspaper sales business in New York before rising through the ranks of the American Tobacco Company. Yates entered the motion picture business in 1915 when he became associated with Hedwig Laboratories, a film processing concern. In 1918, Yates financed Republic Laboratories, and in 1924, he consolidated several processing plants to form the Consolidated Film Laboratories. Consolidated Film Laboratories was a complete film laboratory service, and his role in founding the company cemented Yates' specialization in post-production services for the motion picture industry.

---

[112] Walker, 221.
[113] Eleanor Barnes, "Mascot Leases Sennett Lot," *Daily News,* January 4, 1935.
[114] Barnes, "Mascot Leases Sennett Lot," *Daily News,* January 4, 1935; Jon Tuska, *The Vanishing Legion: A History of Mascot Pictures* (Jefferson, N.C.: McFarland Classics, 1982), 183; Stephens and Wanamaker, 121; "Nathan 'Nat" Levine, Pioneer in Film Industry, Dies at 89," *Washington Post,* August 13, 1989.
[115] Anthony Slide, "Republic Pictures Corporation," *The New Historical Dictionary of the American Film Industry* (New York, NY: Routledge, 1998), 172.

Yates financed several motion pictures companies in this role, including Mascot Pictures. In 1935, Yates approached Nat Levine of Mascot Pictures as well as representatives from Monogram Pictures, Liberty Pictures, Majestic Pictures, Chesterfield Pictures, and Invincible Pictures (all six were small, independent companies focused on low-budget film production) with the idea of forming a conglomerate. Yates capitalized on the strengths of his acquisitions, forming the independent, full-service motion picture studio Republic Pictures to focus almost exclusively on low-budget productions and serials.[116]

Republic Pictures took over Mascot Picture's studio (previously Mack Sennett Studios) in Studio City. In its early years, Republic was considered a "Poverty Row" company. As major film companies mostly focused on high quality A movies, B movies remained a marketable and expected second feature. Republic came to dominate this market with a laser focus on profit. In 1938, *The Hollywood Daily Reporter* wrote:

> *There is little about Republic Pictures that is not built upon a cold "business" basis. The barometer of its bank balance is truly the box-office… It is simply a formula whereby every picture must measure up to the Republic standard of consistency… the highest point of excellence in production quality, made within a budget cost that will permit the most reasonable of rentals when it reaches the exhibitor.*[117]

Republic was economical in its productions and relied heavily on the use of existing or "stock" footage, inexpensive actors, strict budgets, limited shooting schedules, and re-releases. The company's B films, serials, and short subjects were extensively viewed and inexpensively produced, and as such, were both profitable and immensely popular. Republic's chief audience was in the Midwest, the South, and the Southwest of the United States, which influenced Republic's emphasis on film products that reinforced more conservative and traditional values.[118]

Republic focused on capturing the market for action-oriented films by producing a series of Westerns. Western films quickly became the hallmark of Republic Pictures, and many of its lead actors — including John Wayne, Gene Autry, Rex Allen, and Roy Rogers — became bankable star attractions.[119] These early Westerns met with great success; the relatively inexpensive film *Westward Ho (1935)* starring Wayne was an early example of the inexpensive Western films that proved enormously profitable for Republic Studios.[120]

In addition to developing popular feature performers in lower-budget film vehicles,

---

[116] Richard Maurice Hurst, *Republic Studios: Between Poverty Row and the Majors* (Metuchen, N.J.: The Scarecrow Press, Inc., 1979), 2.
[117] "The Stability of Republic Pictures," *The Hollywood Daily Reporter,* 1938, as recorded in Hurst, 5.
[118] Hurst, 4, 6, and 77.
[119] Hurst, 9-11.
[120] Hurst, 2.

Republic also focused on specialized stuntmen, directors, and technicians who could extract maximum value with limited budgets. Stuntmen at Republic, including Yakima Canutt, David Sharpe, and Tom Steele, became legends in the movie world; special effects duo Howard and Theodore Lydecker were recognized as some of the best in the business; and composers Cy Feuer and Victor Yong scored dozens of films for the studio. Directors for Republic including Joseph Kane, John English, and William Whitney, were notable for their abilities to maintain control on set, execute shooting schedules efficiently, and consistently deliver tightly paced and narratively coherent films. Republic directors also often had ancillary skills in screenwriting, editing, and producing that were advantageous to the studio. Between 1937 and 1942, Republic released sixty-six multipart, cliffhanger serials that proved to be enormously popular.[121] Indeed, it was often the short subjects, adventure serials, and B films (all normally screened as "companions" to an A-list feature film) that truly brought in the audiences. In 1941, Republic Pictures was invited to join the Association of Motion Picture Producers, thereby become a full-fledged member of the Hays Office affiliate of which previously only the major studios belonged.[122]

Over time, the company also expanded its type of production, widening the type of movie produced to include various themes and genres including musicals, romantic comedies, and dramas. As recorded in *The Valley Times* in 1947:

> *At first, Republic concentrated on Westerns, featuring Gene Autry and in more recent years, developing Roy Rogers. The sagebrush sagas continued to get bigger and better, and Republic's bankroll kept pace. In late years, the studio has expanded to produce high budget musicals and dramatic films with top ranking stars. From a production budget of a few million dollars in 1935, the studio has grown to where, during the studio year of 1946-1947, over $25,000,000 is being expended on the production of pictures… Another indication of the continued growth of Republic Studios is the fact that each succeeding year sees an ever-increasing number of top-caliber stars and producers joining the valley studio.*[123]

In 1947, Republic ceased making short subjects, reduced the number of serials and focused feature film production on four tiers: "Jubilee," "Anniversary," "Deluxe," and "Premiere" pictures. Jubilee pictures were Westerns with a one-week shooting schedule and strict $30,0000 budget. Anniversary pictures were Westerns, action/adventure, and musicals with a two-week schedule and a budget up to $120,000. Deluxe pictures had various subject matters, a three-week schedule, and a budget up to $300,000. Finally, Premiere pictures included celebrated directors and actors with a month-long schedule and a million-dollar budget. Premiere pictures were intended to be A films that

[121] Howard Kazanjian and Chris Enss, *Cowboys, Creatures, and Classics: The Story of Republic Pictures* (Guilford, CT: Lyons Press, 2018).
[122] Enss and Kazanjian, 85.
[123] "Republic's Budget at 25 Million," *The Valley Times,* April 3, 1947.

competed with the major studios albeit with slightly smaller budgets and tighter schedules. This slate of better-quality feature films included a film version of William Shakespeare's *Macbeth* (1948) directed by Orson Welles, and several critically acclaimed films including *Sands of Iwo Jima* (1949), *The Quiet Man* (1952) directed by John Ford, and *Johnny Guitar* (1954) directed Nicholas Ray.[124] By the early 1950s, Republic could boast of profits and even critical acclaim that ranked among the major studios.[125]

While Yates was widely admired for his business acumen and instincts for audience preferences, his involvement with and eventual marriage to Czech ice skater Vera Ralston would somewhat tarnish this reputation. Yates became enamored with Ralston after her skating was briefly featured in the 1941 Republic film *Ice Capades.* Although originally put under contract as Republic's answer to screen ice skating sensation Sonja Henie*,* Yates soon focused on grooming Ralston for film stardom as an actress.[126] Despite his best efforts neither audiences nor critics were impressed. A 1947 film review in the *Valley Times,* wrote that "Miss Ralston, alas, does not fit in with cowboys and such goings-on. Quick, Watson, polish up her skates… or else…".[127] Several movie reviews noted the actress' lackluster screen presence, stilted acting, and thick accent. Undeterred, Ralston was continually promoted as Republic's leading actress and was starred in 26 Republic films, appearing twice with John Wayne. Other than the films with Wayne, none of her films were successful at the box office. Yates (although nearly 40 years older than Ralston) left his wife and married Ralston in 1952. Much to the consternation of Republic Pictures shareholders, she continued to play leading roles in Republic films until 1958 after which she retired from motion pictures. Yates and Ralston remained married until Yates death in 1966.[128]

With the rise of television in the mid-1950s, Republic faced a new audience and a new form of entertainment. After producing several unsuccessful television series, the company ultimately decided to stop developing an active television production unit, and instead released its back catalogue of films for television. This led to several issues including Roy Rogers and Gene Autry suing the company for showing old features on television for commercial purposes. During that time, some film executives did not believe an actor could have success both in movies and in television shows at the same time, and believed actors had to limit their screen time to be successful. In the 1950s, both actors were considering signing television and/or radio deals, which had the potential to fall through if their movies were shown on television by Republic Pictures.[129] In 1958, the Screen Actors Guild and Writers Guild of America also voted to

[124] Stephens and Wanamaker, 122; Hurst, 6.
[125] "Republic's Budget at 25 Million," *The Valley Times,* April 3, 1947.
[126] Dennis McLellan, "Vera Hruba Ralston, 79; Czech Ice-Skating Star Turned Film Actress," *Los Angeles Times,* February 15, 2003.
[127] Hazel Flynn, "'Plainsman and the Lady': Horse Opera with European Accent," *Valley Times,* February 3, 1947.
[128] Vera Hruba Ralston obituary, *The Guardian*, February 2023.
https://www.theguardian.com/news/2003/feb/28/guardianobituaries.filmnews
[129] For more information see: Jennifer Anne Porst, "Disruptive Convergence: The Struggle Over the Licensing and Sale of Hollywood's Feature Films to Television Before 1955," PhD Dissertation, University of California, Los Angeles, 2014.

strike Republic for failure to pay residual payments for post-1948 films released to television. At the same time, several major studios began to compete with Republic's low budget action films.[130]

Ultimately, Republic failed to successfully create a loyal television base, did not develop new genres, and was unable to adapt to the new medium. As noted by historian Richard Maurice Hurst, "Republic tried to continue to provide the same quality, outmoded, entertainment to an audience who had either outgrown it in the fifties or absorbed it for free on their home television."[131]

At the annual 1958 shareholder meeting, Yates announced the end of motion picture production at Republic Studios. Over the course of 13 years, the company had produced nearly 1,000 films.[132] The next year, Yates relinquished control of Republic to California banker and real estate operator Victor M. Carter.

Republic Pictures thereafter returned to its beginnings as a processing and releasing organization. The studio was made available for production rentals from 1959 to 1963. Republic Pictures first leased the studio to Revue Productions/Revue Studios. This production company was founded in 1943 by MCA, Inc. to produce live radio shows and Stage Door Canteen events for the USO during World War II. Revue was re-launched as MCA's television production subsidiary in 1950. Shows produced by Revue at Radford Studios include *Leave It to Beaver* (1953-63), *Alfred Hitchcock Presents* (1955-65), *Wagon Train* (1957-65), and *General Electric Theater* (1953-62).

Early lessees at the studio included McAlpin Productions, the TV Film division of Cal-Pictures, Inc. Allegro Productions, "one of the most active producers of TV-Film Series," according to *The Billboard*.[133] One of the larger and most important production companies Republic leased to was Four Star Television. Founded in 1955 by film stars Dick Powell, David Niven, Charles Boyer, and Joel McCrea, the production company moved to the Republic Studios lot in 1958.[134] When McCrea backed out, actress Ida Lupino informally joined the group. Lupino's association with Four Star, first as an actor but soon as a director, made Lupino a trailblazer for women in television production. They produced several black-and-white series: *Four Star Playhouse* (1952-56), *Dick Powell's Zane Grey Theater* (1956-61), *Stagecoach West* (1960-61), *The June Allyson Show* (1959-61), *The Dick Powell Show* (1961-63), *Burke's Law* (1963-66), *The Rogues* (1964-65), and *Big Valley* (1965-69). Mark VII, Ltd., the production company led by actor Jack Webb and Ben Alexander, struck gold with their early television success, *Dragnet* (1951-59) which it produced on the Republic Pictures studio lot.

[130] Hurst, 23-25.
[131] Hurst, 25.
[132] Stephens and Wanamaker, 122.
[133] "Most Active Producers of TV-Film Series," *The Billboard*, September 6, 1952, 28.
[134] "Four Star Will Move to MGM," *Los Angeles Times*, October 25, 1968, G13.

In 1963, the studio was leased to CBS.[135] At that time, it was "generally confirmed and acknowledged within the industry that the technical facilities of Republic Studios were still far superior in all respects even to those of the major studios."[136]

CBS BROADCASTING, INC.[137]

CBS traces its origins to the creation of the United Independent Broadcasters network on January 2, 1927. Established by New York talent agent Arthur Judson, United merged with the Columbia Phonographic Manufacturing Company in April 1927, and the network was subsequently renamed the Columbia Phonographic Broadcasting System. Columbia Phonographic went on the air on September 18, 1927, from flagship station WOR in Newark, New Jersey.

A central figure in the development of both radio and television broadcasting was William S. Paley. Born in Chicago, Paley became interested in radio after sponsoring a program to promote his family's local Congress Cigar Company. In 1928, he purchased Columbia Phonographic and relocated to New York to run the business. He signed 49 affiliates to his new company, thereby paving the way for the future of the Columbia Broadcasting System, which he would lead for over sixty years.[138]

In 1936, Paley transferred CBS Vice President D. W. Thornburgh from Chicago to Hollywood, where he was responsible for overseeing the construction of CBS's West Coast headquarters in Hollywood, referred to as Columbia Square. Thornburgh described it as an "ideal radio workshop." Under Thornburgh's leadership, network coverage from Columbia Square expanded from two to forty programs per week. Following completion of Columbia Square, radio programming at CBS continued to expand to include notable shows such as *Campbell Soup's Show* starring Jack Carson; *General Electric Presents House Party* starring Art Linkletter; and *Rinso Presents "Big Town"* starring Edward G. Robinson.[139]

With the economic boom after World War II, television became a more viable medium for popular entertainment. In 1949, CBS launched CBS Television with the formal dedication of KTTV-LA/CBS-Television at Columbia Square, one week before NBC initiated its own television division. Jack Benny led the inaugural showcase which included Margaret Whiting, Bing Crosby, and the Andrews Sisters. The established radio broadcasters (ABC, NBC, and CBS) became leaders in the burgeoning television industry, aided by their vast broadcasting networks and access to well-known radio talent to populate television shows. Paley was particularly known for his ability to

[135] Hurst, 28.
[136] Hurst, 28.
[137] The history of CBS in Los Angeles has been excerpted and adapted from the following report: Historic Resources Group, *CBS Columbia Square Technical Report,* Prepared for AREA Property Partners, April 2009.
[138] "About William S. Paley," *Paley Center for Media,* accessed December 18, 2023, https://www.paleycenter.org/about/about-history/
[139] Hollywood Heritage, "CBS Columbia Square Studios," City of Los Angeles Historic-Cultural Monument Application, Prepared by Brian Curran, June 2008.

persuade radio stars to make the transition to television.

The early 1950s saw dedicated efforts by CBS to expand their network of commercial television stations and production facilities.[140] While the network produced some television programming out of Columbia Square, its primary operations remained in New York City. Outside of its commercial stations in the east, CBS programming was seen only on stations in which the network had a partial share, like KTTV in Los Angeles. In 1950, CBS purchased Los Angeles pioneer television station KTSL and renamed it KNXT. In 1953 WBKB in Chicago was purchased. As television grew increasingly popular during this period, CBS outgrew its production facilities at Columbia Square and was forced to expand into nearby facilities, including the El Capitan Theater, the CBS Vine Street Playhouse, and the ballrooms of the Roosevelt and Knickerbocker Hotels, among other locations. Popular television shows created during this period included *Amos n Andy, Red Skelton, Burns and Allen*, Johnny Carson's *Cellar*, and *I Love Lucy*.[141]

The growing popularity of television prompted CBS to build "Television City" in the Beverly-Fairfax District, which opened for production in 1952. The completed building, designed by the new partnership of Pereira & Luckman, contained four 12,100-square foot studios that could be expanded or added on to as needed. Like Columbia Square, Television City became the location of many seminal moments in popular culture, including Elvis Presley's first appearance on the Ed Sullivan Show in 1956. CBS' properties at Columbia Square (1937) and Television City (1952) were both purpose-built for the specific production needs understood at the time of their construction; Columbia Square as a modern radio producing facility, and Television City as a state-of-the-art television production facility optimized to take advantage of the explosive growth in television ownership and viewing. These properties were the locations for most of CBS' production of radio, live, live-to-tape, and taped television shows through the early 1960s.

By the early 1960s, competition from film studios and independent producers creating filmed television programs led CBS to explore new venues beyond Television City. The purpose-built television facility worked well for the live and taped programs characteristic of the early days of television broadcast but proved less than ideal for filming. Filmed production benefited enormously from the space and flexibility found on the motion picture studio properties that had seemed obsolete only a few years earlier. At first, CBS Television leased Metro Goldwyn Mayer's (MGM) Culver City facilities during the late 1950s to experiment with filmed television programs. Early seasons of *The Twilight Zone* (1959-1964),[142] *Rawhide* (1959-1966), and *Combat!* (1962-1967) were

[140] Paragraph excerpted and adapted from Architectural Resources Group, *CBS Television City Historic Resources Assessment,* 35-36.
[141] "History: About Us," *CBS Studio Center,* https://www.cbssc.com/history.htm, accessed on January 10, 2022.
[142] Rod Serling disliked the cramped Republic backlot and refused to move production.

filmed at MGM.

In 1963, CBS Television leased the Republic Pictures studio lot which was renamed CBS Studio Center. CBS moved its filmed productions, starting with *Rawhide, Gunsmoke,* and *The Great Adventure,* to its new location, leaving most of its live and live-to-tape programs at Television City. Starting in 1964, *Gilligan's Island* was also shot on-site at the studio's "lagoon" site (no longer extant; present-day site of Lagoon Building).[143]

By 1965, CBS was fully ensconced at Studio City with Four Star, still active on the Studio City lot, now sub-leasing from CBS. In contrast to Columbia Square and Television City, CBS did not create a new purpose-built production facility at CBS Studio Center but renovated the existing motion picture studio to accommodate its needs. This included updating existing sound stages for television by adding live audience seating and constructing three new sound stages. To accommodate color television, CBS invested in additional air conditioning, sound proofing, and other upgrades. The color cameras and equipment were much hotter in operation and sensitive to sound, so with these technological advances came infrastructure upgrades.[144] Unlike the company's purpose-built facilities at Columbia Square and Television City, the CBS Studio Center was gradually renovated and expanded over time. CBS acquired the Project Site outright in 1967.

CBS continued to lease space to independent production companies, however. In 1967, Don Fedderson Production consolidated its operations at CBS Studio Center, where it stayed until the mid-1970s.[145] Some of Fedderson's programs known to have been shot at CBS Studio Center include *My Three Sons* (1960-72) and *Family Affair* (1966-71). Another important production company that filmed at CBS Studio Center during the 1960s was New York-based Talent Associates. Originally a talent agency that diversified into television production, Talent Associates was formed by Alfred Levy and David Susskind in 1952. Talent Associates programs filmed at the CBS Studio Center lot included *He and She* (1967-68), *Run, Buddy Run* (1966-67), and one season of *Get Smart*. Quinn Martin Productions, established in 1960, also had a long run of successful television shows during the 1960s and 1970s. Quinn Martin productions filmed at CBS Studio Center included *Travis Logan, D.A.* (1967-68) and *The Governor and JJ* (1969-70).[146]

In the early 1970s, CBS Studio Center became the administrative and production headquarters for MTM Enterprises. Founded by Grant Tinker, a production executive at 20th Century Fox Television, MTM Enterprises was established in 1970 to produce a new situation comedy for Tinker's actress wife, Mary Tyler Moore, who had found fame

[143] Steven Bingen, *MGM: Hollywood's Greatest Backlot* (Solana Beach, CA: Santa Monica Press, 2011), 268.
[144] Sid Bernstein, "Studio City Lot Still Turning Out Oaters, but With Different Brand," *Los Angeles Times*, May 30, 1965, A1.
[145] "Studio Move," *Broadcasting*, March 17, 1967, 92.
[146] Other well-known shows by the company included *The F.B.I.*, *Cannon*, *The Streets of San Francisco*, *Barnaby Jones,* and *The Fugitive*.

years earlier on the *Dick Van Dyke Show* (1961-1966).

The Mary Tyler Moore Show (1970-1977) would go on to be one of the most popular and critically acclaimed programs in the history of television. Focused on the life of an unmarried, independent working woman in Minneapolis, *The Mary Tyler Moore Show* would win an unprecedented 29 Emmy Awards. By its fourth season, one quarter of all television viewers (43 million people) watched the show every week.[147] Although the first season was produced at General Services Studio in Hollywood, for the second season, the show was shot on Stage 2 at CBS Studio Center, where it stayed through the final 1977 season.

While highly praised for its writing and the comedic skills of its cast, *The Mary Tyler Moore Show* has also been recognized as a trailblazer in its embrace of the advances of the Women's Movement. By featuring a central female character focused on her career and not on marriage or family – unprecedented at the time – *The Mary Tyler Moore Show* became a cultural touchstone of second-wave feminism in the United States.[148] *The Mary Tyler Moore Show* deftly addressed gender dynamics and the issues of women in the workplace within the confines of a mainstream (and wildly popular) situation comedy. While the lead character, Mary Richards, was not presented as particularly radical or feminist, her general happiness and contentment with a life built on work and friends affirmed the feminist admonition that a woman did not need to be married to have a satisfying and meaningful life. The fact that MTM Enterprises itself was co-owned by a women amplified its role in the larger cultural acceptance of issues raised by the Women's Movement.

The ratings success and critical acclaim of *The Mary Tyler Moore Show* catapulted MTM to the front ranks of television production companies. Successful programs following the *Mary Tyler Moore Show* included the *Bob Newhart Show* (1972-1978), *WKRP in Cincinnati* (1978-1982), and *The White Shadow* (1978-1981). Spin-offs featuring popular characters first introduced on *The Mary Tyler Moore Show* included *Rhoda* (1974-1978), *Phyllis* (1975-1977), and *Lou Grant* (1977-1982). MTM set up its headquarters at CBS Studio Center on the 4th floor of the Administration Building and also had offices in the Mack Sennett Building from 1971 to 1988.

Grant Tinker left MTM in 1981 (he and Moore divorced the same year) selling his shares to Moore and company vice-president Arthur Price. MTM found additional success in the 1980s with the hour-long drama series *Hill Street Blues* (1981-1987) *Remington Steele* (1982-1987), and *St. Elsewhere* (1982-1988) as well as a second sitcom with Bob Newhart, *Newhart* (1982-1990) which was shot on Stage 17. Several of the more successful MTM productions from the 1980s, including *Hill Street Blues*, *St. Elsewhere*,

[147] Jennifer Keshin Armstrong, *Mary and Lou Rhoda and Ted*, (New York, NY: Simon and Schuster), 2013, 126.
[148] The studio was discussed in the *SurveyLA: Women's Right's Context* for its association with second wave feminism. City of Los Angeles, Office of Historic Resources, *SurveyLA Los Angeles Citywide Context Statement: Women's Right's in Los Angeles,* October 2018, 81.

and *Remington Steele* (all three broadcast on NBC) were broadcast on other networks, although many other MTM productions including *Newhart* were aired on CBS.

Another important and groundbreaking CBS program in the 1970s was *All in the Family,* (1971-1979) which addressed controversial and socially relevant subject matters. Although there were strong reservations about the show at CBS, Paley recalled the shows' airing in 1971 as one of the first times CBS "allowed an entertainment program to deal in a real way with ordinary subjects, using the kind of conversations that one might hear in any household—ethnic attitudes and all." [149] The show went on to make broadcast history, rising to become No. 1 in the ratings for five consecutive years.[150] The show was filmed at the CBS Television City location in the Beverly-Fairfax neighborhood of Los Angeles.

William Paley continued to serve as chief executive officer until 1977, and as chairman until he retired in 1983. He sold the company in the 1980s. [151] In 1982, CBS and 20th Century Fox Film Corporation formed a joint venture which included ownership and operation of the CBS Studio Center property, and the Project Site became known as CBS/Fox Studios. In 1984, Fox sold its interest in the studio to MTM Enterprises, and the facility became CBS/MTM Studios. In 1988 MTM was sold to TVS Entertainment and soon floundered. In 1992, CBS acquired MTM's ownership stake in the studio property and the property again became CBS Studio Center.

CBS has long-standing importance in the development and growth of broadcast television. Following its development of Television City and the CBS Studio Center, CBS ranked number one in the prime-time ratings from 1955 to 1976.[152] Over the years, the sound stages at CBS Studio Center have been home to dozens of popular and acclaimed television programs. Stages 1 and 3 were the home to *Gunsmoke*.[153] In addition to being the site of production for *The Mary Tyler Moore Show*, Stage 2 was home to *WKRP in Cincinnati, St. Elsewhere,* and *Rosanne*.[154] Stage 9 was the production home of one of the most successful sitcoms of the late 20th century, *Seinfeld* (1989-1998).[155] A plaque on Stages 9 and 15 memorialize the production locations of *Just Shoot Me* (1997-2003) and *Third Rock from the Sun* (1996-2001).[156] Stage 17 was the site of the classic sitcom, *Newhart*, and the groundbreaking sitcom, *Will & Grace* (1998-2006)[157] that has been credited with advancing LGBTQ rights in America.

The widespread adoption of cable television in the 1980s and 1990s diminished the

[149] Bart Barnes, "William S. Paley, 89, Founder, Chairman of CBS, Dies," *The Washington Post,* October 28, 1990.
[150] Ronald Brownstein, "The Show that Changed Television Forever," *The Atlantic,* March 23, 2021.
[151] Barnes, "William S. Paley," *The Washington Post.*
[152] Barnes, "William S. Paley," *The Washington Post.*
[153] Judi Miller, "The History Channel," *CBS Studio Center Newsletter*, March 2013, 1 and Karla Karanza, "the History Channel," *CBS Studio Center Newsletter*, June 2014, 1.
[154] "The Women of Minneapolis are Hot in Cleveland," *CBS Studio Center Newsletter*, May 2013, 1.
[155] Max Williger, Romantically Challenged, *CBS Studio Center Newsletter*, March 2010, 1.
[156] Judi Miller and Marsha Gorodkin, "Hot in Cleveland Memorialized," *CBS Studio Center Newsletter*, April 2019, 1.
[157] John Mayo, "Purposefully On Purpose," *CBS Studio Center Newsletter*, October 2009, 1.

importance of the three big broadcast networks: CBS, NBC, and ABC. Between 1978 and 1982, cable franchises expanded in the largest cities in America. They were shortly followed by the proliferation of new cable channels dedicated to "narrowcasting" for specific audiences. CNN, MTV, BET, ESPN were all established during this period, changing the landscape for broadcast television forever.[158]

4.6 Architecture

Most buildings located at Radford Studio Center are vernacular industrial buildings and not representative of any particular architectural style or associated with notable architects. One exception is the executive office building (present-day Administration Building) constructed in 1969. It was designed by noted architect Daniel L. Dworsky in the Brutalist style of architecture. Information on this style and architect is included below.

BRUTALISM[159]

The origins of Brutalism can be traced to the early 1950s, when young architects disenchanted with that country's "Establishment" architects, advocated for a softened, even picturesque Modernism for the masses. The first major showcasing of this new style was displayed in London's 1951 "Festival of Britain" exhibition.[160] While the younger practitioners often retained some admiration for Modern masters, such as Mies van der Rohe and Le Corbusier, they sought to make a more honest and direct form of Modern architecture. The style was described by architectural historian Reyner Banham as akin to the rawness of *Art Brut* paintings by Jean Dubuffet or Jackson Pollock.[161]

The earliest examples of Brutalist architecture were produced by architects Alison and Peter Smithson in England. In their 1954 Hunstanton School project the duo utilized materials and elements such as glass, steel, smooth brickwork, flat roofs, and right angles that to a certain extent harkened back to earlier Modern works. However, exposed welds, open pipe ducts, and other evidence of both the buildings' construction process and functionality are clearly revealed rather than denied.

Over time, concrete became Brutalism's primary building material and one of its most identifiable character-defining features. In rebuilding and recovering postwar Europe, concrete was more affordable than the glass and steel preferred by the International

[158] The Cable History Timeline, www.cablecenter.org https://syndeoinstitute.org/wpcontent/uploads/2022/10/CableTimelineFall2015.pdf (accessed March 5, 2024).
[159] The history of Brutalism in Los Angeles has been excerpted and adapted from the following report: Daniel Paul, *SurveyLA: Late Modernism, 1966-1990,* Prepared for City of Los Angeles, July 2020.
[160] Reyner Banham, "Brutalism," in *Encyclopedia of Modern Architecture*, ed. Gerd Hatje (New York: Harry N. Abrams, Inc., Publishers, 1964), 61; SCI-Arc Media Archive, "Todd Gannon: Rayner [sic] Banham and the paradox of High Tech" (lecture, Southern California Institute of Architecture (SCI-Arc), Los Angeles, CA, March 14, 2018).
[161] SCI-Arc Media Archive, "Todd Gannon: Rayner [sic] Banham and the paradoxes of High Tech."

Style.[162] In its most basic application, stylistic Brutalism often applied one material, usually exposed concrete, across the entirety of a given building of bold, oversized, angular shapes. The massing of these shapes, combined with the use of the single material, read as heavy and solid, the antithesis of the lightweight, transparent and "floating" quality prized by International Style Modernists architects.

Although examples of Brutalism are present in Los Angeles and across the greater Southern California region, in North America, the style is more often found in cold weather climates across Canada and the northeastern United States. In Los Angeles, Brutalism tends to appear in institutional and commercial properties, and less frequently is employed in residential or industrial architecture. Examples in Los Angeles include the: Citibank building at 1180 S. Beverly Boulevard (1966); Sunkist Headquarters Building at 14130 W. Riverside Drive (1970); the Braille Institute at 776 N. New Hampshire Avenue (1975); and the Japanese American Cultural and Community Center at 244-252 S. San Pedro Street (1978).

DANIEL L. DWORSKY, FAIA

Daniel L. Dworsky was born in Minneapolis, Minnesota in 1927. He attended the University of Michigan where he studied architecture and was the football team's star linebacker. Following his graduation, Dworsky played one professional season for the Los Angeles Dons football team before he changed his career to focus on architecture.

For several years in the 1950s, Dworsky worked as an apprentice to prominent modernist architects in Los Angeles, including William Pereira, Raphael Soriano, and Charles Luckman.[163] In 1953, he established his own practice, Dworsky & Associates. Dworsky mostly practiced in the Late Modern and Brutalist styles of architecture, and later recalled that he was inspired to pursue architecture after seeing Ludwig Mies Van der Rohe's work in Chicago and at ITT. He believed his work reflected a combination of the Van der Rohe tradition of simple structural modularity and the freedom and plasticity of the Corbusier tradition. Dworsky was interested in the structure of materials and the use of light. During a 1976 interview he recounted:

> *Materials have always been of special interest to me. Materials which are part of the structure of the building and, also, become the finished envelope, or the finished exterior and interior surface of a structure. These materials have a human tactile structural quality, a human scale that is very visually apparent in the final accomplishment... Dealing with concrete, you can see the way that forms are put together, the carpentry of forms. We like to use, especially, poured form concrete because it does demonstrate that scale and texture which is quite tactile and pleasant to view, and demonstrates the process through which the structure was*

[162] Andrew Kroll, "AD Classics: Unite d' Habitation / Le Corbusier," *Arch Daily* (November 5, 2010), accessed December 20, 2023, http://www.archdaily.com/85971/ad-classics-unite-d-habitation-le-corbusier.
[163] Leon Whiteson, "L.A. Architecture's Solid Gray Brigade," *Los Angeles Times,* May 26, 1988.

achieved.[164]

Dworsky identified the Crisler Arena at the University of Michigan (1967); the Administration/Executive Office Building at CBS Studio Center (1969); Drake Stadium at University of California, Los Angeles (1969); and the Theater Arts Building at California State University of Dominguez Hills (1973) as some of his best works.[165] His other principal projects include Equitable Savings & Loan Building, Long Beach, CA (1968); Angelus Plaza, Los Angeles (1981); Tom Bradley International Terminal at LAX (1984); the Federal Reserve Bank, Los Angeles (1987); and the Calexico U.S. Port of Entry (1996), among others.[166]

During its tenure, the firm of Dworsky & Associates came to serve as an influential and prominent architectural firm in Southern California. Dworsky & Associates received the American Institute of Architects (AIA) Tri-Annual Awards in 1966 and 1969 and a design award from *Progressive Architecture* magazine in 1967.[167] Dworsky & Associates won the Firm of the Year award from the AIA in 1984.

Dworsky individually also received accolades throughout his life. Dworsky was elected to the AIA College of Fellows in 1968. In 1976, he became known as one of the "Los Angeles 12" when Cal Poly Pomona identified him and eleven other architects for "consistently producing some of the better architecture in Los Angeles."[168] In all, Dworsky received over thirty design awards. In 2004, he received a Lifetime Achievement Award from the AIA. Dworsky died in January of 2022.[169]

4.7 Los Angeles Citywide Historic Context Statement Applicable Historic Contexts and Themes

Los Angeles' Citywide Historic Context Statement (HCS) was designed for use by SurveyLA field surveyors and by all agencies, organizations, and professionals completing historic resources surveys in the City of Los Angeles. The context statement was organized using the Multiple Property Documentation (MPD) format developed by the National Park Service for use in nominating properties to the National Register. This format provided a consistent framework for evaluating historical resources. It was adapted for local use to evaluate the eligibility of properties for city, state, and federal designation programs. The HCS used Eligibility Standards to identify the character

[164] *SciArc,* "Craig Ellwood, Jerrold Lomax & Dan Dworsky (1976)," SciArc Channel, accessed December 2023, at: https://channel.sciarc.edu/browse/craig-ellwood-jerrold-lomax-dan-dworsky-1976.
[165] *SciArc,* "Minoru Takeyama/ Daniel Dworsky (January 30, 1976)," SciArc Channel, accessed December 2023, at: https://channel.sciarc.edu/browse/minoru-takeyama-daniel-dworsky-january-30-1976.
[166] "Dworsky, Daniel L., AIA," Pacific Coast Architecture Database (PCAD). Accessed December 2023, at: https://pcad.lib.washington.edu/firm/108/.
[167] "Dworsky, Daniel Leonard," AIA American Architects Directory, 1970, 243. Accessed December 2023, at: https://content.aia.org/sites/default/files/2018-09/Bowker_1970_D.pdf.
[168] "Architect Daniel Dworsky Savors Success," *Los Angeles Times,* December 6, 1981.
[169] "Obituary: Daniel L. Dworsky," *Los Angeles Times*, January 19, 2022. Accessed December 2023, at: https://www.legacy.com/us/obituaries/latimes/name/daniel-dworsky-obituary?id=32371140.

defining, associative features, and integrity aspects a property must retain to be a significant example of a type within a defined theme. Eligibility Standards also indicated the general geographic location, area of significance, applicable criteria, and period of significance associated with that type. These Eligibility Standards are guidelines based on knowledge of known significant examples of property types; properties do not need to meet all of the Eligibility Standards in order to be eligible. Moreover, there are many variables to consider in assessing integrity depending on why a resource is significant under the National Register, California Register or Los Angeles HCM eligibility criteria.

The HCS is organized into nine broad historical contexts, which are specific to Los Angeles and focus on the development of the City during the period dating from 1780 to 1980, and further subdivided into themes and sub-themes that reflect the various historical trends and patterns of events associated with each context.[170] HCS contexts and themes relevant to the evaluation of the Project Site are identified below.

ASSOCIATION WITH THE MOTION PICTURE INDUSTRY

The Project Site was originally developed for use as a motion picture studio in the late 1920s and was expanded for continued use as a motion picture studio through the mid-1950s. The motion picture companies that owned the studio during this period (Mack Sennett, Mascot Pictures, and Republic Pictures) were independent studios during the Major Studio Era and were not one of the "Big Eight" studios. Potential historical resources on the Project Site associated with the history of the motion picture industry are evaluated for historic significance under the following context, theme, and sub-theme provided in the HCS:

> ***Context:*** *Entertainment Industry, 1908-1980*
>
> ***Theme:*** *Industrial Properties Associated with the Entertainment Industry, 1908-1980*
>
> ***Sub-Theme****: Motion Picture Industry: Independent Studios and Rental Plants, 1919-1980*
>
> ***Summary Statement of Significance:*** *Los Angeles' identity is inextricably tied to its role in the entertainment industry. The well-known advertising slogan, "The Entertainment Capital of the World" reflects the city's central place in the motion picture, radio, television, and recording/music industries. The motion picture industry played, and continues to play, a significant role in the economic and cultural development of Los Angeles. Properties evaluated under this theme are significant in the areas of Entertainment and Industry. They encompass any film*

[170] SurveyLA Los Angeles Historic Resources Survey, "Los Angeles Citywide Historic Context Statement: Context Outline, Revised January 2020."

production plant that dates from the Major Studio Era or later, excluding the "Big Eight" studios. Although operational models were similar, the greatest distinction between the Big Eight studios and their independent counterparts was the size of their operations and distribution networks.

Period of Significance: *1919 – 1980*

Period of Significance Justification: *The period of significance begins in 1919, when the Major Studio Era was first established in Los Angeles, and ends in 1980, the end date for SurveyLA. The end date may be extended over time.*

Geographic Location: *Hollywood, Studio City, Echo Park, Chatsworth, Central City*

Area(s) of Significance: *Entertainment, Industry, Ethnic Heritage190*

Criteria: *NR: A; CR: 1; Local: 1*

Associated Property Type:

Industrial – Motion Picture Studio

Property Type Description: *Motion picture studio developed after 1919, but not one of the "Big Eight" motion picture studios. These studio facilities were smaller than their "Big Eight" counterparts and did not contain the same variety of property types. See also the character defining features below.*

Eligibility Standards:

- *Originally constructed as a motion picture studio*
- *Began operation as a motion picture studio after 1919*
- *Not one of the "Big Eight" motion picture studios*
- *Must be proven to have played a significant role in the history and development of the motion picture industry*

Character Defining/Associative Features:

- *Retains most of the essential character defining features form the period of significance*
- *Comprised of multiple buildings and structures on a single site*

- *Perimeter defined by high walls, fences, and gates, with restricted access at secure entry points*

- *Perimeter, public-facing buildings may be designed in architectural styles of the period and may also be significant under themes within the "Architecture and Engineering" context*

- *Contains a variety of building types for various uses including offices, sound stages, construction facilities, prop storage*

- *For the National Register, properties associated with events that date from the last 50 years must possess exceptional importance*

Integrity Considerations:

- *Should retain integrity of Location, Design, Feeling, and Association from the period of significance*

- *Original use may have changed*

- *Adjacent buildings and land uses may have changed*

- *The original facility may have been expanded and altered over time to accommodate new sound technologies for talking pictures*

- *These properties may be difficult to observe from the public right-of-way due to perimeter walls, fences, and gates*

ASSOCIATION WITH THE TELEVISION BROADCASTING INDUSTRY

After Republic Pictures ceased motion picture production on the Project Site in the late 1950s, facilities were leased to other production companies, primarily focused on production for television. In 1963, CBS rented the former Republic Studios site and renamed it "CBS Studio Center." CBS purchased the studio outright in 1967 where they continued to produce programming for broadcast on CBS while also leasing facilities to other production companies. Ownership of the studio by CBS would continue until 2021. Potential historical resources on the Project Site associated with the history of the television broadcasting industry are evaluated for historic significance under the following context, theme, and sub-theme provided in the HCS:

Context: *Entertainment Industry, 1908-1980*

Theme: *Industrial Properties Associated with the Entertainment Industry, 1908-1980*

Sub-Theme: *Television Broadcasting Industry, 1931-1980*

Summary Statement of Significance: *Los Angeles' identity is inextricably tied to its role in the entertainment industry. The well-known advertising slogan, "The Entertainment Capital of the World" reflects the city's central place in the motion picture, radio, television, and recording/music industries. Resources evaluated under this theme are significant in the areas of Communications, Entertainment, Industry, and/or Ethnic History. Due to its leading role in the motion picture industry, Los Angeles, and Hollywood in particular, became a national center for television production in the early twentieth century. A television studio is significant under this sub-theme if it was used primarily as a television broadcast and production facility for an extended period of time. This includes television studios that were originally constructed as radio facilities.*

Period of Significance: *1931 – 1980*

Period of Significance Justification: *The period of significance begins in 1931, when the first television station was established in Hollywood, and ends in 1980, the end date for SurveyLA. The end date may be extended over time.*

Geographic Location: *Hollywood (with a concentration on Sunset Boulevard), Wilshire (Beverly/Fairfax), Silver Lake*

Area(s) of Significance: *Communications, Entertainment, Industry, Ethnic History*[171]

Criteria: *NR: A; CR: 1; Local: 1*

Associated Property Types: *Industrial – Television Station/Broadcasting Facility*

Property Type Description: *Television studio and broadcasting facility both purpose built or converted from other uses.*

Eligibility Standards:

- *Was constructed or used during the period of significance*
- *Used primarily as a television broadcast and production facility for an extended period of time*
- *Must be proven to have played a significant role in the history and development of the television broadcasting industry*

[171] See also the Ethnic/Cultural themes of the Citywide Historic Context.

Character Defining/Associative Features:

- *Retains most of the essential character defining features from the period of significance*
- *May be composed of one large building or multiple smaller buildings designed to house office space and production facilities*
- *Some facilities may include accommodations for a live studio audience; those will be distinguishable by their size, and may also have associations with motion picture industry*
- *May be located near major motion picture studios*
- *Most significant facilities were constructed during the 1940s and 1950s*
- *May also be a significant under themes within the "Architecture and Engineering" context.*
- *Many of these sites are still in use as television broadcasting and production facilities, although some may have been converted to other uses*
- *For the National Register, properties associated with events that date from the last 50 years must possess exceptional importance*

Integrity Considerations:

- *Should retain integrity of Location, Design, Feeling, and Association from the period of significance*
- *Original use may have changed*
- *Adjacent buildings and land uses may have changed*
- *The original facility may have been altered or expanded over time to accommodate changing technologies.*

ARCHITECTURAL SIGNIFICANCE

As is typical of many entertainment industry studio properties dating from the first half of the twentieth century, the buildings and structures located on the Project Site are utilitarian in nature, conceived with function as the primary driver of their design. As such, buildings located on the Project Site are generally not architecturally distinguished. One exception to this is the Administration Building designed in the Brutalist architectural style. As such, the Administration Building is evaluated for

historic significance under the following context, sub-context, theme, and sub-theme provided in the HCS:

Context: *Architecture and Engineering, 1850-1980*

Sub-Context: *L.A. Modernism, 1919-1980*

Theme: *Late Modern, 1966-1990*

Sub-Theme: *Brutalism*

Summary Statement of Significance: *Resources evaluated under this sub-theme are significant in the area of Architecture as excellent examples of Late Modernism and exhibit quality of design through distinctive features. Late Modernism is a distinct and historically significant twentieth century reaction against Orthodox Modernism. Late Modernism expresses the conditions and new developments of Western society between 1965 and 1990, including the advent of late capitalist and postindustrial culture, to which Late Modern architecture is internationally associated.*

One expression of Late Modern is the Brutalist style. Brutalist Late Modern designs liberated architecture from Orthodox Modernism. Brutalist buildings were typically rendered in a single monochromatic material, usually exposed concrete, and read as sculptural, heavy, and solid. Bold oversized angular shapes break apart the typical rectangular form. Exteriors reveal the construction process, such as keeping welds or the imprint of wood used in the setting of the concrete. This style was frequently used in institutional architecture, such as civic and educational buildings, through the 1980s.

Period of Significance: *1966-1990 (Brutalist examples may predate 1966 though examples in Los Angeles are not common)*

Period of Significance Justification: *The earliest regionally developed Late Modern designs are designed in 1966. Late Modern architecture remains ubiquitous through the 1980s, when Postmodern and CAD-informed designs more frequently appear.*

Geographic Location: *Citywide*

Area(s) of Significance: *Architecture*

Criteria: *NR: C; CR: 3; Local: 3*

Associated Property Types:

- *Commercial*
- *Institutional*

Property Type Description: *The Brutalist architectural style was typically applied to civic and educational buildings that used bold oversized angular shapes to break apart the rectangular form.*

Eligibility Standards:

- *Was constructed during the period of significance*
- *Is an excellent example of Brutalist architecture*
- *Exhibits quality of design through distinctive features*

Character-Defining/Associative Features:

- *Retains most of the essential character-defining features from the period of significance*
- *Typically displays bold oversized angular shapes with sculptural and distinctive geometric forms to break apart the rectangular form*
- *Unpainted exposed concrete, raked or smooth, dominating visible elevations*
- *For the National Register, a property must possess exceptional importance if less than 50 years of age.*

Integrity Considerations:

- *Should retain integrity of Location, Design, Materials, Workmanship*
- *Retains sufficient integrity to convey significance*
- *Original landscaping may have been altered or removed*
- *Original use may have changed*
- *Setting may have changed (surrounding buildings and land uses)*

SOCIAL SIGNIFICANCE

The Project Site was the headquarter location for MTM Enterprises from 1971 to 1988 and its production of *The Mary Tyler Moore Show* from 1970 to 1977. As discussed in the City of Los Angeles Historic Context for Women's Rights in Los Angeles:

"Television scholars recognize the role of actress Mary Tyler Moore's (1936-2017) production company, MTM Enterprises, in shaping public perceptions of feminism during the 1970s. Beginning with the 'Mary Tyler Moore Show' (1970-1977) viewers were introduced to 'television's first sustained representation of the cultural influence of the women's liberation movement,' in Mary Richards, a young, professional woman. Other MTM spin-off shows (all filmed at [the Project Site]) such as 'Rhoda' (1974-1978) and 'Phyllis' (1975-1977) continued the trend of focusing on women's changing roles in society. Other popular TV shows such as 'One Day at a Time' (1975-1984) and 'Alice' (1976-1985) featured single, working mothers — roles all but invisible on television prior to second wave feminism."[172]

Context: *Women's Rights in Los Angeles 1850-1980*

Theme: *Entertainment, Media, Newspapers, and Publishing*

Summary Statement of Significance: *A resource evaluated under this theme may be significant in the areas of Social history, Entertainment, and Communications for its association with promoting and supporting issues and activities relating to women's rights. Some resources may also be significant in the areas of Ethnic History and LGBT History. Individuals associated with entertainment, media, newspaper, and publishing may have also made significant individual contributions to their respective fields and may be significant under Criterion B/2/2.*

Period of Significance: *1960 - 1980*

Period of Significance Justification: *Resources within this theme all date to the second wave of feminism era. The end date for SurveyLA is 1980 and may be extended over time as part of future survey work.*

Geographic Locations: *Citywide in scattered locations including Wilshire, Westchester, Hollywood*

Area(s) of Significance: *Communications, Social History, Ethnic History, LGBT History*

Criteria: *NR: A; CR: 1; Local: 1*

Associated Property Types:

Commercial - Retail Building, Office Building, Newspaper or Periodical,

[172] *SurveyLA Los Angeles Citywide Historic Context Statement, Women's Rights in Los Angeles.* Prepared for the City of Los Angeles, Office of Historic Resources. October 2018, p. 81

Headquarters, Publishing House

Entertainment – Television Studio, Radio Station

Property Type Description: Property types under this theme include commercial and entertainment related buildings that were used by newspapers and publishing companies as well as television and radio stations.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- *Was the founding or long-term location of a television station, radio station, newspaper/ publication, or publisher significant to promoting and supporting women's rights*

Character-Defining/Associative Features:

- *Retains most of the essential character-defining features from the period of significance*
- *Must have occupied the property for a significant period in its history, if it is not the founding location*
- *For National Register, properties associated with events that date from the last 50 years must possess exceptional importance*

Integrity Considerations:

- *Should retain integrity of Location, Feeling, Design, and Association from the period of significance*
- *Integrity is based on the period during which the significant studio or publication occupied the property*
- *Setting may have changed (surrounding buildings and land uses)*
- *Some original materials may have been altered or removed*

5.0 HISTORICAL RESOURCES EVALUATION

Individual buildings, structures, and site features of the Project Site are examined below for the purposes of identifying potential historical resources. As a framework for this assessment, HRG examined the entire Project Site, inclusive of all buildings and features that are within its boundary. The Project Site Vicinity was also examined.

Although archaeological sites may be considered historical resources for CEQA purposes if they are listed or eligible for listing in the National or California Registers, this report is limited to historical resources that are part of the built environment.

5.1 Associations with the Motion Picture Industry

CONSIDERATION AS A HISTORIC DISTRICT

The buildings and features at Radford Studio Center have been considered collectively under the *Motion Picture Industry: Independent Studios and Rental Plants* sub-theme for their potential eligibility for listing in the National Register, the California Register, and/or listing as a Los Angeles HCM.

As noted in Section 2.5 of this report, the National Park Service defines "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development" as a *historic district*.[173] The Park Service also lists "industrial complex" as a potential example of a district. Because the Project Site contains a grouping of related buildings and structures and was constructed as an industrial complex for the production of motion pictures, consideration of the property as an historic district is the appropriate analytical framework for its evaluation.[174]

Historic Significance

The Radford Studio Center property contains a grouping of buildings and structures that appears to be significant under Criterion A/1/1 for its 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. The property is important as an early independent film studio developed by Mack Sennett in the San Fernando Valley and its establishment of the Studio City area as a center for motion picture production.

The first period of significance for the Radford Studio Center property extends from 1928 when the property was first developed by Mack Sennett, to 1933, when Mack Sennett fell into bankruptcy and the studio briefly closed. Although by the late 1920s,

[173] *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. (5)
[174] Ibid.

Mack Sennett had already passed the pinnacle of his career, Radford Studio Center is significant for its role as an early independent motion picture studio that was a built to accommodate the newest technologies – primarily technical innovations related to recording needs as silent films were overtaken by "talking pictures." This timeframe includes the initial establishment of the motion picture production facility in the San Fernando Valley by Mack Sennett. Contributing buildings include representative property types that are typical of early motion picture studios and significant for early technology of the period, including offices, purpose-engineered sound stages, camera and laboratory spaces for colorization, and support and storage facilities. Radford Studio Center also played a critical role in the development of the San Fernando Valley as a new center for motion picture studio production, in response to the dispersion of motion picture studios from central Los Angeles and Edendale. Development of the Mack Sennett Studio helped establish the area as a new location for motion picture studios and provided the basis for its name, "Studio City." Establishment of the Mack Sennett Studio also provided a catalyst for new residential and commercial development in the new community.

Following Mack Sennett's bankruptcy, the Project Site was briefly operated by Mascot Pictures before Mascot was subsumed by Republic Pictures in the 1930s. The second period of significance for Radford Studio Center spans Republic Picture's use of the space as their primary production facility for over twenty years, from 1935 until 1958. Originating as a Poverty Row B-movie producer, Republic Pictures came to be considered an important independent film company. Research found that Radford Studio Center is significant for its association with Republic Pictures from 1935, the year the film company acquired the lot, to 1958, when Republic Pictures ended its motion picture operations on the Project Site.

This investigation did not identify any associations with the lives of individuals or groups important to national, state, or local history to suggest that the Project Site is significant under Criterion B/2/2 and it is not eligible for listing as a historical resource under National Register Criterion B, or California Register Criterion 2, or City of Los Angeles Criterion 2.

Evaluation of Integrity

The Project Site contains buildings and structures that date from the 1920s to 2010s. Buildings constructed during the two periods of significance (1928 to 1933 and 1935 to 1958) associated with the Mack Sennett and Republic Pictures periods were individually assessed for historic integrity in order to determine which buildings would be considered contributors to a potential historic district.

As defined by the National Park Service, a contributing building "adds to the historic associations, historic architectural qualities, or archeological values for which a property

is significant because it was present during the period of significance, relates to the documented significance of the property, and possesses historic integrity or is capable of yielding important information about the period."[175] A noncontributing building "does not add to the historic architectural qualities, historic associations, or archeological values for which a property is significant because it was not present during the period of significance or does not relate to the documented significance of the property" or "due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity or is capable of yielding important information about the period."[176] Boundaries for the two periods were established by identifying the extent of development associated with each period of significance. However, due to subsequent infill development, both of these historic boundaries included buildings constructed outside of their period of significance. Because these buildings did not date to either period of significance, they were not assessed for integrity and are considered non-contributors to any potential historic district.

As noted in Section 4.7, properties significant under the HCS Motion Picture Industry: Independent Studios and Rental Plants, 1919-1980 sub-theme "should retain integrity of *Location, Design, Feeling, and Association* from the period of significance." Because no extant buildings constructed during the two periods of significance had been relocated, all had maintained integrity of *location*. Therefore, the analysis was particularly focused on integrity of *design*, as integrity of *feeling* and *association* are more closely associated with those buildings that have retained the physical characteristics of their respective periods of significance. Considerations used to evaluate integrity of *design* included retention of massing, form/volume, roofline, original openings, cladding, and architectural details, among others.

An assessment of historic integrity for each potential contributing building on the site was completed using a rating system of *Very Good*, *Good, Fair,* and *Poor*. Buildings that date to the period of significance and have retained the majority of their historic integrity are given an assessment of *Very Good*. Those that date to the period of significance and have retained much of their historic integrity are given an assessment of *Good*. Buildings that date to the period of significance and have undergone alteration but still retain their basic historic appearance are given an assessment of *Fair*. Buildings that no longer retain their historic appearance due to substantial alteration are given an assessment of *Poor*.

All buildings dating from the periods of significance have experienced some level of

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

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

alteration and/or relocation since their original construction.

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

Very Good

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

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

Good

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

- Retain most or all of the relevant aspects of integrity; likely retains integrity of design and/or workmanship[177]
- May exhibit some character-defining features of a distinct architectural style or type
- May exhibit some degree of alteration, including the replacement of windows, entrance doors, railings, cladding, and/or roofing material, with generally compatible substitutes
- May include subsequent additions that do not disrupt the overall building form

Fair

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

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

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

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

Buildings determined to have *Very Good* and *Good* integrity are considered contributing. To advance a comprehensive understanding of potential historical resources for the purposes of CEQA, buildings determined to have *Fair* integrity are also considered contributing. Buildings determined to have *Poor* integrity are considered non-contributing.

When evaluating a motion picture studio property as a potential historic district, it is important to recognize that contributing buildings are not necessarily equal in their ability to convey historic significance given the variety of studio building types. The larger and more prominent buildings such as stage buildings and administration office buildings often play a larger role in defining the essential plan and spatial relationships of the site when compared to smaller support and ancillary buildings. These key property types need to be present and retain integrity in order for a potential district to be eligible.

A table summarizing the integrity analysis of buildings identified as potentially significant is included in Appendix D.

Historic District Analysis for Mack Sennett Period of Significance (1928-1933)
The first period of significance for the Project Site under the *Motion Picture Industry: Independent Studios and Rental Plants* sub-theme corresponds with the initial

development of Radford Studio Center by Mack Sennett from 1928 to 1933. Buildings from this period were historically used as administration buildings, property and wardrobe, camera buildings, prop storage facilities, and stages, among other uses. Buildings constructed during this period remain in their original locations, retaining spatial relationships that have continued relatively unchanged since the late 1920s.[178] The integrity of the individual buildings is varied.

Within the boundaries established for the Mack Sennett period of significance, there are nine (9) extant buildings from this period and one (1) building that was constructed outside the period of significance and is therefore a non-contributor. Analysis found that six (6) out of ten (10), or 60%, of the buildings date to the period of significance and retained *Very Good*, *Good* or *Fair* integrity. As such, a majority of the buildings date to the period of significance and retain sufficient integrity to convey their significance. The buildings that retain their integrity are generally the larger, more substantial buildings critical to defining the spatial organization and character of the site; conversely, those that do not retain integrity are generally the smaller, more ancillary buildings. For this reason, a potential historic district was identified for the Mack Sennett phase of development at Radford Studio Center. A detailed assessment of the integrity of the Mack Sennett period of significance is discussed in more detail below.

Historic District Analysis for Republic Pictures Period of Significance (1935-1958)
The second period of significance for the Project Site under the *Motion Picture Industry: Independent Studios and Rental Plants* sub-theme spans the period of occupancy by Republic Pictures from 1935 to 1958. Buildings from this period were historically used as commissaries, production spaces, mixing rooms, facility spaces, and stages, among other uses. This period of significance also includes those buildings that were completed by Mack Sennett prior to the site's acquisition by Republic Pictures, as Republic utilized and updated those buildings until 1958. The integrity of the individual buildings is varied.

Within the boundaries established for the Republic Pictures period of significance, there are nine (9) buildings that date from 1928-1933, fifteen (15) buildings that date from 1935-1958, and five (5) buildings that were constructed outside the period of significance and are therefore non-contributors. Analysis found that twelve (12) out of twenty-nine (29), or 41%, of the buildings date to the period of significance and retained *Very Good*, *Good* or *Fair* integrity and are therefore contributors. According to National Park Service guidance, "the majority of the components that add to the district's historic character, even if they are individually undistinguished, must possess integrity, as must the district as a whole."[179] Thus, the second period of significance does not have

[178] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington D.C.: National Park Service, U.S. Department of Interior, 1995, p. 46.
[179] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington D.C.: National Park Service, U.S. Department of Interior, 1995. p. 5

a majority of resources that date to the period of significance and retain sufficient integrity.

The majority of buildings that do not retain sufficient integrity or were constructed outside the period of significance create separation between the buildings that do retain integrity, which interrupts the historic pattern of development and fragments the spatial organization of contributing buildings critical to forming a historic district. For these reasons, a potential historic district was not identified that included the Republic Pictures phase of development on the Project Site.

Figure 4 below shows the boundaries established for the two periods of significance as well as the integrity analysis for buildings that date to those periods.

Contributing Buildings

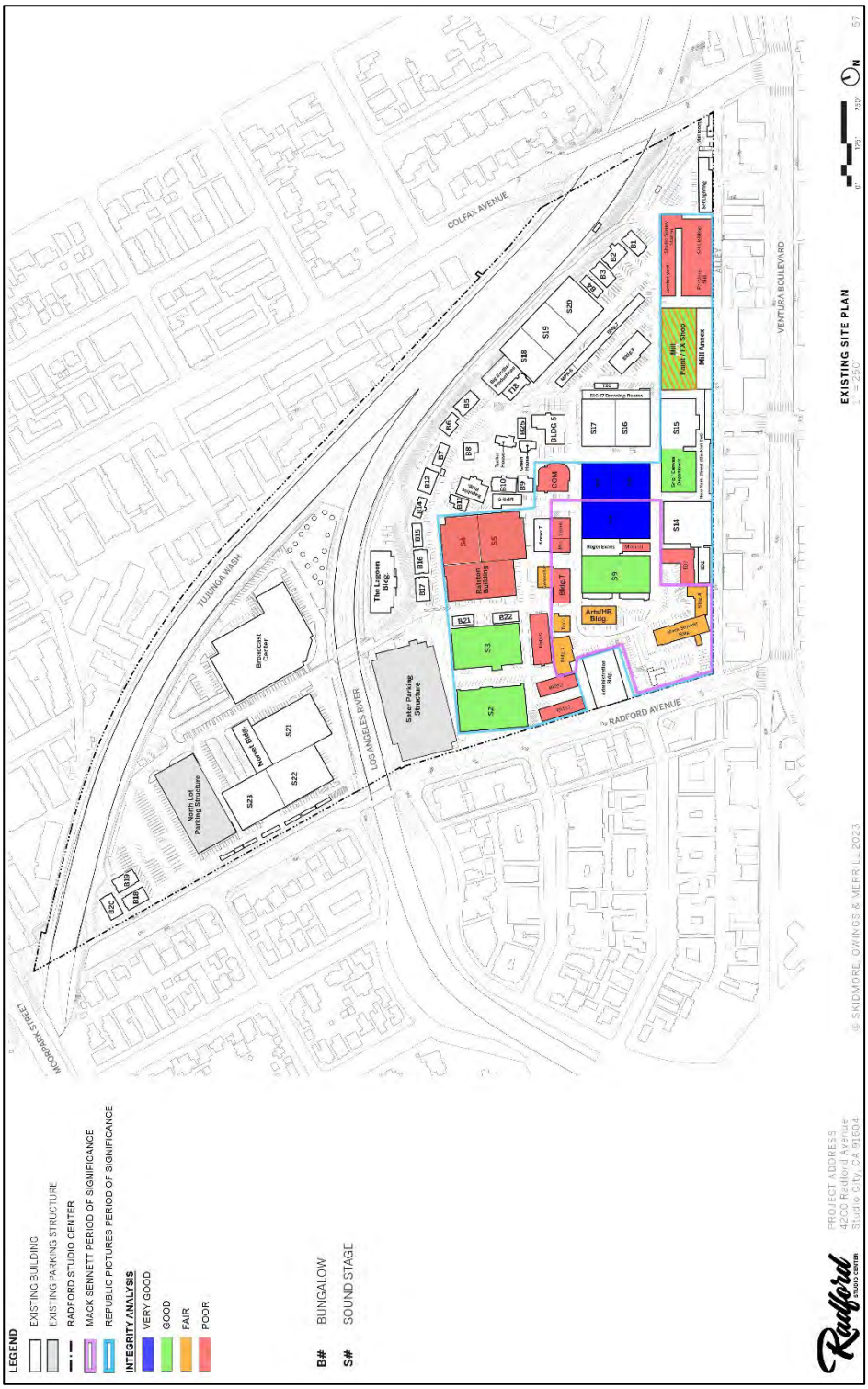
The Radford Studio Center property contains a concentration of buildings and structures dating from the Mack Sennett period of significance from 1928 to 1933. The majority of these buildings remain in their original locations and retain spatial relationships that have not changed since the late 1920s. Buildings from the period of significance include representative property types such as offices, sound stages, pre-production and post-production facilities, and storage facilities that are typical of motion picture studio development by the end of the 1920s. Despite some alteration to most of the original buildings, the studio retains its original utilitarian and industrial feel.

Buildings which are considered to be contributors to the potential Mack Sennett Historic District are those existing buildings which date from the period of significance, and also retain sufficient integrity (evaluated as *Very Good*, *Good* or *Fair*). Non-contributing buildings are those which were constructed outside the period of significance, or which date from the period of significance but lack sufficient integrity due to extensive alterations (evaluated as *Poor*). These buildings may have retained the majority of their original massing and may remain in their original locations, and as such, they continue to convey the original plan and spatial relationships associated with the Mack Sennett period, but ultimately lack the integrity to be considered contributors.

The Radford Studio Center property is composed of forty-nine (49) permanent buildings.[180] These are listed in Table 2 (Historic Resource Status of Buildings). Of the forty-nine (49) buildings on the Project Site, six (6) buildings have been identified as contributors to the potential Mack Sennett Historic District. Four (4) buildings are considered to be non-contributing resources due to extensive alterations or construction outside the period of significance. Contributors, non-contributors and boundaries for the potential historic district are shown on the map in Figure 4.

[180] Adjoining stages have been counted as single structures.

FIGURE 4. MAP OF PERIODS OF SIGNIFICANCE AND INTEGRITY ANALYSIS



Integrity Analysis

Analysis of the two periods of significance associated with motion picture production on the Project Site indicated that only one period of significance, the Mack Sennett period from 1928 to 1933, retained a sufficient number of contributors with *Very Good*, *Good* or *Fair* levels of integrity to be considered a potential historic district. A more in-depth integrity analysis of the potential Mack Sennett era historic district is included below, addressing the seven aspects of integrity: *location, design, setting, materials, workmanship, feeling* and *association*.

- **Location:** The potential historic district remains in its original location. No contributing buildings on the site have been moved from their original locations. Therefore, the potential historic district retains integrity of *location*.

- **Design:** The potential historic district retains a majority of the character-defining features of its original construction and subsequent development during the period of significance. The program and plan of the studio plant has retained its original interior focus with minimal public engagement. Buildings constructed during the period of significance include representative property types that are typical of motion picture studios from the early twentieth century, such as offices, sound stages, utility buildings, and support and storage facilities. The majority of these buildings remain in their original locations, retaining spatial relationships and circulation patterns that remain unchanged since the late 1920s. Despite some alterations, a majority of the essential physical features reflecting the original design and organization of the property as a studio lot remain intact within the potential historic district. Therefore, the potential historic district retains integrity of *design*.

- **Setting:** The potential historic district is located on the Radford Studio Center property, which occupies approximately 55 acres in Studio City, with the studio's primary entrance fronting Radford Avenue. The wider setting, outside the potential historic district has experienced extensive development. During the period of significance, buildings on the studio site were surrounded by largely agricultural lands. The surrounding area has been extensively developed since the late 1920s and early 1930s with residential and commercial uses.

  Boundaries for historic districts are selected to encompass the single area of land containing the significant concentration of buildings, sites, structures, or objects that contribute to the historic significance of the district and delineate the historic district from immediately surrounding areas of a different historic character or development pattern.[181] These tenets can be observed in the boundaries of the potential historic district which exclude areas of later

[181] National Register Bulletin Defining Boundaries for National Register Properties, Washington D.C., U.S. Department of the Interior, National Park Service, revised 1997, p. 12.

development not associated with the period of significance. Within the district boundary, spatial relationships among contributing buildings and circulation patterns remain largely intact. In this manner, setting features associated with the historic significance of the potential historic district are necessarily included within the district boundaries. The larger setting located outside the district boundaries are not considered character-defining or important to the integrity of the historic district. Therefore, the potential historic district retains integrity of *setting*.

- **Materials:** Due to alterations to individual buildings over time, the potential historic district does not retain substantial physical evidence of original construction materials. Common alterations undertaken within the potential historic district include but are not limited to replacement of cladding and roofing materials, replacement of original doors and windows, selective demolitions, additions, and the alteration and/or enclosure of original door and window openings. Therefore, the potential historic district does not retain integrity of *materials*.

- **Workmanship:** Due to alterations to individual buildings over time, the potential historic district no longer retains substantial physical evidence of period construction techniques, including original finishes and design elements that reflect the character and identity of the potential historic district as an early-20th century motion picture studio. Therefore, the potential historic district does not retain integrity of *workmanship*.

- **Feeling:** The potential historic district retains a majority of the character-defining features of its original construction, including representative building types as well as spatial relationships, circulation patterns, and interior orientations that are typical of motion pictures studios developed during the 1920s. These essential physical features continue to convey the original aesthetic and historic sense of a motion picture studio developed during the first half of the twentieth century. Despite some degree of alteration to most of the original buildings, the studio retains its original utilitarian and industrial feel and continues to convey the character of an early twentieth century motion picture studio in Studio City. Therefore, the potential historic district retains integrity of *feeling*.

- **Association:** Because the potential historic district retains integrity of *location*, *design*, and *feeling*, it retains sufficient integrity to convey its significance as an early twentieth century independent motion picture studio. Therefore, the potential historic district retains integrity of *association*.

As noted in Section 4.7, properties significant under the HCS *Motion Picture Industry:*

Independent Studios and Rental Plants, 1919-1980 sub-theme "should retain integrity of *Location, Design, Feeling, and Association* from the period of significance." The potential Mack Sennett Historic District has retained integrity of *location*, *design*, *setting*, *feeling*, and *association*. While integrity of *materials* and *workmanship* have been somewhat compromised by prior alterations, the potential historic district has retained sufficient integrity to convey its historic character and significance as a motion picture studio from the late 1920s.

Evaluation of the Potential Historic District for the National Register
The potential Mack Sennett Historic District appears to be significant under National Register Criterion A for its association with the development of the motion picture industry in the United States. It is important as a largely intact group of resources that dates from Mack Sennett's establishment of the site as a motion picture studio during the early sound era and association with the establishment and growth of Studio City. Contributing buildings include representative property types that are typical of early motion picture studios and significant for early technology of the period, including offices, purpose-engineered sound stages, camera and laboratory spaces for colorization, and support and storage facilities.

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

For these reasons, the potential historic district appears to meet the criteria for listing on the National Register.

Evaluation of the Potential Historic District for the California Register
The potential historic district appears to be significant under California Register Criterion 1 for its association with the development of the motion picture industry in the United States. It is important as a largely intact group of resources that dates from Mack Sennett's establishment of the site as a motion picture studio during the early sound era and association with the establishment and growth of Studio City. Contributing buildings include representative property types that are typical of early motion picture studios and significant for early technology of the period, including offices, purpose-engineered sound stages, camera and laboratory spaces for colorization, and support and storage facilities.

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

For these reasons, the potential historic district appears to meet the criteria for listing on the California Register.

Local Evaluation of the Potential Historic District

The potential historic district appears to be significant under local Criterion 1 for its association with the development of the motion picture industry in the United States. It is important as a largely intact group of resources that dates from Mack Sennett's establishment of the site as a motion picture studio during the early sound era and association with the establishment and growth of Studio City. Contributing buildings include representative property types that are typical of early motion picture studios and significant for early technology of the period, including offices, purpose-engineered sound stages, camera and laboratory spaces for colorization, and support and storage facilities.

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

For these reasons, the potential historic district appears to meet the criteria for listing as a Los Angeles HCM.

INDIVIDUAL BUILDING EVALUATIONS: MILL BUILDING

The Mill Building was constructed in 1940 during the Republic Pictures era. The building is a rare extant example of a motion picture studio mill building from the Studio Era, significant for its association with the construction of sets and other props used during Republic Picture's tenure at Radford Studio Center.

The Mill Building was built in 1940 to replace the earlier Sound and MIS Building (mill/prop storage) that could no longer meet the demand of the production activities at the site. Within a few years of the Mill Building's construction, the studio was able to produce the large new sets, including the western streets and back lot sets, necessary to meet the studio's rapid expansion.

The Mill Building is industrial in design with simple rectangular massing, wood frame construction, bow-truss roof with raised vent, large bays of divided light steel sash windows with operable awing window, oversized loading bays with suspended canopies and sliding doors, concrete floors, and horizontal and diagonal wood sheathing on interior walls. Large cargo doors provide easy movement of materials.

Industrial pre-production facilities, such as mill and carpentry buildings were often renovated or demolished as studio needs changed over time; as such, these remaining buildings from the Studio Era are a rare property type and those that do remain have

often been so altered that they lack sufficient integrity to convey their significance.

Integrity
The Mill Building has been altered by a metal frame shed addition with corrugated metal siding that was constructed along the entire south façade circa 1997. The 1997 shed addition is not a contributing feature to the building. A majority portion of the south façade wall was removed to access the addition interior, although original structural members, including some delineating original window openings, remain.

Other alterations include cement plaster cladding added over original plaster cladding; replacement of the exterior staircase at the northwest end with a new staircase; removal of the stair from the effects shop loft to a roof platform and the door infilled; replacement of doors; some window replacements and other miscellaneous modifications. Despite these alterations, the Mill Building retains its original shape, volume, massing, materials, many openings, and many original windows. The Mill Building overall retains a level of integrity that is rare for this property type and is a good example of a studio mill building in the City of Los Angeles. Other motion picture studios dating from the Studio Era, including Universal, Fox, Sunset Gower Studios (former Columbia Studios), and Sunset Bronson Studio (former Warner Bros. Hollywood Studio), no longer have mill buildings dating from the Studio Era.

The integrity of the Mill Building is analyzed below using the seven aspects of integrity.

- **Location:** The Mill Building remains in its original location and therefore retains integrity of *location*.
- **Design:** The Mill Building has been altered by the 1997 shed addition to the south side which included removing and opening up the south façade wall. However, the original structural members of the south wall remain, so that the original dimensions and plan of the Mill Building are discernible. Despite alteration along the south wall, the Mill Building retains a majority of the elements that create its original form, plan, space, and structure including its simple massing with asymmetrical composition; rectangular plan; internal organization consisting of a paint shop – west two bays; mill shop – central seven bays; and the effects shop – east three bays; wood frame construction and bow-truss roof; large bays of divided light steel sash windows; and oversized loading bays with suspended canopies and sliding doors. Because these elements remain intact, the Mill Building retains integrity of *design*.

- **Setting:** The immediate setting of the Mill Building has been substantially altered since 1958 with the backlot set area to the north largely removed and replaced with additional stages and support buildings beginning in the 1960s. Therefore, the Mill Building does not retain integrity of *setting*.

- **Materials:** The exterior wall cladding, windows, and doors on the south façade were removed to accommodate the 1997 shed addition. Despite this alteration to the south façade, the remaining three facades remain largely intact. As such, the Mill Building retains the majority of its materials, including its wood frame construction, wood bow-truss roof, the majority of divided light steel sash windows on three facades, concrete floors, and wood sheathing on interior walls. For these reasons, the Mill Building retains integrity of *materials*.

- **Workmanship:** The majority of the original workmanship of the Mill Building remains extant. The original workmanship is evident through the structural elements and bow-truss roof which remain intact as well as the overall construction methods from the period of significance. Because the original construction methods and structural features remain intact, the physical evidence of the building practices for industrial shop buildings from the early 1940s is conveyed. Therefore, the Mill Building retains integrity of *workmanship*.

- **Feeling:** The overall design, materials, and workmanship that reflect the Mill Building's origin as a mill building constructed during the Studio Era remains largely extant. Therefore, the Mill Building retains integrity of *feeling*.

- **Association:** The Mill Building retains its original form, massing, configuration, and important physical character-defining features that convey its historic association with independent motion picture studios during the Studio Era as a generally intact example of a motion picture studio mill building. Therefore, the Mill Building retains integrity of *association*.

Eligibility

The Mill Building appears eligible for listing in the National Register and California Register and for designation as a Los Angeles HCM under Criteria A/1/1 and C/3/3 for its association with the production and growth of Republic Pictures and as a significant studio mill building property type. The building's period of significance is from 1940, the time of its construction, to 1958, when Republic Pictures closed operations at the site.

This investigation did not identify any associations with the lives of individuals or groups important to national, state, or local history to suggest that the Mill Building is significant under Criterion B/2/2, and it is not eligible for listing as a historical resource under National Register Criterion B, or California Register Criterion 2, or City of Los Angeles Criterion 2.

5.2 Associations with the Television Broadcasting Industry

CONSIDERATION AS A HISTORIC DISTRICT

Generally, research and investigation did not indicate that most buildings, structures,

and sites located on the Project Site are collectively historically significant as a historic district for their association with the Television Broadcast Industry despite being associated with television production beginning in the mid-1950s and its long association with CBS beginning in 1963.

The Los Angeles Citywide Historic Context Statement identified two types of properties as potentially eligible under the Television Broadcast Industry sub-theme. These include broadcasting facilities converted from other production facilities that are usually associated with television stations; and facilities purpose-built for television production, the most famous in Los Angeles being Television City in the Beverly-Fairfax neighborhood. The character-defining and associative features outlined in the Television Broadcast Industry sub-theme indicates that "most significant facilities were constructed during the 1940s and 1950s" which is the initial period when television became the most popular entertainment and information media in the United States.

The majority of building types and their arrangement on the Project Site were specifically developed for motion picture production and represent a development pattern directly associated with the motion picture industry in the first half of the twentieth century. As such, the historic significance of the majority of the Project Site is grounded in its motion picture industry associations. The Project Site's use for television production came years after television had been established and filmed television programs (as opposed to the live and taped programs characteristic of television's formative years) became the preferred method of production. With this shift, facilities designed and developed by the motion picture industry were repurposed and modified as entertainment production facilities for television. Use of the former motion picture studios for television, however, did not significantly transform or alter the existing buildings and development pattern of motion picture studio properties, as the majority of facilities already extant were typical production facilities easily customizable for television use.

In this manner, use of the Project Site for television merely represents the continued use of the property for a different medium. CBS' growth and prominence in radio and television is instead better reflected in its earlier locations, including CBS Columbia Square and Television City, which were both purpose-built to accommodate the specific requirements of radio and television. Unlike the company's earlier facilities, Radford Studio Center was gradually renovated and expanded over time, as was typical of studio campuses to accommodate the evolving entertainment industry and changing demands. Other than the Administration Building, these buildings represented utilitarian infill construction within the established studio. Moreover, CBS did not implement many changes to the Project Site because it already boasted useful technological capabilities that had been introduced by Republic Pictures in the 1950s. CBS either outfitted and updated existing buildings as needed, or constructed property types (largely stages) that were already established on the studio lot. With the exception of the

Administration Building constructed in 1969, major physical interventions and changes to the Project Site initiated by CBS are not evident until the very late twentieth century and early twenty first century. For these reasons, the majority of built resources on the Project Site have not been identified as historically significant for their associations with the Television Broadcast Industry.

Like most longstanding film and television studios in Los Angeles, the Project Site has hosted dozens of popular and critically acclaimed television productions over the years. It would be difficult to claim, however, that individual buildings or sites are historically significant for their association with any individual production under this context. The fact that a stage building hosted a particular television production during its run, for instance, does not mean that stage building is historically significant simply for that reason. Popular and critically acclaimed television programs have been produced at Los Angeles studio lots for decades and most long-standing studio buildings have been associated with one or more successful television shows at some point in their history.

The production of a successful television program is a team effort combining the talents of a myriad of creative and technical professionals whose contributions might not have necessarily happened in the stage building associated with that production. More importantly, individual television productions occupy buildings temporarily and the stage would typically retain very little distinctive development/modification to a particular production as the sets are changed out for subsequent productions.

INDIVIDUAL BUILDING EVALUATIONS: ADMINISTRATION BUILDING (EXECUTIVE OFFICE BUILDING)

Although the majority of buildings on the Project Site were not identified collectively as historically significant for their associations with the Television Broadcasting Industry, this investigation has identified one building, the Administration Building, as historically significant individually for its association with CBS Broadcasting and CBS' long ownership and operation of the studio lot.

The Administration Building was commissioned by CBS as the primary administrative office building for the lot which was acquired by the network in 1967. Designed by architect Daniel Dworsky in 1969, the Administration Building was constructed directly adjacent to Radford Avenue, making it visible from the public right-of-way. It's Brutalist architectural style, contemporary to the time of its construction, signaled a new era and introduced a new public identity for the studio lot associated with CBS. Unlike the majority of studio lot buildings which pre-dated CBS occupation and ownership of the studio property, the Administration Building represents the first substantial building constructed by CBS specifically for its own purposes after purchasing the lot in 1967.

Integrity
The Administration Building has retained a high level of integrity with no substantial exterior alterations since its original construction in 1969. It retains integrity of *location, design, setting*, m*aterials*, w*orkmanship, feeling*, and *association*. A full integrity analysis of the Administration Building is provided below in Section 5.4.

Eligibility
The Administration Building is eligible for listing in the National Register and California Register and for designation as a Los Angeles HCM under Criteria A/1/1 for its association with CBS and its ownership and operation of the studio lot. The Administration Building represents the first substantial building constructed by CBS specifically for its own purposes after purchasing the lot in 1967. Distinguished by its Brutalist architectural style contemporary to the late 1960s, the Administration Building symbolizes CBS' long ownership and operation of the studio property.

The building's period of significance under this context is from 1969, the year of its construction, to 1983, which is the year CBS founder William Paley retired as chairman. These years represent CBS's dominance in broadcast television as the "Tiffany Network," recognized for the quality and popularity of its programing. Widespread adoption of cable television beginning in the 1980s diminished the importance of the three big broadcast networks: CBS, NBC, and ABC. The proliferation of new cable channels dedicated to "narrowcasting" for specific audiences changed the landscape of broadcast television.

The Administration Building also has important associations with Architecture and associations with Women's Rights. These associations are examined in Section 5.3 and Section 5.4, respectively. This investigation did not identify any associations with the lives of individuals or groups important to national, state, or local history. Therefore, it is not eligible for listing as a historical resource under National Register Criterion B, or California Register Criterion 2, or City of Los Angeles Criterion 2.

5.3 Architectural Significance

ADMINISTRATION BUILDING (EXECUTIVE OFFICE BUILDING)

The Administration Building (executive office building) was designed by architect Daniel Dworsky in 1969 for CBS Studios. The Brutalist building adopts unadorned natural materials such as poured-in-place concrete, glass, brick, and wood and expresses its design and construction system. The Brutalist style of architecture was not adopted by local architects to the extent that it was in other cities, specifically on the east coast.[182] As such, the Administration Building is a relatively rare example in the City of Los

[182] Paul, *SurveyLA: Late Modernism, 1966-1990,* 28.

Angeles.

Since the time of its construction, the building has been recognized for its unique design and style. During and following its construction, the building was identified by the *Los Angeles Times* architecture critic John Pastier as a "carefully worked out expression of building materials and technology" and an "unostentatious treasure."[183] Noted architect Daniel Dworsky also recognized the building's significance as part of his greater oeuvre and listed the building among his notable projects in the 1970 AIA Directory and used the building as an example showcasing his unique relationship with different building materials in academic lectures.[184]

Integrity
The Administration Building has retained a high level of integrity with no substantial exterior alterations since its original construction in 1969. It retains integrity of *location*, *design, setting*, m*aterials*, w*orkmanship, feeling*, and *association*. A full integrity analysis of the Administration Building is provided below in Section 5.4.

Eligibility
The Administration Building is eligible for listing in the National Register and California Register and for designation as a Los Angeles HCM under Criteria C/3/3 for the excellence of its Brutalist architectural design. The building's period of significance is from 1969, the year of its construction, to 1983.

5.4 Social Significance – Women's Rights

ADMINISTRATION BUILDING (EXECUTIVE OFFICE BUILDING)

The headquarters of MTM Enterprises were located in offices on the 4th floor of the 1969 Administration Building from 1971-1988. Originally owned by actress Mary Tyler Moore in partnership with Grant Tinker, MTM is recognized for its role in shaping public perceptions of feminism during the 1970s beginning with *The Mary Tyler Moore Show*.

Integrity
Designed by architect Daniel Dworsky in 1969, the Administration Building has retained a high level of integrity with no substantial exterior alterations since its original construction in 1969. The integrity of the Administration Building is analyzed below using the seven aspects of integrity.

- **Location:** The Administration Building remains in its original location and, therefore, retains integrity of *location*.

[183] John Pastier, "Clients Play Little Known but Crucial Role in Architecture," *Los Angeles Times,* December 6, 1970.
[184] *SciArc,* "Craig Ellwood, Jerrold Lomax & Dan Dworsky (1976)," and "Minoru Takeyama/ Daniel Dworsky (January 30, 1976)," accessed on December 19, 2023.

- **Design:** The Administration Building retains all of the elements that create its original form, plan, structure, and design, including its simple massing; rectangular plan; flat roof; concrete construction; recessed ground floor; ground floor brickwork; punched recessed windows; and flush corner windows. Because these elements remain intact, the Administration Building retains integrity of *design*.
- **Setting:** The immediate setting of the Administration Building has remained largely unaltered since its original construction as the majority of buildings located immediately north, south, and east were extant prior to the Administration Building's 1969 construction. Therefore, the Administration Building retains integrity of *setting*.
- **Materials:** The Administration Building retains the majority of its exterior materials, including concrete, brick cladding at the ground floor, and single pane glass windows. Therefore, the Administration Building retains integrity of *materials*.
- **Workmanship:** The original workmanship of the Administration Building remains extant. The original workmanship is evident through the overall construction method and materials. Because the original construction methods, materials and features remain intact, the physical evidence of technological practices and aesthetic principles from the late 1960s is conveyed. Therefore, the Administration Building retains integrity of *workmanship*.
- **Feeling:** The overall design, materials, and workmanship continue to reflect the Administration Building's Brutalist architectural style, reflecting its history as the primary executive office building during CBS ownership of the studio lot, and the period when MTM was headquartered there. Therefore, the Administration Building retains integrity of *feeling*.
- **Association:** The Administration Building retains its original form, massing, configuration, and all of its important physical character-defining features that convey its Brutalist architectural style as well as its historic association with CBS Broadcasting and MTM Enterprises. Therefore, the Administration Building retains integrity of *association*.

Eligibility

In addition to its eligibility for historic listing under Criteria C/3/3 for its Brutalist architectural design, and its eligibility for historic listing under Criteria A/1/1 for its association with CBS noted above, the Administration Building is also eligible for listing in the National Register and California Register and for designation as a Los Angeles HCM under Criteria A/1/1 in the context of Women's Rights in Los Angeles for its direct association with MTM Enterprises. MTM had offices in the Administration Building

during its heyday in the 1970s and 80s when it's groundbreaking television productions, including *The Mary Tyler Moore Show*, were produced. It was also during this time that Mary Tyler Moore was an owner/partner of the company.

STAGE 2

Constructed in 1940 by Republic Studios, Stage 2 was the shooting location for *The Mary Tyler Moore Show* for all but the first of its seven seasons. *The Mary Tyler Moore Show* was the initial and groundbreaking production of MTM Enterprises, the namesake production company owned by actress Mary Tyler Moore in partnership with Grant Tinker. MTM Enterprises is recognized for its role in shaping public perceptions of feminism during the 1970s beginning with *The Mary Tyler Moore Show*.

Integrity

Stage 2 has not been substantially altered since *The Mary Tyler Moore Show* ended production after completion of its eighth season in 1977. The integrity of Stage 2 is analyzed below using the seven aspects of integrity.

- **Location:** Stage 2 remains in its original location and, therefore, retains integrity of *location*.
- **Design:** Stage 2 retains all of the elements that create its original form, plan, structure, and design, including its simple massing; rectangular plan; bowed roof; wood frame and cement plaster construction; and door and window openings. Because these elements remain largely as they were between 1971 and 1977 when *The Mary Tyler Moore Show* was resident, Stage 2 retains integrity of *design*.
- **Setting:** The immediate setting of Stage 2 has not been substantially altered since 1977 as the majority of buildings located immediately south and east were extant prior to 1971 when *The Mary Tyler Moore Show* began filming on Stage 2. Construction of the Sater Parking Structure directly north of Stage 2 in 1998 did alter the immediate setting of Stage 2 to the north, but because buildings to the south and east have not substantially changed and the studio boundary remains along Radford Avenue as it did in 1971, the immediate setting of Stage 2 has not been substantially altered since 1977. Therefore, Stage 2 retains integrity of *setting*.
- **Materials:** Stage 2 retains the construction materials, including wood frame and cement plaster cladding, that were present when *The Mary Tyler Moore Show* was filming. Therefore, Stage 2 retains integrity of *materials*.
- **Workmanship:** The original workmanship of Stage 2 remains extant. The original workmanship is evident through the overall construction method and materials. Because the original construction methods, materials and features

remain intact, the physical evidence of technological practices and aesthetic principles from its original construction is conveyed. Therefore, Stage 2 retains integrity of *workmanship*.

- **Feeling:** Because the location, design, and setting of Stage 2 remains largely as they existed from 1971 to 1977 when The Mary Tyler Moore Show was in production, the historic sense of the 1970s can still be discerned and understood. Therefore, Stage 2 retains integrity of *feeling*.

- **Association:** Stage 2 is in its original location and has not been substantially altered since 1977 when The Mary Tyler Moore Show ceased production. Therefore, Stage 2 retains integrity of *association*.

Eligibility
Stage 2 is eligible for listing in the National Register and California Register and for designation as a Los Angeles HCM under Criteria A/1/1 as the shooting location for *The Mary Tyler Moore Show*, the initial television production of MTM Enterprises owned by actress Mary Tyler Moore in partnership with Grant Tinker. By producing a widely loved show that focused on an unmarried and independent career woman, *The Mary Tyler Moore Show* is today recognized for its representation of key tenets of the Woman's Movement to mainstream television audiences.

5.5 Resources Located in the Project Site Vicinity

As discussed in Section 4.3 of this report, no buildings, structures, objects, or sites located in the Project Site Vicinity have been listed or designated as historical resources, or previously identified as historical resources through survey evaluation including SurveyLA. Field investigation for this report did not identify any historically significant buildings, structures, objects or sites located in the Project Site Vicinity.

TABLE 2: HISTORICAL RESOURCE STATUS OF BUILDINGS

Common/Current Name	Date	Development Name[185]	Integrity	Status
Mack Sennett Building/ Building 4	1928/1939	Administration Building/ Writer's Building	Fair	Contributor[186]
Arts/HR Building	1928	Property & Wardrobe/Hospital & Wardrobe	Fair	Contributor
Telco Building	1928	Camera Building	Fair	Contributor
Sound and MIS Building	1928	Mill/Prop Storage	Poor	Non-Contributor

[185] Historic uses and/or building names have been taken from the 1955 Sanborn Fire Insurance Co. map and from labeled historic maps and photographs.
[186] The 1939 office wing addition (Building 4) is a non-contributing portion of the Mack Sennett Building.

Common/Current Name	Date	Development Name[185]	Integrity	Status
Building T	1928	Garage G/Facilities Support	Poor	Non-Contributor
Stage 9	1928	Stage 1; 3/Writer's Rooms/Dressing Rooms	Good	Contributor
Stage 10	1928	Stage 2; 4	Very Good	Contributor
Medical	1928	Generator Room/Machine Shop/Electric Shop	Poor	Non-Contributor
Building 3	1928	Laboratory/Casting Building	Fair	Contributor
Building S	1938	Production Building/ Dubbing & Scoring Room/Mixing Room	Poor	N/A
Lumber Yard – Studio Supply Station	1939	Scene Dock/Car Port/Shed/ Lumber Storage	Poor	N/A
Mill Building (Mill / Paint / FX Shop) / Mill Annex	1940/ 1997	Carpentry Mill	Fair/Good[187]	Individually Eligible[188]
Stage 2	1940	Stage 10/ Dressing Room	Good	Individually Eligible
Commissary (COM)	1941	Commissary; Restaurant	Poor	N/A
Passions Mill /Set Lighting	1941	Storage Shed	Poor	N/A
Stage 3	1944	Stage 11	Good	N/A
Ralston Building	1944	Stage 12	Poor	N/A
Generator Building	1945	Motor Generator Room	Fair	N/A
Stage 4/Stage 5	1952	Stages 15 & 16	Poor	N/A
Edit (ED) 1	1952	Office & Stage	Poor	N/A
Building 1	1954	Office	Poor	N/A
Building 2	1955	Office	Poor	N/A
Grip / Canvas Department	1955	Property Department/ Warehouse	Good	N/A
Stage 11/ Stage 12	1957	Stage	Very Good	N/A
Set Lighting	1963	Scene Dock	N/A[189]	N/A
Stage 15	1964	Stage	N/A	N/A
Stage 14	1965	Stage	N/A	N/A
Radford Gate - Main Gate House	1965	Gate House	N/A	N/A
Stage 16	1967	Stage	N/A	N/A
Stage 17	1967	Stage	N/A	N/A
Colfax Gate House / Mail Room	1967	Gate House; Motor Pool Center	N/A	N/A
Administration Building	1969	Executive Office Building and Auditoriums	Very Good	Individually Eligible
Edit (ED) 2	1969	Edit 2	N/A	N/A
Building 5	1979	Office	N/A	N/A

[187] Integrity assessment applies to the Mill Building only and does not include the later Mill Annex.
[188] Applies to the Mill Building only and not the later Mill Annex.
[189] "Not Applicable." Buildings without important historic associations or constructed outside the identified periods of significance were not analyzed for historic integrity or eligibility for historic listing.

Common/Current Name	Date	Development Name[185]	Integrity	Status
Stage 18/Stage 19/ Stage 20	1988	Stage	N/A	N/A
Green House	c. 1990	Office	N/A	N/A
Tucker House	c. 1990	Office	N/A	N/A
Building 7 / MPR 6	1992	Office & Dressing Room	N/A	N/A
Republic Building	c. 1995	Office	N/A	N/A
Bungalow 1	c. 1995	Bungalow 1	N/A	N/A
Bungalow 2	c. 1995	Bungalow 2	N/A	N/A
Bungalow 3	c. 1995	Bungalow 3	N/A	N/A
Bungalow 4	c. 1995	Bungalow 4	N/A	N/A
Bungalow 5	c. 1995	Bungalow 5	N/A	N/A
Bungalow 6	c. 1995	Bungalow 6	N/A	N/A
Bungalow 7	c. 1995	Bungalow 7	N/A	N/A
Bungalow 8	c. 1995	Bungalow 8	N/A	N/A
Bungalow 9	c. 1995	Bungalow 9	N/A	N/A
Bungalow 10	c. 1995	Bungalow 10	N/A	N/A
Bungalow 11	c. 1995	Bungalow 11	N/A	N/A
Bungalow 12	c. 1995	Bungalow 12	N/A	N/A
Bungalow 14	c. 1995	Bungalow 14	N/A	N/A
Bungalow 15	c. 1995	Bungalow 15	N/A	N/A
Bungalow 16	c. 1995	Bungalow 16	N/A	N/A
Bungalow 17	c. 1995	Bungalow 17	N/A	N/A
Bungalow 21	c. 1995	Bungalow 21	N/A	N/A
Bungalow 22	c. 1995	Bungalow 22	N/A	N/A
MPR 9	c. 1995	Multi-purpose Room	N/A	N/A
Building 8	1996	Office & Dressing Room	N/A	N/A
Stage 21/Stage 22/ Stage 23	1996	Sound Stages; Offices	N/A	N/A
Norvet Building (Includes multi-purpose buildings 1 & 2)	1996	Office & Dressing Room	N/A	N/A
Sater Parking	1998	Parking Garage	N/A	N/A
Annex 7	1998	Office & Dressing Room	N/A	N/A
Rogers Evans Building	2000	Office & Dressing Room	N/A	Non-Contributor
Broadcast Center	2005	Parking Garage; Offices	N/A	N/A
North Lot Parking Structure	2005	Parking Garage	N/A	N/A
T-18	c. 2006	Not Available	N/A	N/A
Big Brother Productions	c. 2006	Not Available	N/A	N/A
T-20	c. 2010	Not Available	N/A	N/A
The Lagoon Building	2014	Parking Garage; Offices	N/A	N/A
Bungalow 18	c. 2015	Bungalow 18	N/A	N/A
Bungalow 19	c. 2015	Bungalow 19	N/A	N/A
Bungalow 20	c. 2015	Bungalow 20	N/A	N/A
Bungalow 25	c. 2015	Multi-purpose Room	N/A	N/A

FIGURE 5. MAP OF HISTORICAL RESOURCES

6.0 ANALYSIS OF POTENTIAL IMPACTS

6.1 Significance Thresholds

The State Legislature, in enacting the California Register of Historical Resources, amended CEQA to clarify which project impacts are considered to be significantly adverse. A project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment.[190] A substantial adverse change in the significance of a historical 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.[191]

The CEQA Guidelines further state that "[t]he significance of an historical 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 historical resources…or its identification in a historical resources survey."[192]

6.2 Additional Guidance

SECRETARY OF THE INTERIOR'S STANDARDS

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

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

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

In addition, the Standards are a useful analytic tool for understanding and describing the

[190] CEQA Guidelines Section 15064.5(b).
[191] CEQA Guidelines Section 15064.5(b)(1).
[192] CEQA Guidelines Section 15064.5(b)(2).

potential impacts of substantial changes to historical resources. However, these guidelines and regulations are not part of the CEQA process. CEQA requires analysis of physical impacts to the environment and the only relationship of the Standards to the CEQA process are discussed under CEQA Guidelines Section 15064.5(b)(3):

"Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource."

The statutory language above references the Secretary of the Interior's Standards and Guidelines for four distinct historic "treatments," including: (1) preservation; (2) rehabilitation; (3) restoration; and (4) reconstruction. The specific standards and guidelines associated with each of these possible treatments are provided on the National Park Service's website regarding the treatment of historical resources.[193]

For analytical purposes, a threshold decision must be made regarding which "treatment" standards should be used to analyze a project's potential effect on historical resources. "Preservation" refers to the straightforward stabilization and maintenance of a historic property. "Restoration" addresses the return of a property to a specific time period and includes reconstruction of features missing from that time period. "Reconstruction" addresses the depiction of a no longer extant historic property through new construction.

The Secretary of the Interior's "rehabilitation" standards (the Rehabilitation Standards) address the most prevalent and widely used treatment. "Rehabilitation" is defined as "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 values."[194] "Rehabilitation" recognizes necessary alteration for contemporary use and therefore provides a more appropriate impact analysis than the other treatment standards, and accounts for the fact that the adjacent properties will likely require some form of protection during construction activities and ongoing maintenance over the term of the construction.

[193] http://www.nps.gov/hps/tps/standguide/.
[194] https://www.nps.gov/tps/standards/rehabilitation/rehab/stand.htm.

Rehabilitation Standards[195]

The National Park Service encourages maintaining the integrity of a historical resource through the appropriate design of infill buildings at sites adjacent to historical resources. The Standards are intended as general guidance for work on any historic building. The Rehabilitation Standards expand the discussion to sites and neighborhoods.

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

6.3 Potential Impacts to the Mack Sennett Historic District

The Mack Sennett Historic District is historically significant as a grouping of buildings that are collectively representative of a motion picture studio dating from the Major Studio Era. As detailed in Section 5 of this report, the potential Mack Sennett Historic District contains 10 buildings of which 6 are considered contributing buildings to the Historic District.

The Project would involve the following activities that have the potential to adversely impact the potential Mack Sennett Historic District:

- Removal of all of the non-contributing buildings: Sound and MIS building, Building T, Medical, and the Rogers Evans building.
- Removal of the contributing Telco building, originally constructed in 1928 and used historically for camera storage and repair.
- Removal of contributing Building 3, originally constructed in 1928 and historically used as a processing laboratory and for casting.
- Relocation and rehabilitation of the Arts/HR Building, constructed in 1928 and historically used to house the property and wardrobe departments and as an on-site hospital. The Arts/HR Building will be relocated approximately 50 feet west and slightly north of its current location but will remain within the historic district boundary.
- Rehabilitation of Stage 9 and Stage 10, two sound stage buildings originally constructed in 1928. This includes rehabilitation of the former dressing rooms and

[195] Kay D. Weeks and Anne E. Grimmer, The Secretary of the Interior's Standards for the Treatment of Historic Properties: with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings (Washington D.C.: National Park Service, United States Department of the Interior, 1995), pp. 63-115.

writer's rooms attached to the west façade of Stage 9.

- Rehabilitation of the Mack Sennett Building, originally constructed in 1928 as the main administration building for the studio complex. The non-contributing office wing addition (Building 4) will be removed.

- Construction of new buildings adjacent to the Mack Sennett Historic District.

For the above listed activities to be considered a "substantial adverse change" to the Mack Sennett Historic District under CEQA, however, it must be shown that they would result in the physical alteration of the Mack Sennett Historic District such that its ability to convey its historical significance and eligibility for historic listing would be threatened. Potential impacts of these activities to the potential Mack Sennett Historic District are discussed below.

POTENTIAL IMPACT FROM REMOVAL OF BUILDINGS FROM THE MACK SENNETT HISTORIC DISTRICT

The proposed Project would remove five (5) buildings within the boundary of the potential Mack Sennett Historic District. Of these, two (2) buildings are considered contributors and three (3) buildings are non-contributors. Because the three non-contributing buildings have been substantially altered and do not possess sufficient integrity to contribute to the historic significance of the Historic District, removal of the three non-contributing buildings would not substantially reduce the integrity of the Historic District.

The proposed Project would result in the removal of one-third (33 percent) of the existing contributors to the Mack Sennett Historic District. As proposed, the Project would retain two-thirds (66 percent) of the contributing buildings within the boundaries of the potential Historic District. These include the largest and physically prominent of the contributing buildings (the Mack Sennett Building, Stage 9, and Stage 10) as well as the two contributors that retain the highest level of integrity (Stage 9 and Stage 10). The Project would retain the Mack Sennett Building, originally constructed as the main administration building and historically the *de facto* public face of the studio during the Major Studio Era, situated at the southwest corner of the studio property and originally fronted by an expanse of lawn. The Project would also retain the Arts/HR Building, representative of the support functions necessary for motion picture studio operations during the Major Studio Era. No specific numeric threshold has been established to assess when a proposed project compromises the integrity of a district and therefore represents an adverse impact to the resource. However, according to standard preservation practice, a general benchmark for determining whether a district remains eligible is the retention of sixty percent (60%) of the district contributors.

The two contributing buildings to be removed, the Telco building and Building 3, retain

only fair integrity and sit at the northern edge of the Mack Sennett Historic District. Although they are representative of support functions characteristic of independent motion picture studios during the Major Studio Era, they are not critical to understanding the historic significance of the Mack Sennett Historic District and the Historic District would still convey its significance despite their removal. After implementation of the Project, the Mack Sennett Historic District would continue to retain a concentration of buildings that date from the period of significance and reflect its historic identity as an independent motion picture studio operating during the Major Studio Era. The retained contributing buildings represent a majority of the existing contributing square footage and the highest levels of integrity among the contributing buildings. The contributing buildings to remain also include the most physically prominent contributors, including the Mack Sennett Building which is the contributing building of the Historic District that is most visible to the public.

As identified in Section 5.1, the Mack Sennett Historic District retains integrity of *location*, *design*, *setting*, *feeling* and *association*. After the removal of these buildings, the district would continue to retain integrity of *location*, *design*, *setting*, *feeling*, and *association*. Despite the loss of two contributing buildings, four contributing buildings would remain after implementation of the Project. As a result, the proposed removal of two contributing buildings to the Mack Sennett Historic District would not reduce the integrity of the Historic District such that it can no longer convey its historic significance. Thus, the impact from the removal of contributing buildings would be less than significant.

POTENTIAL IMPACT FROM THE RELOCATION OF THE ARTS/HR BUILDING WITHIN THE MACK SENNETT HISTORIC DISTRICT

As noted above, the Project would relocate the Arts/HR Building, a contributor to the Mack Sennett Historic District, approximately 50 feet west and slightly north of its current location. Removal of a historical resource from its original physical location has the potential to diminish its historic integrity. As discussed in Section 2.4 of this report, *location* is one of seven aspects of historic integrity. *Location* is defined as the place where the historic property was constructed or the place where the historic event took place. In the context of established preservation practice, relocating historic buildings is generally not recommended. When considering the criteria for eligibility, the National Park Service cautions that "[t]he National Register criteria limit the consideration of moved properties because significance is embodied in locations and settings as well as in the properties themselves" when evaluating properties for listing in the National Register.[196] This can be particularly sensitive for historic properties containing multiple building such as the Mack Sennett Historic District where the configuration of several buildings and the spatial relationships established by that configuration are important

[196] *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, 1995. p. 29

character-defining features of the historical resource. For evaluation of Mack Sennett Historic District, it is important to reiterate that as a historic district, the buildings that comprise the Mack Sennett Historic District are not considered historical resources individually but together form a single historical resource.

The National Park Service has established a special criterion for moved properties, Criteria Consideration B, as a guide to evaluating their potential historic significance. According to Criteria Consideration B, "[a] property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with a historic person or event." The guidance, however, goes on to state that "[a] moved building that is *part of a complex* but is of less significance than the remaining (unmoved) buildings" does not need to meet Criteria Consideration B in order to be considered.[197] Because the Arts/HR Building is one component of the larger Mack Sennett Historic District, Criteria Consideration B does not apply.

Issues relating to relocation are also addressed in the Rehabilitation Standards. Standard 2 states that "The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided."

In addition, special criteria considerations for California Register eligibility state that for moved buildings, structures, and objects, "it is recognized that moving an historic building, structure, or object is sometimes necessary to prevent its destruction. Therefore, a moved building, structure, or object that is otherwise eligible may be listed in the California Register if it was moved to prevent its demolition at its former location and if the new location is compatible with the original character and use of the historical resource. A historical resource should retain its historic features and compatibility in orientation, setting, and general environment."[198]

Relocation of the Arts/HR Building would alter the original plan and configuration of the Mack Sennett Historic District by relocating one of its contributing buildings. The Arts/HR Building, however, would remain in the same general vicinity, having been moved only 50 feet to the west and slightly north of its original location. The other remaining contributing buildings, all of which are larger and more physically prominent than the Arts/HR Building, would remain in their original location after implementation of the proposed Project. These buildings establish the primary configuration of buildings and open spaces that characterize the Mack Sennett Historic District and define its important spatial relationships. After relocation of the Arts/HR Building, the majority of the original configuration of buildings and spatial relationships that characterize the

[197] *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, 1995. p. 29 (emphasis added).
[198]California Office of Historic Preservation Technical Assistance Series No. 6 p. 3

Mack Sennett Historic District would remain intact and unaltered.

Relocation of the Arts/HR Building does have the potential to damage historic features and fabric that would reduce the integrity of the building such that it would no longer contribute to the significance of the Mack Sennett Historic District. Without mitigation to ensure minimal loss of original materials and character-defining features during and after relocation, the relocation of the Arts/HR Building could result in potentially significant impacts to the Mack Sennett Historic District.

Relocation of the Arts/HR Building also has the potential to imply a false historic condition. As stated in Standard 3 of the Rehabilitation Standards, "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." Moving an existing contributing building to a new location has the potential to create a false sense of historical development within the Mack Sennett Historic District. Without mitigation to make clear that the building has been relocated from its original location, relocation of the Arts/HR Building has the potential to create a false sense of historic development within the Mack Sennett Historic District which could result in a potentially significant impact to the Historic District.

Mitigation measures to address the potential for the relocation of the Arts/HR Building to damage historic features and fabric that would reduce the integrity of the building and create a false sense of historic development is proposed in Section 7 of this report. With the proposed mitigation, the potential impact to the Mack Sennett Historic District from the relocation of the Arts/HR Building would be reduced to a less-than-significant level.

POTENTIAL IMPACT FROM REHABILITATION OF THE MACK SENNETT BUILDING

The Project would rehabilitate the Mack Sennett Building to bring it closer to its original appearance. Non-original additions and features would be removed, and original features would be restored and/or recreated using archival photographs. To ensure the significance and integrity of the Mack Sennett Building is maintained during future rehabilitation, mitigation is proposed to avoid significant impacts to historic resources.

Mitigation measures to address the potential impacts to the Mack Sennett Building are proposed in Section 7 of this report. With the proposed mitigation, the potential impact to the Mack Sennett Building from rehabilitation would be reduced to a less-than-significant level.

POTENTIAL IMPACT FROM REHABILITATION OF STAGES 9 AND 10

The Project may include the rehabilitation of Stages 9 and 10 to accommodate future tenants and their needs. To be conservative for the purposes of CEQA impact analysis,

this report assumes that rehabilitation has the potential to remove historic features and fabric and reduce the integrity of the building such that it would no longer convey its historic significance. Without mitigation to ensure minimal loss of original materials and character-defining features, future rehabilitation of Stages 9 and 10 could result in a potentially significant impact.

With the proposed mitigation described in Section 7, the potential impact to Stages 9 and 10 from rehabilitation would be reduced to a less-than-significant level.

POTENTIAL IMPACT FROM PROPOSED NEW CONSTRUCTION ADJACENT TO THE MACK SENNETT HISTORIC DISTRICT

As detailed in Section 1.3 of this report, the Project allows for the construction of up to approximately 1,667,010 square feet of new sound stage, production support, production office, general office and retail uses. It is important to note that all new construction proposed by the Project would be generally located north and east of contributing buildings to the Mack Sennett Historic District and would not be located within the interstitial spaces between contributing buildings. This includes the area between the Mack Sennett Historic District and Radford Avenue which currently allows public views to contributing buildings, including the Mack Sennett Building (the historic public face of the studio lot) and portions of Stage 9. As such, the important spatial relationships among contributing buildings would not be interrupted by the proposed new construction of buildings.

In addition, the proposed new construction would be limited to sound stage, production support, production office, general office, and retail uses, with all but retail currently existing on the Project Site and consistent with the historic uses on the property. New construction would be contemporary versions of building types and uses historically common to entertainment production facilities. In this way, the larger setting of Radford Studio Center outside the Mack Sennett Historic District would not substantially change in terms of use or plan.

Heights of the proposed new buildings surrounding the Mack Sennett Historic District would range from approximately 60 feet in height for new sound stages north of contributing Stages 9 and 10 (analogous to other existing sound stages outside the Historic District) to up to approximately 120 feet in height for new office uses east of Stage 10. The new construction of taller buildings *outside* the Mack Sennett Historic District, however, would not substantially alter the historic significance or integrity of the Historic District such that its ability to convey its historic significance would be materially impaired.

As noted in Section 2.4 of this report, *integrity* is the ability of a historical resource to convey its historic significance. Despite the introduction of new construction north, south, and east of the Mack Sennett Historic District, including substantially taller

buildings to the east and south of contributors to the Historic District, all but one of the seven aspects of integrity would be unaffected by the Project. New construction proposed by the Project would not affect the integrity of *location, design, materials,* or *workmanship* for the Mack Sennett Historic District or its component contributing buildings. Contributing buildings to be retained would not be materially altered by new construction associated with the Project. Therefore, integrity of *feeling* would also remain unaffected because all the existing physical components that characterize and contribute to the Historic District would remain and continue to convey their historic significance. Because the important physical characteristics of the Mack Sennett Historic District would not be altered by new construction associated with the Project, the Mack Sennett Historic District would remain a collection of buildings representative of independent motion picture studios from the Major Studio Era; accordingly, integrity of *association* would also remain unaffected by the Project. The only aspect of integrity that could possibly be affected by the Project is *setting*.

Setting features important to the Mack Sennett Historic District are largely contained to the paths and interstitial spaces between contributing buildings as well as the outdoor areas between contributing buildings and Radford Avenue. New construction outside the Historic District would not adversely alter these setting features.

All the relevant aspects of integrity would be unaffected by the new construction associated with the Project, so that the historic integrity of the Mack Sennett Historic District would be retained. While the Project would alter the broader setting of the Mack Sennett Historic District by adding new buildings taller than the contributing buildings to the east, north and south of the Historic District, this change in the broader setting would not materially impair the Historic District such that it can no longer convey its historic significance. After the new construction associated with the Project is completed, the Mack Sennett Historic District, including its important contributing buildings, would remain intact and collectively would continue to convey their historic significance. For these reasons, the significance and integrity of the Mack Sennett Historic District would not be materially impaired. Thus, the potential impact from new construction associated with the Project would be less than significant.

6.4 Potential Impacts to the Mill Building

The existing Mill Building is historically significant as a rare and generally intact example of a motion picture studio mill building from the Major Studio Era. The Project would involve the following activities that have the potential to adversely impact the Mill Building:

- Relocation of the Mill Building from its original location at the south edge of the South Lot to the southeast corner of the North Lot.

- Rehabilitation of the Mill Building to include a reduction of its present size to fit the spatial constraints of the new location in the North Lot.

For the above listed activities to be considered a "substantial adverse change" to the Mill Building under CEQA, it must be shown that they would result in the physical alteration of the Mill Building such that its ability to convey its historical significance and eligibility for historic listing would be threatened. Potential impacts of these activities to the Mill Building are discussed below.

POTENTIAL IMPACT FROM THE RELOCATION OF THE MILL BUILDING TO A NEW ON-SITE LOCATION

As noted above, the Project would relocate the Mill Building to a new location in the southeast corner of the North Lot of the Project Site. The National Park Service cautions that "the National Register criteria limit the consideration of moved properties because significance is embodied in locations and settings as well as in the properties themselves" when evaluating properties for listing in the National Register.[199]

The National Park Service has established a special criterion for moved properties, Criteria Consideration B, as a guide to evaluating their potential historic significance. According to Criteria Consideration B, "[a] property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with a historic person or event".[200] The Mill Building is eligible as a distinctive property type associated with motion picture studios during the Major Studio Era. Therefore, the Mill Building is primarily significant for its architectural value as a property type and meets eligibility requirements of Criteria Consideration B.

Relocation would remove the Mill Building from its original location and relocate it to a new location on-site.

The California Register includes special criteria considerations for moved buildings:

> *"... a moved building, structure, or object that is otherwise eligible may be listed in the California Register if it was moved to prevent its demolition at its former location and if the new location is compatible with the original character and use of the historical resource. A historical resource should retain its historic features and compatibility in orientation, setting, and general environment."*[201]

The Mill Building would be relocated to a compatible new site north of its original

[199] *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, 1995. p. 29
[200] *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, 1995. p. 29
[201] California Office of Historic Preservation Technical Assistance Series No. 6 page. 3

location within the studio property boundaries, situated among other studio buildings and uses. Currently oriented along a northwest-southeast axis, the new location would require the orientation to be canted somewhat but would still be generally aligned northwest-southeast (refer to Figure 6 below).

In addition, relocation of the Mill Building does have the potential to damage historic features and fabric that would reduce the integrity of the building such that it would no longer convey its historic significance. Without mitigation to ensure minimal loss of original materials and character-defining features during relocation, the relocation would result in potentially significant impacts to the Mill Building.

Relocation of the Mill Building also has the potential to imply a false historic condition. As stated in Standard 3 of the Rehabilitation Standards, "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." Moving an existing historic building to a new location has the potential to create a false sense of historical development by placing an older building in a new location. Without mitigation to make clear that the building has been relocated from its original location, relocation of the Mill Building has the potential to create a false sense of historic development which could result in a potentially significant impact to the Mill Building.

Mitigation measures to address the potential for the relocation of the Mill Building to damage historic features and fabric that would reduce the integrity of the building and create a false sense of historic development are proposed in Section 7 of this report. With the proposed mitigation, the potential impact to the Mill Building from relocation would be reduced to a less-than-significant level.

POTENTIAL IMPACT FROM REHABILITATION OF THE MILL BUILDING

The location for the relocated Mill Building in the southeastern corner of the North Lot of the Project Site at the confluence of the Los Angeles River and the Tujunga Wash is not big enough to accommodate the full extent of the existing Mill Building given existing structures and flood control infrastructure. The Project proposes a partial relocation that would preserve a majority of the Mill Building.

The Mill Building consists of twelve 20-foot-wide bays from east to west; the seven middle bays are occupied by the studio mill, flanked by the paint shop to the west and the effects shop to the east. The proposed new site of the Mill Building can accommodate only seven of the twelve existing bays. The Project proposes to relocate the seven middle bays so that the original and largely unaltered mill space is retained in its entirety. Three bays from the east end of the Mill Building and two bays from the west end would be removed to reduce the total length of the building. These areas have also sustained more alteration along the north façade.

To maximize retention of historic materials and character-defining features, the Project proposes that the remaining west and east facades also be retained, relocated, and attached to the corresponding ends of the relocated building. The Project includes a Project Design Feature (CUL-PDF-1) stipulating that the west and east façades of the Mill Building will be attached in a manner that makes clear that the relocated and reassembled building has been altered and does not give the false impression that the full extent of the Mill Building remains intact.

The south façade walls of the Mill Building were largely removed to accommodate the existing 1997 addition, which is not character-defining and would not be retained. After relocation, the south façade would be restored as closely as possible to its historic configuration and appearance, including reuse of historic steel industrial windows from other parts of the building where similar windows existed on the south façade. Historic photos are available to guide recreation of the original fenestration pattern and door locations. Any required structural upgrades would be implemented on the interior and designed to be minimally visible from the building's exterior.

To be conservative for the purposes of CEQA impacts analysis, this report assumes that rehabilitation has the potential to remove historic features and fabric and reduce the integrity of the building such that it would no longer convey its historic significance. Without mitigation to ensure minimal loss of original materials and character-defining features, future rehabilitation of the Mill Building could result in a potentially significant impact.

Rehabilitation of the Mill Building also has the potential to imply a false historic condition by suggesting that the rehabilitated Mill Building represents its original size and condition. Without mitigation to make clear that portions of the Mill Building were removed as part of its rehabilitation, rehabilitation of the Mill Building has the potential to create a false sense of historic development which would result in a potentially significant impact to the Mill Building.

Mitigation measures to address the potential impacts to the Mill Building by the removal of historic features and fabric that would reduce the integrity of the building and create a false sense of historic development is proposed in Section 7 of this report. With the proposed mitigation, the potential impact to the Mill Building from rehabilitation would be reduced to a less-than-significant level.

6.5 Potential Impacts to the Administration Building

The Administration Building is historically significant as an example of Brutalist architectural design. The Project would involve the following activities that have the potential to adversely impact the Administration Building:

- Rehabilitation of the Administration Building for continued use as a

production/general office building.

- Construction of new buildings adjacent to the Administration Building.
- Relocation of the Arts/HR Building closer to the Administration Building.

For the above listed activities to be considered a "substantial adverse change" to the Administration Building, it must be shown that they would result in the physical alteration of the Administration Building such that its ability to convey its historical significance and eligibility for historic listing would be threatened. Potential impacts of these activities to the Administration Building are discussed below.

POTENTIAL IMPACT FROM REHABILITATION OF THE ADMINISTRATION BUILDING

The Project may include the rehabilitation of the Administration Building to accommodate future tenants and their needs. To be conservative for the purposes of CEQA impacts analysis, this report assumes that rehabilitation has the potential to remove historic features and fabric and reduce the integrity of the building such that it would no longer convey its historic significance. Without mitigation to ensure minimal loss of original materials and character-defining features, future rehabilitation of the Administration Building could result in a potentially significant impact.

With the proposed mitigation described in Section 7, the potential impact to the Administration Building from rehabilitation would be reduced to a less-than-significant level.

POTENTIAL IMPACT FROM PROPOSED NEW CONSTRUCTION ADJACENT TO THE ADMINISTRATION BUILDING

The proposed new construction adjacent to the Administration Building is limited to a new production/general office building just north of the Administration Building. This building would be constructed as a distinct and separate building, physically distanced from the Administration Building by approximately 30 feet. This is the same distance from the Administration Building to the existing buildings (Buildings 1 and 2) that currently occupy the proposed location for the new office building.

The new building would be approximately 75 feet in height when measured to the roofline from Project Grade, approximately 15 feet higher than the Administration Building. The difference in height will be moderated by a 15-foot setback from Radford Avenue. The Administration Building is currently set back approximately 8.5 feet from Radford Avenue. The top floor of the new office building will be further stepped back 20 feet along its west façade, so that the additional height will not be visible when viewed from Radford Avenue, and the new building will largely appear to be the same height as the Administration Building. This will ensure that the Administration Building retains its

visual prominence when viewed from the public right-of-way along Radford Avenue. The expressed horizontal floor plates on the exterior of the new building would generally align with those of the Administration Building, emphasizing the compatibility of the new building with the Administration Building.

Ultimately, construction of the new building would not destroy any historic materials or features that characterize the Administration Building. After Project buildout, the distinctive form and design of the Administration Building would remain intact, and its architectural features would remain visible. For these reasons, new construction adjacent to the Administration Building would not materially alter in an adverse manner the physical characteristics that convey its historical significance and justify its eligibility for listing as a historic resource. Thus, the potential impact to the Administration Building from new construction adjacent to the Administration Building would be less than significant as defined by CEQA.

POTENTIAL IMPACTS FROM RELOCATION OF THE ARTS/HR BUILDING CLOSER TO THE ADMINISTRATION BUILDING

As noted above, the Project would also relocate the Arts/HR Building, a contributor to the Mack Sennett Historic District, approximately 50 feet west and slightly north of its current location. This would position the Arts/HR Building closer to the east façade of the Administration Building, placing an approximately 20-foot distance between the southeast corner of the Administration Building and southwest corner of the Arts/HR Building (the closest point between the two buildings). This distance would widen up to approximately 40 feet between the two buildings moving north. Although it would be located closer to the Administration Building, relocation of the Arts/HR Building would not alter or destroy any historic materials or features that characterize the Administration Building. In addition, the Arts/HR Building is a one-story building of very simple design in comparison to the much larger, four-story Brutalist Administration Building, and its relocation would not obscure or detract from the visual dominance of the Administration Building in any meaningful way. Moreover, the Arts/HR Building will be relocated east of the Administration Building, leaving the more public-facing south, west and north facades of the Administration Building unencumbered.

After relocation of the Arts/HRG Building, the distinctive form and design of the Administration Building would remain intact and its important architectural features would remain visible. For these reasons, relocation of the Arts/HR Building closer to the Administration Building would not materially alter in an adverse manner the physical characteristics that convey the Administration Building's historical significance and justify its eligibility for listing as a historic resource. Thus, the potential impact to the Administration Building from relocation of the Arts/HR Building would be less than significant as defined by CEQA.

6.6 Potential Impacts to Stage 2

Stage 2 is historically significant as the shooting location for *The Mary Tyler Moore Show*, the initial television production of MTM Enterprises. The Project would involve the following activities that have the potential to adversely impact the potential Administration Building:

- Rehabilitation of Stage 2 for continued use as a sound stage.
- Construction of new buildings adjacent to Stage 2.
- Signage affixed to the west, east, and north facades. (See analysis of the proposed Sign District in Section 6.7 below.)

For the above listed activities to be considered a "substantial adverse change" to Stage 2, it must be shown that they would result in the physical alteration of Stage 2 such that its ability to convey its historical significance and eligibility for historic listing would be threatened. Potential impacts of these activities to Stage 2 are discussed below.

POTENTIAL IMPACT FROM REHABILITATION OF STAGE 2

Details regarding the rehabilitation of Stage 2 are not specified by the Project but it is assumed that some rehabilitation will be necessary to accommodate future tenants and their needs. To be conservative for the purposes of CEQA impact analysis, this report assumes that rehabilitation has the potential to remove historic features and fabric and reduce the integrity of the building such that it would no longer convey its historic significance. Without mitigation to ensure minimal loss of original materials and character-defining features, future rehabilitation of Stage 2 could result in a potentially significant impact.

With the proposed mitigation described in Section 7, the potential impact to Stage 2 from rehabilitation would be reduced to a less-than-significant level.

POTENTIAL IMPACT FROM PROPOSED NEW CONSTRUCTION ADJACENT TO STAGE 2

The proposed new construction adjacent to Stage 2 is limited to a new production/general office building just south of Stage 2 and north of the Administration Building. This building would be constructed as a distinct and separate building, physically distanced from Stage 2 by approximately 60 feet. This is a similar distance from Stage 2 to the existing buildings (Buildings 1 and 2) that currently occupy the proposed location for the new building.

The new building would be approximately 75 feet in height when measured to the roofline above Project Grade, approximately 25 feet higher than Stage 2. The distance

between the new building and Stage 2 would ensure that Stage 2 remains visible when viewed from the public right-of-way along Radford Avenue.

Construction of the new building would not destroy any historic materials or features that characterize Stage 2. After Project buildout, the distinctive form and massing of Stage 2 would remain intact and visible. For these reasons, new construction adjacent to Stage 2 would not materially alter in an adverse manner the physical characteristics that convey its historical significance and justify its eligibility for listing as a historic resource. Thus, the potential impact from new construction adjacent to Stage 2 would be less than significant as defined by CEQA.

6.7 Sign District Impacts

The Project includes, among other things, a proposed Sign District to regulate on-site signage. The proposed Sign District would regulate the permitted number of signs, sign type, sign height, and the maximum area of signage permitted along each public street frontage. The Sign District would prohibit certain sign types, including off-site signs, and would prohibit digital displays along the Project Site exterior.

Perimeter, exterior-facing signs include wall signs, building ID signs, architectural ledge signs positioned over entry gates, monument signs, and supergraphics. Building facades appropriate for interior signage, including locations for digital signage, which is not permitted on the Project Site exterior, are also delineated in the Sign District.

Generally, signage is not proposed for any of the contributing buildings to the historic district, the Mill Building, or the Administration Building. The facades of these historically significant buildings are not identified as locations for exterior-facing or internal signs in the Sign District. As such, the proposed Sign District would not physically alter or change these buildings in any way and signage proposed by the Sign District does not have the potential to adversely impact these resources.

Stage 2, individually significant for its association with Women's Rights as the shooting location of *The Mary Tyler Moore Show,* is identified as a signage location in the Sign District. The Sign District delineates the west façade of Stage 2 as a location for up to five 30-foot x 30-foot exterior-facing wall signs. The east façade and eastern half of the north façade are also identified as suitable locations for interior digital signage, although only a small portion of one of the east- or north-facing facades would be used.

Although the proposed signs would be large, they would occupy a minority portion of the Stage 2 facades. The Project includes a Project Design Feature (CUL-PDF-2) stipulating that signs attached to the Stage 2 façades will be placed so as not obscure the rectangular form and curved bow-truss roof characteristic of Stage 2 and the building would remain intact and understandable as a stage building after the Sign District is implemented. Proposed signage would also be reversible, as sign support

structures would be attached in a manner that causes minimal damage to the Stage 2 facades and could be removed in the future without significant damage or alteration to Stage 2.

Thus, signs permitted under the proposed Sign District would not diminish the integrity of any of the historical resources located on the Project Site. All of the historical resources located on the Project Site would remain eligible for listing under national, state, and local landmark and historic district programs, as applicable. Thus, potential impacts to historical resources from the proposed Sign District would be less than significant under CEQA.

6.8 Summary of Potential Impacts to Historical Resources

POTENTIAL IMPACT	LEVEL OF IMPACT
Mack Sennett Historic District	
Removal of 3 non-contributing buildings and 2 contributing buildings to the Mack Sennett Historic District.	LESS THAN SIGNIFICANT
Relocation of the Arts/HR Building, a contributor to the Mack Sennett Historic District, approximately 50 feet west and slightly north of its current location.	LESS THAN SIGNIFICANT with mitigation.
Rehabilitation of contributing buildings to the Mack Sennett Historic District.	LESS THAN SIGNIFICANT with mitigation.
New construction adjacent to the Mack Sennett Historic District.	LESS THAN SIGNIFICANT
Mill Building	
Relocation of the Mill Building to a new location in the North Lot of the Project Site.	LESS THAN SIGNIFICANT with mitigation.
Rehabilitation of the Mill Building.	LESS THAN SIGNIFICANT with mitigation.
Administration Building	
Rehabilitation of the Administration Building.	LESS THAN SIGNIFICANT with mitigation.
New construction adjacent to the Administration Building.	LESS THAN SIGNIFICANT
Stage 2	

POTENTIAL IMPACT	LEVEL OF IMPACT
Rehabilitation of Stage 2.	LESS THAN SIGNIFICANT with mitigation.
New construction adjacent to Stage 2.	LESS THAN SIGNIFICANT
Sign District	LESS THAN SIGNIFICANT

FIGURE 6: HISTORICAL RESOURCES AFTER PROJECT IMPLEMENTATION

7.0 MITIGATION MEASURES AND RECOMMENDATIONS

The following recommended mitigation measures would reduce potential impacts to historical resources to a less-than-significant level. To execute these measures, a qualified historic preservation professional shall be retained to ensure that all rehabilitation, relocation, and alteration of historical resources located on the Radford Studio Center property, including the Mack Sennett Historic District and all its contributing buildings, the Mill Building, the Administration Building, and Stage 2 are conducted in accordance with the Rehabilitation Standards to ensure that any alteration, rehabilitation and/or relocation would protect the historic integrity of the historical resources.

Historic preservation professionals should meet the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in the rehabilitation of historic buildings. The professional should review the construction drawings for compliance with the Standards. If the drawings do not meet the Standards, the professional should make recommendations for bringing them into compliance. The professional should ensure the notes on the drawings include procedures for unforeseen discoveries during construction. The professional should prepare a technical memorandum with findings, recommendations, and conclusions, which should be submitted to OHR for review and concurrence. Building permits should not be issued until OHR has concurred the drawings comply with the Standards.

7.1 General Mitigation

DOCUMENTATION (MM-1)

Prior to the commencement of demolition, relocation, or rehabilitation work, the Project Site shall be documented in accordance with Historic American Building Survey (HABS) guidelines. Level II documentation shall address the Project Site as a whole. One archival copy of the historic report in narrative format, photographs, and negatives shall be donated to the HABS division of the National Parks Service for transmittal to the Library of Congress. Digital copies of the documentation shall be submitted to the Los Angeles Office of Historic Resources.

INTERPRETATIVE PROGRAM (MM-2)

The Project shall include an interpretive program that informs the public about the history of the Radford Studio Center site. The program may be on- or off-site and could be a physical display, digital information, or a combination of the two. The concept for the program shall be submitted to the Los Angeles Office of Historic Resources for approval, prior to execution.

7.2 Mack Sennett Building

HISTORIC STRUCTURE REPORT (MM-3)

A Historic Structure Report (HSR) shall be prepared for the Mack Sennett Building in accordance with *Preservation Brief 43: The Preparation and Use of Historic Structure Reports*. The HSR shall summarize the Mack Sennett Building's development history and historic significance; identify its character-defining features; document existing conditions; and describe recommended methods and treatments for its rehabilitation in conformance with the Secretary of the Interior's Standards. The HSR shall be submitted for review and approval by the Los Angeles Office of Historic Resources prior to the development of architectural or engineering plans.

DOCUMENTATION (MM-4)

Prior to the commencement of rehabilitation or any related preparatory work, the Mack Sennett Building shall be documented according to Historic American Buildings Survey (HABS) guidelines. Level II documentation shall include a historic report in narrative format. One archival copy of the historic report, photographs, and negatives shall be donated to the HABS division of the National Parks Service for transmittal to the Library of Congress. Digital copies of the documentation shall be submitted to the Los Angeles Office of Historic Resources.

STANDARDS COMPLIANCE (MM-5)

The Mack Sennett Building shall be rehabilitated in accordance with the Historic Structure Report (HSR) and Secretary of the Interior's Standards for Rehabilitation (Rehabilitation Standards). The rehabilitation plans shall be:

1. Created by a licensed architect meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture with at least five years of demonstrated experience in the rehabilitation of historic buildings.

2. Reviewed for compliance with the Rehabilitation Standards by a historic preservation professional meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in applying the Rehabilitation Standards to such projects.

    a. Reviewer shall create a technical memorandum at each phase (schematic, design and development, and construction documents) of the architectural design process. In the event the plans do not comply with the Rehabilitation Standards, the memorandum shall make recommendations for changes to bring them into compliance.

3. Reviewer shall submit the memoranda to the Los Angeles Office of Historic Resources (OHR) for concurrence that the plans comply with the Rehabilitation Standards prior to obtaining a building permit for the Mack Sennett Building. Compliance with the Rehabilitation Standards shall be disclosed in the lease agreements, agreed upon in writing, and mutually enforced by the Applicant and the City. The tenants shall not be permitted to conduct work that does not comply with the Rehabilitation Standards.

7.3 Mill Building

HISTORIC STRUCTURE REPORT (MM-6)

A Historic Structure Report (HSR) shall be prepared for the Mill Building in accordance with *Preservation Brief 43: The Preparation and Use of Historic Structure Reports*. The HSR shall summarize the Mill Building's development history and historic significance; identify its character-defining features; document existing conditions; and describe recommended methods and treatments for its relocation and rehabilitation in conformance with the Secretary of the Interior's Standards. The HSR shall be submitted for review and approval by the City of Los Angeles Office of Historic Resources prior to the development of architectural or engineering plans.

DOCUMENTATION (MM-7)

Prior to the commencement of relocation and rehabilitation or any related preparatory work, the Mill Building shall be documented according to Historic American Buildings Survey (HABS) guidelines. Level I documentation shall include a historic report in narrative format and measured drawings. One archival copy of the historic report, photographs, negatives, and drawings shall be donated to the HABS division of the National Parks Service for transmittal to the Library of Congress. Digital copies of the documentation shall be submitted to the Los Angeles Office of Historic Resources.

STANDARDS COMPLIANCE (MM-8)

The Mill Building shall be relocated and rehabilitated in accordance with the Historic Structure Report (HSR) and Secretary of the Interior's Standards for Rehabilitation (Rehabilitation Standards). The relocation and rehabilitation plans shall be:

1. Created by a licensed architect meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture with at least five years of demonstrated experience in the rehabilitation of historic buildings.

2. Reviewed for compliance with the Rehabilitation Standards by a historic preservation professional meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in applying the Rehabilitation

Standards to such projects.

a. Reviewer shall create a technical memorandum at each phase (schematic, design and development, and construction documents) of the architectural design process. In the event the plans do not comply with the Rehabilitation Standards, the memorandum shall make recommendations for changes to bring them into compliance.

b. Reviewer shall submit the memoranda to the Los Angeles Office of Historic Resources (OHR) for concurrence that the plans comply with the Rehabilitation Standards prior to obtaining a building permit for the Mill Building.

INTERPRETIVE DISPLAY (MM-9)

The Project shall include an interpretive display to be located on-site at the Mill Building's new location. The interpretive display shall summarize the history and significance of the Mill Building and describe its original configuration and location prior to relocation.

PROJECT DESIGN FEATURE (CUL-PDF-1)

The Project includes a Project Design Feature (CUL-PDF-1) specific to the Mill Building stipulating that the west and east façades of the Mill Building will be attached in a manner that makes clear that the relocated and reassembled building has been altered.

7.4 Arts/HR Building

HISTORIC STRUCTURE REPORT (MM-10)

A Historic Structure Report (HSR) shall be prepared for the Arts/HR Building in accordance with *Preservation Brief 43: The Preparation and Use of Historic Structure Reports*. The HSR shall summarize the Arts/HR Building's development history and historic significance; identify its character-defining features; document existing conditions; and describe recommended methods and treatments for its relocation and rehabilitation in conformance with the Secretary of the Interior's Standards. The HSR shall be submitted for review and approval by the City of Los Angeles Office of Historic Resources prior to the development of architectural or engineering plans.

DOCUMENTATION (MM-11)

Prior to the commencement of relocation and rehabilitation or any related preparatory work, the Arts/HR Building shall be documented according to Historic American Buildings Survey (HABS) guidelines. Level II documentation shall include a historic report in short format. One archival copy of the historic report, photographs, and negatives shall be donated to the HABS division of the National Parks Service for

transmittal to the Library of Congress. Digital copies of the documentation shall be submitted to the Los Angeles Office of Historic Resources.

STANDARDS COMPLIANCE (MM-12)

The Arts/HR Building shall be relocated and rehabilitated in accordance with the Historic Structure Report (HSR) and Secretary of the Interior's Standards for Rehabilitation (Rehabilitation Standards). The relocation and rehabilitation plans shall be:

1. Created by a licensed architect meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture with at least five years of demonstrated experience in the rehabilitation of historic buildings.

2. Reviewed for compliance with the Rehabilitation Standards by a historic preservation professional meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in applying the Rehabilitation Standards to such projects.

    a. Reviewer shall create a technical memorandum at each phase (schematic, design and development, and construction documents) of the architectural design process. In the event the plans do not comply with the Rehabilitation Standards, the memorandum shall make recommendations for changes to bring them into compliance.

    b. Reviewer shall submit the memoranda to the Los Angeles Office of Historic Resources (OHR) for concurrence that the plans comply with the Rehabilitation Standards prior to obtaining a building permit for the Arts/HR Building.

INTERPRETIVE DISPLAY (MM-13)

The Project shall include an interpretive display to be located on-site at the Arts/HR Building's new location. The interpretive display shall summarize the history and significance of the Arts/HR Building and describe its original configuration and location prior to relocation.

7.5 Telco Building

DOCUMENTATION (MM-14)

Prior to the commencement of demolition or any related preparatory work, the Telco Building shall be documented according to Historic American Buildings Survey (HABS) guidelines. Level II documentation shall include a historic report in short format. One

archival copy of the historic report, photographs, and negatives shall be donated to the HABS division of the National Parks Service for transmittal to the Library of Congress. Digital copies of the documentation shall be submitted to the Los Angeles Office of Historic Resources.

7.6 Building 3

DOCUMENTATION (MM-15)

Prior to the commencement of demolition or any related preparatory work, the Building 3 shall be documented according to Historic American Buildings Survey (HABS) guidelines. Level II documentation shall include a historic report in short format. One archival copy of the historic report, photographs, and negatives shall be donated to the HABS division of the National Parks Service for transmittal to the Library of Congress. Digital copies of the documentation shall be submitted to the Los Angeles Office of Historic Resources.

7.7 Stage 9

STANDARDS COMPLIANCE (MM-16)

Alterations to Stage 9 shall be conducted in accordance with the Secretary of the Interior's Standards for Rehabilitation. The rehabilitation plans shall be:

1. Created by a licensed architect meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture with at least five years of demonstrated experience in the rehabilitation of historic buildings.

2. Reviewed for compliance with the Standards by a historic preservation professional meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in applying the Standards to such projects.

    a. Reviewer shall create a technical memorandum at each phase (schematic, design and development, and construction documents) of the architectural design process. In the event the plans do not comply with the Standards, the memorandum shall make recommendations for changes to bring them into compliance.

    b. Reviewer shall submit the memoranda to the Los Angeles Office of Historic Resources (OHR) for concurrence that the plans comply with the Standards prior to obtaining a building permit for Stage 9.

7.8 Stage 10

STANDARDS COMPLIANCE (MM-17)

Repair and alterations to Stage 10 shall be conducted in accordance with the Secretary of the Interior's Standards for Rehabilitation. The rehabilitation plans shall be:

1. Created by a licensed architect meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture with at least five years of demonstrated experience in the rehabilitation of historic buildings.

2. Reviewed for compliance with the Standards by a historic preservation professional meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in applying the Standards to such projects.

    a. Reviewer shall create a technical memorandum at each phase (schematic, design and development, and construction documents) of the architectural design process. In the event the plans do not comply with the Standards, the memorandum shall make recommendations for changes to bring them into compliance.

    b. Reviewer shall submit the memoranda to the Los Angeles Office of Historic Resources (OHR) for concurrence that the plans comply with the Standards prior to obtaining a building permit for Stage 10.

7.9 Stage 2

STANDARDS COMPLIANCE (MM-18)

Alterations to Stage 2 shall be conducted in accordance with the Secretary of the Interior's Standards for Rehabilitation (Rehabilitation Standards). The rehabilitation plans shall be:

1. Created by a licensed architect meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture with at least five years of demonstrated experience in the rehabilitation of historic buildings.

2. Reviewed for compliance with the Rehabilitation Standards by a historic preservation professional meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in applying the Rehabilitation Standards to such projects.

    a. Reviewer shall create a technical memorandum at each phase

(schematic, design and development, and construction documents) of the architectural design process. In the event the plans do not comply with the Rehabilitation Standards, the memorandum shall make recommendations for changes to bring them into compliance.

b. Reviewer shall submit the memoranda to the Los Angeles Office of Historic Resources (OHR) for concurrence that the plans comply with the Rehabilitation Standards prior to obtaining a building permit for Stage 2.

PROJECT DESIGN FEATURE (CUL-PDF-2)

Specific to Stage 2, the Project includes a Project Design Feature (CUL-PDF-2) stipulating that any signs attached to the Stage 2 façades will be placed so as not obscure the rectangular form and curved bow-truss roof characteristic of Stage 2.

7.10 Administration Building

STANDARDS COMPLIANCE (MM-19)

Repairs and alterations to the Administration Building shall be conducted in accordance with the Secretary of the Interior's Standards for Rehabilitation (Rehabilitation Standards). The rehabilitation plans shall be:

1. Created by a licensed architect meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture with at least five years of demonstrated experience in the rehabilitation of historic buildings.

2. Reviewed for compliance with the Rehabilitation Standards by a historic preservation professional meeting the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in applying the Rehabilitation Standards to such projects.

    a. Reviewer shall create a technical memorandum at each phase (schematic, design and development, and construction documents) of the architectural design process. In the event the plans do not comply with the Rehabilitation Standards, the memorandum shall make recommendations for changes to bring them into compliance.

3. Reviewer shall submit the memoranda to the Los Angeles Office of Historic Resources (OHR) for concurrence that the plans comply with the Rehabilitation Standards prior to obtaining a building permit for the Administration Building. Compliance with the Rehabilitation Standards shall be disclosed in the lease agreements, agreed upon in writing, and mutually enforced by the Applicant and

the City. The tenants shall not be permitted to conduct work that does not comply with the Rehabilitation Standards.

7.11 Historic Preservation Professional

QUALIFIED HISTORIC PRESERVATION PROFESSIONAL (MM-20)

To execute the measures detailed above, a qualified historic preservation professional shall be retained to ensure that all rehabilitation, relocation, and alteration of historical resources located on the Radford Studio Center property, including the Mack Sennett Historic District and all its contributing buildings, the Mill Building, the Administration Building, and Stage 2 are conducted in accordance with the Secretary of the Interior's Standards for Rehabilitation to ensure that any alteration, rehabilitation and/or relocation would protect the historic integrity of the historical resources.

The historic preservation professional should meet the Secretary of the Interior's Professional Qualifications Standards for historic architecture or architectural history with at least five years of demonstrated experience in the rehabilitation of historic buildings. The professional should review the construction drawings for compliance with the Standards. If the drawings do not meet the Standards, the professional should make recommendations for bringing them into compliance. The professional should ensure the notes on the drawings include procedures for unforeseen discoveries during construction. The professional should prepare a technical memorandum with findings, recommendations, and conclusions, which should be submitted to OHR for review and concurrence. Building permits should not be issued until OHR has concurred the drawings comply with the Standards.

REFERENCES

Architectural Resources Group. *CBS Television City Historic Resource Assessment.* Prepared for Gibson, Dunn & Crutcher LLP. April 2018.

Barnes, Eleanor. "Mascot Leases Sennett Lot." *Daily News.* January 4, 1935.

Bowser, Eileen. *The Transformation of Cinema, 1907-1915.* Vol. 2. In *History of the American Cinema,* ed. Charles Harpole. Berkeley, CA: University of California Press, 1990.

Built Environment Resource Directory (BERD). California Office of Historic Preservation. https://ohp.parks.ca.gov/?page_id=30338 (accessed March 2024.

Burbank Daily Evening Review. "Film Area Incorporation Files Papers." May 16, 1927.

---. "Great Picture Project Will Develop Business Throughout Local Area." June 20, 1927.

California Public Resources Code, Sections 21000-21177.

California Code of Regulations, Title 14, Division 6, Chapter 3, Sections 15000-15387.

California Environmental Quality Act (CEQA) Statute and Guidelines, 2011. California Association of Environmental Professionals website, www.califaep.org.

–––. *Technical Assistance Series #6, California Register and National Register: A Comparison (for purposes of determining eligibility for the California Register)*. Sacramento, CA: California Department of Parks and Recreation. http://ohp.parks.ca.gov/pages/1069/files/technical%20assistance%20bulletin%206%202011%20update.pdf (accessed March 2024).

CBS Television Network. "Details of CBS Television City in Hollywood Revealed by CBS-TV President Van Volkenburg." *News.* February 4, 1952.

City of Los Angeles Department of Building and Safety. Online Building Records. https://ladbsdoc.lacity.org/ (accessed March 2024).

Code of Federal Regulations, Title 36, Part 60.

Corbin Sies, Mary and Christopher Silver. *Planning the Twentieth-Century American City*. Baltimore: Johns Hopkins University Press, 1996.

County of Los Angeles Department of Public Works. Land Records Information. http://dpw.lacounty.gov/smpm/landrecords/TractMaps.aspx (accessed March 2024).

Digital Sanborn Maps, 1867–1970. ProQuest. http://proquest.umi.com/pqdweb.

"Dworsky, Daniel L., AIA." *Pacific Coast Architecture Database (PCAD).* https://pcad.lib.washington.edu/firm/108/

"Dworsky, Daniel Leonard." *AIA American Architects Directory.* 1970. https://content.aia.org/sites/default/files/2018-09/Bowker_1970_D.pdf

Exhibitors Herald & Moving Picture World. "Mack Sennett's New Studio Now Complete." April 7, 1928.

Flynn, Hazel. "'Plainsman and the Lady': Horse Opera with European Accent." *Valley Times.* February 3, 1947.

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

Historic Aerials website, http://www.historicaerials.com/. Accessed March 2024

Historical *Los Angeles Times*, 1881-1987. ProQuest Historical Newspapers. http://proquest.umi.com/pqdweb.

Historical *Los Angeles Times*, 1881-2021. Newspapers.com. https://www.newspapers.com/.

Historic Resources Group. *CBS Columbia Square Technical Report.* Prepared for AREA Property Partners. April 2009.

---. *SurveyLA Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area.* Prepared for the City of Los Angeles, Office of Historic Resources. January 2013.

---. *SurveyLA Industrial Properties Associated with the Entertainment Industry, 1908-1980.* Prepared for the City of Los Angeles, Office of Historic Resources. December 2019.

Hollywood Heritage. "CBS Columbia Square Studios." City of Los Angeles Historic-Cultural Monument Application. Prepared by Brian Curran. June 2008.

Huntington Digital Library website, http://hdl.huntington.org/. Accessed March 2024.

Hurst, Richard Maurice. *Republic Studios: Between Poverty Row and the Majors.* Metuchen, N.J.: The Scarecrow Press, Inc., 1979.

Kazanjian, Howard and Chris Enss. *Cowboys, Creatures, and Classics: The Story of Republic Picture.* Guilford, CT: Lyons Press, 2018.

Lahue, Kalton C. *Mack Sennett's Keystone: The Man, the Myth, and the Comedies.* New York: A. S. Barnes and Company, 1971.

Lipton, Lenny. *The Cinema in Flux: The Evolution of Motion Picture Technology.* New York, NY: Springer, 2021.

Los Angeles Times. "Architect Daniel Dworsky Savors Success." December 6, 1981.

---. "Construction in Full Swing on Mack Sennett's

$800,000 Studio in Studio City." November 20, 1927.

---. "Studio Expansion Plan Reported." August 8, 1937.

---. "Modernization of Film Plant Under Way." August 4, 1968.

---. "CBS Facility." July 13, 1969.

---. "CBS Expansion Plan Gains Approval." August 17, 1994

Los Angeles Times. "Obituary: Daniel L. Dworsky." https://www.legacy.com/us/obituaries/latimes/name/daniel-dworsky-obituary?id=32371140

McLellan, Dennis. "Vera Hruba Ralston, 79; Czech Ice-Skating Star Turned Film Actress." *Los Angeles Times*. February 15, 2003.

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

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

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.

Pastier, John. "Clients Play Little Known but Crucial Role in Architecture." *Los Angeles Times*. December 6, 1970.

Paul, Daniel. *SurveyLA: Late Modernism, 1966-1990*. Prepared for City of Los Angeles. July 2020.

Roderick, Kevin. *The San Fernando Valley: America's Suburb*. Los Angeles: Los Angeles Times Books, 2001.

Sanborn Fire Insurance maps. Sanborn Map Company, Los Angeles, California. http://sanborn.umi.com.ezproxy.lapl.org/.

SciArc. "Craig Ellwood, Jerrold Lomax & Dan Dworsky (1976)." SciArc Channel. https://channel.sciarc.edu/browse/craig-ellwood-jerrold-lomax-dan-dworsky-1976.

SciArc. "Minoru Takeyama/ Daniel Dworsky (January 30, 1976)." SciArc Channel. https://channel.sciarc.edu/browse/minoru-takeyama-daniel-dworsky-january-30-1976

Slide, Anthony. "Republic Pictures Corporation." *The New Historical Dictionary of the American Film Industry*. New York, NY: Routledge, 1998.

Spigel, Lynn. *TV by Design: Modern Art and the Rise of Network Television*. Chicago: University of Chicago Press, 2008.

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

Stephens, E.J. and Marc Wanamaker. *Early Poverty Row Studios*. Charleston, SC: Arcadia Publishing, 2014.

SurveyLA Los Angeles Citywide Historic Context Statement, Women's Rights in Los Angeles. Prepared for the City of Los Angeles, Office of Historic Resources. October 2018.

Tator, Joel. *Los Angeles Television*. Charleston, SC: Arcadia Publishing, 2014.

The Valley Times. "Republic's Budget at 25 Million." April 3, 1947.

---. Million Dollar Expansion at Republic." March 9, 1950.

Tuska, Jon. *The Vanishing Legion: A History of Mascot Pictures*. Jefferson, N.C.: McFarland Classics, 1982.

Walker, Brent E. *Mack Sennett's Fun Factory: A History and Filmography of His Studio and His Keystone and Mack Sennett Comedies, with Biographies of Players and Personnel*. Jefferson, NC: McFarland & Company, Inc., Publishers, 2010.

Washington Post. "Nathan 'Nat" Levine, Pioneer in Film Industry, Dies at 89." August 13, 1989.

Water and Power Associates. "Early San Fernando Valley." http://waterandpower.org/

Whiteson, Leon. "L.A. Architecture's Solid Gray Brigade." *Los Angeles Times*. May 26, 1988.

Wood, Charles D. "Republic Agrees to Sell its studio for $9.5 Million." *Los Angeles Times*. February 24, 1967.

APPENDIX A: SELECTED ARCHIVAL IMAGES

Mack Sennett, 1924.

Source: California State Library.

Keystone Kops, c.1915.

Source: Radford Studio Center.

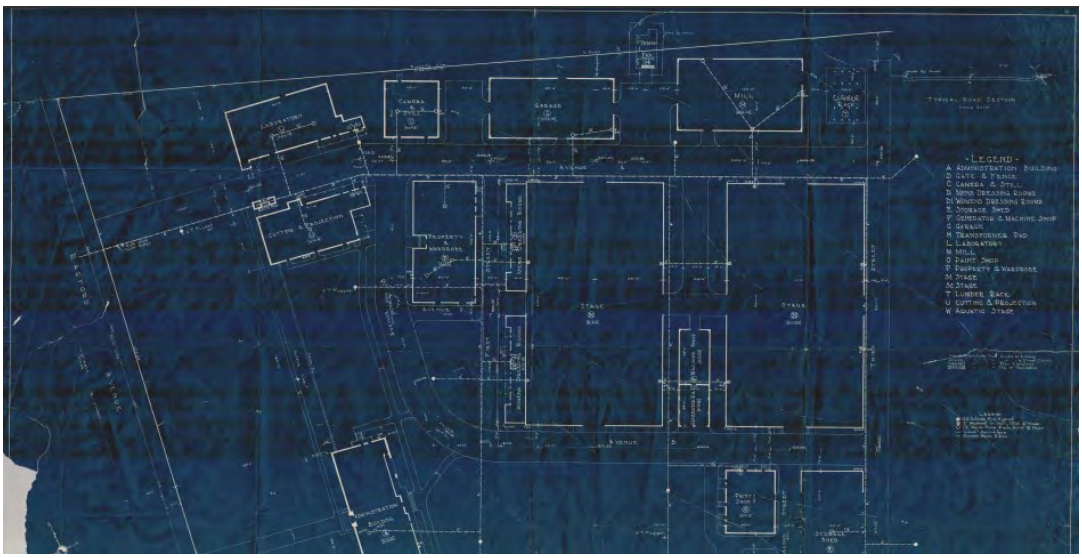
Advertisement for Studio City featuring Mack Sennett, 1927.

Source: Los Angeles Times, 7/17/1927.

Advertisement for Studio City showing Mack Sennett Studios, 1927.

Source: Los Angeles Times, 7/26/1927.

Plot Plan, Mack Sennett Studios, 1927.



Source: Radford Studio Center.

Mack Sennett and Al Christie, c. 1927.

Source: Radford Studio Center.

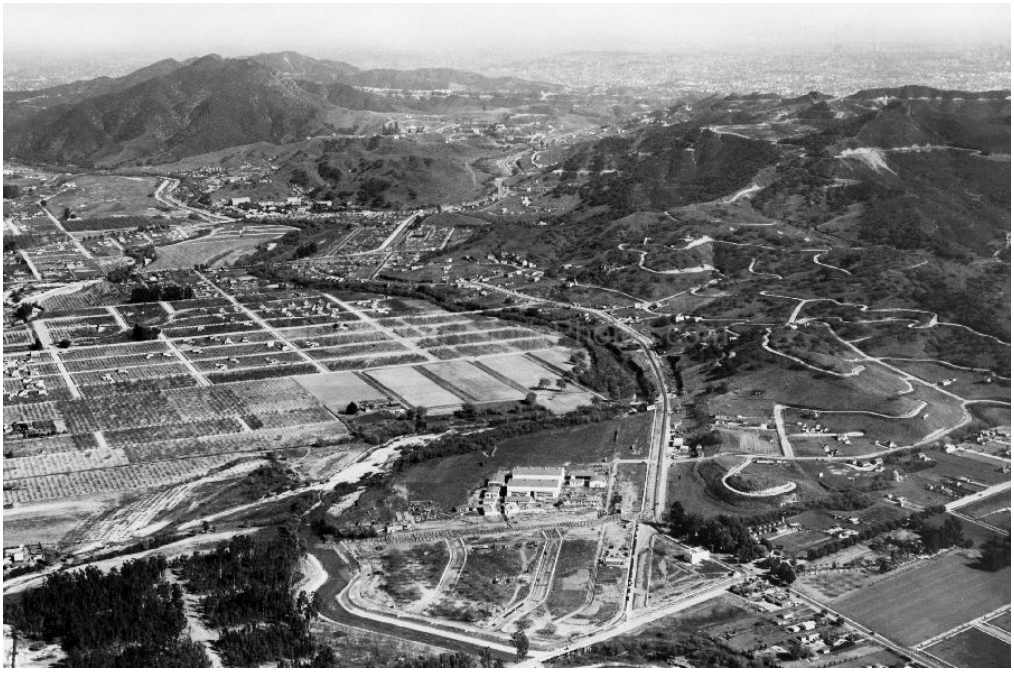
View of Mack Sennett Studios under construction, 1928.

Source: Radford Studio Center.

View of Mack Sennett Studios under construction, 1928.

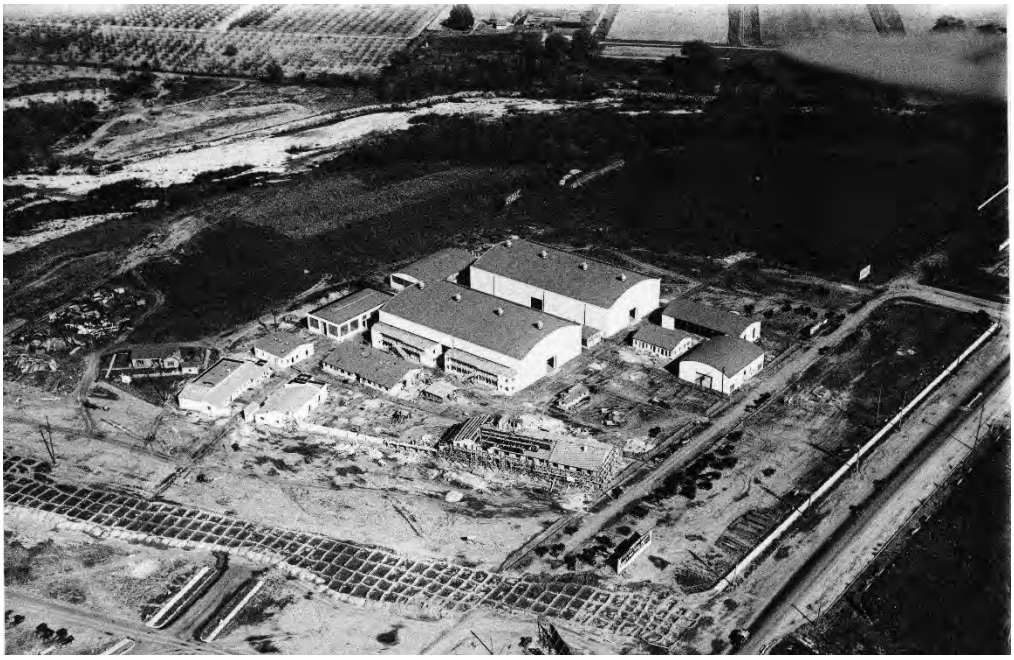
Source: Radford Studio Center.

View of Mack Sennett Studios under construction and Studio City, 1928.



Source: Radford Studio Center.

View of Mack Sennett Studios under construction, 1928.



Source: Bison Archives.

View of Mack Sennett Studios under construction, 1928.

Source: Radford Studio Center.

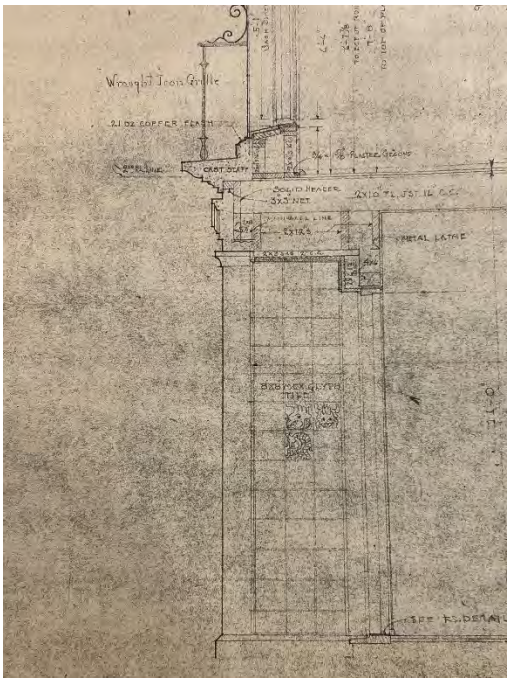
View of Mack Sennett Studios, 1928.

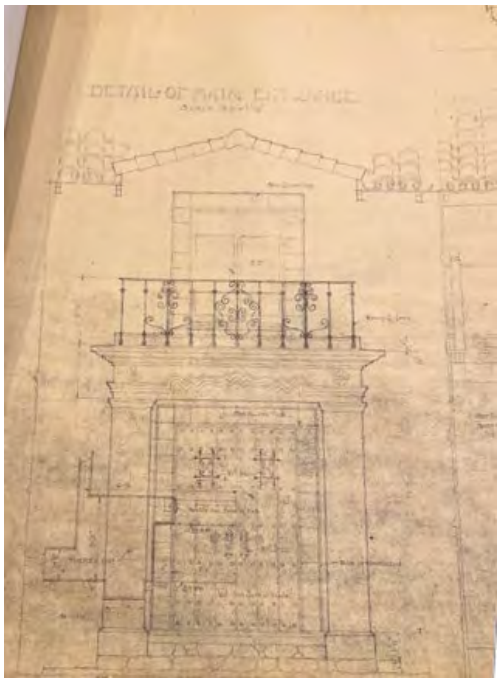
Source: Radford Studio Center.

View of Mack Sennett Studios, 1928.

Source: Radford Studio Center.

Details of Mack Sennett Administration Building, building plans, 1927.





Source: Radford Studio Center.

Views of Mack Sennett Administration Building, 1928.

Source: Bison Archives.

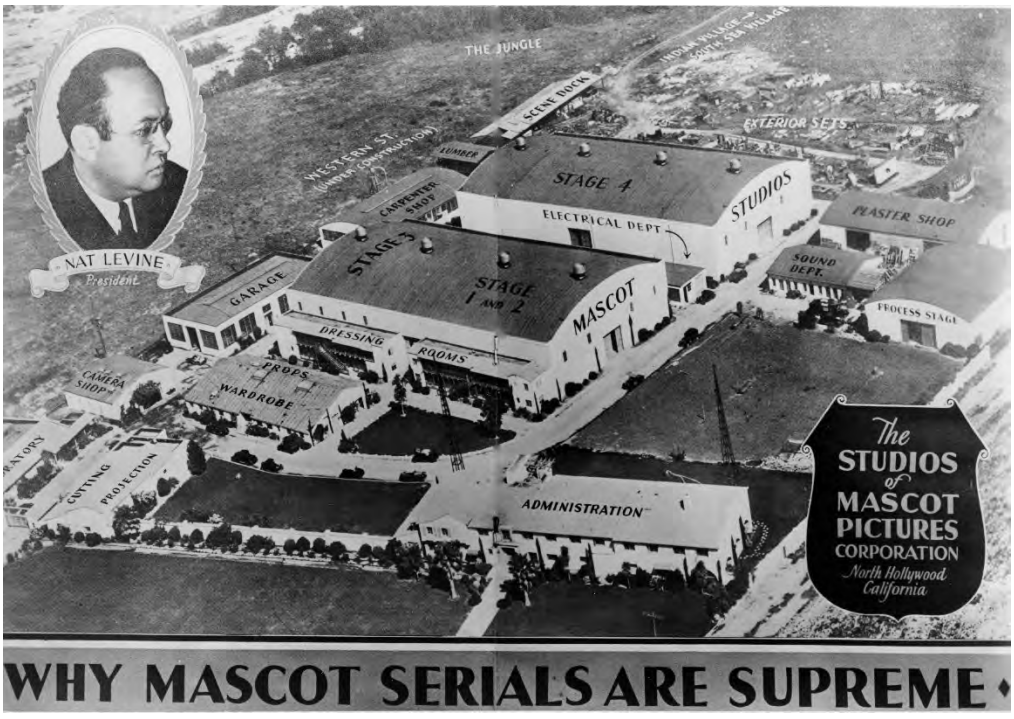
Entrance to Mack Sennett Administration Building, 1928.

Source: Bison Archives.

Mack Sennett Studio, facing south, c.1928.

Source: Radford Studio Center.

Aerial view of Mascot Studios and portrait of Nat Levine, 1935.



Source: Bison Archives.

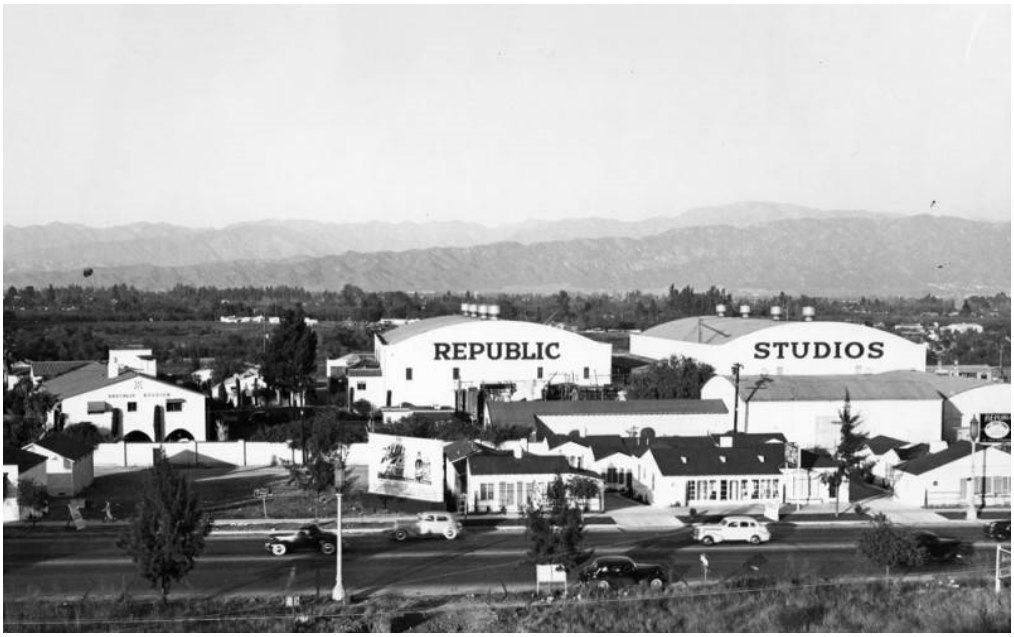
View of Mascot Studios, 1935.

Source: Bison Archives.

Woman in front of Mack Sennett Building, Mascot Pictures, 1935.

Source: Radford Studio Center.

View of Republic Pictures, c. 1939.



Source: Los Angeles Public Library.

Herbert J. Yates and group in front of an unidentified stage, Republic Pictures, c. 1939.

Source: Radford Studio Center.

Herbert J. Yates, c. 1945.

Source: UCLA Digital Library

John Wayne in "Westward Ho", 1935.

Source: Radford Studio Center.

View of Republic Pictures, c. 1940.

Source: Bison Archives.

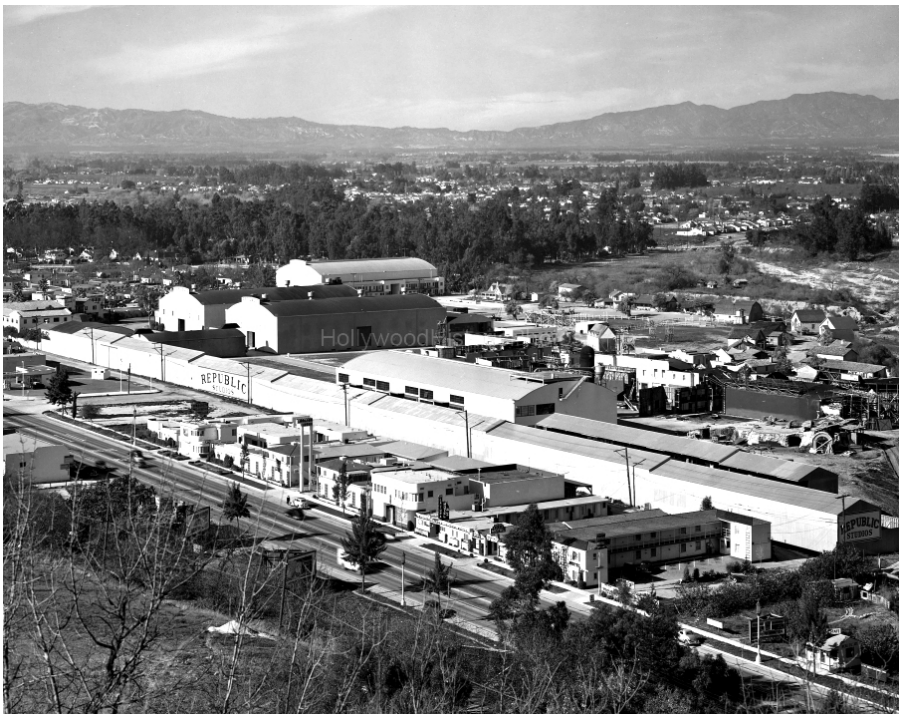
Mack Sennett Building with new wing (Building 4), 1940.

Source: Bison Archives.

View of Building 3, Republic Pictures, 1940.

Source: Bison Archives.

Aerial view of Republic Pictures, 1942.

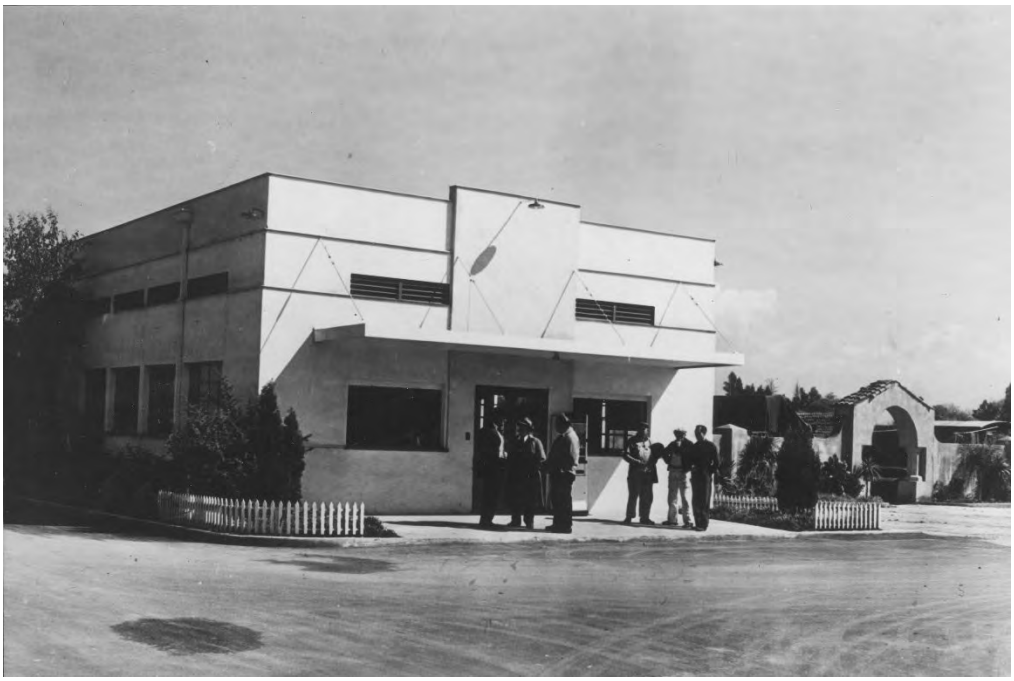


Source: Radford Studio Center.

Aerial view of Republic Pictures, 1941.

Source: Radford Studio Center.

View of Commissary, Republic Pictures, 1941.



Source: Radford Studio Center.

Panoramic views of Republic Pictures Studios, 1942.

Source: Huntington Library.

View of Republic Pictures Studios, 1945.

Source: Bison Archives

.

Aerial view of Republic Pictures Studios, 1955.

Source: Bison Archives.

Film Poster for “The Quiet Man”, c. 1952.

Public Domain.

Vera Ralston, 1942.

Public Domain.

Republic Studios backlot, 1955.

Source: Bison Archives.

Republic Studios residences (since demolished), 1955.

Source: Bison Archives.

Aerial view of Republic Studios, 1960.

Source: Los Angeles Public Library.

Aerial view of CBS Studio Center, 1964.

Source: Los Angeles Public Library.

Model of Executive Office (MW Admin) by Daniel Dworsky, 1969.

Source: Los Angeles Times, 7/13/1969.

Entrance to CBS Studio Center and Executive Office (MW Admin), 1978.

Source: Bison Archives.

Mary Tyler Moore Show, 1977.

Getty Images.

The Mary Tyler Moore Show, 1976.

Getty Images.

Aerial view of CBS Studio Center, 1970s.

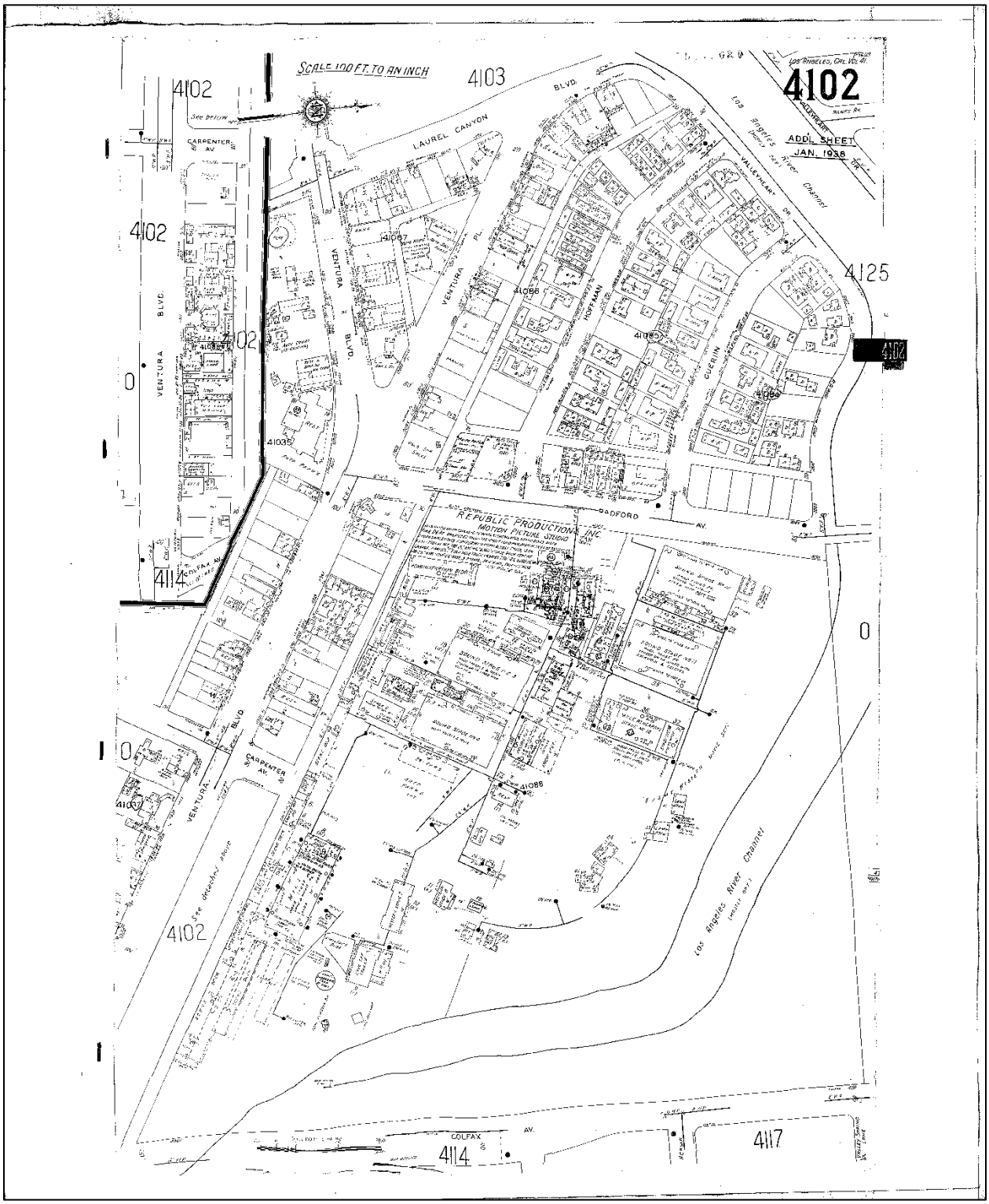
Source: Radford Studio Center.

Bridge construction at CBS Studio Center, c. 1994.

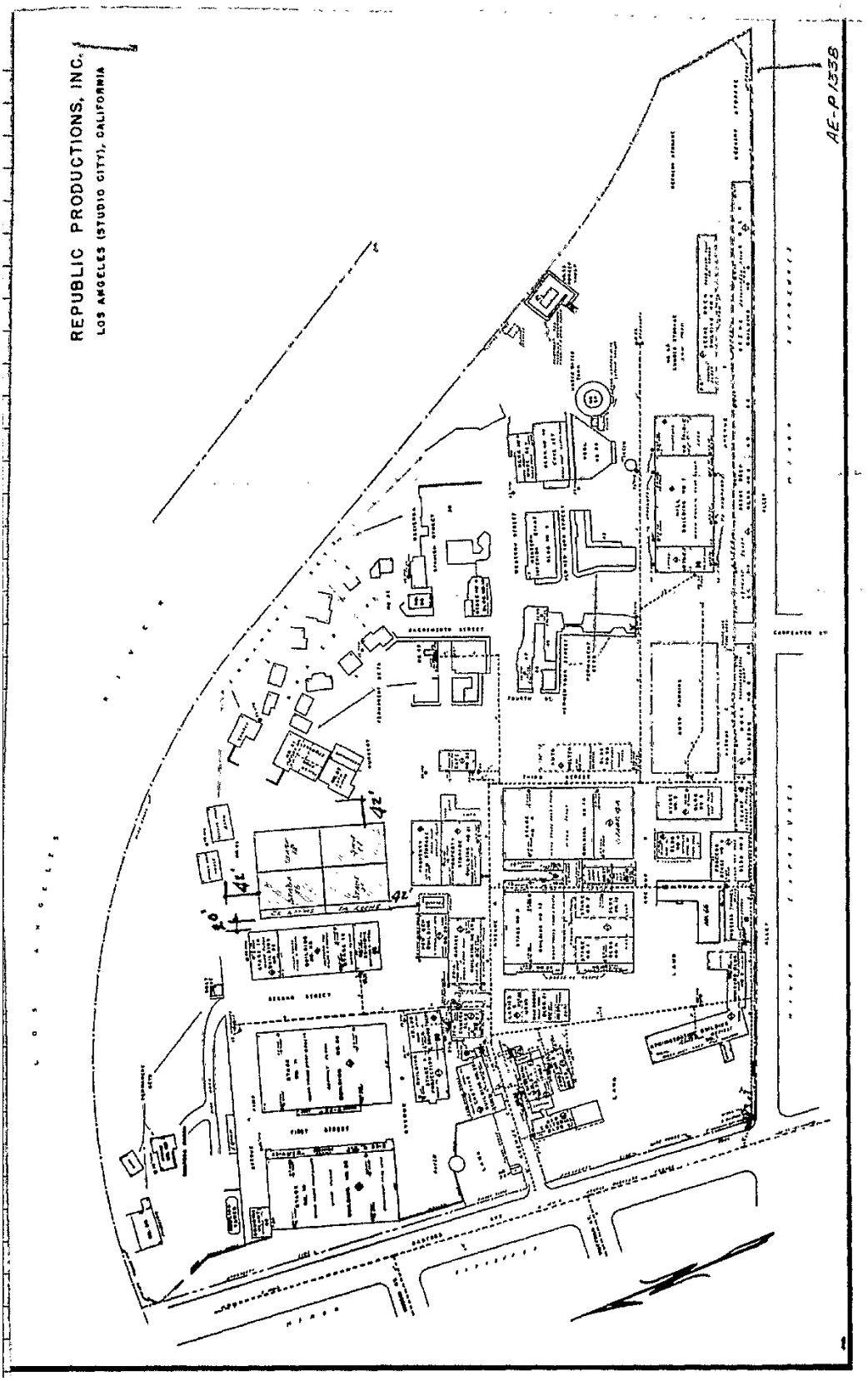
Source: Radford Studio Center.

Appendix B: Archival Maps

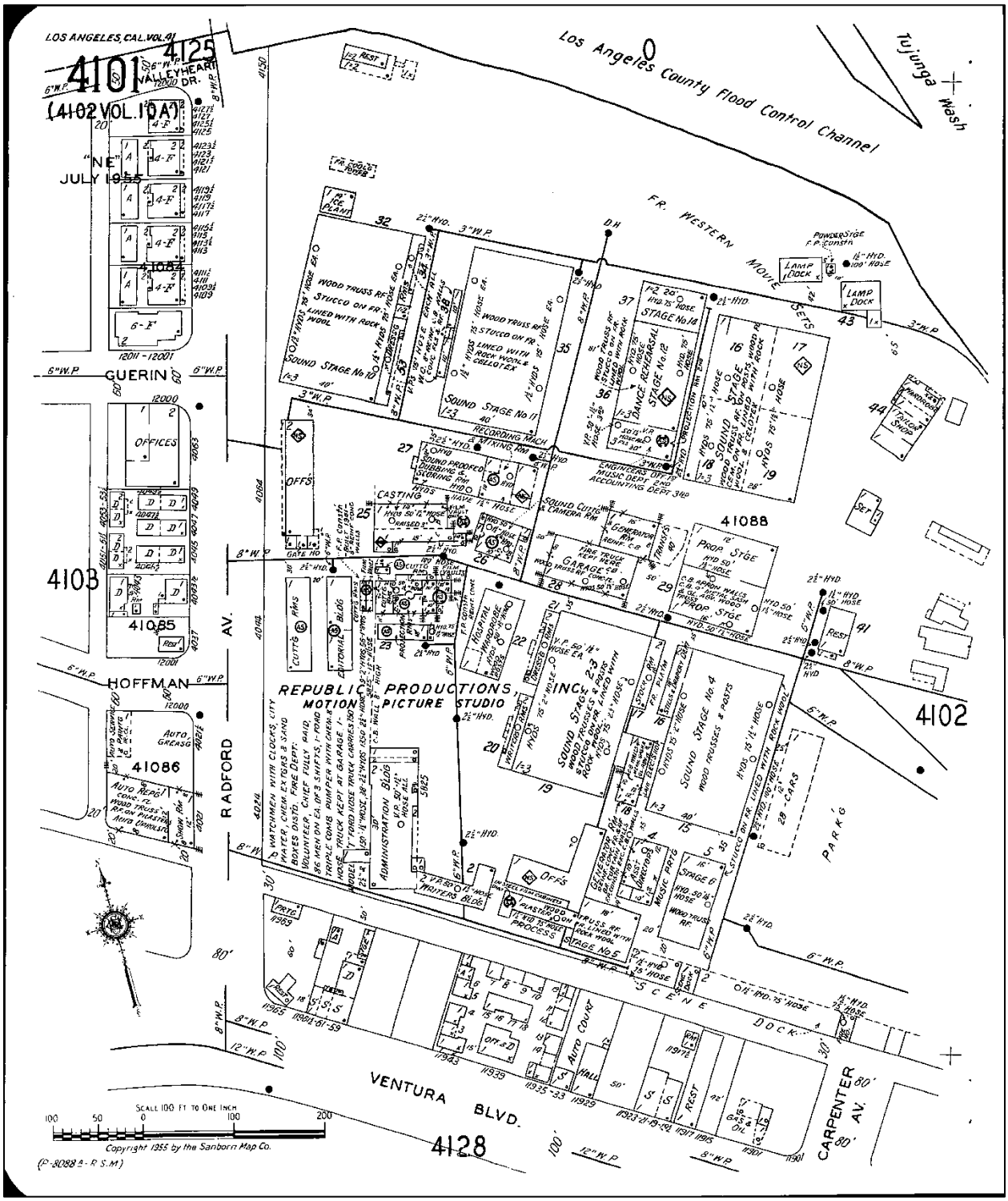
1950 SANBORN MAP



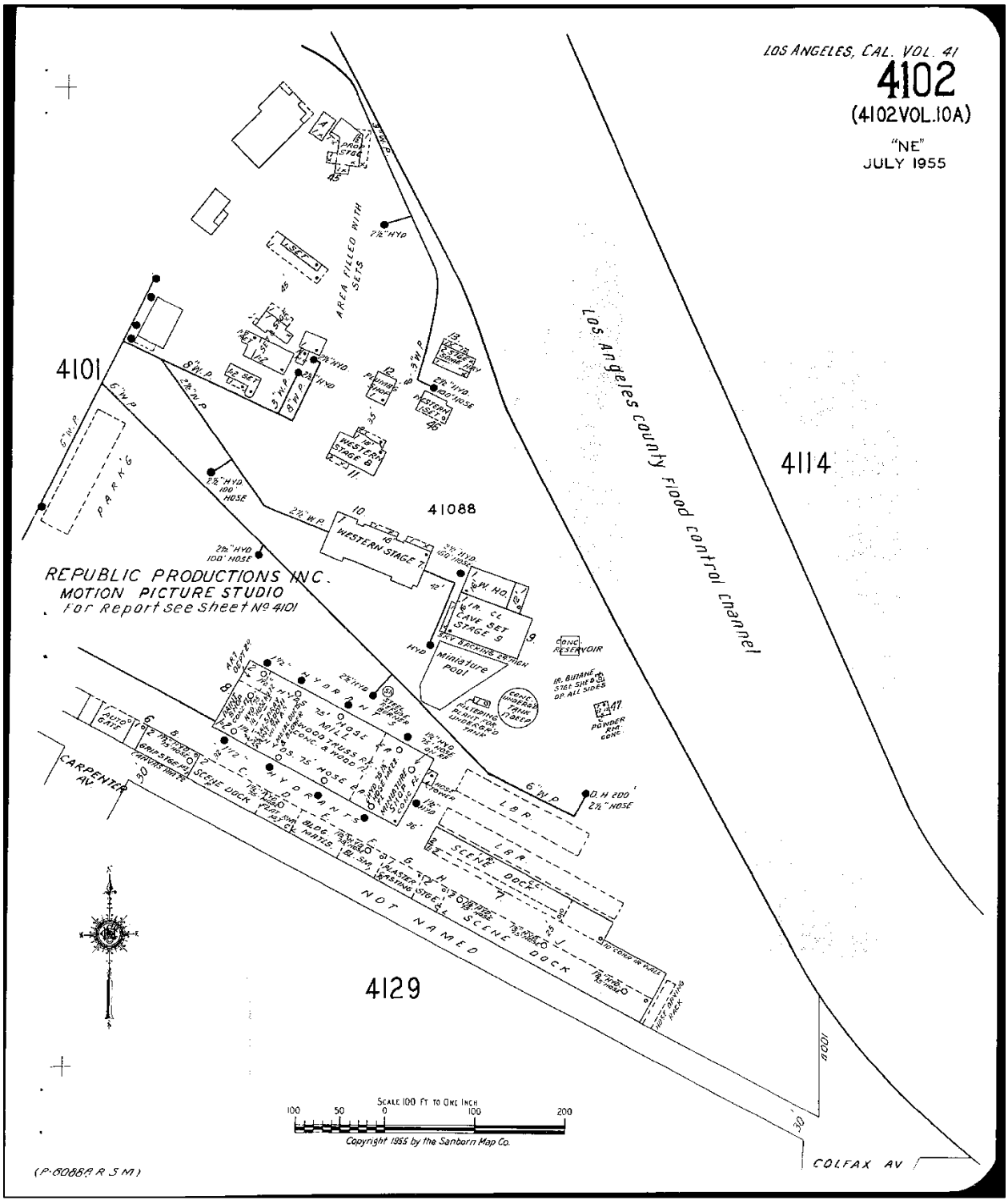
1953 REPUBLIC STUDIO MAP



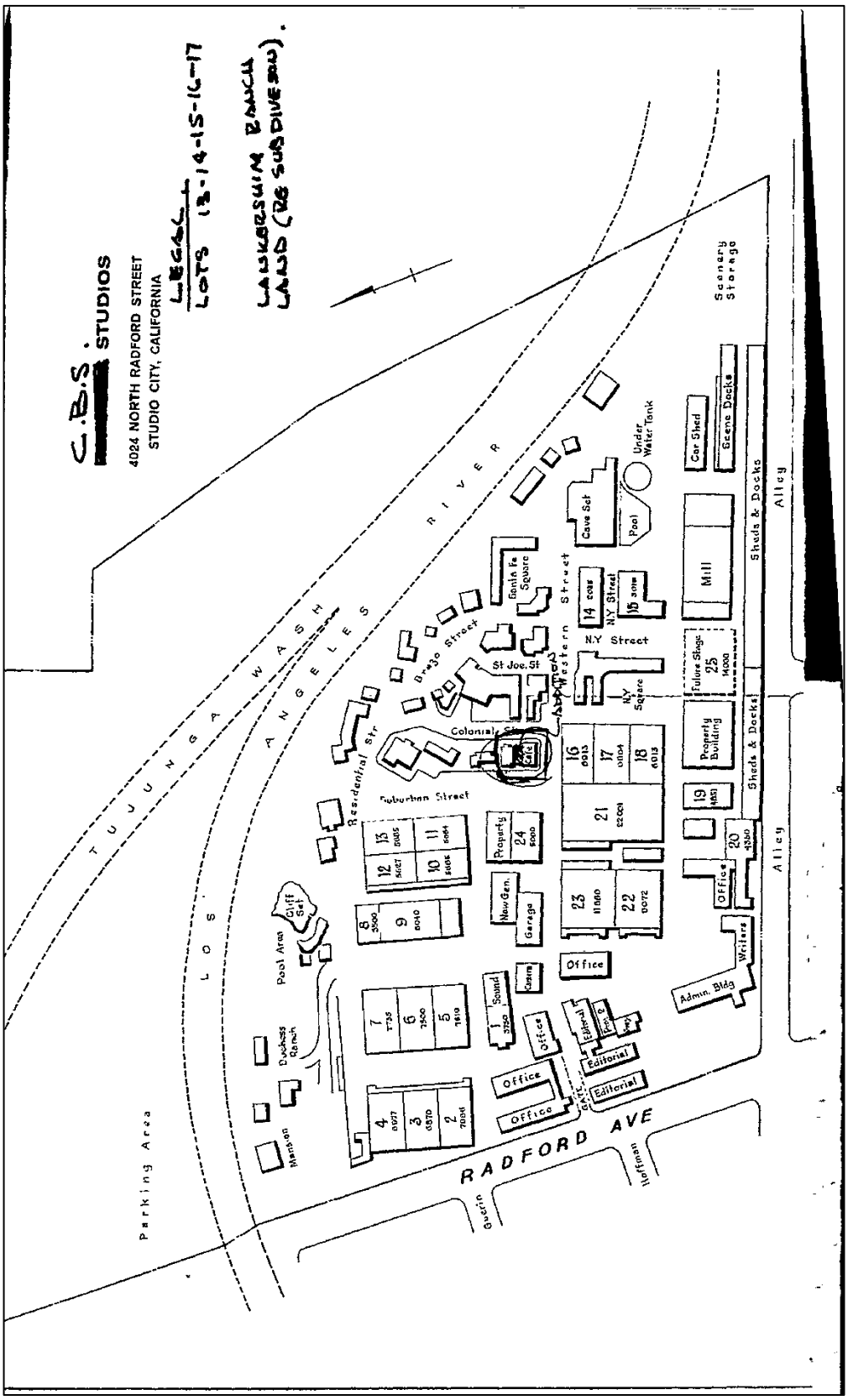
1955 SANBORN MAP



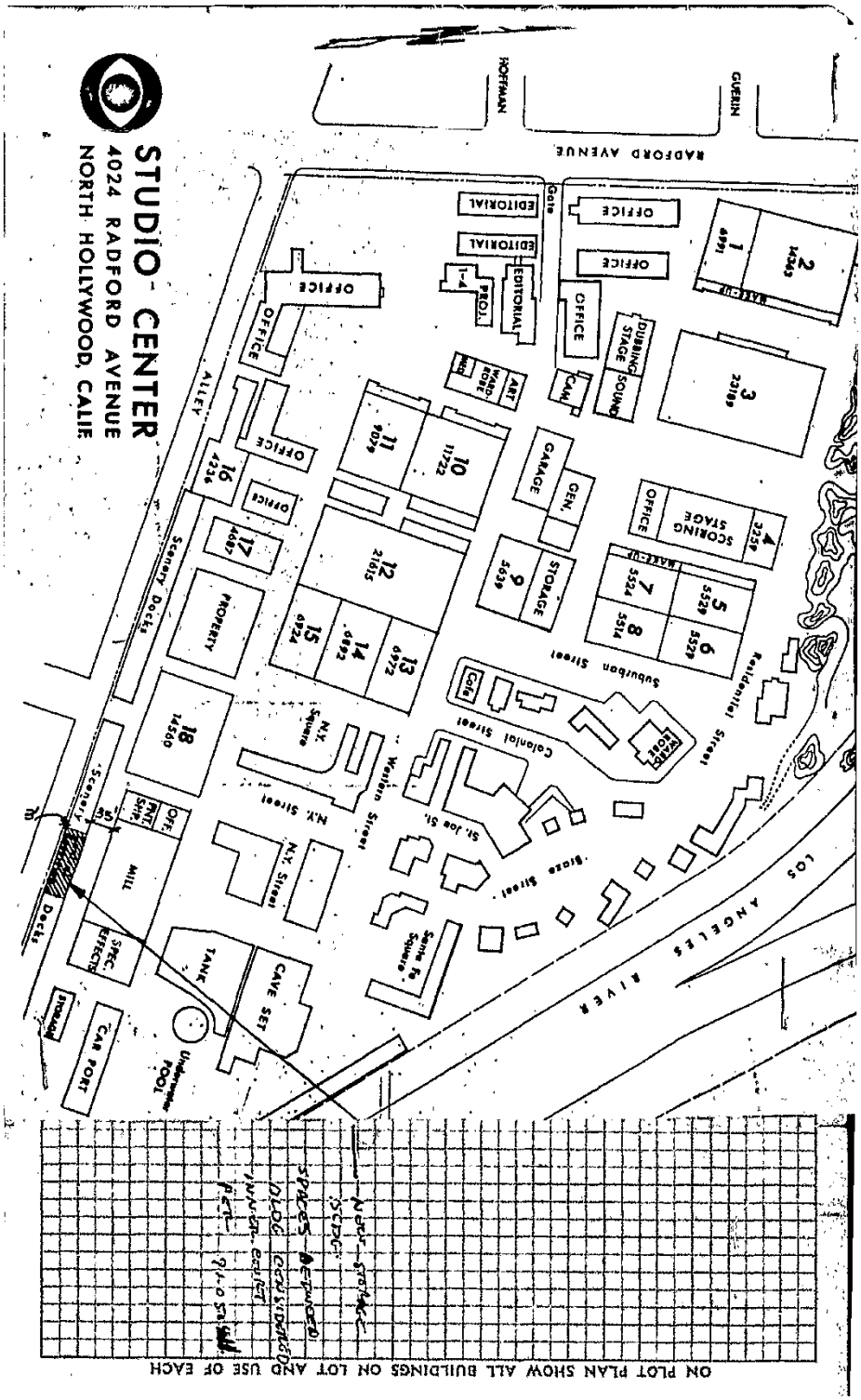
1955 SANBORN MAP



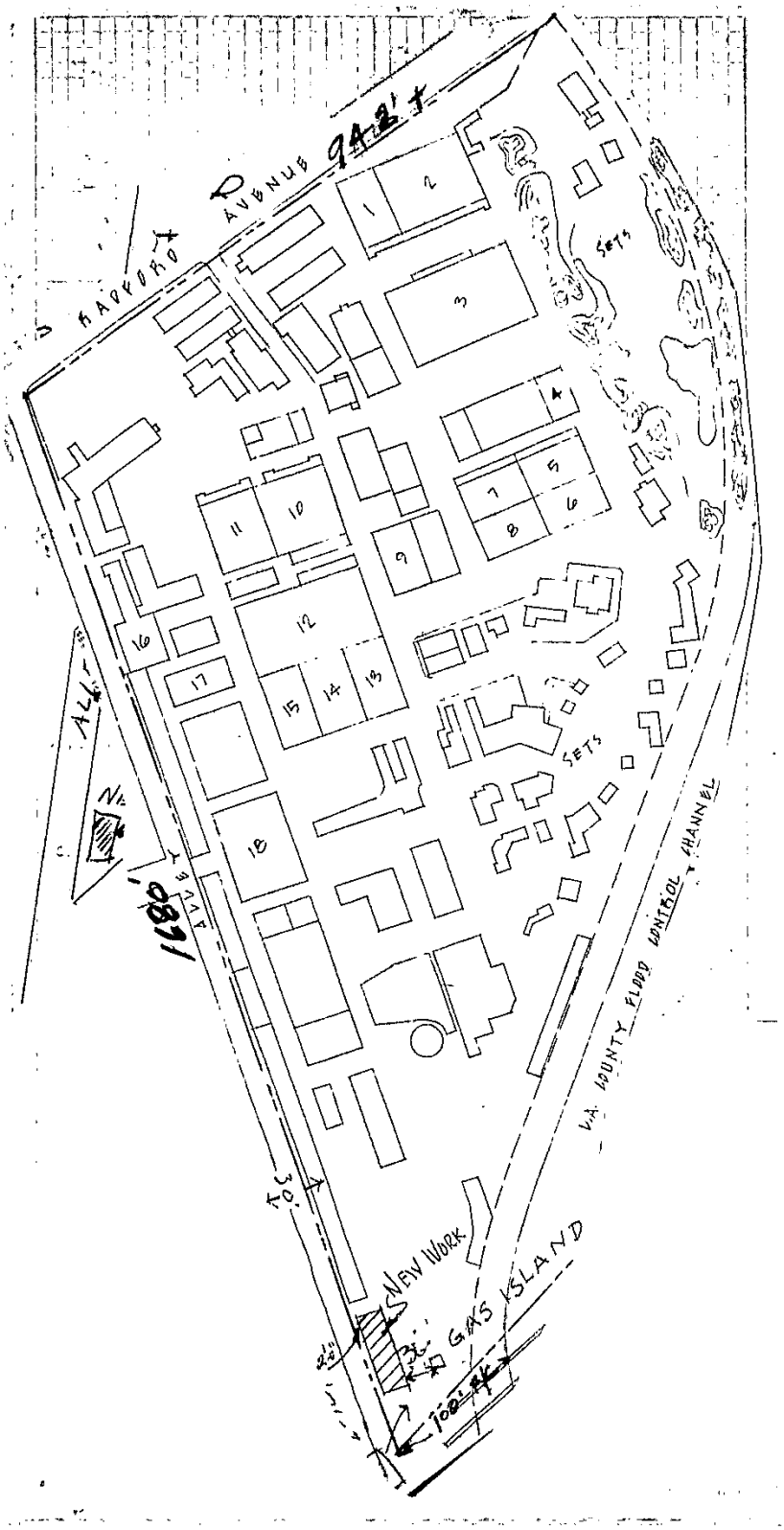
1963 CBS STUDIOS MAP


C.B.S. STUDIOS
4024 NORTH RADFORD STREET
STUDIO CITY, CALIFORNIA
LEGAL
LOTS 13-14-15-16-17
LANKERSHIM RANCH
LAND (RE SUBDIVISION).
TUJUNGA WASH
LOS ANGELES RIVER
Parking Area
RADFORD AVE
Guerin
Hoffman
Residential Str
Suburban Street
Bronson Street
St Joe. St
Santa Fe Square
Western Street
N.Y Street
N.Y Square
N.Y Street
Colonial Square
Cafe
Pool Area
Cliff Set
Duchess Ranch
Mansion
Cave Set
Pool
Under Water Tank
Car Shed
Scene Docks
Saenary Storage
Mill
Shads & Docks
Alley
Future Stage 25 14000
Property Building
Shads & Docks
Alley
Office
Writers
Admin. Bldg
Property
New Gen.
Garage
Sound
Cutting
Office
Office
Office
Editorial
Editorial
Editorial
Office
Office
Dressing
Dressing
Dressing

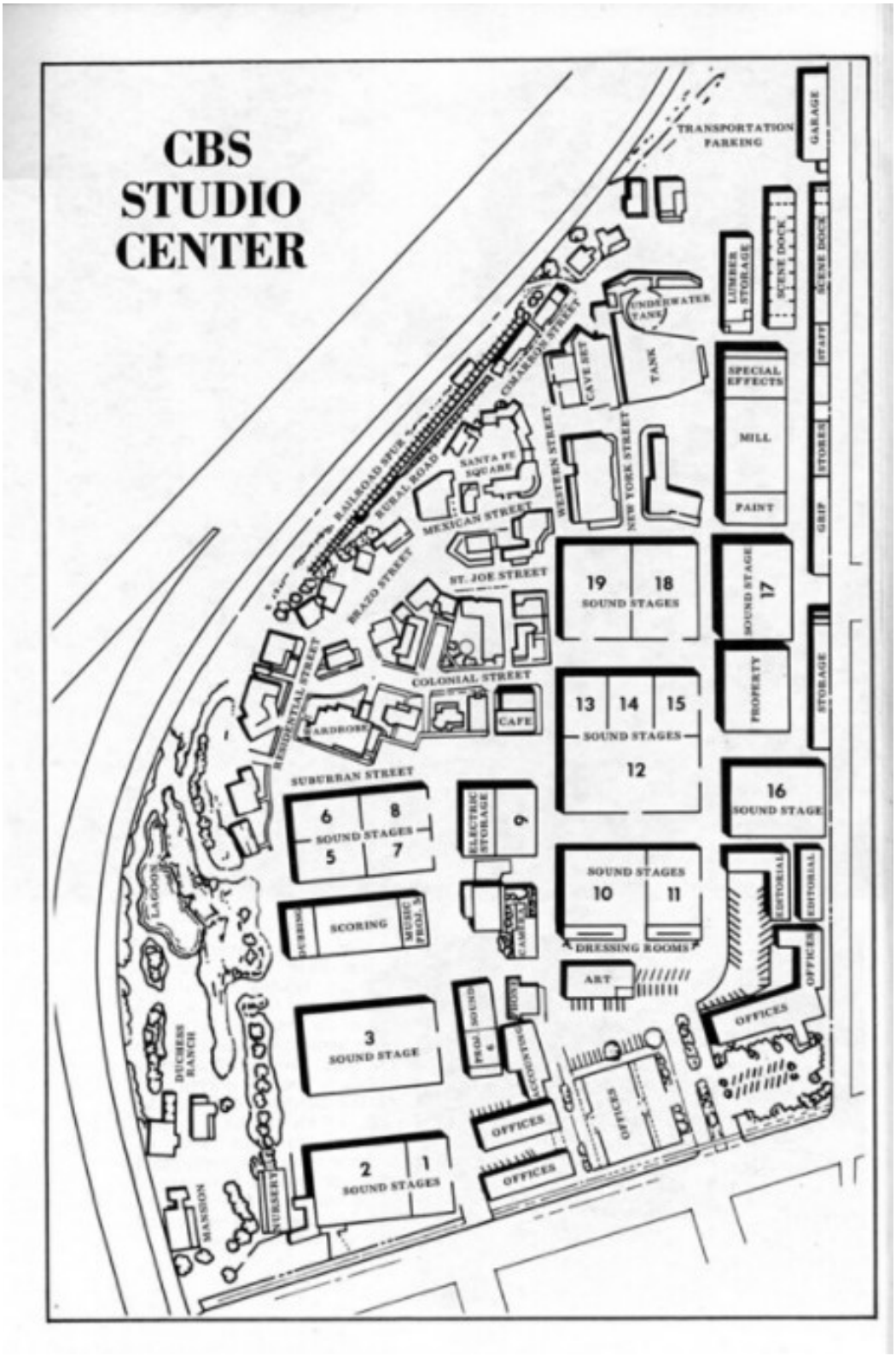
1964 CBS STUDIO CENTER MAP



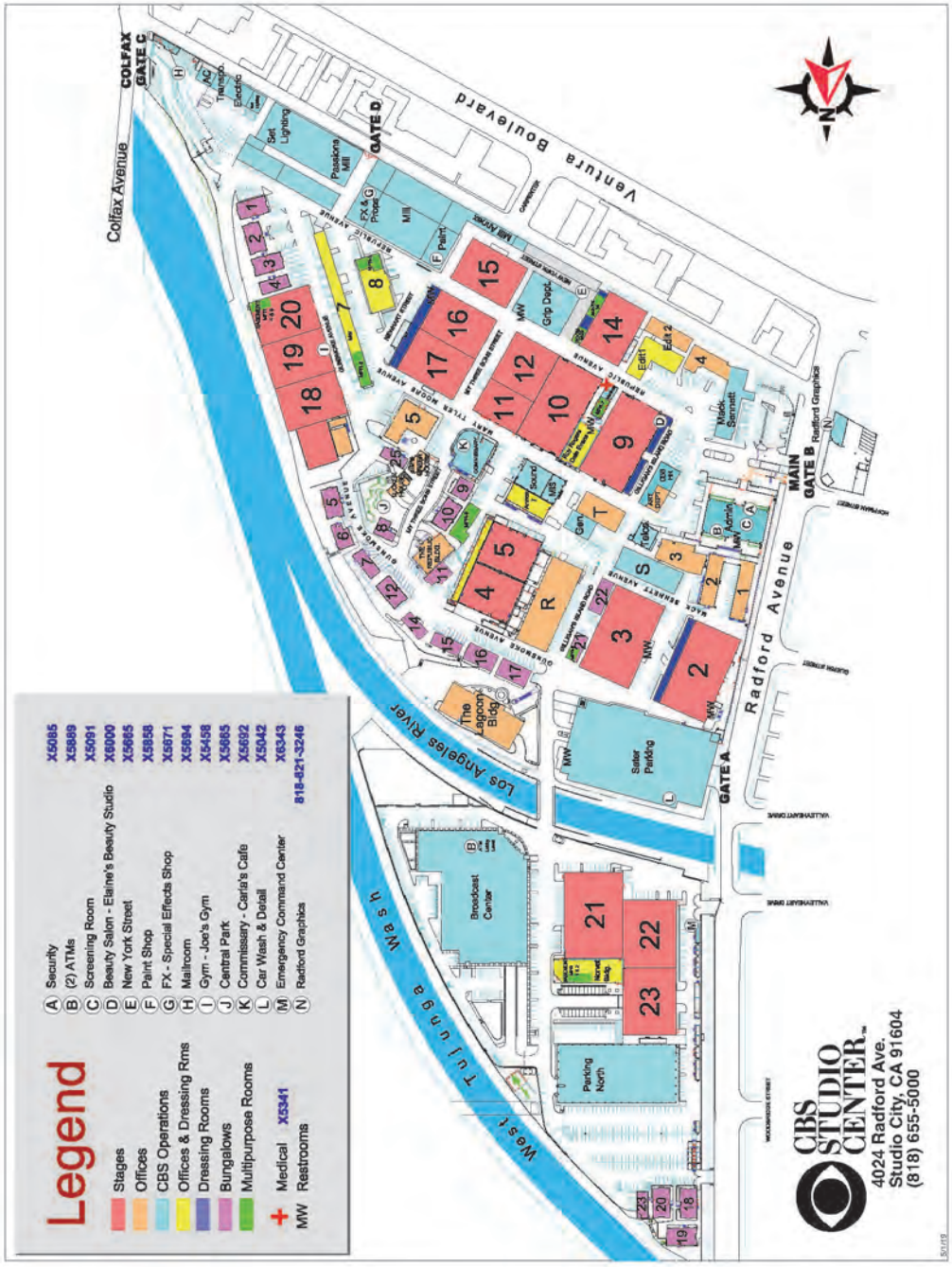
1967 CBS STUDIO CENTER MAP



CBS STUDIO CENTER MAP (UNDATED)



2019 CBS STUDIO CENTER MAP



Appendix C: Existing Conditions Photographs

Photographs of the Radford Studio Center property are included below. The photographs are numbered and keyed to a site plan at the end of this Appendix.

1. General Overview of Radford Studio Center Lot.
South view.

2. General Overview of Radford Studio Center Lot.
North view.

3. General Overview of Radford Studio Center Lot.
East view.

4. General Overview of Radford Studio Center Lot.
East view.

5. General Overview of Radford Studio Center Lot.
Southeast view.

6. General Overview of Radford Studio Center Lot.
Southeast view.

7. Mack Sennett Building.
Northeast view.

8. Mack Sennett Building.
East view.

9. Mack Sennett Building.
Southeast view.

10. Building 4.
South view.

11. Building 4.
Northwest view.

12. Building 4.
West view.

13. ART/HR.
North view.

14. ART/HR.
Northeast view.

15. ART/HR.
East view.

16. ART/HR.
South view.

17. Telco Building.
Northwest view.

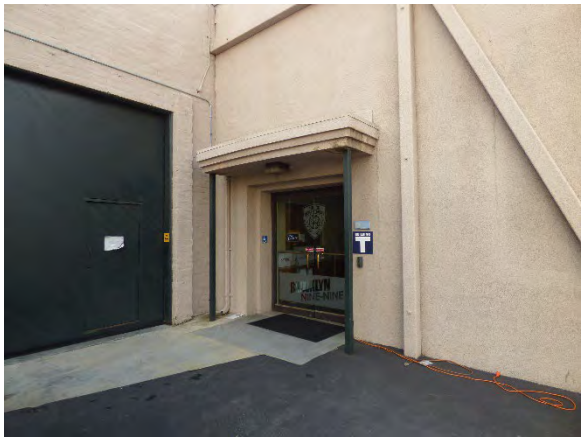
18. Telco Building.
West view.

19. Telco Building.
Southeast view.

20. Sound/MIS Building.
East view.

21. Sound and MIS Building.
West view.

22. Building T.
Northeast view.



23. Building T.
South view.

24. Building T.
West view.

25. Stage 9.
West view.

26. Stage 9.
Northeast view.

27. Stage 9.
East view.

28. Stage 9.
West view.

29. Stage 10.
Northeast view.

30. Stage 10.
North view.

31. Stage 10.
Southwest view.

32. Stage 10.
Interior view.

33. Medical Building.
Northwest view.

34. Medical Building.
Northeast view.

35. Building 3.
Northeast view.

36. Building 3.
Northwest view.

37. Building 3.
Northeast view.

38. Building 3.
Southwest view.

39. Building S.
East view.

40. Building S.
Southeast view.

41. Building S.
West view.

42. Mill Building Annex.
West view.

43. Mill Building.
Southeast view.

44. Mill Building.
Northeast view.

45. Mill Building.
West view.

46. Mill Building.
Northwest view.

47. Mill Building.
Interior view.

48. Stage 2.
Northwest view.

49. Stage 2.
North view.

50. Stage 2.
South view.

51. Commissary.
East view.

52. Commissary.
West view.

53. Passions Mill.
East view.

54. Passions Mill.
Southeast view.

55. Stage 2.
Southwest view.

56. Stage 3.
Southeast view.

57. Ralston Building.
Northeast view.

58. Ralston Building.
Southeast view.

59. Generator Building.
South view.

60. Generator Building.
Southwest view.

61. Stage 4/5.
North view.

62. Stage 4/5.
Southeast view.

63. Edit 1.
East view.

64. Edit 1.
Northwest view.

65. Buildings 1 and 2.
North view.

66. Building 2.
West view.

67. Buildings 1 and 2.
South view.

68. Grip/Camera Department and New York Street set.
Northeast view.

69. Grip/Camera Building.
Southeast view.

70. Stage 11/12.
Northeast view.

71. Stage 11/12.
Northwest view.

72. Stage 11/12.
South view.

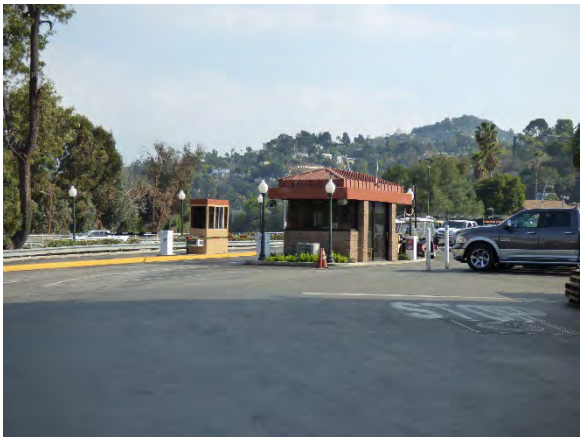
73. Set Lighting.
Southwest view.

74. Stage 15.
Southeast view.

75. Stage 14.
South view.

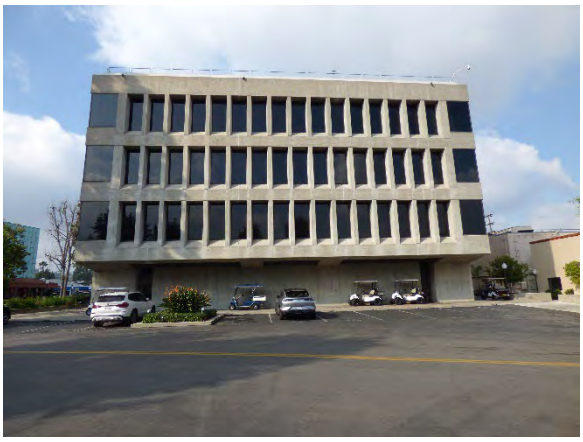
76. Main Gate House.
North view.

77. Stage 16/17 dressing rooms.
Northwest view.



78. Colfax Gate House.
Southeast view.

79. Administration Building.
Northwest view.



80. Administration Building.
West view.

81. Edit 2.
Southeast view.

82. Edit 2.
Northeast view.

83. Building 5.
Northwest view.

84. Stage 18/19/20.
Southeast view.

85. Building 7.
North view.

86. Building 8.
East view.

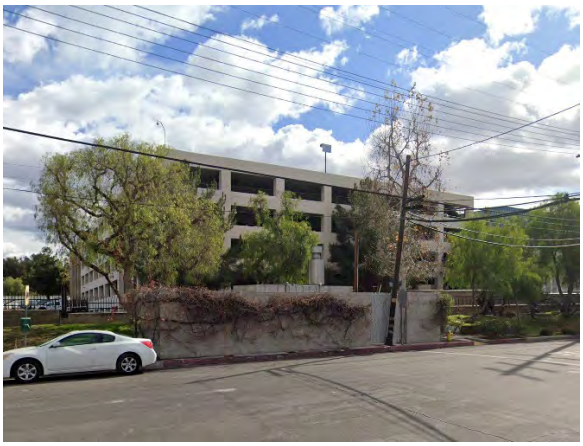
87. Stage 21/22/23 and Norvet Building.
North view.

88. Sater Parking.
Northwest view.

89. Annex 7.
West view.

90. Roy Rogers/Dale Evans.
Southwest view.

91. Broadcast Center.
Northeast view.



92. North Lot Parking Structure.
East view.

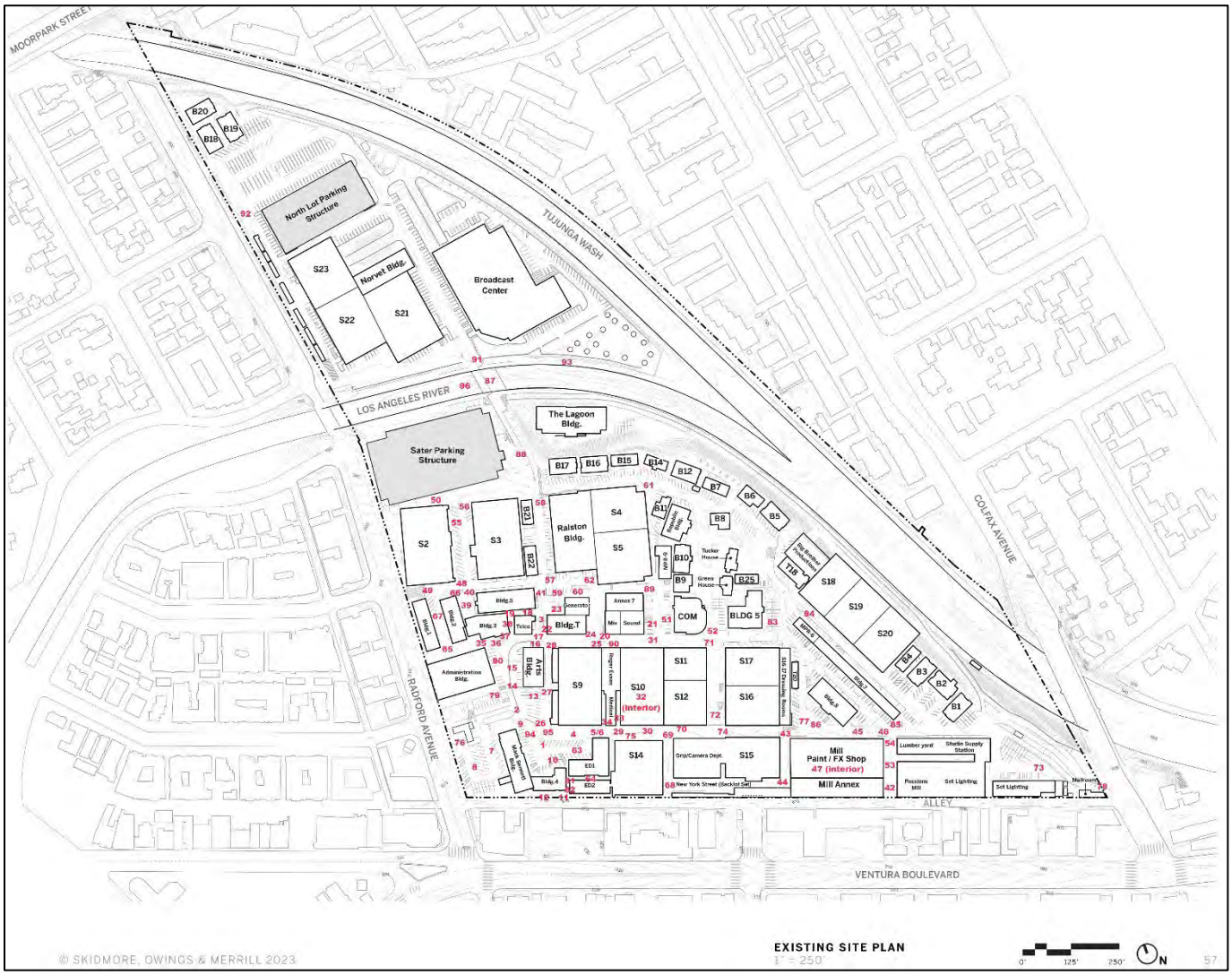
93. Lagoon Building.
South view.

94. Mack Sennett Clock.
North view.

95. Street Signs.
Northwest view.

96. Los Angeles River.
West view.

EXISTING CONDITIONS PHOTO KEY



Appendix D: Integrity Analysis

BUILDING INTEGRITY

YEAR BUILT	COMMON/ CURRENT NAME	INTEGRITY ASSESSMENT	ALTERATIONS (PRIOR TO PROJECT)
1928/ 1939	Mack Sennett Building/ Building 4	**FAIR** Retains basic plan, massing, and roof shape. Retains a majority of original door and window openings. Compatible cement plaster cladding. Retains integrity of *location*, *design*, *setting*, *feeling*, and *association*.	2-story building addition (Building 4) on southeast end. Second floor addition. Exterior stair added. Small one-story addition to west façade. Some decorative detailing removed. Roof cladding replaced. Some window and door openings infilled or altered. Majority of windows and doors replaced.
1928	Arts/HR Building	**FAIR** Retains basic plan, massing, and roof shape. Retains a majority of original door and window openings. Compatible cement plaster cladding. Retains integrity of *location*, *design*, *setting*, *feeling*, and *association*.	Some window and door openings infilled or altered. Majority of windows and doors replaced.
1928	Telco Building	**FAIR** Retains original plan, massing, and roof shape. Retains a majority of original door and window openings. Retains masonry exterior. Retains integrity of *location*, *design*, *setting*, *feeling*, and *association*.	Some window and door openings infilled or altered. Majority of windows and doors replaced.
1928	Sound and MIS Building	**POOR** Retains basic plan and roof shape. Retains integrity of *location* and *setting*.	Large multi-light, steel sash windows removed and openings infilled. Roof raised. Concrete block exterior walls added. Majority of window and door openings infilled or altered. Majority of windows and doors replaced. Two-story office and dressing room building addition (Annex 7).
1928	Building T	**POOR**	Large multi-light, steel sash windows within

YEAR BUILT	COMMON/ CURRENT NAME	INTEGRITY ASSESSMENT	ALTERATIONS (PRIOR TO PROJECT)
		Retains basic plan, massing, and roof shape. Retains integrity of *location* and *setting*.	structural bays removed and openings infilled. Majority of window and door openings infilled or altered. All windows and doors replaced. External structural bracing added.
1928	Stage 9	**GOOD** Retains original plan, massing, and roof shape. Retains 2-story dressing room additions on west façade. Retains original stage loading door openings. Retains integrity of *location*, *design*, *setting*, *materials*, *feeling*, and *association*.	Metal railing added above roof cornice. Balcony railing to dressing room addition replaced. Majority of dressing room window and door openings infilled or altered. Windows and doors replaced.
1928	Stage 10	**VERY GOOD** Retains original plan, massing, and roof shape. Retains original stage loading door openings. Retains integrity of *location*, *design*, *setting*, *materials*, *workmanship*, *feeling*, and *association*.	Metal railing added above roof cornice. External mechanical ducts added. Doors replaced.
1928	Medical	**POOR** Retains basic plan and massing. Retains integrity of *location*, *design*, and *setting*.	Large steel sash, multi-light windows removed. Window and door openings infilled or altered. All windows and doors replaced.
1928	Building 3	**FAIR** Retains basic massing, and roof shape. Retains a majority of original door and window openings. Retains canopy with wood posts on south façade. Retains integrity of *location*, *design*, *setting*, *feeling*, and *association*.	Front addition added in 1939 removed. Multiple rear additions. Some door and window openings infilled. Doors and windows replaced. Roof replaced.
1938	Building S	**POOR** Retains original plan, massing, and roof shape. Retains integrity of *location*, *design*, and *setting*.	Metal railing added above roof cornice. Original door and window openings infilled or altered. New doors and window openings added. All windows and doors replaced.

YEAR BUILT	COMMON/ CURRENT NAME	INTEGRITY ASSESSMENT	ALTERATIONS (PRIOR TO PROJECT)
1939	Lumber Yard – Studio Supply Station	**POOR** Reconstructed and expanded. Retains integrity of *location* and *setting*.	Reconstructed and expanded in 1997.
1940/ 1997	Mill Building (Mill / Paint /FX Shop) / Mill Annex	**FAIR/GOOD**[202] Retains original plan, massing, and roof shape. Retains majority of original door and window openings. Retains many of its original windows. Retains integrity of *location*, *design*, *materials*, *workmanship*, *feeling*, and *association*.	Second story exterior stairwell removed. Majority of south wall removed for Mill Annex expansion. Cement plaster cladding added over original plaster cladding. Exterior staircase at the northwest end replaced with new stair. Stair to a roof platform removed and the door infilled. Door replacements. Some window replacements.
1940	Stage 2	**GOOD** Retains original plan, massing, and roof shape. Retains original stage door openings. Retains 2-story dressing room additions on east façade. Retains integrity of *location*, *design*, *setting*, *materials*, *feeling*, and *association*.	Metal railing added to roof. Balcony railing to dressing room addition replaced. Majority of dressing room window and door openings infilled or altered. Windows and doors replaced.
1941	Commissary	**POOR** Retains basic plan of original building portion. Retains integrity of *location* and *setting*.	Multiple additions and expansions. Infill and alteration of original entry door and windows. Windows and doors added and replaced. Alteration of original façade.
1941	Passions Mill / Set Lighting	**POOR** Retains basic plan and roof shapes. Retains integrity of *location, design*, and *setting*.	Multiple additions and expansions. Buildings combined.
1944	Stage 3	**GOOD** Retains original plan, massing, and roof shape. Retains original stage loading door	Metal railing added to roof. Some original door openings altered. Windows and doors replaced.

[202] Integrity of the Mill Building was assessed as between Fair and Good. This is the only building on the lot that carries this assessment.

YEAR BUILT	COMMON/ CURRENT NAME	INTEGRITY ASSESSMENT	ALTERATIONS (PRIOR TO PROJECT)
		openings. Retains 1-story addition on west façade. Retains integrity of *location*, *design*, *setting*, *materials*, *feeling*, and *association*.	
1944	Ralston Building	**POOR** Retains original plan, massing, and roof shape. Retains majority of original fenestration pattern on south office portion. Retains integrity of *location*, *design*, and *setting*.	Addition on east façade connects to Stage 4/Stage 5. Original stage door infilled. Door and window openings added. Windows and doors replaced. Main office entry on south façade altered. Metal railing added above roof cornice. External stair added. Interior alterations have substantially altered the scoring auditorium, and removed the vocal room and reverberation chamber.
1945	Generator Building	**FAIR** Retains original plan, massing, and roof shape. Retains majority of original fenestration pattern. Retains integrity of *location*, *design*, *setting*, *materials*, and *association*.	Metal railing added to roof. Some original door openings altered. Some windows and all doors replaced.
1952	Stage 4/Stage 5	**POOR** Retains original plan, and roof shape. Retains original stage door openings. Retains integrity of *location*, *design*, and *setting*.	Addition to west façade. 2-story addition on east façade. Metal canopy structures added to north and south façades. Stage doors replaced.
1952	Edit (ED) 1	**POOR** Retains basic L-shaped plan. Retains integrity of *location* and *setting*.	Second story added. Fist story fenestration altered.
1954	Building 1	**POOR** Retains basic plan, massing, and roof shape. Retains some original entry openings. Retains integrity of *location* and *setting*.	Original metal-frame ribbon windows removed and openings partially infilled. Replaced by individual punched windows. Projecting canopy and one-story volume removed from south façade. All doors and window replaced. Rough stucco cladding added on top of original smooth cement plaster.

YEAR BUILT	COMMON/ CURRENT NAME	INTEGRITY ASSESSMENT	ALTERATIONS (PRIOR TO PROJECT)
1955	Building 2	**POOR** Retains basic plan, massing, and roof shape. Retains some original entry openings. Retains integrity of *location* and *setting*.	Original metal-frame ribbon windows removed and openings partially infilled. Replaced by individual punched windows. All doors and window replaced. Rough stucco cladding added on top of original smooth cement plaster.
1955	Grip/ Canvas Department	**GOOD** Retains original plan, massing, and roof shape. Retains original steel siding. Retains original windows Retains integrity of *location*, *design*, *setting*, *materials*, *feeling*, and *association*.	New York Street sets added on south façade. Doors replaced.
1957	Stage 11/12	**VERY GOOD** Retains original plan, massing, and roof shape. Retains original stage loading openings. Retains integrity of *location*, *design*, *setting*, *materials*, *workmanship*, *feeling*, and *association*.	Metal railing added to roof. Doors replaced.
1969	Administration Building	**VERY GOOD** Retains integrity of *location*, *design*, *setting*, *materials*, *workmanship*, *feeling*, and *association*.	No substantial exterior alterations.

Appendix E: Resumes

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicresourcesgroup.com

PAUL D. TRAVIS, AICP

Managing Principal

Experience Profile
Years of Experience: 17

Paul Travis has been with Historic Resources Group since 2006 and specializes in master planning, CEQA, NEPA and Section 106 environmental review, and historic resources assessment.

At Historic Resources Group, Paul manages planning-related projects with a focus on large, multi-property sites including college campuses, historic downtowns, neighborhoods and districts, industrial sites, motion picture studios, and military bases. Paul has drafted preservation plans for the University of Southern California, NBC Universal Studios, Hollywood, and Los Angeles International Airport. He has participated in the development of community plans or specific plans for Paso Robles, Fresno, and Whittier; and has been involved in the master planning process for Loyola Marymount University, Occidental College, Mount St. Mary's College, Fox Studios, the Alameda Naval Station, and the Downey NASA site. Recent survey experience includes historic resource surveys for the cities of Los Angeles, Ventura, Glendale, Paso Robles, San Diego, and Fresno.

Paul Travis meets the *Secretary of the Interior's Professional Qualification Standards* in Historic Preservation in Historic Preservation Planning and History.

Education

Master of Arts, Urban Planning, University of California, Los Angeles
Bachelor of Fine Arts, Printmaking, San Jose State University

Professional Affiliations

American Institute of Certified Planners
American Planning Association, Urban Design & Preservation Division
American Planning Association, Los Angeles Chapter
California Preservation Foundation
National Trust for Historic Preservation

Selected Projects

Fresno Fulton Corridor Specific Plan, Fresno
Fox Studios Master Plan, Century City
Gamble House Cultural Landscape Report, Pasadena
LAX Historic Assessments, Environmental Review, Preservation Plan
NBC Universal Evolution Plan, Universal City
Sunset Bronson Studios, Hollywood
SurveyLA, Los Angeles
Thacher School, Ojai

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicresourcesgroup.com

ALEXANDRA ISABEL PERLMAN

Senior Architectural Historian

Experience Profile

Years of Experience: 8

Alexandra Perlman has been working as an architectural historian in the historic preservation field since 2016 and joined HRG in 2021.

Alexandra Madsen's areas of focus at HRG include preparing documentation in support of NEPA, Section 106, CEQA, and local ordinances. Alexandra is also a Registered Professional Archeologist (RPA) and has assisted in archaeological surveying and monitoring.

Alexandra has worked on a variety of projects involving historic buildings and structures in Southern California, including the LA Conservancy Preservation Award-winning Cultural Resource Assessment for the LA County Dept. of Parks and Rec, in which she evaluated over 20 parks and golf courses. Other projects include the Central Terrace Section 106 HUD Study in Oxnard, Caltrans State Route 55 HSPR and HRER in Orange County, and the National Register nomination for Descanso Gardens.

Alexandra Madsen meets the *Secretary of the Interior's Professional Qualifications Standards* in History, Architectural History, and Archaeology. Register of Professional Archaeologists (RPA) No. 4612

Education

Master of Art History, University of Texas, Austin
Bachelor of Arts, History, Minor in Archaeology and Spanish, Saint Anselm College
Geotech Certificate (GIS), Pasadena City College

Professional Affiliations

Archaeological Institute of America
California Preservation Foundation
Highland Park Heritage Trust
Los Angeles Conservancy
National Trust for Historic Preservation
US/ICOMOS

Selected Projects

California State University, Fullerton, Historic Context, Survey & Evaluation
City of South Pasadena On-Call Certificate of Appropriateness
University of California, Riverside, Historic Context, Survey & Evaluation
South of 24th Street Historic District HABS, Bakersfield
Bubbling Springs Cultural Resources Assessment, Port Hueneme
Fort Ord Hammerhead Barracks Evaluation, Seaside

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicresourcesgroup.com

PEYTON HALL, FAIA

Principal Architect Emeritus

Education

Master of Environmental Design, Yale University
School of Architecture National Endowment for the Arts Fellowship, Tokyo National Cultural Properties Institute
Bachelor of Architecture, University of Virginia
Certificate, International Research Center for Centro di Architettura

Honors and Awards

American Institute of Architects, Institute Honors
DOCOMOMO
National Trust for Historic Preservation
California Preservation Foundation
Los Angeles Conservancy

Professional Affiliations

AIA
California Preservation Foundation
US/ICOMOS

Experience Profile

Peyton Hall, FAIA, joined Historic Resources Group in 1995, subsequently becoming Partner, then Managing Partner. His California Architects License number is 12867. He is Adjunct Professor in the Heritage Conservation Program of the School of Architecture of the University of Southern California.

Peyton works with private clients, non-profits, public agencies, architectural historians, preservation planners, architects, developers, attorneys, consensus planners, builders, construction managers, and trades during all phases of planning and building projects. His work often includes assisting with public review, communication with stakeholders, and representation at public hearings.

Peyton Hall meets the *Secretary of the Interior's Professional Qualifications Standards* (36 CFR 61) for Architecture, Historic Architecture, and Architectural History.

Selected Projects
Gamble House (NHL), Historic Structure Report and Conservation Project
Doris Duke's Shangri-La, Historic Structure Report
Frank Lloyd Wright's Hollyhock House (WHS), seismic mitigation
Frank Lloyd Wright's Ennis House, Historic Structure Report/seismic mitigation
Frank Lloyd Wright's Freeman House, Historic Structure Report/seismic mitigation
Herald Examiner Building
Los Angeles Memorial Coliseum (NHL), Renovation
Los Angeles International Airport (LAX), survey, assessment, and preservation plan
Marion Davies Guest House, Historic Structure Report and rehabilitation
Netflix Grauman's Egyptian Theatre
Rose Bowl (NHL), Renovation
Shrine Auditorium, Los Angeles
TCL Grauman's Chinese Theatre
Tower Theatre, Apple's Los Angeles flagship store
University of Southern California, campus Preservation Plan

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicresourcesgroup.com

LAURA JANSSEN

Senior Architectural Historian

Experience Profile

Years of Experience: 19

Laura Janssen has been with Historic Resources Group since 2003. At Historic Resources Group, Laura prepares historic structure reports, resource evaluations and historic assessment reports including character-defining features inventories, and conducts on-site existing conditions investigations, and reviews projects for Standards compliance. She prepares National and California Register nominations, local landmark nominations, California Mills Act historic property contract applications, federal tax credit submittals, technical reports, and assists with historic resource surveys.

Much of her work at HRG involves consulting on compliance with the *Secretary of the Interior's Standards*, and she has assisted with Historic Resource Evaluations, character-defining features inventories, and historic architecture consulting for numerous school projects, including Beverly Hills High School, Chaffey High School, El Rodeo Elementary School, Hawthorne School, and Jefferson High School.

Laura Janssen meets the *Secretary of the Interior's Professional Qualifications Standards* in Architectural History and History.

Selected Projects

Doris Duke's Shangri-La Historic Structure Report
Hollywood Bungalow Courts Historic Tax Credits
Hollywood Palladium Rehabilitation
John Lautner's Stevens House National Register Nomination
Los Angeles Arboretum & Botanic Garden Cultural Landscape Report
Los Angeles County Hall of Justice Rehabilitation
Los Angeles Examiner Building Historic Tax Credit
Los Angeles Memorial Coliseum Rehabilitation
Lummis House Rehabilitation Plan
Pasadena City Hall Rehabilitation
Rose Bowl Rehabilitation
Sacramento Memorial Auditorium Historic Structure Report
University of Southern California Campus Preservation Plan

Education

Master of Science, Historic Preservation, School of the Art Institute of Chicago

UCLA Extension, Graphic Design and Interior & Environmental Design

Bachelor of Fine Arts, Art History, UCLA

Honors and Awards

Los Angeles Conservancy Preservation Award

California Preservation Foundation Preservation Design Award

National Trust for Historic Preservation

Professional Affiliations

Association for Preservation Technology International

Los Angeles Conservancy

National Trust for Historic Preservation

DOCOMOMO

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicresourcesgroup.com

Education
Master of Historic Preservation, Columbia University

Bachelor of Architecture, California State Polytechnic University, Pomona

Professional Affiliations
Adobe Alliance
Association for Preservation Technology
Columbia University Preservation Alumni
Pasadena Heritage
Rehabber Club
The 1947 Partition Archive
Society of Architectural Historians

ADAM RAJPER
Historic Preservation Specialist

Experience Profile
Years of Experience: 8

Adam has worked in historic preservation in the non-profit, private, and public sectors. He joined HRG in 2022; his areas of focus include preparing documentation in support of CEQA, NEPA and Section 106 environmental review, and historic resources assessments.

Adam has utilized his architecture and conservation skills to prepare Historic Structures reports, provide building envelope consultations, develop treatment plans, conduct easement property inspections, and review projects proposing exterior maintenance and alterations. In general, Adam has worked on a variety of projects, including state and federal historic tax credit applications, local preservation incentives, National Register nominations, Historic Structure Reports, Historic American Building Survey (HABS) documentation reports, historic resource surveys, historic context statements, and historic rehabilitations.

Prior to joining HRG, Adam was a senior architectural historian for consulting firms in California and Texas, most recently MacRostie Historic Advisors in Houston. He also served as Preservation Director for Pasadena Heritage and Historic Preservation Specialist for the City of San Antonio Office of Historic Preservation.

Adam Rajper meets the *Secretary of the Interior's Professional Qualification Standards* in Historic Preservation in History, Architectural History and Historic Architecture.

Selected Projects
Aurora Apartment Hotel National Register Nomination
American National Insurance Company National Register Nomination
Friedrich Refrigeration Company Official Texas Historical Marker
RMS Queen Mary Historic Structures Report
Rancho Los Amigos Historic Survey
Pasadena Heritage Easement Inspections

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

Tel 626-793-2400
historicresourcesgroup.com

ROBBY ARANGUREN

Planning Associate/GIS Specialist

Education

Bachelor of Arts, Interdisciplinary Studies: Architecture, Urban Planning and Business (Real Estate)
University of Texas, Arlington, 2009

Honors and Awards

California Preservation Foundation
Preservation Design Award, Multiple

Professional Affiliations

Los Angeles Conservancy
Los Angeles GIS Portal
California Preservation Foundation

Experience Profile

Years of Experience: 13

Robby Aranguren has been with HRG since 2009 and specializes in database management, GIS, and research.

At HRG, Robby provides mapping, database creation and management, photography, and research for historic assessments. He also provides assistance with character-defining features inventories and paint analysis studies. He is proficient with the Microsoft Access Database, FiGSS GIS Survey System, Photoshop, Google SketchUp, ESRI ArcMap and ArcCatalog. He has worked on numerous large-scale historic resources surveys, building and manipulating large databases.

Robby Aranguren meets the *Secretary of the Interior's Professional Qualifications Standards* in History and Architectural History.

Selected Projects

SurveyLA, Los Angeles
CBS Columbia Square Paint Sampling
Chapman University VPOA Window Survey
City of Riverside Modernism Survey
City of Palm Springs Citywide Survey
City of South Pasadena Citywide Survey Update
Glendale Central Air Terminal Paint Sampling
South Glendale Historic Context Statement & Historic Resources Survey
Jordan House Rehabilitation & Construction Monitoring, Whittier
Lincoln Place Apartments Historic Tax Credit, Los Angeles
UC Riverside Citrus Experiment Station Character-defining Features Inventory
Villa Elaine Character-defining Features Inventory
Wallace Annenberg Center for the Performing Arts Adaptive Reuse and Historic Tax Credit, Beverly Hills

Appendix F: Project Plans

Radford Studio Center Project

PROJECT TEAM:

RADFORD STUDIO CENTER, LLC
4200 Radford Ave.
c/o Hackman Capital Partners
Sutdio City, CA 91604

PROJECT MANAGEMENT
TRIFILETTI CONSULTING
1545 Wilshire Blvd., Suite 700
Los Angeles, CA 90017
T: (213) 315-2121
Contact: Lisa Trifiletti

ARCHITECT / STRUCTURAL ENGINEER
SKIDMORE, OWINGS, & MERRILL
333 South Grand Ave., Suite 3600
Los Angeles, CA 90071
T: (213) 327-2400
Contact: Dan Herman

CIVIL ENGINEER
KPFF
700 South Flower St., Suite 2100
Los Angeles, CA 90017
T: (213) 418-0201
Contact: Kevin Yu

MEP ENGINEER
ARUP
900 Wilshire Boulevard, 19th Floor
Los Angeles, CA 90013
T: (310) 578-4400
Contact: Daniel Kim

TRANSPORTATION CONSULTANT
GIBSON TRANSPORTATION CONSULTING INC.
555 W 5th St., Suite 3375
Los Angeles, CA 90013
T: (213) 683-0088
Contact: Pat Gibson

TRANSPORTATION / PARKING ENGINEER
WALTER P. MOORE
707 Wilshire Blvd., Suite 2100
Los Angeles, CA 90017
T: (310) 254-1906
Contact: Eric Pagan

PROJECT INFORMATION:

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

(E) PARCEL & ZONING INFO
NORTHERN LOT (AREA 1) APN: 2368-001-028
ZONING: [Q]MR2 - 1L - RIO (RESTRICTED LIGHT INDUSTRIAL ZONE)

SOUTHERN LOT (AREA 2) APN: 2368-005-011
ZONING: [Q]M2-1-RIO (LIGHT INDUSTRIAL ZONE)

PROPOSED ZONING
RSC ZONE (PER PROPOSED SPECIFIC PLAN)

SETBACKS
A 15-Foot front yard setback is required on the north parcel per LAMC Section 12.18.C.1. This area is excluded from Buildable Area for the purpose of calculating FAR under the LAMC.

(E) SITE AREA (PRE DEDICATIONS/MERGERS)		**ZONE**
2,377,372 SF (54.58 ACRES)		
NORTHERN LOT (AREA 1):	611,303 SF (14.03 ACRES)	RSC
SOUTHERN LOT (AREA 2):	1,447,712 SF (33.23 ACRES)	RSC
LA RIVER & WASH (AREA 3):	318,357 SF (7.31 ACRES)	OS

(E) SITE AREA (POST DEDICATIONS/MERGERS)		**ZONE**
2,276,215 SF (52.25 ACRES)		
NORTHERN LOT (AREA 1):	553,311 SF (12.70 ACRES)	RSC
SOUTHERN LOT (AREA 2):	1,404,457 SF (32.24 ACRES)	RSC
LA RIVER & WASH (AREA 3):	318,357 SF (7.31 ACRES)	OS

(E) BUILDABLE AREA (POST DEDICATIONS/MERGERS)		**ZONE**
2,260,089 SF (51.88 ACRES)		
NORTHERN LOT (AREA 1):	537,185 SF (12.33 ACRES)	RSC
SOUTHERN LOT (AREA 2):	1,404,547 SF (32.24 ACRES)	RSC
LA RIVER & WASH (AREA 3):	318,357 SF (7.31 ACRES)	OS

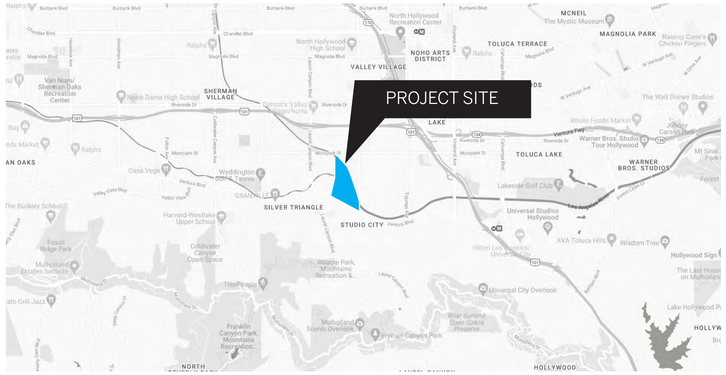
APPLICABLE CODES:

2022 California Building Code
2022 California Fire Code
2022 California Mechanical Code
2022 California Electrical Code
2022 California Plumbing Code
2022 California Green Building Code
2022 California Code of Regulations (CCR): Title 24 Building Standards
2022 California Code of Regulations (CCR): Title 22 & Title 17, California Health Laws Related to Recycled Water
2022 California Energy Code
All W/ Los Angeles Amendments

SHEET INDEX

PAGE 2-14, SITE SURVEY
PAGE 15, PLOT PLAN
PAGE 16, PROJECT DATA
PAGE 17, HEIGHT LIMIT MAP
PAGE 19, FLOOR PLAN - GROUND LEVEL
PAGE 19, FLOOR PLAN - LEVEL 2
PAGE 20, FLOOR PLAN - LEVEL 3
PAGE 21, FLOOR PLAN - LEVEL 4
PAGE 22, FLOOR PLAN - LEVEL 5
PAGE 23, FLOOR PLAN - LEVEL 6
PAGE 24, FLOOR PLAN - LEVEL 7
PAGE 25, FLOOR PLAN - LEVEL 8
PAGE 26, ROOF PLAN
PAGE 27, FLOOR PLAN - LEVEL B1
PAGE 28, FLOOR PLAN - LEVEL B2
PAGE 29, FLOOR PLAN - LEVEL B3
PAGE 30, VEHICULAR SITE ACCESS
PAGE 31, PEDESTRIAN & BICYCLE SITE ACCESS
PAGE 32, SITE ELEVATIONS
PAGE 33, SITE ELEVATIONS
PAGE 34, SITE ELEVATIONS
PAGE 35, SITE ELEVATIONS
PAGE 36, SITE SECTIONS
PAGE 37, SITE SECTIONS
PAGE 38, SITE SECTIONS
PAGE 39, LANDSCAPE SITE PLAN
PAGE 40-51, RENDERINGS

VICINITY MAP



True North N

CONCEPTUAL ILLUSTRATIVE SITE PLAN

Project North N

© SKIDMORE, OWINGS & MERRILL 2023

DESIGN SURVEY

LEGAL DESCRIPTION

(FIRST AMERICAN TITLE INSURANCE COMPANY, PRELIMINARY REPORT ORDER NO. TCA789360 DATED OCTOBER 14, 2021 AT 8:00 A.M)

THOSE PORTIONS OF LOTS 232 AND 233 OF THE PROPERTY OF THE LANKERSHIM RANCH LAND AND WATER CO., IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS SHOWN ON MAP RECORDED IN BOOK 31 PAGES 39 TO 44 INCLUSIVE OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE RECORDER OF THE COUNTY OF LOS ANGELES; THAT PORTION OF THE RIVER BED OF THE LOS ANGELES RIVER, AS SHOWN ON SAID MAP; AND THAT PORTION OF THAT PART OF COLFAX AVENUE SHOWN AS EUCALYPTUS ON SAID MAP, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT ON THE CENTERLINE OF COLFAX AVENUE, AS SHOWN ON THE MAP OF TRACT 10074, RECORDED IN BOOK 143 PAGES 82, 83 AND 84 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, WITH THE SOUTHEASTERLY PROLONGATION OF THE NORTHEASTERLY LINE OF THE 30 FOOT WIDE ALLEY AS SHOWN ON AND DEDICATED BY SAID MAP OF SAID TRACT NO. 10074; THENCE ALONG SAID SOUTHEASTERLY PROLONGATION AND SAID NORTHEASTERLY LINE AND THE NORTHWESTERLY PROLONGATION THEREOF, NORTH 60 DEGREES 55 MINUTES 54 SECONDS WEST 1746.68 FEET TO THE CENTERLINE OF RADFORD AVENUE (85 FEET WIDE) AS SHOWN ON AND DEDICATED BY SAID MAP OF TRACT NO. 10074; THENCE ALONG SAID CENTERLINE, NORTH 12 DEGREES 20 MINUTES 19 SECONDS EAST 470.28 FEET TO THE NORTHWEST CORNER OF PARCEL 2 AS DESCRIBED IN EXHIBIT "A", REPUBLIC PRODUCTIONS, INC., STUDIO PROPERTY, RECORDED IN BOOK 46355 PAGE 16 OF OFFICIAL RECORDS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY; THENCE SOUTH 65 DEGREES 55 MINUTES 10 SECONDS EAST, ALONG THE NORTHEASTERLY LINE OF SAID PARCEL 2, A DISTANCE OF 43.41 FEET TO THE EASTERLY LINE OF SAID RADFORD AVENUE; THENCE ALONG SAID EASTERLY LINE, NORTH 12 DEGREES 20 MINUTES 19 SECONDS EAST 472.25 FEET TO AN ANGLE POINT THEREIN; THENCE CONTINUING ALONG SAID EASTERLY LINE NORTH 0 DEGREES 04 MINUTES 40 SECONDS WEST 15.90 FEET TO THE SOUTHERLY LINE OF LOT 225 OF SAID "PROPERTY OF THE LANKERSHIM RANCH LAND AND WATER CO."; THENCE SOUTH 89 DEGREES 58 MINUTES 16 SECONDS EAST ALONG SOUTHERLY LINE TO THE POINT OF INTERSECTION WITH THE WESTERLY BOUNDARY OF TRACT NO. 31176, AS PER MAP RECORDED IN BOOK 832 PAGES 19 AND 20 OF MAPS, IN THE OFFICE OF THE LOS ANGELES COUNTY RECORDER; THENCE SOUTHEASTERLY ALONG SAID WESTERLY BOUNDARY TO THE MOST SOUTHERLY CORNER OF LOT 1 OF SAID TRACT NO. 31178; THENCE NORTH 89 DEGREES 55 MINUTES 34 SECONDS EAST 25.00 FEET TO A POINT ON THE SAID CENTERLINE OF COLFAX AVENUE WHICH BEARS NORTH 0 DEGREES 04 MINUTES 26 SECONDS WEST, A DISTANCE OF 569.83 FEET FROM SAID POINT OF BEGINNING; THENCE SOUTH 0 DEGREES 04 MINUTES 26 SECONDS EAST 569.83 FEET TO THE POINT OF BEGINNING.

EXCEPT THEREFROM THAT PORTION THEREOF WHICH LIES WITHIN LOT 1 OF TRACT NO. 24434, AS PER MAP RECORDED IN BOOK 691 PAGES 13, 14 AND 15 OF MAPS, IN THE OFFICE OF THE LOS ANGELES COUNTY RECORDER.

PORTIONS OF SAID LAND ARE ALSO SHOWN AS PORTIONS OF LOTS 13 THROUGH 17 INCLUSIVE OF HAY'S SUBDIVISION OF LOTS 244, 251, 231 AND 232 OF THE LANKERSHIM RANCH LAND AND WATER COMPANY'S SUBDIVISION, AS PER MAP RECORDED IN BOOK 34 PAGE 94 OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE LOS ANGELES COUNTY RECORDER.

PARCEL 2: (APN: 2368-001-028; 2368-001-029 AND 2368-001-030)

THAT PORTION OF LOT 225 OF THE PROPERTY OF THE LANKERSHIM RANCH LAND AND WATER COMPANY, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 31 PAGES 39 THROUGH 44 INCLUSIVE OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, AND ALL OF LOT 1 OF TRACT NO. 24434, IN SAID CITY, COUNTY AND STATE, AS PER MAP RECORDED IN BOOK 691 PAGES 13 THROUGH 15 INCLUSIVE OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF SAID LOT 225; THENCE NORTH 0 DEGREES 04 MINUTES 40 SECONDS WEST 1295.10 FEET; THENCE SOUTH 89 DEGREES 58 MINUTES 03 SECONDS EAST 40.00 FEET; THENCE SOUTH 0 DEGREES 04 MINUTES 40 SECONDS EAST 55.58 FEET TO THE SOUTHWESTERLY LINE OF LOT 1 OF TRACT NO. 29980, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 840 PAGES 47 AND 48 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, THENCE ALONG THE SAID SOUTHWESTERLY BOUNDARY THE FOLLOWING COURSES AND DISTANCES: SOUTH 49 DEGREES 58 MINUTES 10 SECONDS EAST 124.21 FEET; THENCE SOUTH 41 DEGREES 01 MINUTES 34 SECONDS WEST 13.00 FEET; THENCE SOUTH 47 DEGREES 55 MINUTES 36 SECONDS EAST 130.22 FEET; THENCE SOUTH 46 DEGREES 52 MINUTES 45 SECONDS EAST 177.57 FEET TO THE BEGINNING OF A CURVE CONCAVE TO THE SOUTHWEST HAVING A RADIUS OF 1952 FEET, THENCE ALONG SAID CURVE, THROUGH AN ANGLE OF 29 DEGREES 32 MINUTES 59 SECONDS AN ARC DISTANCE OF 1006.72 FEET TO A POINT, SAID POINT BEING ON THE SOUTHWEST LINE OF TRACT NO. 31178, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 832 PAGES 19 AND 20 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY; THENCE SOUTHEASTERLY ALONG SAID LAST MENTIONED SOUTHWESTERLY LINE TO ITS POINT OF INTERSECTION WITH THE SOUTH LINE OF SAID LOT 225, PROPERTY OF THE LANKERSHIM RANCH LAND AND WATER CO.; THENCE ALONG SAID SOUTH LINE, NORTH 89 DEGREES 58 MINUTES 16 SECONDS WEST TO ITS POINT OF INTERSECTION WITH THE NORTHEAST LINE OF LOT 1 OF SAID TRACT 24434; THENCE SOUTHEASTERLY ALONG SAID NORTHEASTERLY LINE TO THE MOST SOUTHERLY CORNER OF SAID LOT 1; THENCE NORTHWESTERLY ALONG THE SOUTHWEST LINE OF SAID LOT 1 TO ITS POINT OF INTERSECTION WITH SAID SOUTHERLY LINE OF LOT 225; THENCE NORTH 89 DEGREES 58 MINUTES 16 SECONDS WEST ALONG SAID SOUTHERLY LINE, TO THE POINT OF BEGINNING.

EXCEPTIONS

(FIRST AMERICAN TITLE INSURANCE COMPANY, PRELIMINARY REPORT ORDER NO. TCA789360 DATED OCTOBER 14, 2021 AT 8:00 A.M)

NOTES:

1. ANY DEFECT, LIEN, ENCUMBRANCE, ADVERSE CLAIM, OR OTHER MATTER THAT APPEARS FOR THE FIRST TIME IN THE PUBLIC RECORDS OR IS CREATED, ATTACHES, OR IS DISCLOSED BETWEEN THE COMMITMENT DATE AND THE DATE ON WHICH ALL OF THE SCHEDULE B, PART I–REQUIREMENTS ARE MET.
2. (a) TAXES OR ASSESSMENTS THAT ARE NOT SHOWN AS EXISTING LIENS BY THE RECORDS OF ANY TAXING AUTHORITY THAT LEVIES TAXES OR ASSESSMENTS ON REAL PROPERTY OR BY THE PUBLIC RECORDS; (b) PROCEEDINGS BY A PUBLIC AGENCY THAT MAY RESULT IN TAXES OR ASSESSMENTS, OR NOTICES OF SUCH PROCEEDINGS, WHETHER OR NOT SHOWN BY THE RECORDS OF SUCH AGENCY OR BY THE PUBLIC RECORDS.
3. ANY FACTS, RIGHTS, INTERESTS, OR CLAIMS THAT ARE NOT SHOWN BY THE PUBLIC RECORDS BUT THAT COULD BE ASCERTAINED BY AN INSPECTION OF THE LAND OR THAT MAY BE ASSERTED BY PERSONS IN POSSESSION OF THE LAND.
4. EASEMENTS, LIENS OR ENCUMBRANCES, OR CLAIMS THEREOF, NOT SHOWN BY THE PUBLIC RECORDS.
5. ANY ENCROACHMENT, ENCUMBRANCE, VIOLATION, VARIATION, OR ADVERSE CIRCUMSTANCE AFFECTING THE TITLE THAT WOULD BE DISCLOSED BY AN ACCURATE AND COMPLETE LAND SURVEY OF THE LAND AND NOT SHOWN BY THE PUBLIC RECORDS.
6. (a) UNPATENTED MINING CLAIMS; (b) RESERVATIONS OR EXCEPTIONS IN PATENTS OR IN ACTS AUTHORIZING THE ISSUANCE THEREOF; (c) WATER RIGHTS, CLAIMS OR TITLE TO WATER, WHETHER OR NOT THE MATTERS EXCEPTED UNDER (a), OR (c) ARE SHOWN BY THE PUBLIC RECORDS.

EXCEPTIONS

(CONTINUED)

NOTES:

7. ANY LIEN OR RIGHT TO A LIEN FOR SERVICES, LABOR OR MATERIAL NOT SHOWN BY THE PUBLIC RECORDS.
8. (a) TAXES OR ASSESSMENTS THAT ARE NOT SHOWN AS EXISTING LIENS BY THE RECORDS OF ANY TAXING AUTHORITY THAT LEVIES TAXES OR ASSESSMENTS ON REAL PROPERTY OR BY THE PUBLIC RECORDS; (b) PROCEEDINGS BY APUBLIC AGENCY THAT MAY RESULT IN TAXES OR ASSESSMENTS, OR NOTICES OF SUCH PROCEEDINGS, WHETHER OR NOT SHOWN BY THE RECORDS OF SUCH AGENCY OR BY THE PUBLIC RECORDS.
9. ANY FACTS, RIGHTS, INTERESTS, OR CLAIMS THAT ARE NOT SHOWN BY THE PUBLIC RECORDS BUT THAT COULD BE ASCERTAINED BY AN INSPECTION OF THE LAND OR THAT MAY BE ASSERTED BY PERSONS IN POSSESSION OF THE LAND.

ACCEPTED STREET DEDICATION

(10) EASEMENTS, LIENS OR ENCUMBRANCES, OR CLAIMS THEREOF, NOT SHOWN BY THE PUBLIC RECORDS.

11. ANY ENCROACHMENT, ENCUMBRANCE, VIOLATION, VARIATION, OR ADVERSE CIRCUMSTANCE AFFECTING THE TITLE THAT WOULD BE DISCLOSED BY AN ACCURATE AND COMPLETE LAND SURVEY OF THE LAND AND NOT SHOWN BY THE PUBLIC RECORDS.
12. (a) UNPATENTED MINING CLAIMS; (b) RESERVATIONS OR EXCEPTIONS IN PATENTS OR IN ACTS AUTHORIZING THE ISSUANCE THEREOF; (c) WATER RIGHTS, CLAIMS OR TITLE TO WATER, WHETHER OR NOT THE MATTERS EXCEPTED UNDER (a), (b), OR (c) ARE SHOWN BY THE PUBLIC RECORDS.
13. ANY LIEN OR RIGHT TO A LIEN FOR SERVICES, LABOR OR MATERIAL NOT SHOWN BY THE PUBLIC RECORDS.
14. GENERAL AND SPECIAL TAXES AND ASSESSMENTS FOR THE FISCAL YEAR 2021-2022.
FIRST INSTALLMENT: $995,931.78, OPEN
PENALTY: $0.00
SECOND INSTALLMENT: $857,362.08, OPEN
PENALTY: $0.00
TAX RATE AREA: 44-00013
A.P.NO.: 2368-005-011
(AFFECTS PARCEL 1)
15. GENERAL AND SPECIAL TAXES AND ASSESSMENTS FOR THE FISCAL YEAR 2021-2022.
FIRST INSTALLMENT: $626,074.78, OPEN
PENALTY: $0.00
SECOND INSTALLMENT: $626,074.77, OPEN
PENALTY: $0.00
TAX RATE AREA: 44-00013
A.P.NO.: 2368-001-028
(AFFECTS PORTION OF PARCEL 2)
16. GENERAL AND SPECIAL TAXES AND ASSESSMENTS FOR THE FISCAL YEAR 2021-2022.
FIRST INSTALLMENT: $503.82, OPEN
PENALTY: $0.00
SECOND INSTALLMENT: $503.82, OPEN
PENALTY: $0.00
TAX RATE AREA: 44-00013
A.P.NO.: 2368-001-029
(AFFECTS PORTION OF PARCEL 2)
17. GENERAL AND SPECIAL TAXES AND ASSESSMENTS FOR THE FISCAL YEAR 2021-2022.
FIRST INSTALLMENT: $2,206.81, OPEN
PENALTY: $0.00
SECOND INSTALLMENT: $2,206.81, OPEN
PENALTY: $0.00
TAX RATE AREA: 44-00013
A.P.NO.: 2368-001-030
(AFFECTS PORTION OF PARCEL 2)
18. THE LIEN OF SUPPLEMENTAL TAXES, IF ANY, ASSESSED PURSUANT TO CHAPTER 3.5 COMMENCING WITH SECTION 75 OF THE CALIFORNIA REVENUE AND TAXATION CODE.

ACCEPTED STREET DEDICATION

(19) ANY AND ALL RIGHTS OF THE CITY OF LOS ANGELES, AND THE PUBLIC IN AND OVER THAT PORTION OF SAID LAND INCLUDED WITHIN THE LINES OF COLFAX AVENUE, FORMERLY EUCALYPTUS AVENUE, AS SHOWN ON THE MAP OF THE LANKERSHIM RANCH LAND AND WATER CO.'S SUBDIVISION, RECORDED IN BOOK 31, PAGES 39, ET SEQ., OF MISCELLANEOUS RECORDS, ARISING BY REASON OF THE IMPLIED DEDICATION OF SAID STREET FOR PUBLIC USE BY SAID MAP.
(AFFECTS PARCEL 1)

ACCEPTED STREET DEDICATION

(20) AN EASEMENT SHOWN OR DEDICATED ON THE MAP FILED OR RECORDED AS BOOK 143, PAGE 82 OF OF MAPS
FOR: PUBLIC ROAD AND INCIDENTAL PURPOSES.
(AFFECTS PORTION OF PARCEL 1)

PLOTTED HEREON

(21) AN EASEMENT FOR INGRESS AND EGRESS FOR POLES, WIRES, CONDUITS AND OTHER NECESSARY FIXTURES FOR THE TRANSMISSION OF ELECTRICAL ENERGY AND INCIDENTAL PURPOSES, RECORDED AS BOOK 7750, PAGE 207 OF OFFICIAL RECORDS.
IN FAVOR OF: CITY OF LOS ANGELES
AFFECTS: PARCEL 1

PLOTTED HEREON

(22) AN EASEMENT FOR SANITARY SEWER AND INCIDENTAL PURPOSES, RECORDED AS BOOK 7807, PAGE 12 OF OFFICIAL RECORDS. IN FAVOR OF: COUNTY OF LOS ANGELES
AFFECTS: PARCEL 2

ACCEPTED STREET DEDICATION

(23) AN EASEMENT FOR PUBLIC STREET AND INCIDENTAL PURPOSES IN THE DOCUMENT RECORDED AS BOOK 8543, PAGE 384 OF OFFICIAL RECORDS.
(AFFECTS THE WESTERLY 40 FEET OF PARCEL 2)

PLOTTED HEREON

(24) AN EASEMENT FOR CONSTRUCTING AND MAINTAINING A CHANNEL FOR THE LOS ANGELES RIVER, TOGETHER WITH LEVEES AND APPURTENANT STRUCTURES, TO CONFINE AND CONTROL THE FLOOD AND STORM WATERS OF THE SAID RIVER AND ITS TRIBUTARIES AND INCIDENTAL PURPOSES IN THE DOCUMENT RECORDED AS BOOK 17972, PAGE 26 OF OFFICIAL RECORDS.
A PORTION OF THE RIGHT, TITLE AND INTEREST OF LOS ANGELES COUNTY FLOOD CONTROL DISTRICT IN AND TO SAID EASEMENT HAS BEEN CONVEYED TO THE RECORD OWNER OF THE LAND DESCRIBED HEREIN BY QUITCLAIM DEED, RECORDED OCTOBER 21, 1948, AS INSTRUMENT NO. 1718, IN BOOK 28557, PAGE 98, OFFICIAL RECORDS, BY QUITCLAIM DEED RECORDED OCTOBER 8, 1957, AS INSTRUMENT NO. 3622, IN BOOK 55796, PAGE 139, OFFICIAL RECORDS, AND BY QUITCLAIM DEED RECORDED JUNE 6, 1966, AS INSTRUMENT NO. 2963, IN BOOK D-3326, PAGE 982, OFFICIAL RECORDS.

PLOTTED HEREON

(25) AN EASEMENT FOR FLOOD CONTROL PURPOSES, TOGETHER WITH THE RIGHT TO CONSTRUCT, RECONSTRUCT, INSPECT, MAINTAIN AND REPAIR A CHANNEL, PROTECTION WORKS AND APPURTENANT STRUCTURES FOR THE PURPOSE OF CONFINING THE WATERS OF THE LOS ANGELES RIVER AND TUJUNGA WASH AND THEIR TRIBUTARIES AND INCIDENTAL PURPOSES, RECORDED OCTOBER 21, 1948 AS BOOK 28557, PAGE 92 AS INSTRUMENT NO. 1717 OF OFFICIAL RECORDS.
IN FAVOR OF: THE LOS ANGELES FLOOD CONTROL DISTRICT
AFFECTS: AS DESCRIBED THEREIN
A PORTION OF THE RIGHT, TITLE AND INTEREST OF THE LOS ANGELES COUNTY FLOOD CONTROL DISTRICT IN AND TO SAID EASEMENT HAS BEEN CONVEYED TO THE RECORD OWNER OF THE LAND DESCRIBED HEREIN BY QUITCLAIM DEED, RECORDED OCTOBER 8, 1957, IN BOOK 55796, PAGE 139, OFFICIAL RECORDS, AND BY QUITCLAIM DEED RECORDED JUNE 6, 1966, IN BOOK D-3326, PAGE 982, OFFICIAL RECORDS.

EXCEPTIONS

(CONTINUED)

NOTES:

PLOTTED HEREON

(26) AN EASEMENT FOR SANITARY SEWER AND INCIDENTAL PURPOSES, RECORDED DECEMBER 28, 1951 AS BOOK 37941, PAGE 333, AS INSTRUMENT NO. 2604 OF OFFICIAL RECORDS.
IN FAVOR OF: CITY OF LOS ANGELES
AFFECTS: PARCEL 2

PLOTTED HEREON

(27) AN EASEMENT FOR UNDERGROUND STORM DRAIN AND INCIDENTAL PURPOSES, RECORDED JANUARY 04, 1952 AS BOOK 37979, PAGE 254 AS INSTRUMENT NO. 2351 OF OFFICIAL RECORDS.
IN FAVOR OF: CITY OF LOS ANGELES, A MUNICIPAL CORPORATION
AFFECTS: AS DESCRIBED THEREIN

LOCATION OF EASEMENT WITHIN AREA DEPICTED HEREON

(28) AN EASEMENT FOR A RIGHT OF WAY 12 FEET WIDE FOR INGRESS TO AND EGRESS FROM SAID DISTRICT'S GAGING STATION AND INCIDENTAL PURPOSES IN THE DOCUMENT RECORDED AUGUST 30, 1957 AS BOOK 55492, PAGE 211, AS INSTRUMENT NO. 5072 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)

PLOTTED HEREON

(29) AN EASEMENT FOR FLOOD CONTROL PURPOSES, TOGETHER WITH THE RIGHT TO CONSTRUCT, RECONSTRUCT, MAINTAIN AND REPAIR A CHANNEL FOR THE PURPOSE OF CONFINING THE WATER OF THE LOS ANGELES RIVER AND ITS TRIBUTARIES AND INCIDENTAL PURPOSES IN THE DOCUMENT RECORDED OCTOBER 08, 1957 AS BOOK 55796, PAGE 139 OF OFFICIAL RECORDS.
A PORTION OF THE RIGHT, TITLE AND INTEREST OF SAID LOS ANGELES COUNTY FLOOD CONTROL DISTRICT IN AND TO SAID EASEMENT HAS BEEN CONVEYED TO REPUBLIC CORPORATION, A CORPORATION, BY QUITCLAIM DEED RECORDED JUNE 6, 1966, IN BOOK D-3326, PAGE 982, OFFICIAL RECORDS.
(AFFECTS PARCEL 1)

THE LOCATION OF THE EASEMENT CANNOT BE DETERMINED FROM RECORD INFO.

(30) AN EASEMENT FOR FLOOD CONTROL AND WATER CONSERVATION PURPOSES, TOGETHER WITH THE RIGHT TO CONSTRUCT, RECONSTRUCT, INSPECT, MAINTAIN, REPAIR AND OPERATE A CONCRETE CHANNEL, PROTECTION WORKS AND APPURTENANT STRUCTURES FOR THE PURPOSE OF CONFINING THE WATERS OF LOS ANGELES RIVER AND ITS TRIBUTARIES AND INCIDENTAL PURPOSES IN THE DOCUMENT RECORDED APRIL 20, 1967 AS INSTRUMENT NO. 2315 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)

31. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JUNE 08, 1967 AS INSTRUMENT NO. 2677 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
DOCUMENT RE-RECORDED JUNE 23, 1967 AS INSTRUMENT NO. 3767 OF OFFICIAL RECORDS.
32. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED NOVEMBER 10, 1971 AS INSTRUMENT NO. 2496 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)
33. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JANUARY 19, 1973 AS INSTRUMENT NO. 2590 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)

PLOTTED HEREON

(34) AN EASEMENT FOR PIPES, WATERS AND MANHOLES AND INCIDENTAL PURPOSES IN THE DOCUMENT RECORDED MAY 06, 1974 AS INSTRUMENT NO. 2322 OF OFFICIAL RECORDS.
(AFFECTS THE EASTERLY 30 FEET OF WESTERLY 40 FEET OF PARCEL 2)

35. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JANUARY 15, 1988 AS INSTRUMENT NO. 88-64463 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
36. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED NOVEMBER 07, 1988 AS INSTRUMENT NO. 88-1789817 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)
37. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JANUARY 24, 1990 AS INSTRUMENT NO. 90-128113 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
38. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED OCTOBER 08, 1991 AS INSTRUMENT NO. 91-1586650 OF OFFICIAL RECORDS.
39. AN EASEMENT FOR INGRESS, EGRESS AND THE PARKING OF AUTOMOBILES AND INCIDENTAL PURPOSES IN THE DOCUMENT RECORDED MARCH 17, 1992 AS INSTRUMENT NO. 92-0441347 OF OFFICIAL RECORDS. THE LOCATION OF THE EASEMENT CANNOT BE DETERMINED FROM RECORD INFO.

BLANKET EASEMENT OVER BOTH PARCELS

40. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED MAY 12, 1992 AS INSTRUMENT NO. 92-854453 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
41. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED MAY 12, 1992 AS INSTRUMENT NO. 92-854454 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
42. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JUNE 25, 1992 AS INSTRUMENT NO. 92-1165483 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
43. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT"RECORDED JUNE 25, 1992 AS INSTRUMENT NO. 92-1165484 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
44. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JULY 17, 1992 AS INSTRUMENT NO. 92-1305534 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
45. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JULY 21, 1992 AS INSTRUMENT NO. 92-1324300 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
46. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT," RECORDED JULY 21, 1992 AS INSTRUMENT NO. 92-1324301 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
47. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JULY 28, 1992 AS INSTRUMENT NO. 92-1372143 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)

EXCEPTIONS

(CONTINUED)

NOTES:

48. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JULY 28, 1992 AS INSTRUMENT NO. 92-1372144 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
49. A LEASE DATED , EXECUTED BY RADFORD STUDIO CENTER INC AS LESSOR AND THE MOVIE GREATS NETWORKS, INC. AS LESSEE, RECORDED SEPTEMBER 25, 1992 AS INSTRUMENT NO. 92-1785460 OF OFFICIAL RECORDS.
DEFECTS, LIENS, ENCUMBRANCES OR OTHER MATTERS AFFECTING THE LEASEHOLD ESTATE, WHETHER OR NOT SHOWN BY THE PUBLIC RECORDS.
50. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED DECEMBER 15, 1992 AS INSTRUMENT NO. 92-2355776 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)

ACCEPTED STREET DEDICATION

(51) AN OFFER OF DEDICATION FOR PUBLIC STREET PURPOSES AND INCIDENTAL PURPOSES, RECORDED MARCH 25, 1993 AS INSTRUMENT NO. 93-561080 OF OFFICIAL RECORDS.
TO: CITY OF LOS ANGELES
SAID OFFER WAS ACCEPTED BY RESOLUTION RECORDED SEPTEMBER 16, 1994, AS INSTRUMENT NO. 94-1708563, AND AUGUST 25, 1995, AS INSTRUMENT NO. 95-1395622, OFFICIAL RECORDS.

52. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED SEPTEMBER 30, 1994 AS INSTRUMENT NO. 94-1802936 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 1)
53. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED APRIL 19, 1995 AS INSTRUMENT NO. 95-651391 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)

PLOTTED HEREON

(54) THE TERMS, PROVISIONS AND EASEMENT(S) CONTAINED IN THE DOCUMENT ENTITLED "NOTICE OF ACKNOWLEDGMENT OF EASEMENT" RECORDED MAY 02, 1995 AS INSTRUMENT NO. 95-712647 OF OFFICIAL RECORDS.

55. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED MAY 25, 1995 AS INSTRUMENT NO. 95-838243 OF OFFICIAL RECORDS.
56. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED JUNE 16, 1995 AS INSTRUMENT NO. 95-960406 OF OFFICIAL RECORDS.
57. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "WAIVER AND CONSENT BY REAL PROPERTY OWNER" RECORDED MARCH 01, 1996 AS INSTRUMENT NO. 96-338145 OF OFFICIAL RECORDS.
58. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED MARCH 28, 1997 AS INSTRUMENT NO. 97-477600 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)
59. AN UNRECORDED LEASE DATED MARCH 04, 1997, EXECUTED BY RADFORD STUDIO CENTER INC., DOING BUSINESS AS CBS STUDIO CENTER, SUCCESSOR TO THE CBS/MTM COMPANY, A GENERAL PARTNERSHIP AS LESSOR AND CARSEY-WERNER COMPANY, LLC AS LESSEE, AS DISCLOSED BY A MEMORANDUM OF LEASEHOLD INTEREST RECORDED APRIL 04, 1997 AS INSTRUMENT NO. 97-514549 OF OFFICIAL RECORDS.
DEFECTS, LIENS, ENCUMBRANCES OR OTHER MATTERS AFFECTING THE LEASEHOLD ESTATE, WHETHER OR NOT SHOWN BY THE PUBLIC RECORDS.
(AFFECTS PARCEL 1)

ACCEPTED STREET DEDICATION

(60) AN OFFER OF DEDICATION FOR PUBLIC STREET PURPOSES AND INCIDENTAL PURPOSES, RECORDED JUNE 12, 1997 AS INSTRUMENT NO. 97-878015 OF OFFICIAL RECORDS.
TO: CITY OF LOS ANGELES

61. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED FEBRUARY 05, 1999 AS INSTRUMENT NO. 99-0193365 OF OFFICIAL RECORDS.
62. AN UNRECORDED LEASE DATED SEPTEMBER 30, 1999, EXECUTED BY RADFORD STUDIO CENTER INC., DOING BUSINESS AS CBS STUDIO CENTER, SUCCESSOR TO THE CBS/MTM COMPANY, A GENERAL PARTNERSHIP AS LESSOR AND CARSEY-WERNER COMPANY, LLC AS LESSEE, AS DISCLOSED BY A MEMORANDUM OF LEASEHOLD INTEREST RECORDED NOVEMBER 16, 1999 AS INSTRUMENT NO. 99-2136179 OF OFFICIAL RECORDS.
DEFECTS, LIENS, ENCUMBRANCES OR OTHER MATTERS AFFECTING THE LEASEHOLD ESTATE, WHETHER OR NOT SHOWN BY THE PUBLIC RECORDS.
(AFFECTS PARCEL 1)
63. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED AUGUST 16, 2000 AS INSTRUMENT NO. 00-1285158 OF OFFICIAL RECORDS.
64. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED APRIL 14, 2005 AS INSTRUMENT NO. 05-0868591 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)
65. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED APRIL 27, 2005 AS INSTRUMENT NO. 05-0982051 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)
66. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "ASSUMPTION OF RISK AGREEMENT" RECORDED APRIL 28, 2005 AS INSTRUMENT NO. 05-0997595 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)
67. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED MAY 13, 2005 AS INSTRUMENT NO. 05-1136454 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)
68. THE TERMS AND PROVISIONS CONTAINED IN THE DOCUMENT ENTITLED "COVENANT AND AGREEMENT" RECORDED MAY 31, 2005 AS INSTRUMENT NO. 05-1270568 OF OFFICIAL RECORDS.
(AFFECTS PARCEL 2)

ACCEPTED STREET DEDICATION

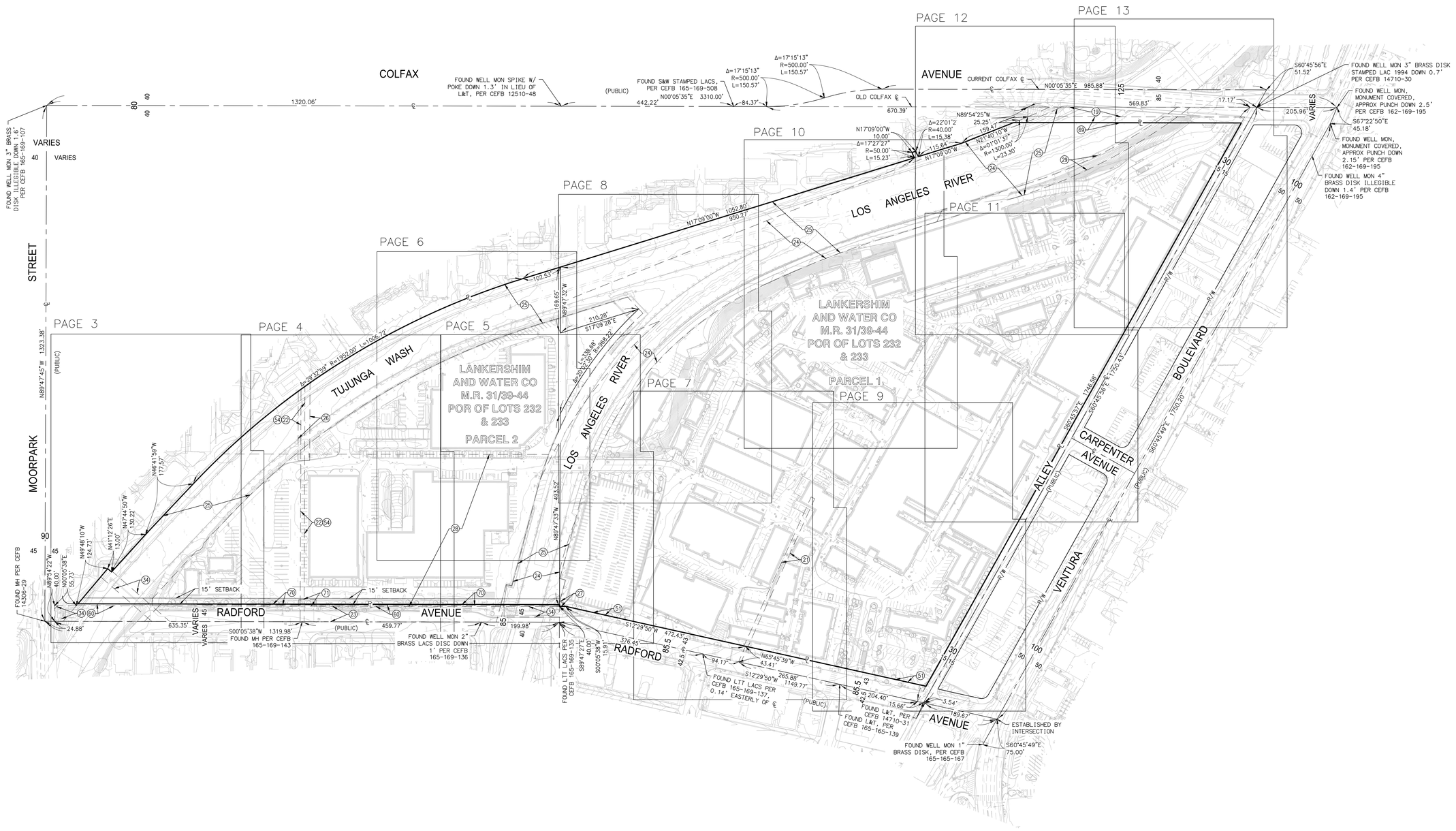
(69) AN OFFER OF DEDICATION FOR PUBLIC STREET PURPOSES AND INCIDENTAL PURPOSES, RECORDED JUNE 06, 2005 AS INSTRUMENT NO. 05-1313353 OF OFFICIAL RECORDS.
TO: CITY OF LOS ANGELES
SAID OFFER WAS ACCEPTED BY RESOLUTION RECORDED MAY 17, 2006, AS INSTRUMENT NO. 06-0580328, OFFICIAL RECORDS

ACCEPTED STREET DEDICATION

(70) AN OFFER OF DEDICATION FOR PUBLIC STREET PURPOSES AND INCIDENTAL PURPOSES, RECORDED JUNE 17, 2005 AS INSTRUMENT NO. 05-1430093 OF OFFICIAL RECORDS. TO: CITY OF LOS ANGELES

PLOTTED HEREON

(71) AN EASEMENT FOR A PERMANENT EASEMENT AND RIGHT OF WAY FOR SCRU



	Lot Areas (Gross)	Dedications	Merger	River Easement Area	15' Setback North of River	Total of Dedication, Easement, & Setback Areas	Lot Areas (Post-Dedication / Setback)	River Easement/ Post-	Acres	Acres (Gross)	Buidable Area (SF)	Acres	FAR	Floor Area (SF)
Parcel 1	1,648,436 SF	43,165 SF	0 SF	200,724 SF	0 SF	243,889 SF	1,404,547 SF		32.24	37.84	1,605,271	36.85	1.5	2,407,907 SF
Parcel 2	728,936 SF	57,992 SF	0 SF	117,633 SF	16,126 SF	191,751 SF	537,185 SF		12.33	16.73	687,070	15.77	1.5	1,030,606 SF
Total	**2,377,372 SF**	**101,157 SF**	**0 SF**	**318,357 SF**	**16,126 SF**	**435,640 SF**	**1,941,732 SF**		**44.58**	**54.58**	**2,292,341**	**52.62**		**3,438,512 SF**

NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	2200034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

kpff
700 FLOWER ST., Suite 2100
Los Angeles, CA 90017
P: 213.418.0201
F: 213.968.9294
www.kpff.com

SHEET 2 OF 13

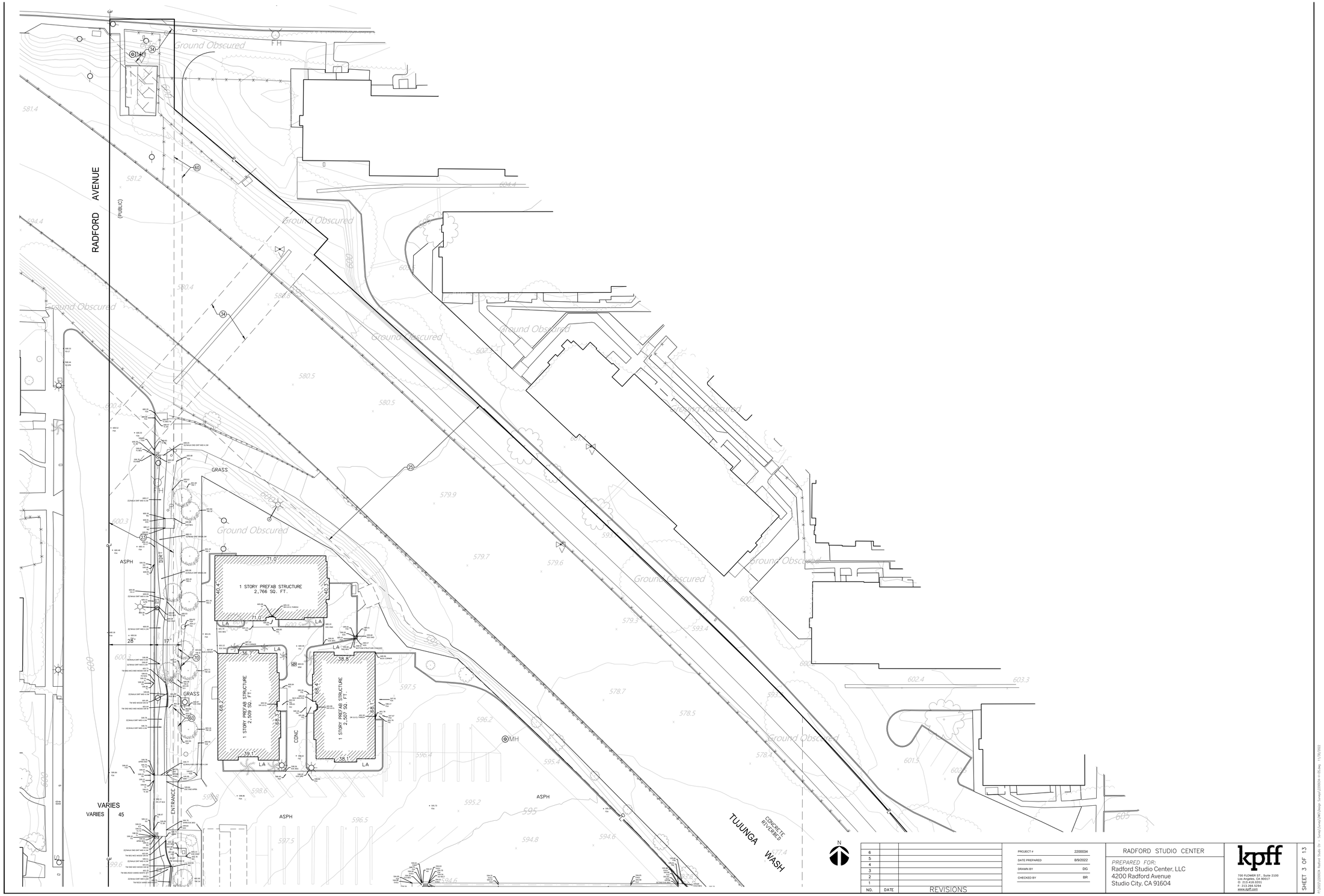
\\pdfiles\Projects\Radford\2200034 Radford Studio Ctr - Survey\Survey\MDT\Survey Survey\2200034 11x17.dwg 7/27/2023

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
1" = 125'



NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	2200034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

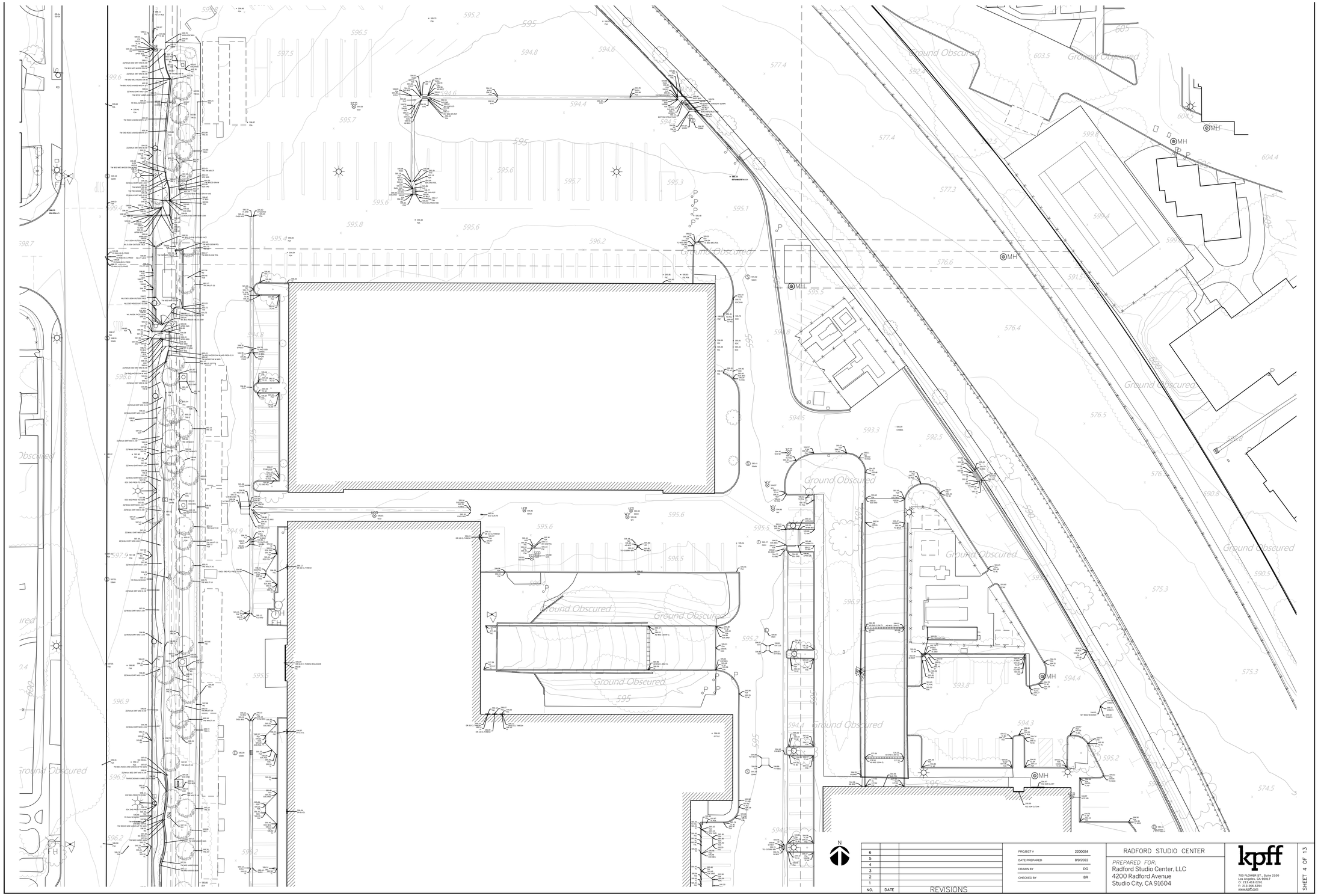
kpff
700 FLOWER ST., Suite 2100
Los Angeles, CA 90017
O: 213.418.0201
F: 213.266.5294
www.kpff.com

SHEET 3 OF 13

P:\2022\2200034 - Radford Studio Ctr - Survey\Survey\DWG\Design Survey\2200034 - v-05.dwg 11/30/2022

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE



NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	2200034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

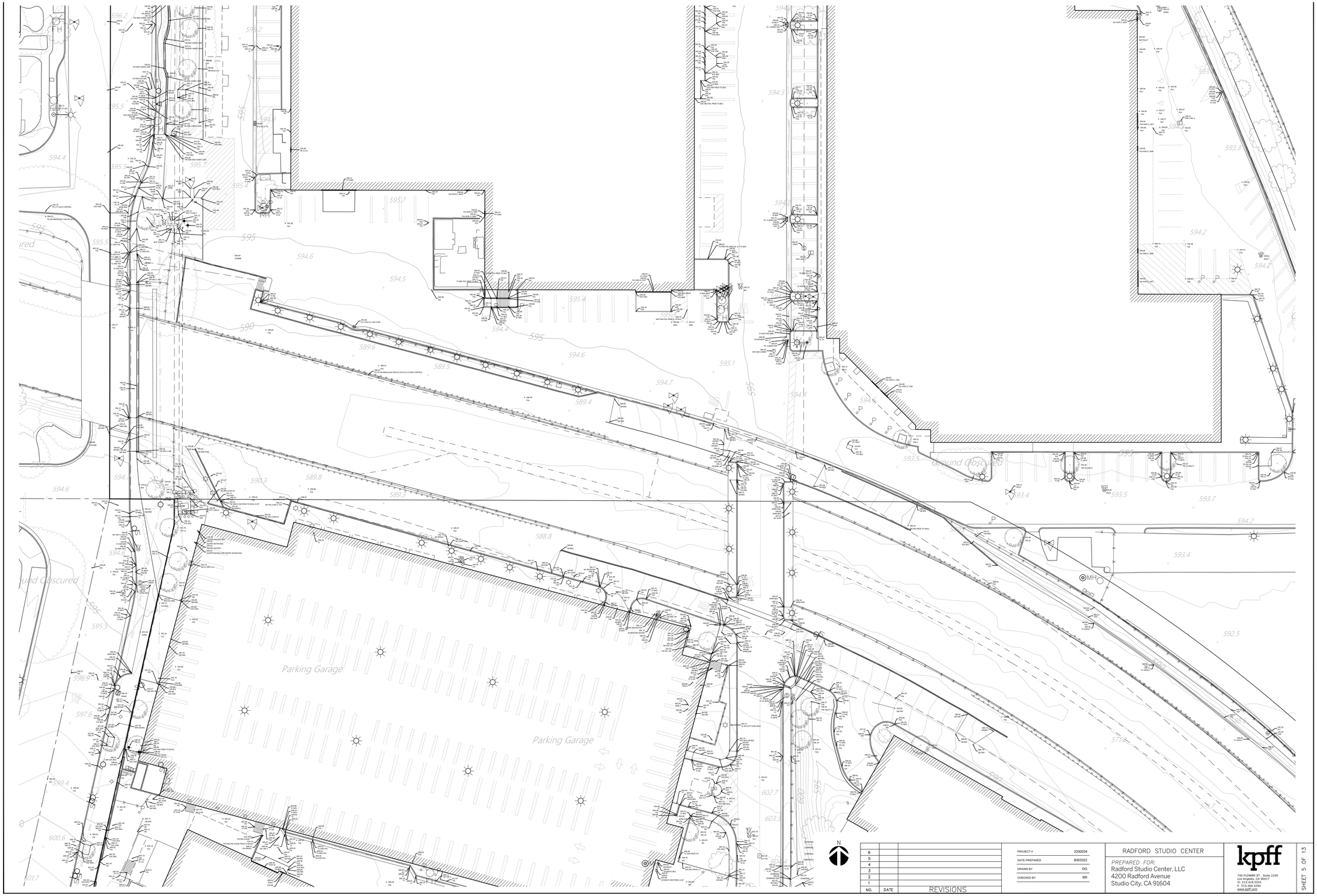
kpff
700 FLOWER ST., Suite 2100
LOS ANGELES, CA 90017
P: 213.418.3000
F: 213.268.3284
www.kpff.com

SHEET 4 OF 13

P:\2022\2200034 Radford Studio Ctr - Survey\Survey\CMC\Design Survey\220034-x-r15.dwg 11/30/2022

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE



NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	22000034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

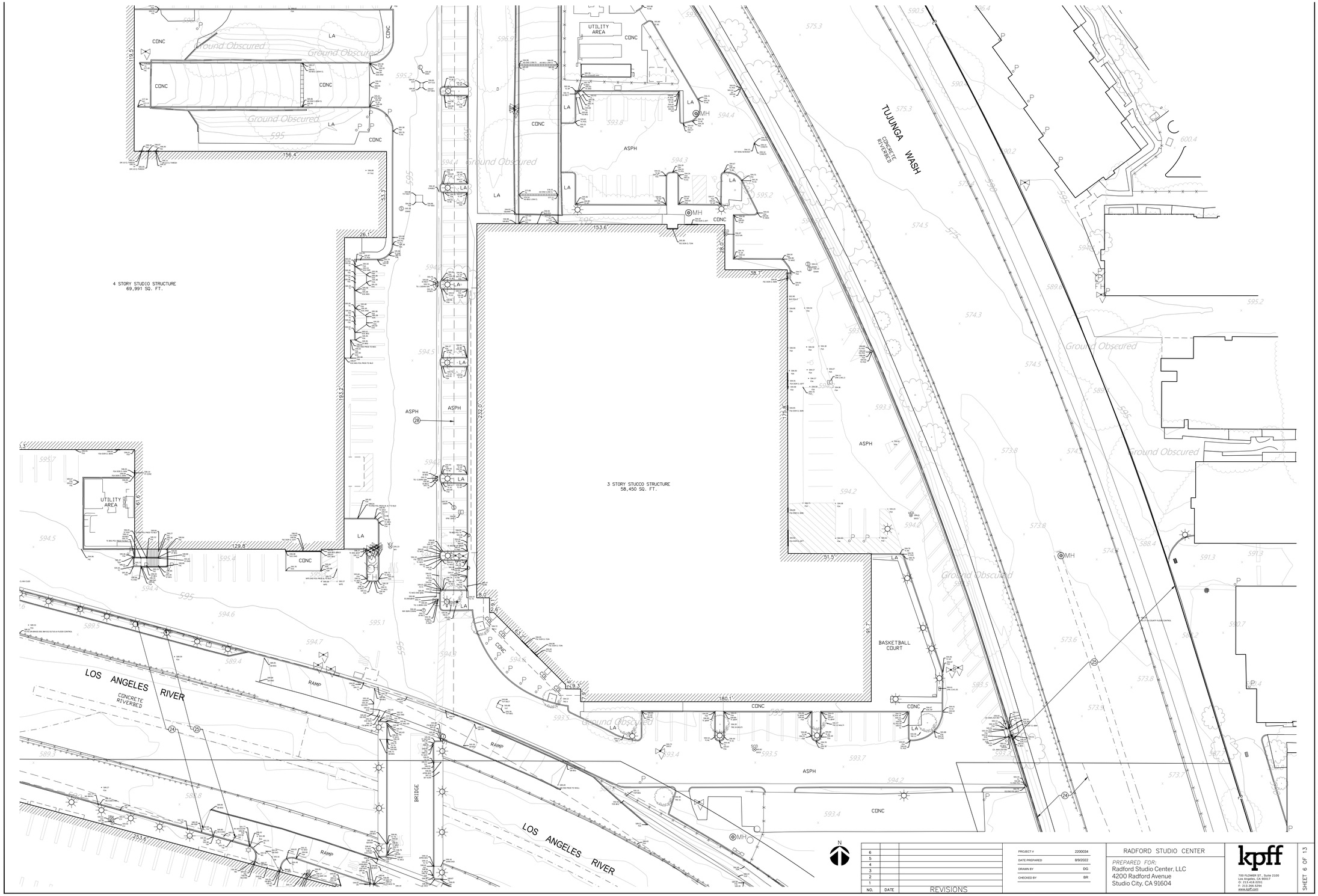
kpff
700 FLOWER ST., Suite 2100
Los Angeles, CA 90017
O: 213.418.0201
F: 213.266.5294
www.kpff.com

SHEET 5 OF 13

P:\2022\22000034 Radford Studio Ctr - Survey\Survey\CAD\Design Survey\22000034-H-DS.dwg - 11/30/2022

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE



NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	22000034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

kpff
700 FLOWER ST., Suite 2100
Los Angeles, CA 90017
P 213.418.0201
F 213.418.0284
www.kpff.com

SHEET 6 OF 13

P:\2022\22000034 Radford Studio Ctr - Survey\Survey\Split\Design Surveys\22000034-ss-03.dwg 11/30/2022

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE

NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	2200034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

kpff
700 FLOWER ST., Suite 2100
Los Angeles, CA 90017
O: 213.418.0201
F: 213.266.5294
www.kpff.com

SHEET 7 OF 13

P:\2022\2200034 - Radford Studio Ctr - Survey\Survey\DWG\Design Survey\2200034 - r15.dwg 11/30/2022

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE

NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	22000034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

kpff
700 FLOWER ST., Suite 2100
Los Angeles, CA 90017
O: 213.418.0201
F: 213.268.5294
www.kpff.com

SHEET 8 OF 13

P:\2022\22000034 Radford Studio Ctr - Survey\Survey\CAD\Design Survey\22000034-rr-01.dwg, 11/30/2022

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE

NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	2200034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

kpff
700 FLOWER ST., Suite 2100
LOS ANGELES, CA 90017
P: 213.418.0201
F: 213.268.9264
www.kpff.com

SHEET 9 OF 13

P:\2022\2200034 Radford Studio Ctr - Survey\Survey\CAD\Design Survey\2200034-xx-DS.dwg 11/30/2022

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE

NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	2200034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

kpff
700 FLOWER ST., Suite 2100
Los Angeles, CA 90017
O: 213.418.0201
F: 213.266.5294
www.kpff.com

SHEET 10 OF 13

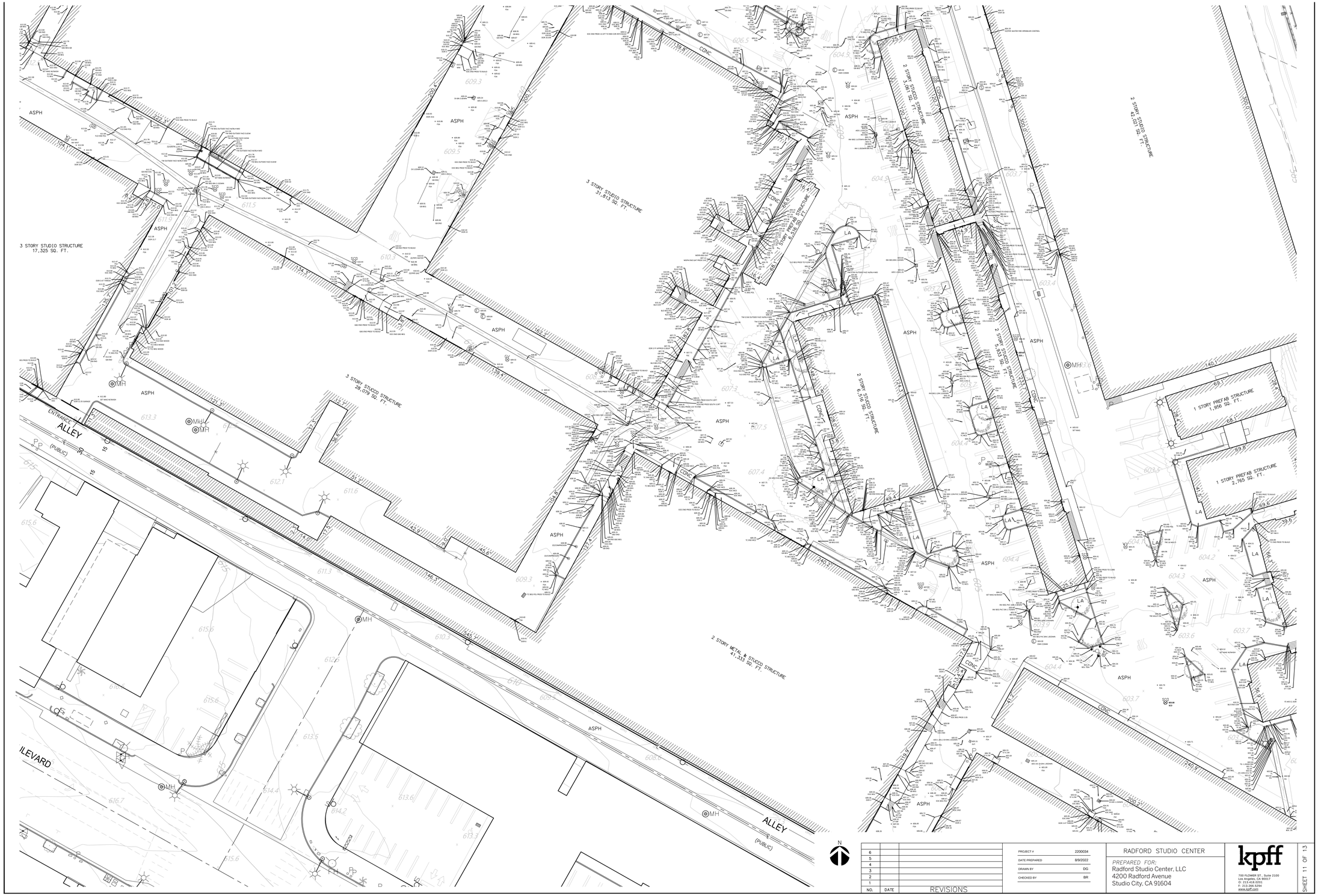
P:\2022\2200034 Radford Studio Ctr - Survey\Survey\DWG\Design Survey\2200034 xr-05.dwg 11/30/2022

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE



NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	2200034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

kpff
700 FLOWER ST., Suite 2100
LOS ANGELES, CA 90017
O: 213.418.0201
F: 213.268.9394
www.kpff.com

SHEET 11 OF 13

P:\2022\2200034 Radford Studio Ctr - Survey\Survey\CMC\Design Survey\2200034-x-r15.dwg 11/30/2022

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE

NO.	DATE	REVISIONS
6		
5		
4		
3		
2		
1		

PROJECT #	22200034
DATE PREPARED	8/9/2022
DRAWN BY	DG
CHECKED BY	BR

RADFORD STUDIO CENTER

PREPARED FOR:
Radford Studio Center, LLC
4200 Radford Avenue
Studio City, CA 91604

kpff
700 FLOWER ST., Suite 2100
Los Angeles, CA 90017
O: 213.418.0201
F: 213.266.5294
www.kpff.com

SHEET 12 OF 13

P:\2022\22200034 Radford Studio Ctr - Survey\Survey\Work\Design Surveys\22200034-in-DG.dwg - 11/30/2022

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE

© SKIDMORE, OWINGS & MERRILL 2023

SITE SURVEY
NOT TO SCALE

LEGEND

- EXISTING BUILDING
- PROPOSED BUILDING
- ADJACENT LAND USE: COMMERCIAL
- ADJACENT LAND USE: RESIDENTIAL
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE

PROJECT INFORMATION:

(E) PARCEL & ZONING INFO
LOT 1 (NORTHERN LOT) APN: 2368-001-028
ZONING: [Q]MR2 - 1L - RIO (RESTRICTED LIGHT INDUSTRIAL ZONE)

LOT 2 (SOUTHERN LOT) APN: 2368-005-011
ZONING: [Q]M2-1-RIO (LIGHT INDUSTRIAL ZONE)

PROPOSED ZONING
RSC ZONE (PER PROPOSED SPECIFIC PLAN)

SETBACKS
A 15-Foot front yard setback is required on the north parcel per LAMC Section 12.18.C.1. This area is excluded from Buildable Area for the purpose of calculating FAR under the LAMC.

(E) SITE AREA (PRE DEDICATIONS/MERGERS)

		ZONE
2,377,372 SF (54.58 ACRES)		
NORTHERN LOT (AREA 1):	611,303 SF (14.03 ACRES)	RSC
SOUTHERN LOT (AREA 2):	1,447,712 SF (33.23 ACRES)	RSC
LA RIVER & WASH (AREA 3):	318,357 SF (7.31 ACRES)	OS

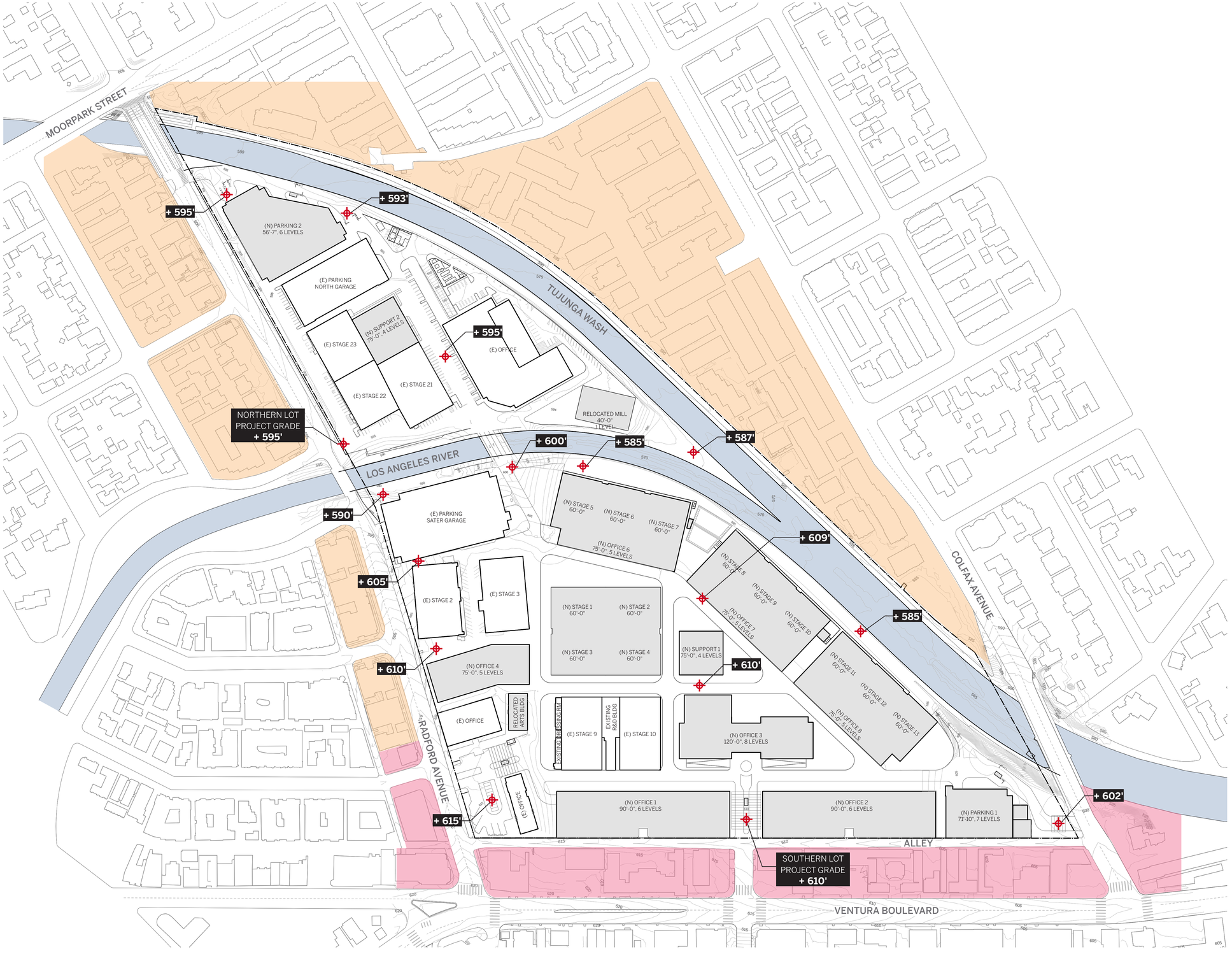
(E) SITE AREA (POST DEDICATIONS/MERGERS)

		ZONE
2,276,215 SF (52.25 ACRES)		
NORTHERN LOT (AREA 1):	553,311 SF (12.70 ACRES)	RSC
SOUTHERN LOT (AREA 2):	1,404,457 SF (32.24 ACRES)	RSC
LA RIVER & WASH (AREA 3):	318,357 SF (7.31 ACRES)	OS

(E) BUILDABLE AREA (POST DEDICATIONS/MERGERS)

		ZONE
2,260,089 SF (51.88 ACRES)		
NORTHERN LOT (AREA 1):	537,185 SF (12.33 ACRES)	RSC
SOUTHERN LOT (AREA 2):	1,404,547 SF (32.24 ACRES)	RSC
LA RIVER & WASH (AREA 3):	318,357 SF (7.31 ACRES)	OS

REFERENCE LEGAL DESCRIPTION ON PAGE 2
REFERENCE SURVEY ON PAGE 3
REFERENCE PROJECT DATA ON PAGE 16
REFERENCE HEIGHT MAP DIAGRAM ON PAGE 17



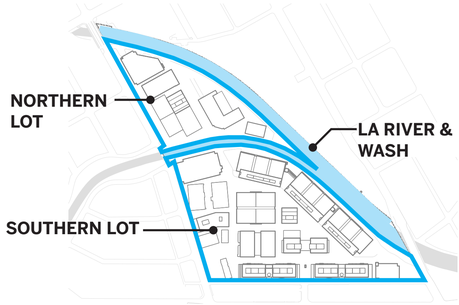
Radford STUDIO CENTER
PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

PLOT PLAN
1" = 125'

0' 62.5' 125' N

SPECIFIC PLAN SITE AREA		ZONE
NORTHERN LOT (AREA 1)	553,311 SF (12.70 ACRES)	RSC
SOUTHERN LOT (AREA 2)	1,404,547 SF (32.24 ACRES)	RSC
LA RIVER & WASH (AREA 3)	318,357 SF (7.31 ACRES)	OS
TOTAL:	**2,276,215 SF** (52.25 ACRES)	



(E) BUILDABLE AREA CALCULATION		ZONE
NORTHERN LOT (AREA 1)	537,185 SF (12.33 ACRES)	RSC
SOUTHERN LOT (AREA 2)	1,404,547 SF (32.24 ACRES)	RSC
LA RIVER & WASH (AREA 3)	318,357 SF (7.31 ACRES)	OS
TOTAL:	**2,260,089 SF** (51.88 ACRES)	

TOTAL NORTHERN LOT + SOUTHERN LOT **1,941,732 SF (44.58 ACRES)**

MAX ALLOWABLE FAR	SPECIFIC PLAN MAX ALLOWABLE AREA
1.5	805,778 SF
1.5	2,106,821 SF
3	955,071 SF
TOTAL SPECIFIC PLAN ALLOWABLE AREA:	**3,867,669 SF**

TOTAL NORTHERN + SOUTHERN LOT ALLOWABLE AREA **2,912,598 SF**

PROPOSED CONCEPTUAL PLAN AREA		REQUIRED VEHICULAR PARKING	SPACES	REQUIRED SHORT TERM BICYCLE PARKING	SPACES	REQUIRED LONG TERM BICYCLE PARKING	SPACES
SOUND STAGE AREA	450,000 SF	RATIO: 2.5 / 1000	1,125		45		45
PRODUCTION SUPPORT AREA	300,000 SF	RATIO: 2/ 1000	600		30		30
PRODUCTION OFFICE AREA	725,000 SF	RATIO: 3 / 1000	2,175		73		145
GENERAL OFFICE AREA	700,000 SF	RATIO: 3 / 1000	2,100		70		140
RETAIL AREA	25,000 SF	RATIO: 2/ 1000	50		13		13
TOTAL PROPOSED CONCEPTUAL PLAN AREA	**2,200,000 SF**	**TOTAL REQUIRED VEHICULAR PARKING**	**6,050**	**TOTAL REQUIRED SHORT TERM BICYCLE PARKING**	**230**	**TOTAL REQUIRED LONG TERM BICYCLE PARKING**	**373**
		TOTAL PROPOSED VEHICULAR PARKING	**6,050**	**TOTAL PROPOSED SHORT TERM BICYCLE PARKING**	**230**	**TOTAL PROPOSED LONG TERM BICYCLE PARKING**	**373**

NOTES:
ALL AREAS LISTED AS FAR AREA PER THE PROPOSED SPECIFIC PLAN
PARKING RATIOS ARE BASED ON PROPOSED SPECIFIC PLAN.

© SKIDMORE, OWINGS & MERRILL 2023

LEGEND

ZONE A MACK SENNETT DISTRICT
Structures not to exceed **60'**

ZONE B 75' BASE HEIGHT LIMIT
95' maximum height limit for 30% of height zone area (see Base Height and Max Height Diagram below)

ZONE C 75' BASE HEIGHT LIMIT
135' maximum height limit for 30% of height zone area (see Base Height and Max Height Diagram below)

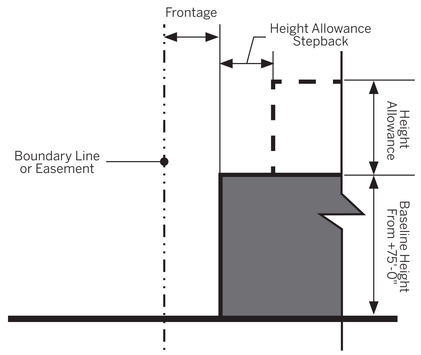
ZONE D 75' HEIGHT LIMIT

FRONTAGE AREA
No occupiable structures are permitted in Frontage Area

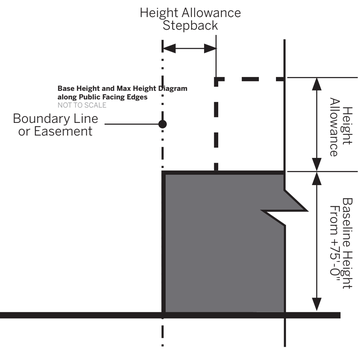
20' STEPBACK
Only applicable to proposed buildings

SPECIFIC PLAN BOUNDARY

AREA 1 & AREA 2 LINE



Base Height and Max Height Diagram along Typ. Public Facing Edges
NOT TO SCALE



Base Height and Max Height Diagram along Alley Edge
NOT TO SCALE

NOTE:
ALL HEIGHTS MEASURED FROM PROJECT GRADE.

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

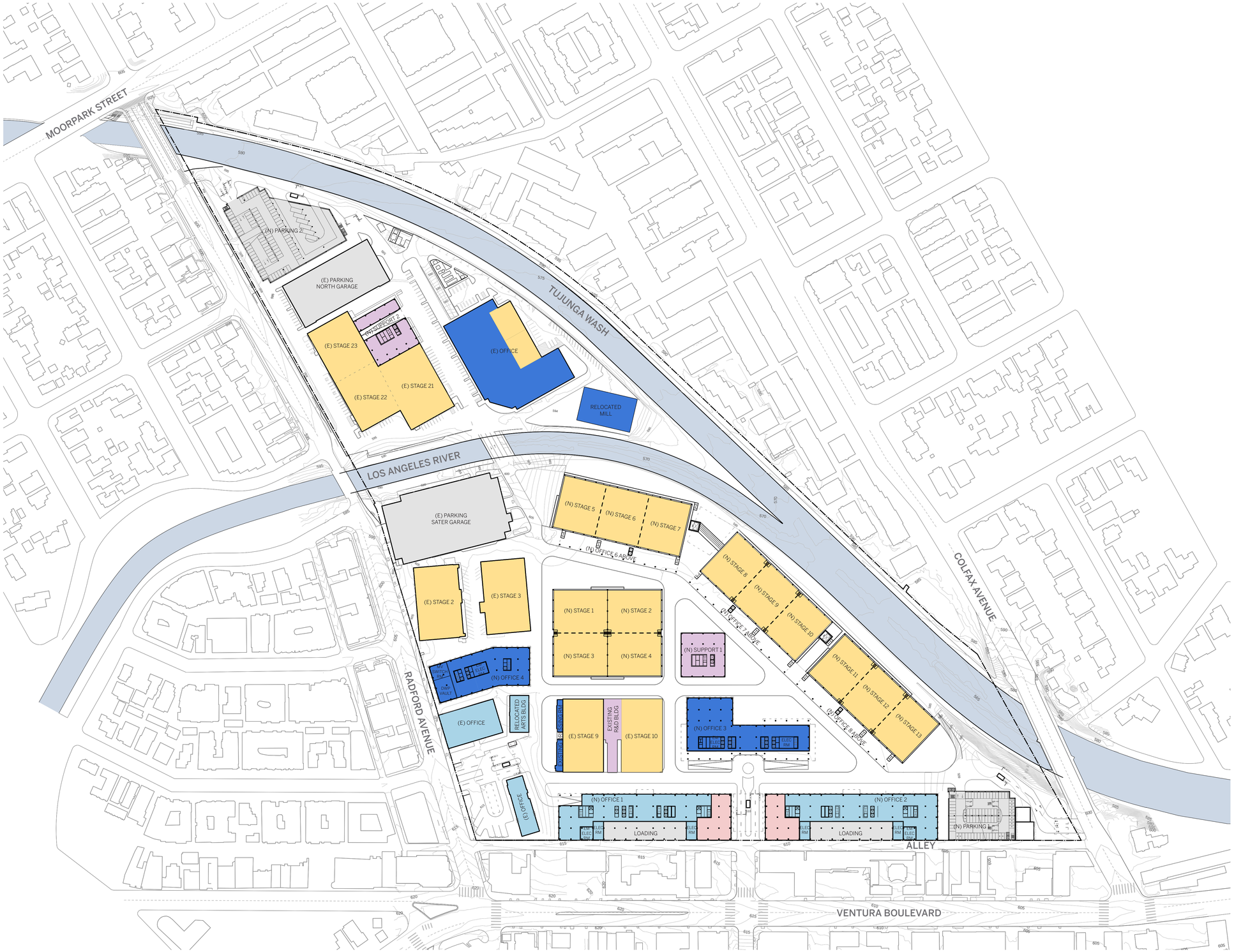
© SKIDMORE, OWINGS & MERRILL 2023

HEIGHT LIMIT MAP
1" = 125'

0' 62.5' 125' N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE



Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

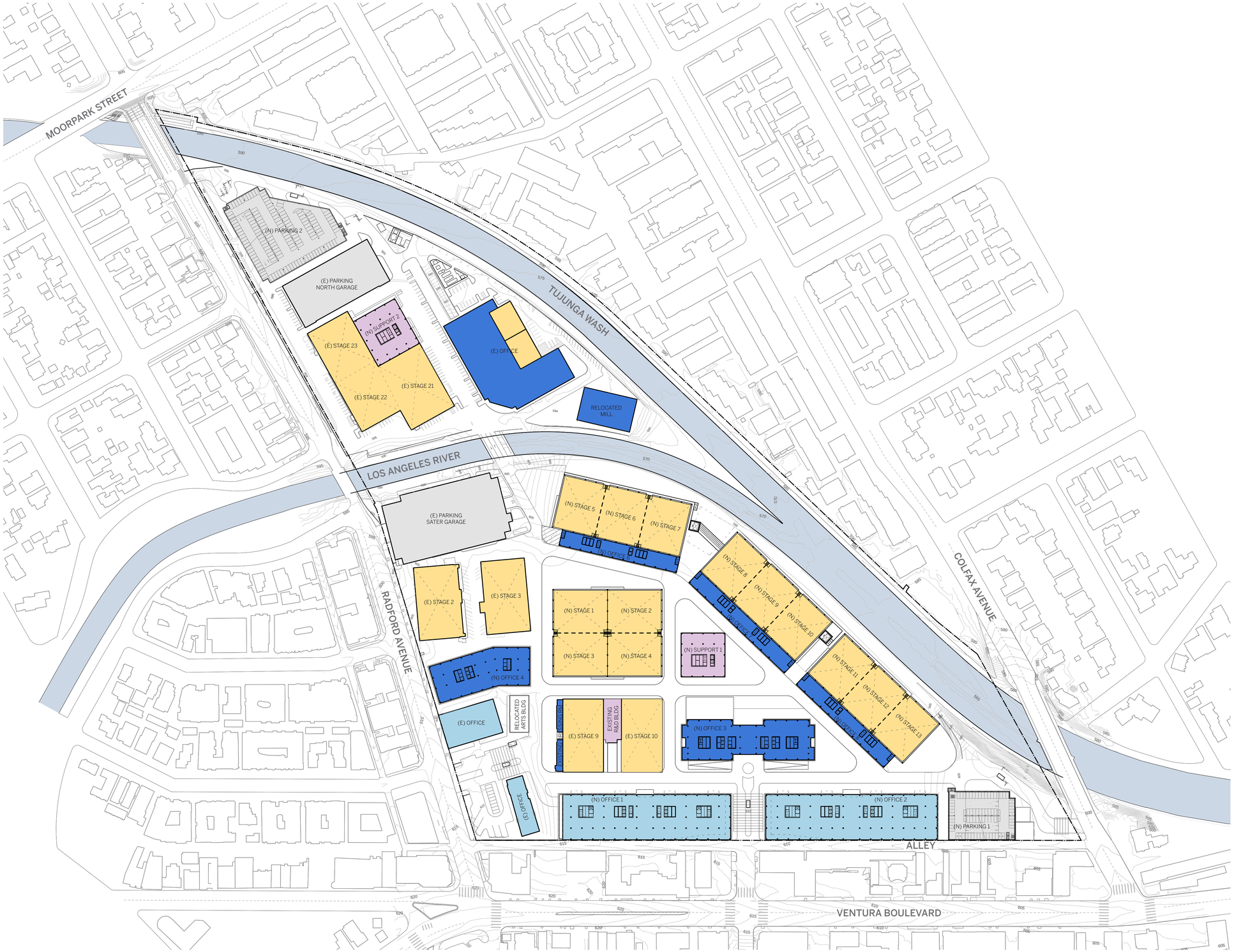
FLOOR PLAN - GROUND LEVEL
1" = 125'

0' 62.5' 125'

N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE



PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

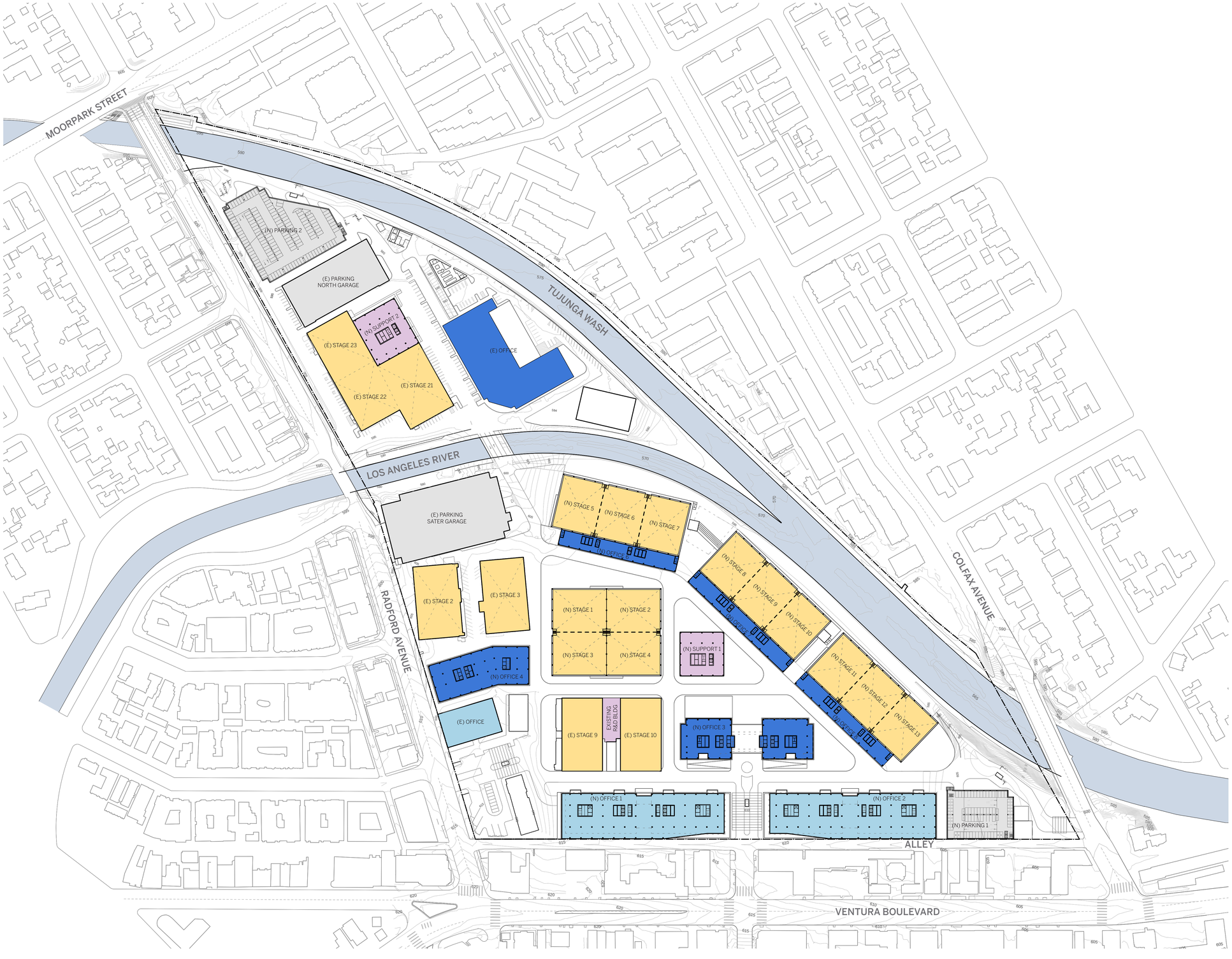
© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL 2
1" = 125'

0' 62.5' 125'

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE



Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

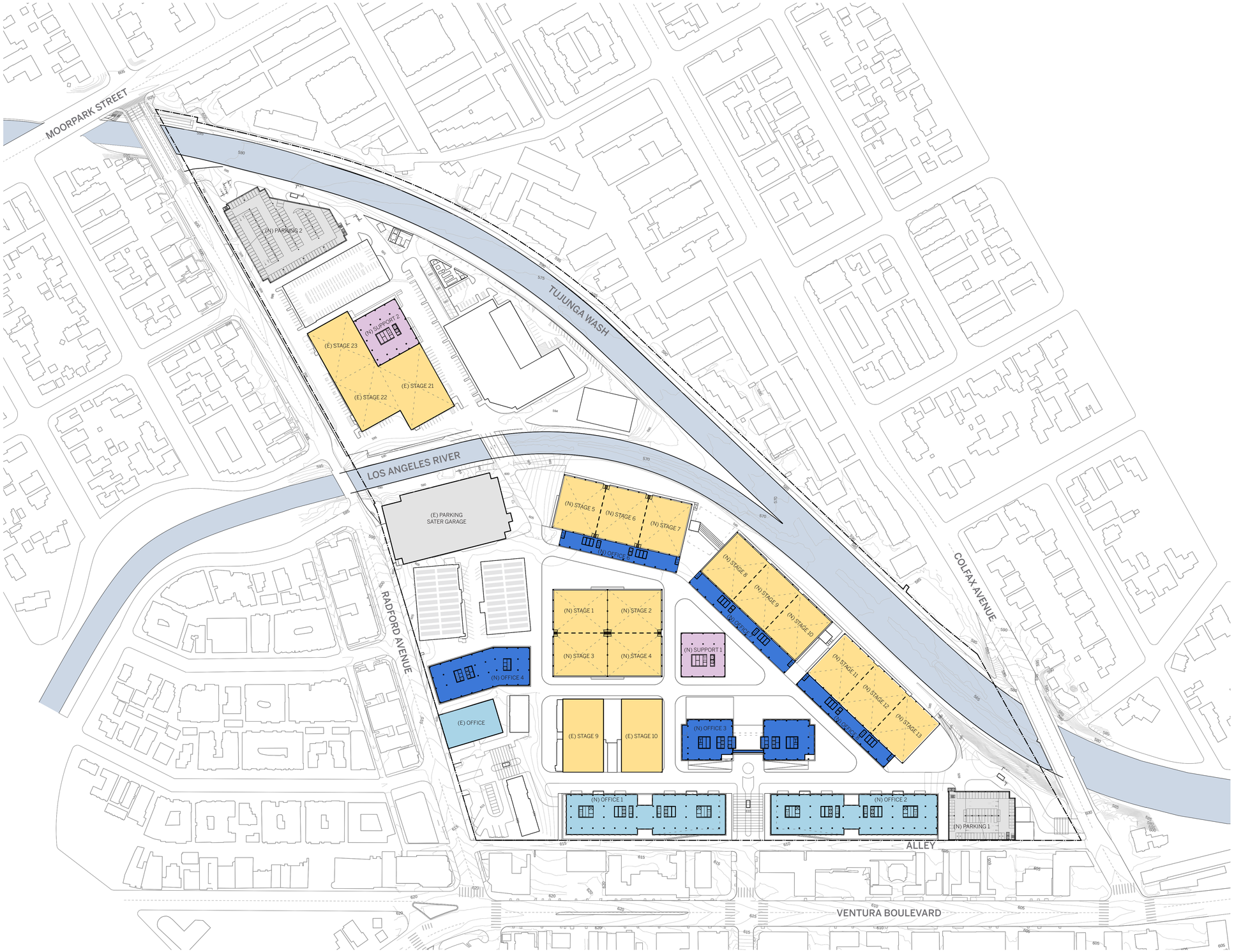
FLOOR PLAN - LEVEL 3
1" = 125'

0' 62.5' 125'

N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE
- PV PANELS



PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL 4
1" = 125'

0' 62.5' 125'

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE
- PV PANELS

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

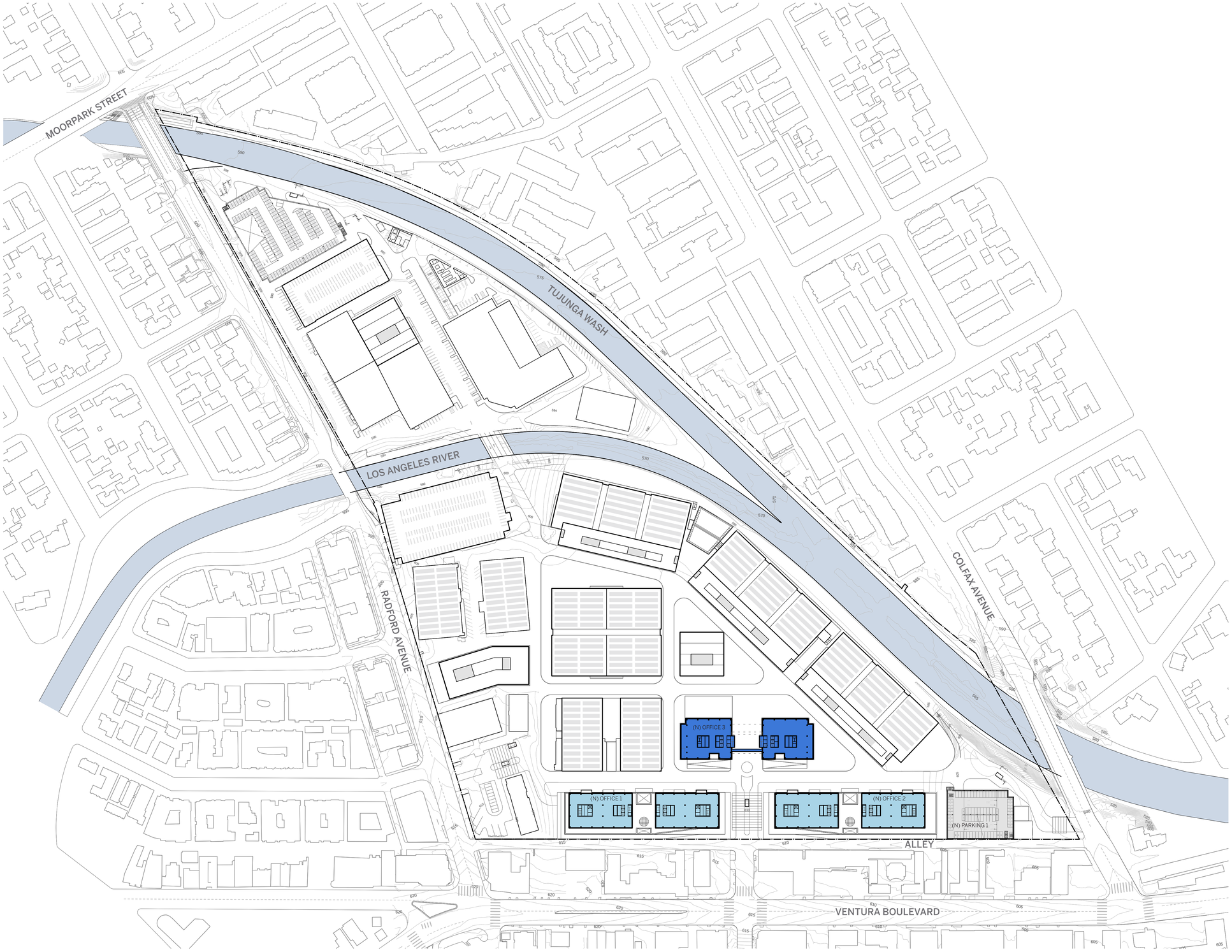
© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL 5
1" = 125'

0' 62.5' 125' N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE
- PV PANELS



Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

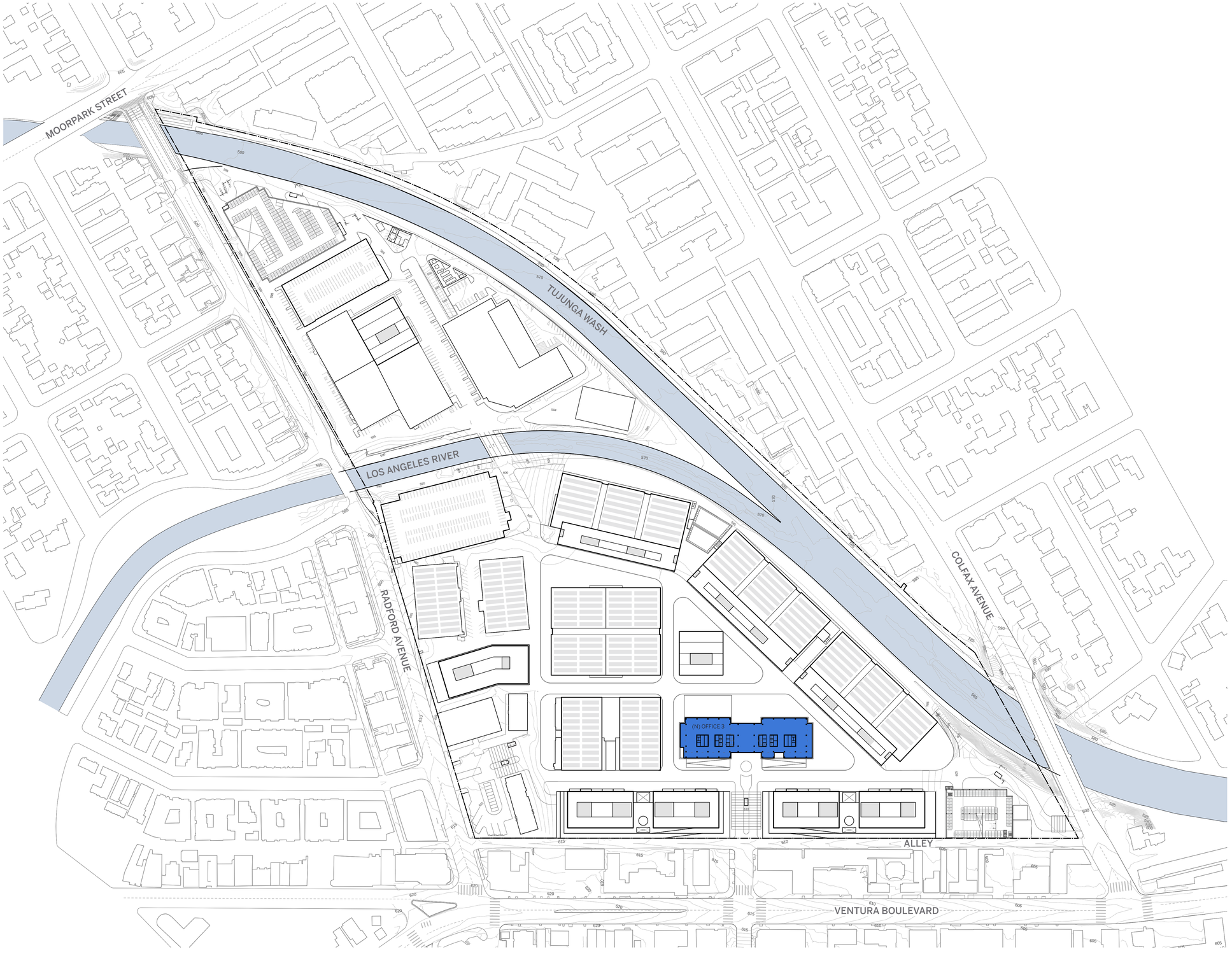
© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL 6
1" = 125'

0' 62.5' 125' N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE
- PV PANELS



Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

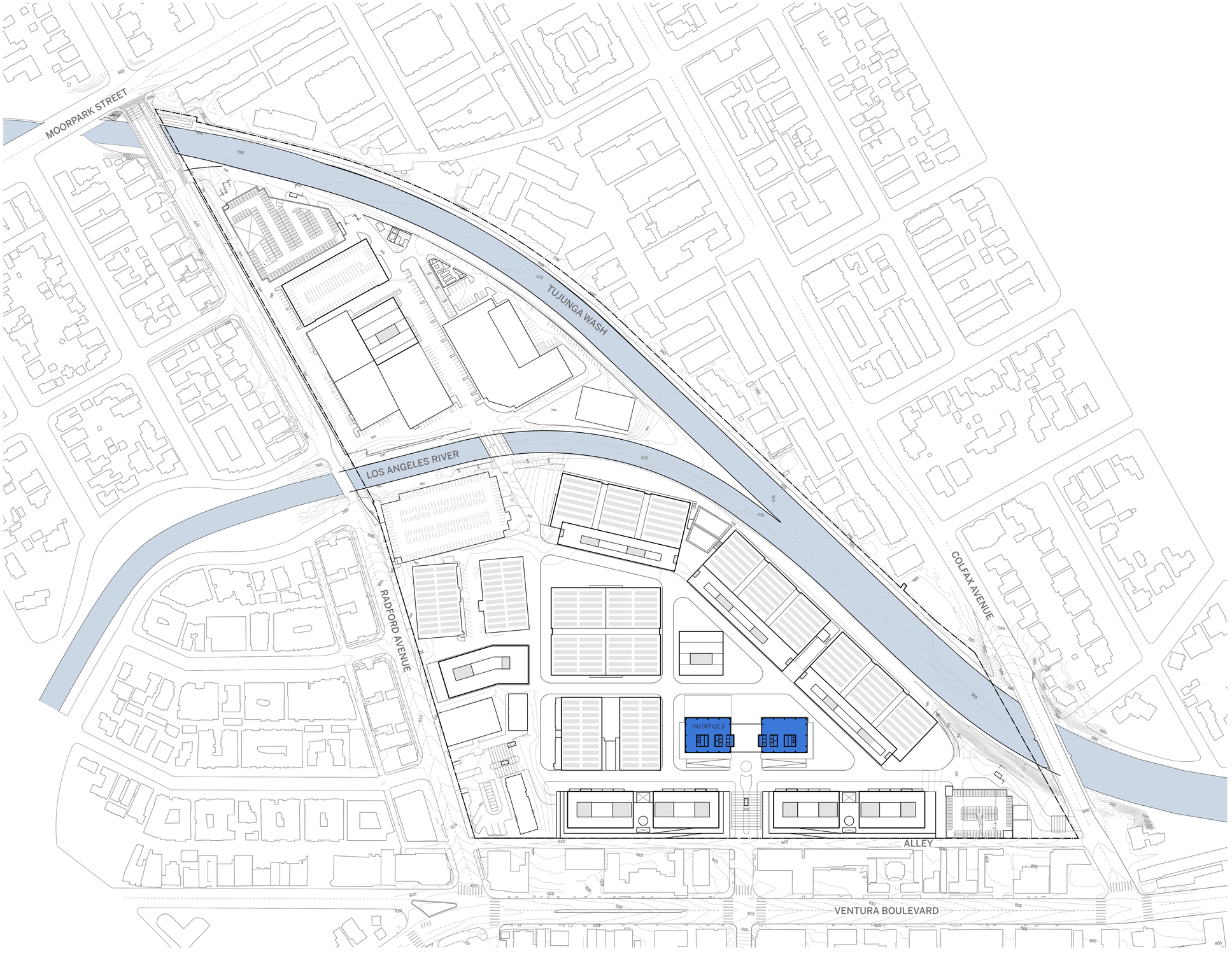
© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL 7
1" = 125'

0' 62.5' 125' N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE
- PV PANELS



Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL 8
1" = 125'

0' 62.5' 125' N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE
- PV PANELS

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

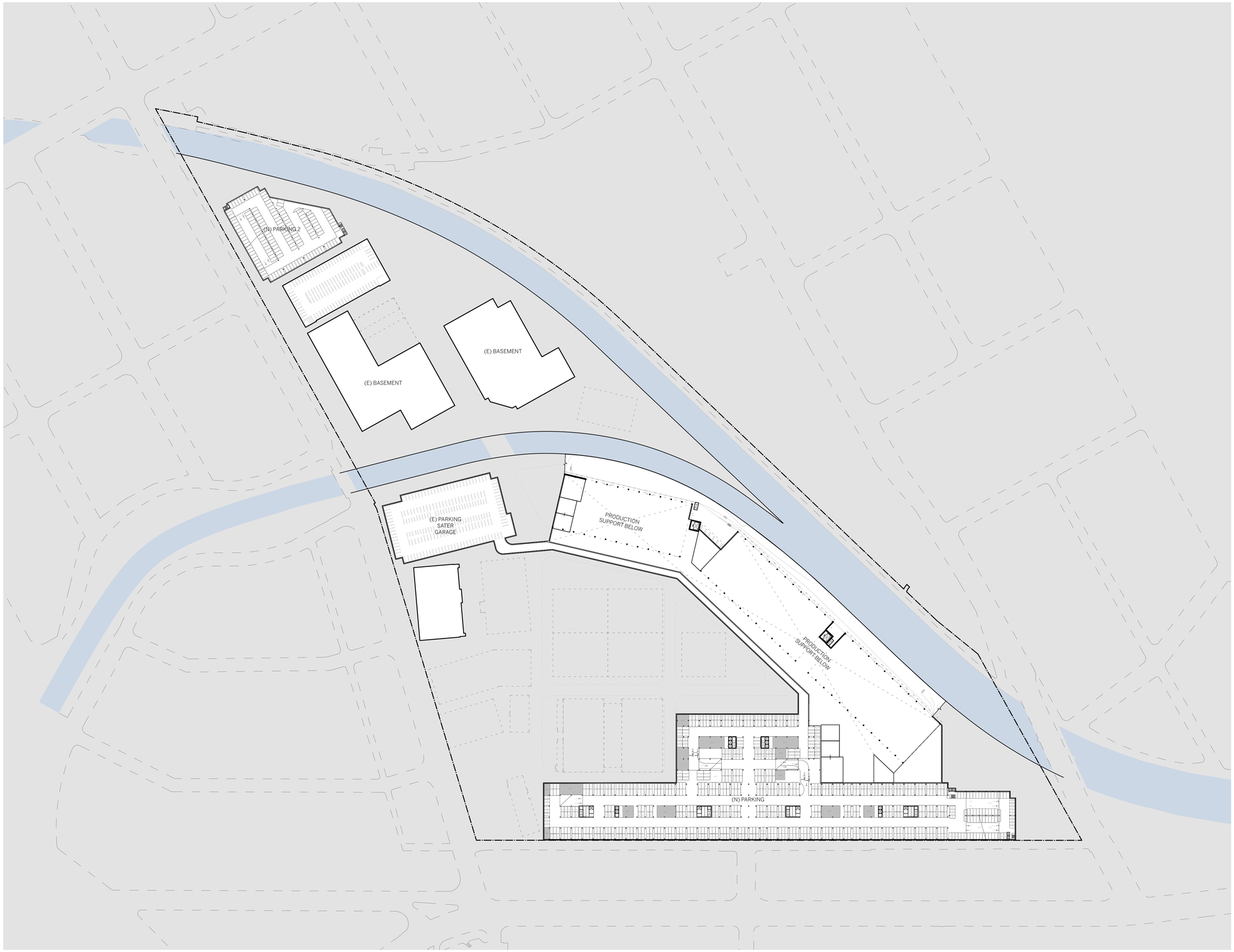
© SKIDMORE, OWINGS & MERRILL 2023

ROOF PLAN
1" = 125'

0' 62.5' 125' N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE



Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

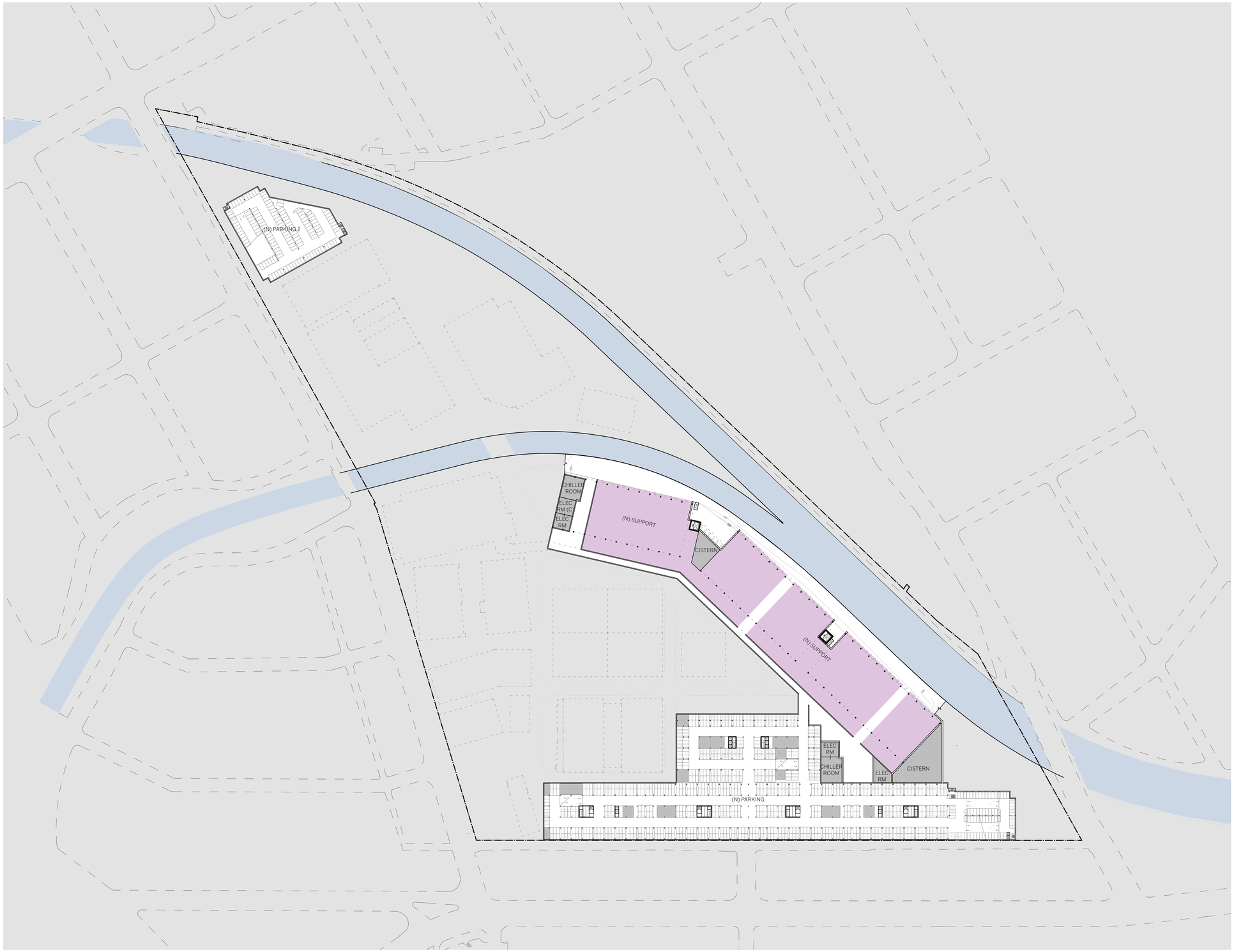
© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL B1
1" = 125'

0' 62.5' 125' N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE



Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL B2
1" = 125'

0' 62.5' 125' N

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

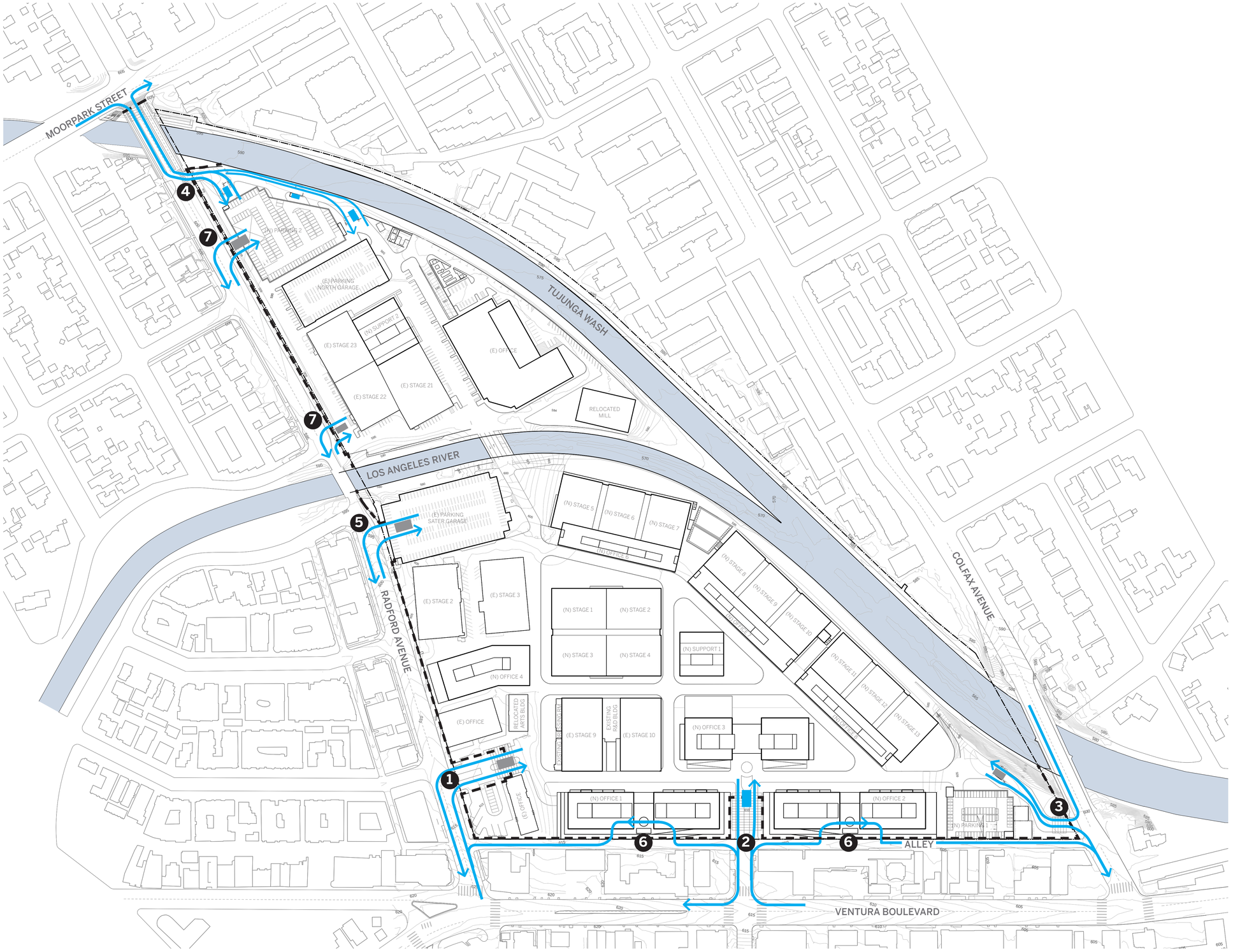
© SKIDMORE, OWINGS & MERRILL 2023

FLOOR PLAN - LEVEL B3
1" = 125'

0' 62.5' 125' N

LEGEND

- VEHICULAR INGRESS/EGRESS
- PERIMETER SECURITY
- NEW SECURITY ENTRY POINT
- EXISTING SECURITY ENTRY POINT
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE



1	RADFORD GATE
2	CARPENTER GATE
3	COLFAX GATE
4	FUTURE MOORPARK BRIDGE (NO THROUGH ACCESS ALONG RADFORD)
5	SATER PARKING STRUCTURE
6	GENERAL OFFICE LOADING/ SERVICE ACCESS
7	PRODUCTION ACCESS POINT (LIMITED)

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

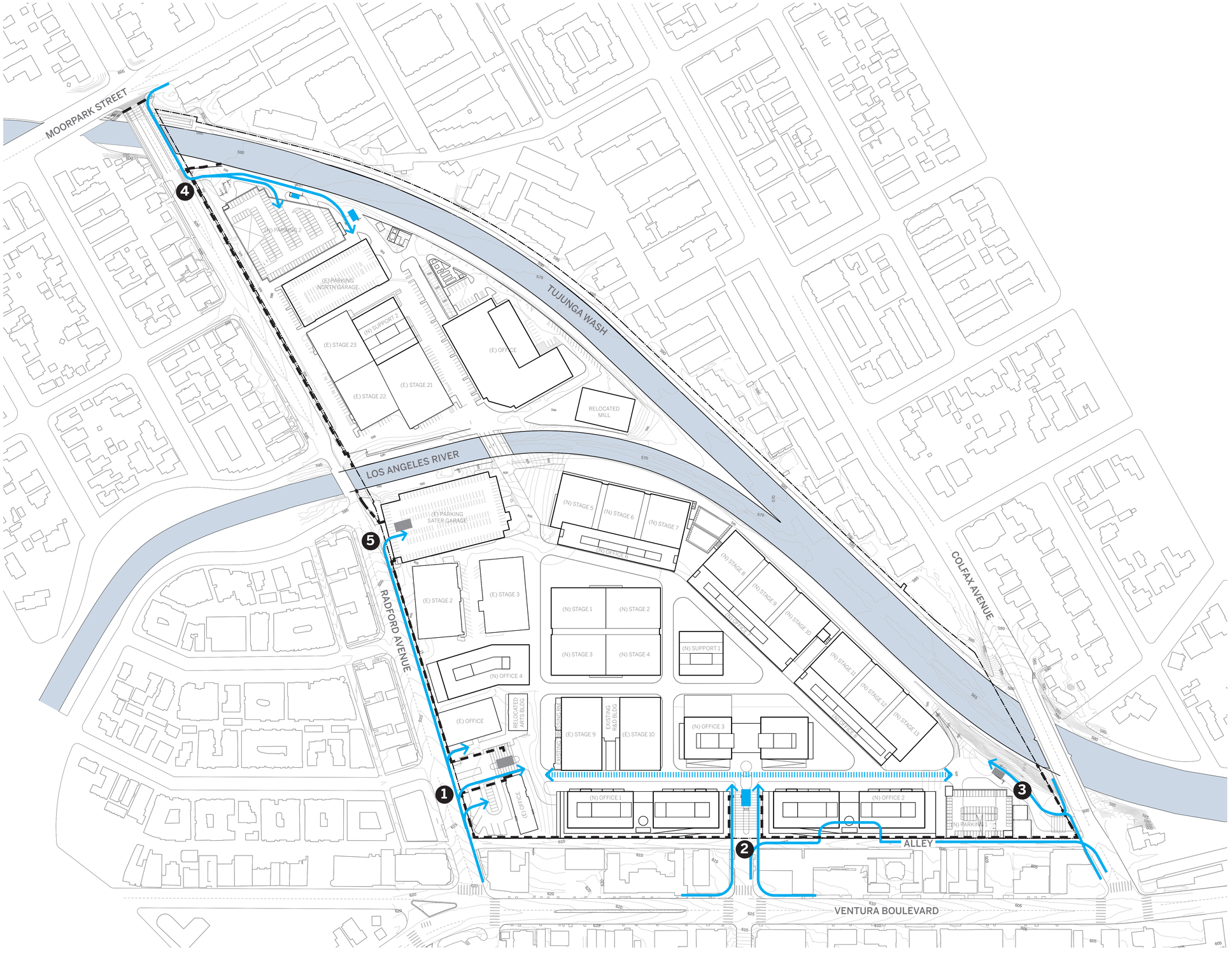
© SKIDMORE, OWINGS & MERRILL 2023

VEHICULAR SITE ACCESS
1" = 125'

0' 62.5' 125' N

LEGEND

- VEHICULAR INGRESS/EGRESS
- PERIMETER SECURITY
- NEW SECURITY ENTRY POINT
- EXISTING SECURITY ENTRY POINT
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE



1 RADFORD GATE

2 CARPENTER GATE

3 COLFAX GATE

4 FUTURE MOORPARK BRIDGE

5 SATER PARKING STRUCTURE

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

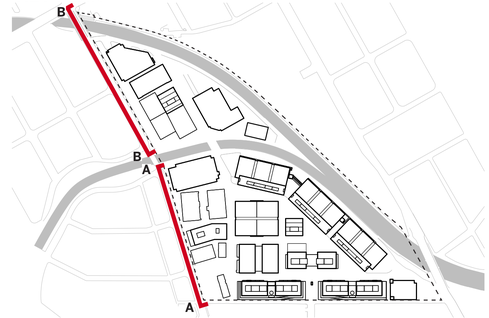
PEDESTRIAN & BICYCLE SITE ACCESS
1" = 125'

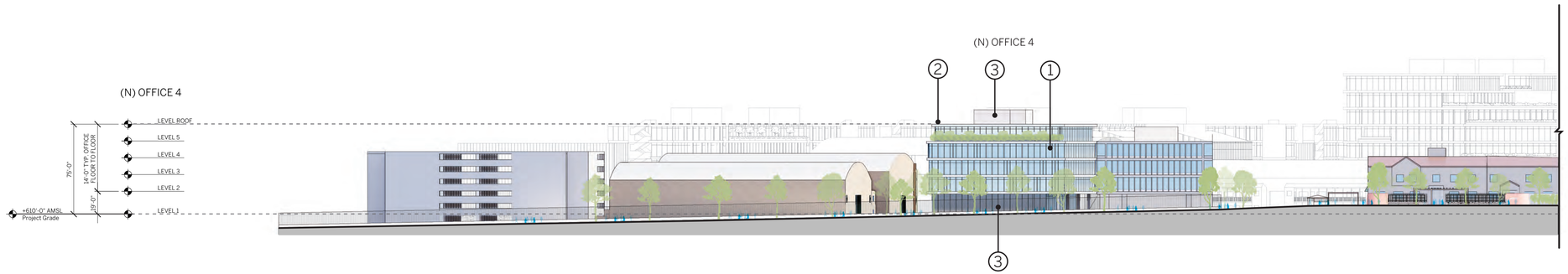
0' 62.5' 125' N

LEGEND

1. VISION GLASS
2. CONCRETE
3. METAL PANEL
4. PERFORATED METAL PANEL OVER VISION GLASS
5. STUCCO

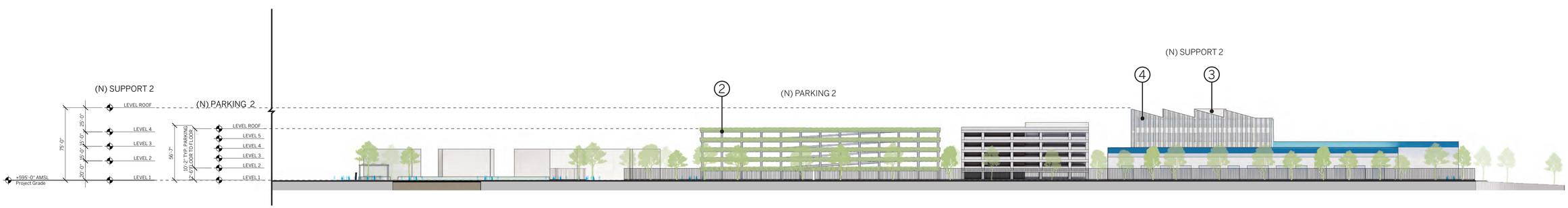
KEY PLAN





WEST ELEVATION A -
RADFORD EDGE SOUTH
1" = 50'

0' 25' 50'



WEST ELEVATION B -
RADFORD EDGE NORTH
1" = 50'

0' 25' 50'

Radford STUDIO CENTER

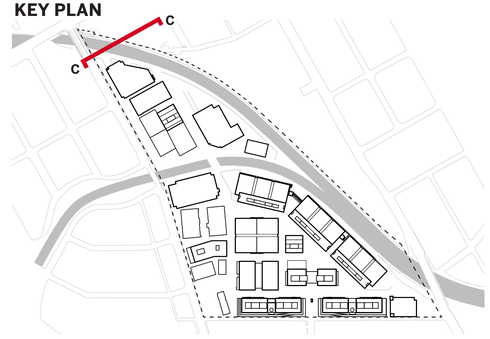
PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

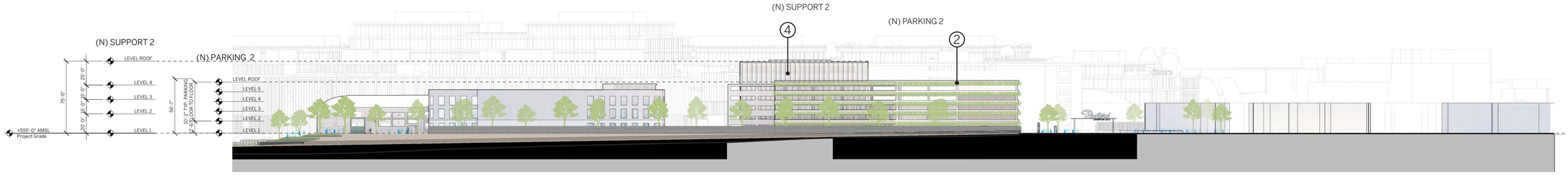
© SKIDMORE, OWINGS & MERRILL 2023

LEGEND

1. VISION GLASS
2. CONCRETE
3. METAL PANEL
4. PERFORATED METAL PANEL OVER VISION GLASS
5. STUCCO

KEY PLAN





© SKIDMORE, OWINGS & MERRILL 2023

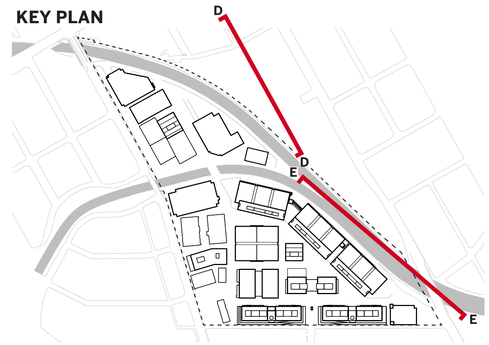
NORTH ELEVATION C - MOORPARK EDGE
1" = 50'

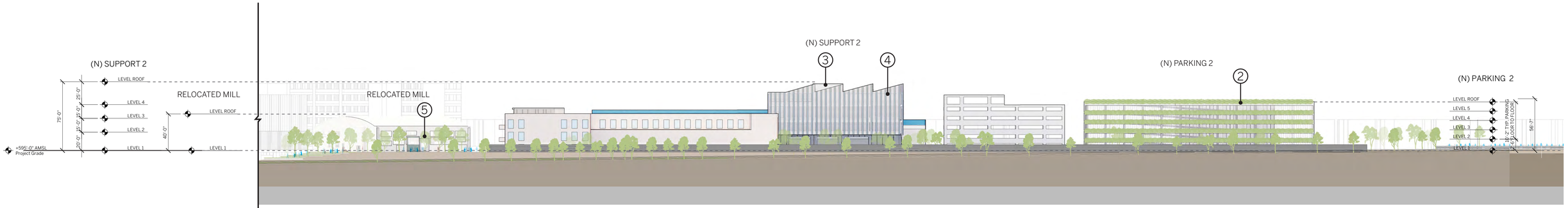
0' 25' 50'

LEGEND

1. VISION GLASS
2. CONCRETE
3. METAL PANEL
4. PERFORATED METAL PANEL OVER VISION GLASS
5. STUCCO

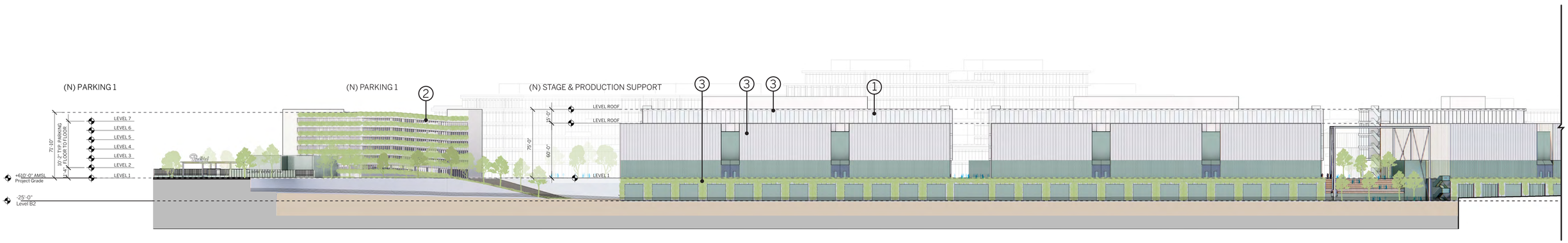
KEY PLAN





EAST ELEVATION D -
PUBLIC FACING WASH EDGE
1" = 50'

0' 25' 50'



EAST ELEVATION E -
PUBLIC FACING RIVER EDGE
1" = 50'

0' 25' 50'

Radford STUDIO CENTER

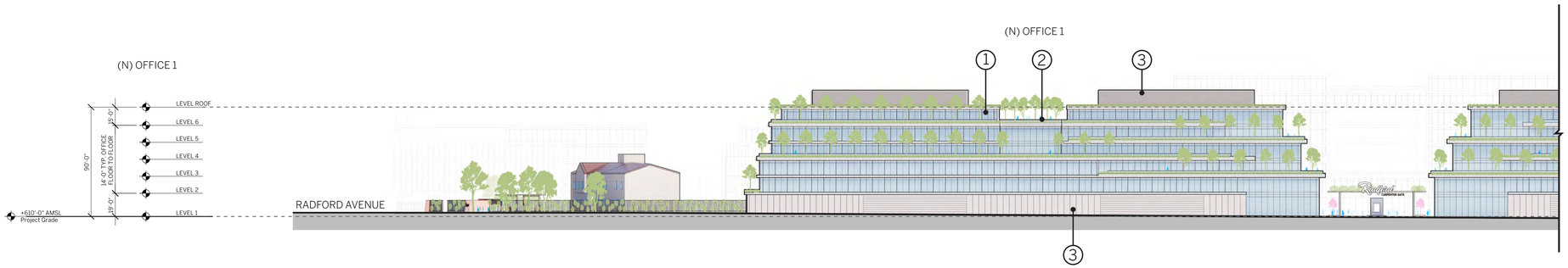
PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

LEGEND

1. VISION GLASS
2. CONCRETE
3. METAL PANEL
4. PERFORATED METAL PANEL OVER VISION GLASS
5. STUCCO

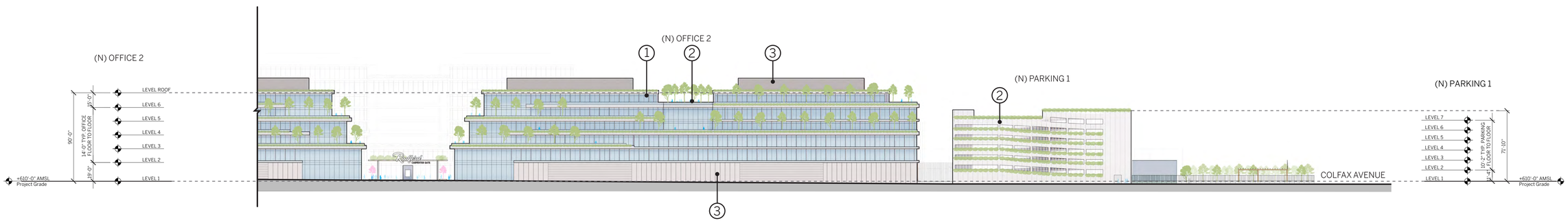
KEY PLAN



SOUTH ELEVATION F - ALLEY EDGE WEST

1" = 50'

0' 25' 50'



SOUTH ELEVATION F - ALLEY EDGE EAST

1" = 50'

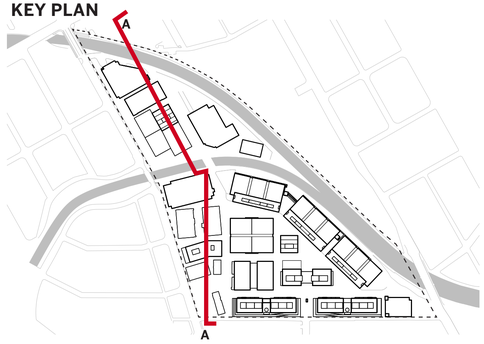
0' 25' 50'

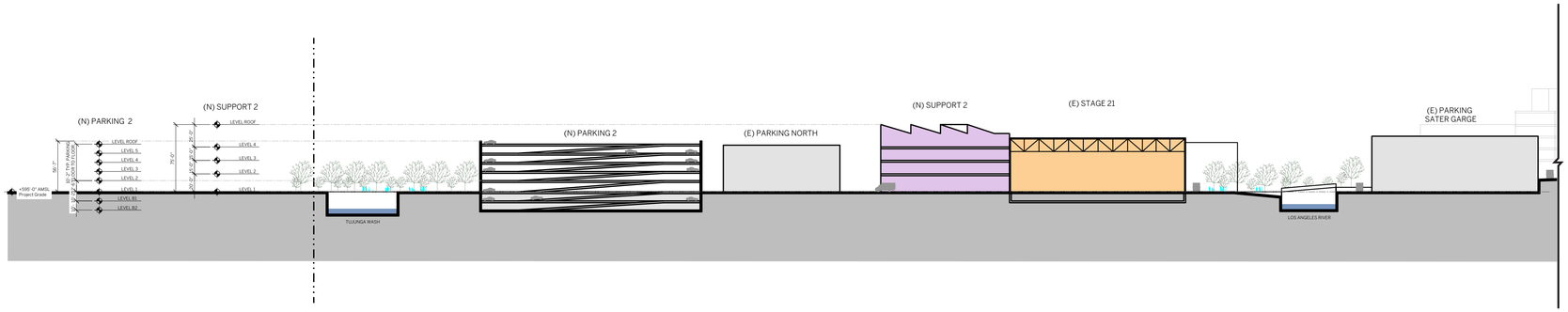
© SKIDMORE, OWINGS & MERRILL 2023

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE

KEY PLAN

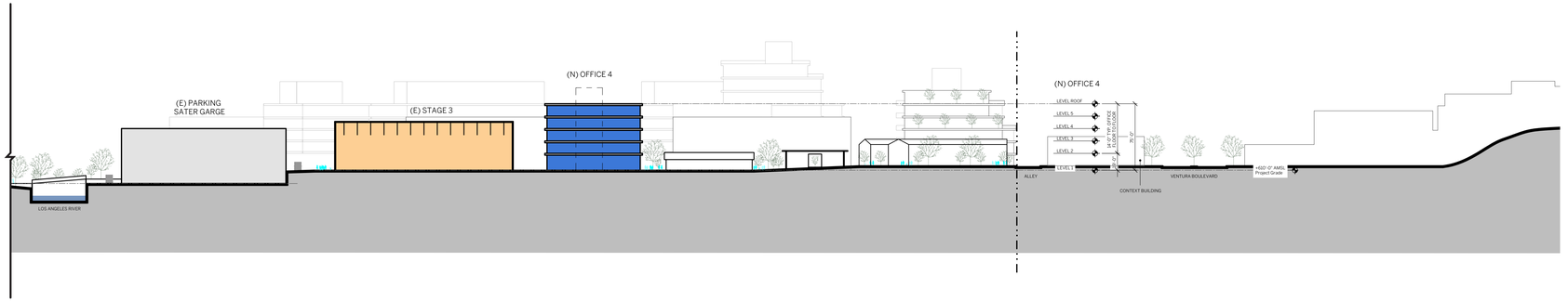




N-S SECTION A NORTH

1" = 75'

0' 37.5' 75'



N-S SECTION A SOUTH

1" = 75'

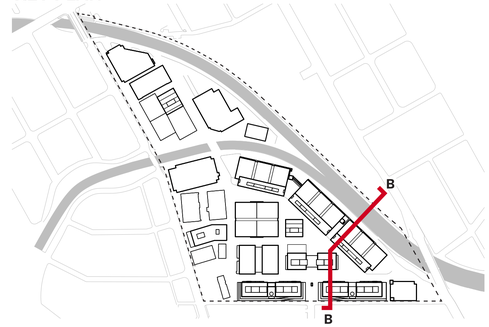
0' 37.5' 75'

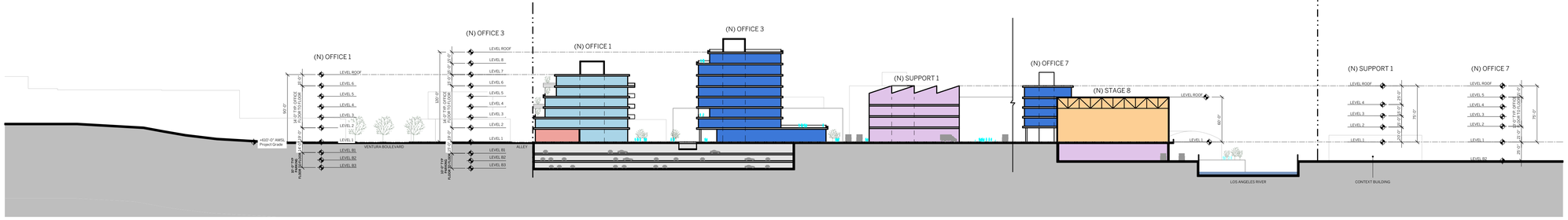
© SKIDMORE, OWINGS & MERRILL 2023

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE

KEY PLAN





N-S SECTION B

1" = 75'

0' 37.5' 75'

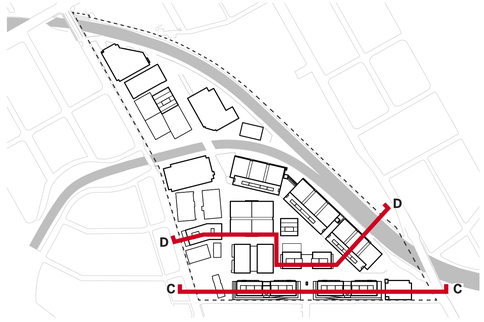
PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

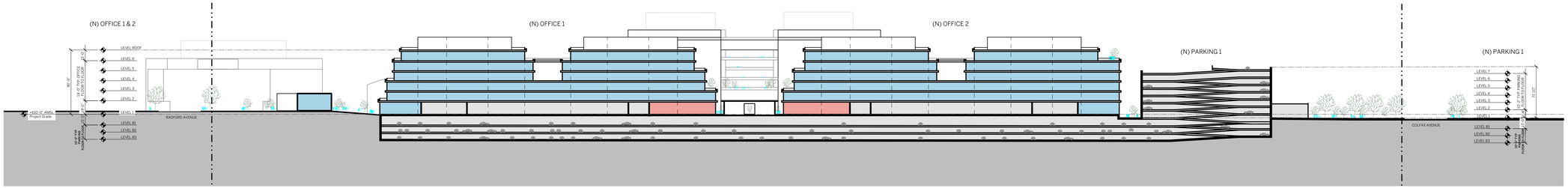
© SKIDMORE, OWINGS & MERRILL 2023

LEGEND

- STAGES
- PRODUCTION SUPPORT
- PRODUCTION OFFICE
- GENERAL OFFICE
- RETAIL
- PARKING
- SPECIFIC PLAN BOUNDARY
- AREA 1 & AREA 2 LINE

KEY PLAN

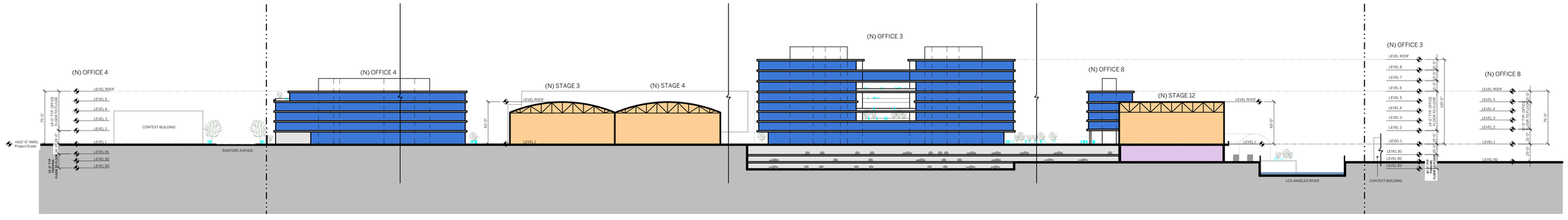




E-W SECTION C

1" = 75'

0' 37.5' 75'



E-W SECTION D

1" = 75'

0' 37.5' 75'

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

LEGEND

1. RADFORD FRONTAGE
2. COLFAX FRONTAGE
3. RIVER AND WASH FRONTAGE

NOTES:

1. ALL EXTERIOR AREAS WILL INCLUDE LIGHTING IN COMPLIANCE WITH RIO DISTRICT GUIDELINES AND STANDARDS, SECTION 5.2.3, LOS ANGELES RIVER MASTER PLAN LANDSCAPING GUIDELINES RECOMMENDATIONS AND ORDINANCE 183145, SEC, 7

OPEN SPACE SUMMARY

TOTAL OPEN SPACE PROVIDED: 109,569 SF

RADFORD FRONTAGE 27, 709 SF
COLFAX FRONTAGE 4,454 SF
RIVER AND WASH FRONTAGE 77,406 SF

Prepared by
STUDIO-MLA
251 South Mission Road
Los Angeles, California 90033
T. 213. 384 3844 studio-mla.com

LICENSED LANDSCAPE ARCHITECT
BEN FELDMANN
5631
11-30-23
2-22-23
STATE OF CALIFORNIA

LANDSCAPE
RADFORD STUDIO CENTER PROJECT

Radford STUDIO CENTER

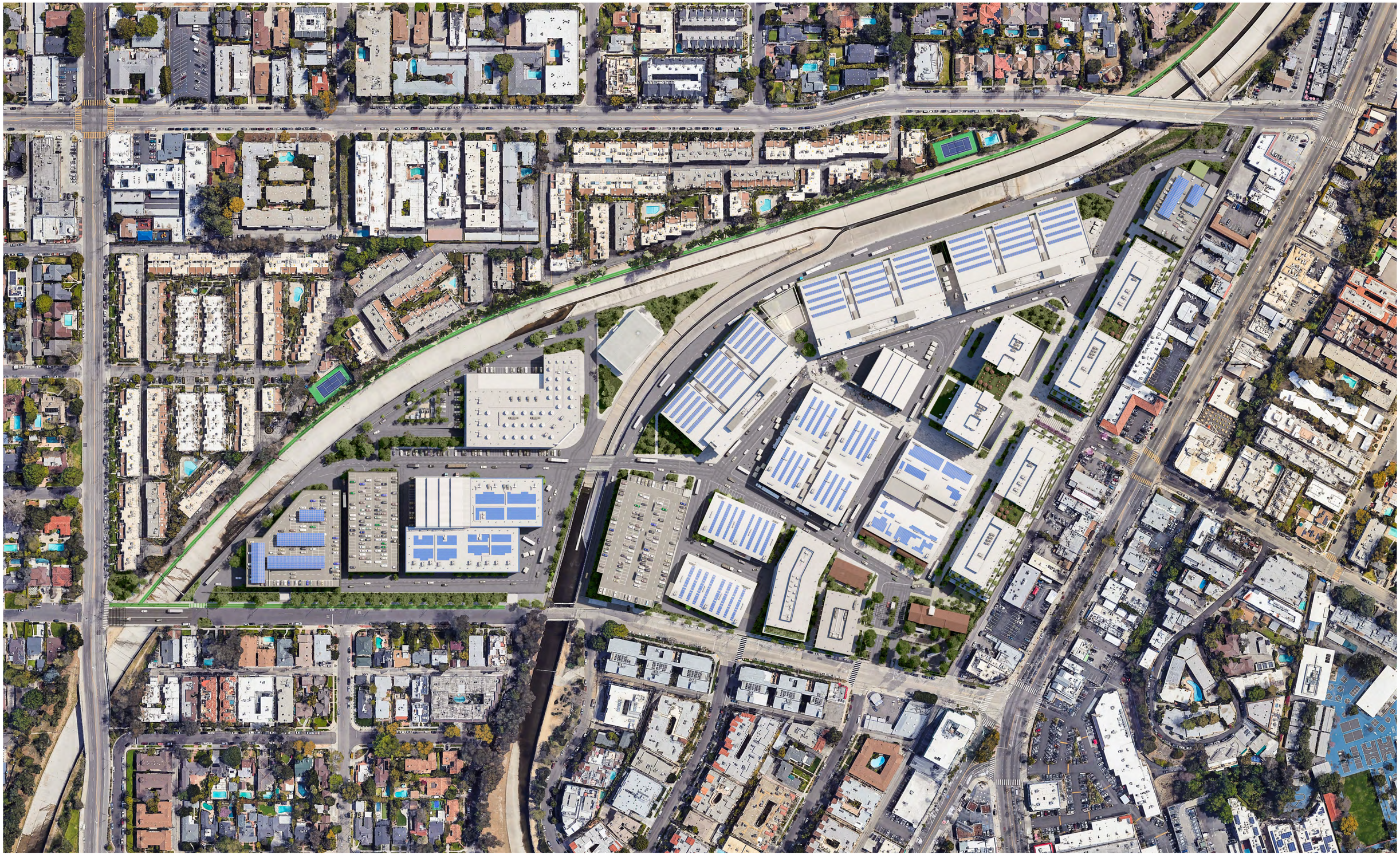
PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

STUDIO-MLA

LANDSCAPE SITE PLAN
1" = 125'

0' 62.5' 125' N



© SKIDMORE, OWINGS & MERRILL 2023

RENDERED SITE PLAN

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM RADFORD AVENUE

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM RADFORD AVENUE

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

AERIAL VIEW LOOKING NORTHEAST

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

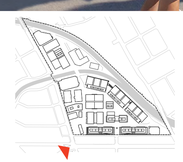
AERIAL VIEW LOOKING SOUTHWEST

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM VENTURA BOULEVARD AND RADFORD AVENUE



Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM CARPENTER GATEWAY

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM SOUTH PRODUCTION STUDIO

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM CAMPUS PROMENADE

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM COLFAX AVENUE

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM ACROSS LOS ANGELES RIVER

Radford STUDIO CENTER

PROJECT ADDRESS
4200 Radford Avenue
Studio City, CA 91604

© SKIDMORE, OWINGS & MERRILL 2023

EYE LEVEL FROM RADFORD AVENUE AND MOORPARK STREET

Appendix F.2

Archaeological Resources Assessment

Archaeological Resources Assessment for the Radford Studio Center Project, Studio City, California

Felicia V. De Peña, Kenneth M. Becker, Karen K. Swope, Donn R. Grenda, Jason D. Windingstad, Patrick B. Stanton, and Kaitlin E. Harstine

Submitted to:

Radford Studio Center, LLC
4024 Radford Avenue
Studio City, CA 91604

Technical Report 23-85
Statistical Research, Inc.
Redlands, California

January 2025

CONTENTS

List of Figures v
List of Tables vii
List of Abbreviations and Acronyms ix

1. Introduction 1

Purpose and Applicable Regulations 4
CEQA 4
City of Los Angeles Municipal Code 5
NHPA 6

2. Methods 7

Project Personnel and Qualifications 7
South Central Coastal Information Center Records Search 7
Archival and Background Research 7
Geoarchaeological Investigation 8

3. Environmental and Cultural Setting 11

Environment Setting 11
Physical Environment 11
Geologic Environment 12
Biotic Environment 13
Native Use of Plants and Animals 13
Cultural Setting 14
Prehistoric Background 14
Late Pleistocene (Prior to 10,000 B.P.) 14
Early Period (10,000–8000 B.P.) 14
Millingstone Horizon (8000–4000 B.P.) 15
Intermediate Period (4000–1500 B.P.) 18
Late Period (1500–300 B.P.) 20
Protohistoric Period (ca. 300–150 B.P.) 21
Kawenga 25

4. Archival and Background Research of the Radford Studio Center 29

Mission Period (1796–1821) 29
Mexican Period (1821–1848) 29
American Period (1848–present) 30
Early Urban Development (1909–1927) 30
Mack Sennett Studios Development (1927–1935) 34
Mascot Pictures and Republic Pictures Corporation Development (1935–1963) 34
CBS Studio Center (1963–2021) 34
Studio City Residential Neighborhood and Commercial Enterprises 37
Road Development 37
Flood Control 41

5. Results 49

Previous Cultural Resource Investigations 49
SCCIC Records Search and Background Research 49

Results 49
Sites Located within 1/4 Mile of the Study Area 62
CA-LAN-1110 (P-19-001110) 62
CA-LAN-4894 (P-19-004894) 62
Moorpark Street over West Branch of Tujunga Wash Bridge (P-19-187568) 62
Colfax Avenue Bridge (Bridge No. 53C1141) 62
NAHC Sacred Lands File Search 63
Geoarchaeological Investigation 63
Trench 1 63
Trench 2 63
Trench 3 66
Trench 4 67
Trench 5 68
Trench 6 68
Trench 7 69
Trench 8 69

6. Conclusions and Mitigation Measures 71

Conclusions 71
Potential for Buried Historical-Period Resources 71
Potential for Buried Prehistoric Resources 71
South Lot and Adjacent Off-Site Improvement Areas 72
North Lot and Adjacent Off-Site Improvement Areas 73
Summary 73
Mitigation Measures 73

References Cited 77

Appendix A. NAHC Sacred Lands Files Search A.1

Appendix B. Geoarchaeological Trench Profile Stratigraphy Descriptions B.1

LIST OF FIGURES

Figure 1. Vicinity map 2
Figure 2. Location map 3
Figure 3. Chronology chart for the Los Angeles Basin and San Fernando Valley 15
Figure 4. Map of Native American villages in the San Fernando Valley and adjacent areas 23
Figure 5. Flier dated 1887 of small lot sales of the Lankershim Ranch Land and Water Company 31
Figure 6. Historical photograph of the future site of Radford Studio Center taken in the 1920s 32
Figure 7. 1926 USGS topographic map of the Study Area showing the farming community, road construction, and local waterways prior to development of the Mack Sennett Studios 33
Figure 8. Historical aerial photograph depicting the development that occurred in 1928 35
Figure 9. Map of Radford Studios drawn in 1963, prior to the purchase of the Study Area by CBS Studio Center 36
Figure 10. Historical photograph of the Valley Recreation Center along Ventura Boulevard near Studio City, ca. 1939 38
Figure 11. Historical photograph of recreational activities such as skiing on the corner of Ventura and Lankershim Boulevards in Studio City, ca. 1939 38
Figure 12. Historical photograph of recreational activities such as fishing along Ventura Boulevard near Studio City, ca. 1960 39
Figure 13. Lankershim Ranch Land and Water Company flier for the subdivision and city planning circulated in 1887 40
Figure 14. A historical aerial photograph of Ventura Boulevard taken between 1910 and 1920 41
Figure 15. Historical photograph of the Ventura Boulevard ca. 1939 42
Figure 16. The Lankershim Bridge and Tunnel constructed in 1949 42
Figure 17. Historical aerial image of Studio City taken in 1964 43
Figure 18. 1953 USGS topographic map, showing road development surrounding the Study Area 44
Figure 19. 1979 USGS topographic map, showing road development surrounding the Study Area 45
Figure 20. Historical photograph taken in 1940 of filled Mulholland Dam, which was completed in 1924 46
Figure 21. Historical photograph of the construction of the reinforced concrete Tujunga Wash taken in 1948 47
Figure 22. Historical photograph of the construction of the Radford Bridge over the Tujunga Wash along Moorpark Avenue taken in 1949 48
Figure 23. Map of previously conducted research at the Study Area and within a 2-mile buffer 50
Figure 24. Detail map of previously conducted research at the Study Area and within a 2-mile buffer (northern portion) 51

Figure 25. Detail map of previously conducted research at the Study Area and within a 2-mile buffer (southern portion) 52
Figure 26. Geoarchaeological trench location map 64
Figure 27. Geoarchaeological profile drawing of Trench 3, facing south 66
Figure 28. Geoarchaeological profile drawing of Trench 4, facing east 67
Figure 29. Geoarchaeological profile drawing of Trench 6, facing west 68
Figure 30. Geoarchaeological profile drawing of Trench 8, facing west 70

LIST OF TABLES

Table 1. Repositories Consulted during the Archival Research 8
Table 2. Reports for Previously Conducted Research within the Records-Search Area 53
Table 3. Previously Recorded Resources within the Records-Search Area 61
Table 4. Trench Results Summary 65

LIST OF ABBREVIATIONS AND ACRONYMS

ADI	area of direct impact
APN	Assessor's Parcel No.
CBS	Columbia Broadcasting System
CCR	*California Code of Regulations*
CEQA	California Environmental Quality Act, as amended
CFR	*Code of Federal Regulations*
CHRIS	California Historical Resources Information System
cmbs	centimeters below surface
CRHR	California Register of Historical Resources
CRMTP	Cultural Resource Monitoring and Treatment Plan
EDR	Environmental Data Resources, Inc.
EPA	U.S. Environmental Protection Agency
GTP	geoarchaeological testing plan
LADWP	Los Angeles Department of Water and Power
NACSN	North American Commission on Stratigraphic Nomenclature
NAHC	California Native American Heritage Commission
NEA	Northwest Economic Associates
NHPA	National Historic Preservation Act of 1966, as amended
NRHP	National Register of Historic Places
PRC	*Public Resources Code*
Project	Radford Studio Center Project
PVC	polyvinyl chloride
RPA	Registered Professional Archaeologist
SCCIC	South Central Coastal Information Center
SRI	Statistical Research, Inc.
USACE	U.S. Army Corps of Engineers
USGS	U.S. Geological Survey
WEAP	Worker Environmental Awareness Program
WPLT	Western Pluvial Lakes Tradition

CHAPTER 1

Introduction

Radford Studio Center, LLC, is proposing to modernize and expand the Radford Studio Center Project (Project) through the Radford Studio Center Specific Plan (Specific Plan). The approximately 52.25-acre (post-dedications/mergers) Radford Studio Center (Project Site) and associated off-site improvements (collectively referred to hereafter as the Study Area) is located in the Studio City area of the City of Los Angeles, situated in the southern San Fernando Valley, California (Figure 1). The Study Area is located on Ex-Mission San Fernando lands in Sections 19 and 30, Township 1 North, Range 14 West, on the 1972 Van Nuys, California, 7.5-minute U.S. Geological Survey (USGS) quadrangle (Figure 2). The Project Site consists of two addressed parcels located at 4200 North Radford Avenue (Assessor's Parcel No. [APN] 2368-001-028; North Lot) and 4024 and 4064 North Radford Avenue (APN 2368-005-011; South Lot) and two unaddressed parcels located within and around the Los Angeles River (APN 2368-001-029) and Tujunga Wash (APN 2368-001-030). The Project Site currently supports a variety of studio-related improvements, including sound stages, production support buildings, production offices, creative offices, parking structures, at-grade surface parking, basecamps, outdoor storage areas, and landscaping.

The Project entails the continuation of the existing studio use and the modernization and expansion of Radford Studio Center (Project Site) through the proposed Radford Studio Center Specific Plan (Specific Plan). The Project includes the development of up to approximately 1,667,010 square feet of new sound stage, production support, production office, creative office, and retail uses within the Project Site, as well as associated ingress/egress, circulation, parking, landscaping, and open-space improvements. The proposed Specific Plan would allow up to a maximum of 2,200,000 square feet of total floor area within the Project Site upon buildout of the Project (inclusive of 532,990 square feet of existing uses to remain). Proposed new buildings could range in height from approximately 60 feet to up to 135 feet. A total of approximately 6,050 vehicular parking spaces (including approximately 2,170 existing vehicular parking spaces to remain) would be provided within the Project Site at full buildout of the total floor area permitted under the proposed Specific Plan. As part of the Project, approximately 646,120 square feet of existing uses would be removed and approximately 532,990 square feet of existing uses would remain. In addition, the Project includes open-space and landscaping improvements to enhance the public realm along the perimeter of the Study Area and enhances public access to the Los Angeles River and Tujunga Wash. Specifically, approximately 109,569 square feet of open space would be provided along the Study Area setbacks, including approximately 77,406 square feet of open space along the Los Angeles River and Tujunga Wash, approximately 4,454 square feet of open space along Colfax Avenue, and approximately 27,709 square feet along Radford Avenue. Additional open space and landscaping would be provided within the Study Area, including various ground-level open-space areas and rooftop terraces.

Key components of the open-space and landscaping plan are the construction of a new bridge, the Los Angeles River Connector, extending from the northern terminus of Radford Avenue north across the Tujunga Wash to Moorpark Street, and the revitalization of the public access pathway along the Tujunga Wash from the Los Angeles River Connector to Colfax Avenue, which would include a new paved pedestrian/bicycle path, fencing, lighting, and way-finding signage. A Sign District would also be established to permit studio-specific on-site signs. In addition to the Los Angeles River Connector and revitalized public-access pathway along the Tujunga Wash, the Project also includes various off-site improvements, including removal and potential

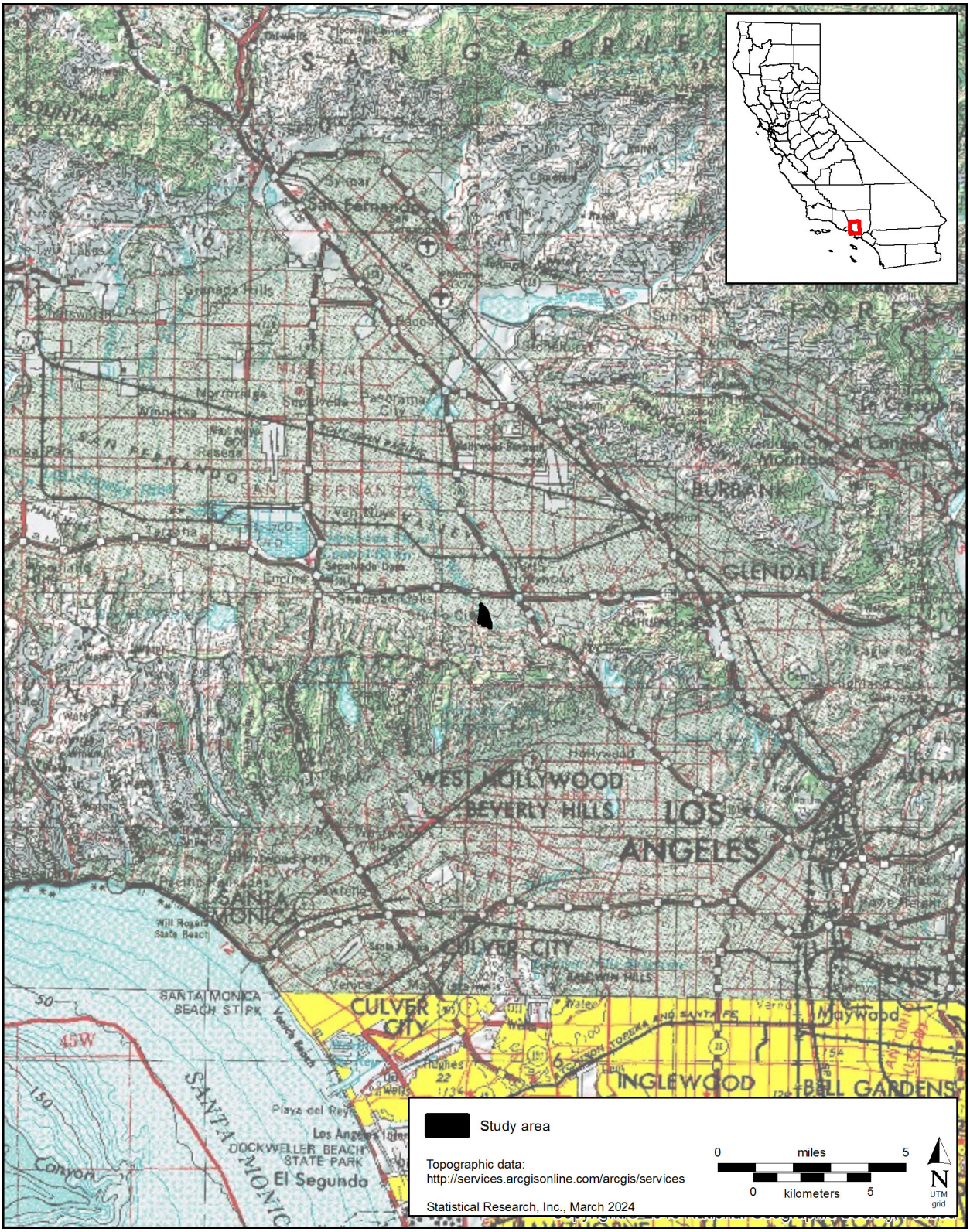


Figure 1. Vicinity map.

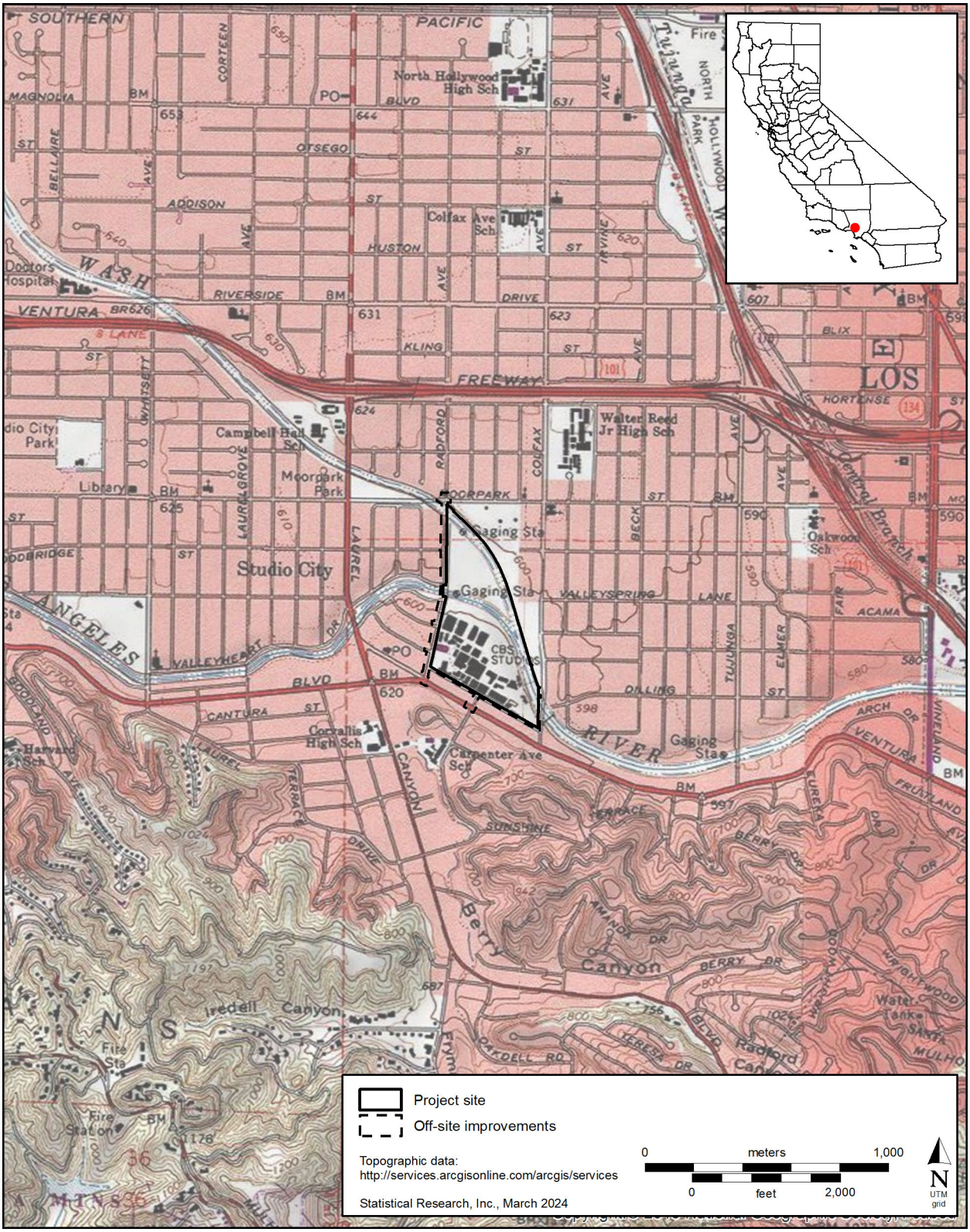


Figure 2. Location map.

relocation of Los Angeles Department of Water and Power (LADWP) infrastructure; new electrical/telecom infrastructure; relocated and new power poles; undergrounding of some existing power poles and overhead lines; below-grade utility lateral trenching; new curb, gutter, sidewalks, landscaping, and driveways along the Project frontage; as well as new full-section asphalt replacement for sections of roadway, among others.

As part of the preparation of the Environmental Impact Report for the Project, Radford Studio Center, LLC, contracted with Statistical Research, Inc. (SRI) to conduct an archaeological resource study of the Project Site and Study Area (see Figure 2). The purpose of the study was to identify the presence of any archaeological deposits at the Study Area. Because the Study Area is completely developed, SRI conducted a geoarchaeological assessment using mechanical trenching and screening in lieu of a pedestrian survey. This report presents a summary of the records searches, literature reviews, archival research, and geoarchaeological explorations undertaken by SRI and provides recommendations for further identification efforts needed to manage impacts to potential buried resources.

Purpose and Applicable Regulations

The purpose of the archaeological assessment was to identify any archaeological deposits at the Study Area. The study was completed following the provisions of the California Environmental Quality Act, as amended (CEQA; *Public Resources Code* [PRC] Section 21000 *et seq.*) regarding cultural resources and local ordinances of the City of Los Angeles. The basic guidelines for addressing effects to cultural resources were derived from the following: (a) PRC Sections 21083.2 and 21084.1, (b) 14 *California Code of Regulations* (CCR) Section 15064.5, and (c) *Los Angeles Municipal Code* Section 12.20.3. The City of Los Angeles is the lead agency for CEQA purposes. When this study was conducted, it was not known if the Project would require a U.S. Army Corps of Engineers (USACE) Section 408 permit for work involving portions of the Los Angeles River channel. As a precaution, SRI conducted the study following both CEQA and Section 106 of the National Historic Preservation Act of 1966, as amended (NHPA; 54 *U.S. Code* Section 300101 *et seq.*).

CEQA

CEQA recognizes that historical resources are part of the environment, and a project that "may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment" (PRC Section 21084.1). For purposes of CEQA, a historical resource is any "object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be 'historically significant' if the resource meets the criteria for listing in the California Register of Historical Resources" (CRHR; 14 CCR Section 15064.5[a][3]).

A resource is eligible for listing in the CRHR if it meets any of the following criteria:

(A) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.

(B) Is associated with the lives of persons important in our past.

(C) Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.

(D) Has yielded, or may be likely to yield, information important in prehistory or history [14 CCR Section 15064.5(a)(3)].

For an archaeological site that does not meet the criteria for consideration as a historical resource, CEQA requires that a determination be made as to whether it qualifies as a "unique archaeological resource" (PRC Section 21083.2; 14 CCR Section 15064.5[c][3]). If it can be demonstrated that a project will cause damage to a unique archaeological resource, the lead CEQA agency may require reasonable efforts to be made to permit such resources to be preserved in place or left in an undisturbed state. To the extent that unique archaeological resources are not preserved in place or left in an undisturbed state, measures shall be taken to mitigate the significant effects of the project on unique archaeological resources. As used in CEQA, a unique archaeological resource is defined as follows:

> An archaeological artifact, object, or site about which it can be clearly demonstrated that, without merely adding to the current body of knowledge, there is a high probability that it meets any of the following criteria:
>
> (1) Contains information needed to answer important scientific research questions and that there is a demonstrable public interest in that information.
>
> (2) Has a special and particular quality such as being the oldest of its type or the best available example of its type.
>
> (3) Is directly associated with a scientifically recognized important prehistoric or historic event or person [PRC Section 21083.2(g)].

In addition to having significance, resources must have integrity for the period of significance (14 CCR Section 4852[c]). The "period of significance" is the date or span of time within which significant events transpired at a site, or the period during which significant individuals made their important contributions to a site (California Office of Historic Preservation 2002:3). Integrity is the ability of a property to convey its significance. The seven primary aspects of integrity are location, design, setting, materials, workmanship, feeling, and association (14 CCR Section 4852[c]). Simply stated, resources must "retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance" (14 CCR Section 4852[c]).

City of Los Angeles Municipal Code

The study was also undertaken to comply with the cultural resource requirements of the City of Los Angeles that pertain to the evaluation of cultural resources that may be impacted by development projects sponsored by state or local government agencies or by private developments requiring a discretionary permit. SRI performed this study to provide the City of Los Angeles with the necessary information and analyses to determine whether or not the proposed Project would cause substantial adverse impacts to any prehistoric or historical-period resources that may exist in or around the Study Area, as mandated by CEQA.

Los Angeles Municipal Code Section 12.20.3 protects historic properties within designated HP Historic Preservation Overlay Zones. However, no Historic Preservation Overlay Zones have been identified near the Study Area.

NHPA

Section 106 of the NHPA requires federal agencies to take into account the effects of an undertaking on historic properties, which are defined as cultural resources listed in or eligible for listing in the National Register of Historic Places (NRHP). Determination of the NRHP eligibility of a cultural resource prior to a finding of effect is made according to the following criteria:

> The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and
>
> (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 [36 *Code of Federal Regulations* (CFR) Section 60.4].

If cultural resources do not meet the above criteria, they are not historic properties and are not further considered in the Section 106 process.

In addition to the above criteria, there is a general stipulation that a historic property must be at least 50 years old (for exceptions, see 36 CFR Section 60.4, Criteria Considerations). The importance of information in prehistory or history is measured by a resource's ability to answer research questions (Shrimpton 1997:21–23). In addition to research potential, both Native American and Euroamerican historic properties may have general-public and culture-specific values. Historic properties also may have broader public significance, such as serving to educate the public about important aspects of national, state, or local history.

CHAPTER 2

Methods

Project Personnel and Qualifications

All SRI supervisory personnel for the Project meet the Secretary of the Interior's Professional Qualifications Standards in their respective disciplines. Donn R. Grenda, Ph.D., is a Registered Professional Archaeologist (RPA) and served as senior principal investigator. Kenneth M. Becker, M.A., RPA served as Project manager and lead principal investigator. Karen K. Swope, Ph.D., RPA served as lead historical archaeologist and oversaw historical and archival research. Dr. Swope was assisted by Felicia De Peña, Ph.D., RPA, who conducted historical and archival research and wrote much of the report. John Douglass, Ph.D., RPA, served as Project ethnohistorian and conducted research and written analysis regarding the ethnohistoric village of Kawenga. Jason Windingstad, M.A, RPA, served as Project geoarchaeologist and analyzed the geologic and soils data for the Project and designed and implemented the geoarchaeological testing. Mr. Windingstad was assisted in the field by Kaitlin Harstine, M.A., RPA, who served as field director during trenching.

South Central Coastal Information Center Records Search

SRI requested that the staff of the South Central Coastal Information Center (SCCIC), a regional repository of the California Historical Resources Information System (CHRIS), conduct a records search for the Project. The purpose of the records search was to identify all reports of archaeological work executed within a 2-mile radius of the Study Area. The records search also examined all records of prehistoric cultural resources within a 2-mile radius and all records of historical-period and built-environment resources within a 1/4-mile radius of the Study Area. The reviewed records included all investigation reports and resource records from the following sources: NRHP, CRHR, California Historical Landmarks, California Points of Historical Interest, the California Office of Historic Preservation State Historic Resources Inventory, and the Los Angeles Historic-Cultural Monuments list. The results of this search were provided to SRI on May 3, 2023. The records search also included submitting a Sacred Lands Files search request to the California Native American Heritage Commission (NAHC).

Archival and Background Research

Compilation of Radford Studio Center's historical context was completed through use of primary documents and secondary published materials. Sources focused on the Study Area and the surrounding neighborhoods. Historical topographic maps, aerial imagery, historical photographs, historical Sanborn Fire Insurance Company maps, historical newspapers, and building permits, as well as published works, were consulted to compile the history of the Study Area (Table 1).

In addition to the CHRIS and NAHC searches, SRI performed archival research using www.newspapers.com, searching for newspaper articles on archaeological discoveries made by homeowners in the Studio City area that went unreported to CHRIS.

Table 1. Repositories Consulted during the Archival Research

Repository	Collection(s)/Document Type(s)
California State University, Northridge, Oviatt Library	Sanborn Fire Insurance Atlas Collection
California State University, Northridge, University Library	Digital collections and historical photographs
Environmental Data Resources, Inc.	historical city directories, historical topographic maps, radius map report, certified Sanborn Fire Insurance maps, historical aerial photographs
Huntington Library	Early California Population Project,
Huntington Library, Manuscripts Department	Hazard-Dyson Collection
Huntington Library, Photograph Archives	Historical Society of Southern California Collection—Charles Puck Collection of Negatives and Photographs
Los Angeles City Department of Building and Safety	various property records, permits, and inspections, including building permits and plans
Los Angeles County Assessor's Office	property-construction, -value, -tax, and -title data
Los Angeles Department of Water and Power	photograph archive
Los Angeles Public Library	photograph collection; map collection; Sanborn Fire Insurance Company maps, 1867–1970; city and street directories; *Los Angeles Times* historical archives; *Los Angeles Times* newspaper archives; El Pueblo de Los Angeles Historical Monument photograph archive, Tessa Digital Collections (including the Security Pacific National Bank Collection, Herman J Schultheis Collection, Valley Times Collection, Blackstock Negative Collection, and Los Angeles Photographers Collection)
Newspapers.com	newspaper articles
U.S. Geological Survey Historical Topographic Map Explorer	U.S. Geological Survey topographic maps
U.S. Library of Congress	Aerial Views of Los Angeles, California, Prints & Photographs Online, Geography and Map Collection
University of California Calisphere	various digital collections and historical documents
University of California, Los Angeles, Department of Geography	Benjamin and Gladys Thomas aerial-photograph archives
University of California, Los Angeles, Library	maps of Los Angeles, California, the United States, and the world, tract maps and cadastral maps of southern California, 1868–1937 and *Los Angeles Times* photographic archive, Center for Oral History Research

Geoarchaeological Investigation

The Study Area is located on landforms that would have been a highly sought settlement location by Native American populations during the prehistoric and ethnohistoric periods. Most of the South Lot is located on a prominent alluvial fan, whereas the North Lot is located on the floodplain of the Los Angeles River and Tujunga Wash. Because the Study Area is completely developed with no visible native sediment exposed, a pedestrian archaeological survey to identify the presence of archaeological sites was not possible. In lieu of a survey, SRI developed a mechanical trenching program to probe multiple dispersed locations across the Study Area to look for buried archaeological deposits, expose sediment profiles to better understand and document local soils and stratigraphy as they relate to archaeological sensitivity, and to make recommendations regarding the need for additional geoarchaeological testing during subsequent stages of ground disturbance.

Geoarchaeological background research included reviewing the results of previous geotechnical reports from the Study Area and reviewing historical maps, aerial photographs, and published soils data. On June 15, 2023, Dr. Grenda and Mr. Becker met with studio representatives and inspected the Study Area for areas where trenches could be excavated to accomplish the Project goals without impeding studio activities. Considerations for trench locations included providing broad coverage across the Study Area, including the North Lot and South Lot, and sampling the three main geographic landforms that were present prior to development: alluvial fan, terrace/floodplain, and distal alluvial-fan/floodplain transition. Other considerations included avoiding conflicts with underground utility lines, sewer lines, and other infrastructure; placement of trench spoils; and screening locations. Eight trench locations were selected: two in the North Lot and six in the South Lot.

Trenching occurred from August 14 to 18, 2023, with one backhoe and operator and an archaeological crew of one geoarchaeologist, one Project director, and two field technicians. Prior to the start of excavation, each prospective trench was marked on the ground, and the asphalt over each trench was saw-cut and broken with a jackhammer. The maximum trench depth was approximately 3.5 meters (m) below surface and was constrained to the reach of the backhoe. Trenches uniformly measured 4.5 m long and 1 m wide. A backhoe removed the asphalt and stored the demolition debris near the respective trench. Each trench was excavated in successive 30-centimeter (cm) levels with a 1-m-wide tooth-edged bucket. Each level was placed into a separate pile off to the side of the trench. If the soil was deemed intact by the geoarchaeologist, 10 5-gallon buckets were filled halfway and screened through $^{1}/_{8}$-inch wire mesh, resulting in a 25-gallon sediment sample from each intact level. Safety shoring was installed prior to entering any trench excavated deeper than 1.5 m. The geoarchaeologist prepared stratigraphic profiles and took photographs of one wall of each trench that presented intact sediments. Any trench that was required to be left open overnight was cordoned off with safety delineators, traffic cones, and caution tape and was covered with $^{3}/_{4}$-inch plywood boards or steel plates. Each trench was backfilled and compacted after completion. After completion of all trenching, all asphalt demolition debris was removed and properly disposed of and the area surrounding each trench was swept clean.

CHAPTER 3

Environmental and Cultural Setting

In this chapter, we begin with a discussion of the natural environment of the general Study Area and the resources that may have been available to the prehistoric and historical-period inhabitants of the area. This discussion is followed by a review of the cultural history of the Study Area, including our understanding of the broad patterns of human occupation in the area prior to European colonization and the pertinent archaeological research underpinning this understanding. We then proceed to a discussion of ethnohistorical research as it relates to the Native American inhabitants of the Study Area at the time of European contact, with special consideration of the location of the ethnohistoric village of Kawenga. This is followed by a review of significant historical-period events and activities in the region. We conclude this chapter with a discussion of the development history of the Study Area and adjacent areas.

Environment Setting

The environment is both the setting for all human activities and the ultimate source of all the raw materials and resources required for those activities. Factors such as water availability, proximity to plant communities, faunal concentrations, geological resources, and features of the landscape all influence where and how people live and work. In this section, we provide a brief description of the physical environment, including sections on the geology, hydrology, and climate of the region surrounding the Study Area. These physical data are then followed by a review of the natural environment, with sections on the floral and faunal resources specific to the Study Area, and their relative economic importance to the prehistoric and historical-period inhabitants of the region.

Physical Environment

The Study Area lies generally along the southern margin of the San Fernando Valley at the northern base of the Santa Monica Mountains. The San Fernando Valley is a large inland basin flanked by the Santa Monica Mountains on the south, the Simi Hills on the west, the Santa Susana Mountains to the north, and the San Gabriel and Verdugo Mountains on the east. These mountain ranges are a small part of the Transverse Ranges, a series of east-west-trending mountain ranges that extend more than 500 kilometers (km) from the California coast at Point Conception to the eastern end of the San Bernardino Mountains (Norris and Webb 1990:301). The Santa Monica Mountains extend about 75 km along the Pacific Coast. Cahuenga Peak, the easternmost point of the Santa Monica Mountains, rises to an elevation of 555 m above mean sea level, overlooking the eastern valley.

The Study Area lies near a strategic point in the San Fernando Valley, where Cahuenga Pass opens into the valley and meets the confluence of the Los Angeles River and one of the main channels of Tujunga Wash. Cahuenga Pass is a natural low area separating Cahuenga Peak from the rest of the Santa Monica Mountains. Historically, this pass was one of three major routes between the Los Angeles Basin to the south and the San Fernando Valley to the north.

To the north of the Study Area lies the broad expanse of the San Fernando Valley, which is characterized by the floodplain of the now-channelized Los Angeles River and Tujunga Wash. Historical maps and photographs reveal that the Los Angeles River originally meandered along the northern base of

the Santa Monica Mountains and was pushed north in several locations from the strong influences of the alluvial fans created at the mouth of the canyons at this location. The alluvial fan at the mouth of Berry Canyon had a particularly strong influence on the river. South of the Study Area, moderate to steep slopes dominate the topography throughout much of the surrounding area.

The Los Angeles River originates in the southeastern slopes of the Simi Hills at the western end of the San Fernando Valley. From there, the river flows east through the valley, then turns abruptly around Cahuenga Peak and flows south into the Los Angeles Basin, ultimately emptying either through Ballona Creek or, more commonly, into San Pedro Bay.

Tujunga Wash is the major tributary of the Los Angeles River in the valley and drains the western San Gabriel Mountain watershed (Michael Brandman and Associates 1990:3–10). Water currently flows annually in the upper reaches of the drainage formed by Big Tujunga and Little Tujunga Creeks, although surface water may have been more abundant prior to groundwater pumping (Becker 1999). As Tujunga Wash flows through the flatlands of the valley, it braids into a series of channels. Historically, the easternmost of these joined the Los Angeles River near the foot of Cahuenga Peak. The Central Branch of Tujunga Wash joined the Los Angeles River at the foot of Cahuenga Pass near present-day Universal City. The West Branch joined the Los Angeles River at the Study Area.

Although little surface water is evident in these channels today, considerable surface water was available at least on a seasonal basis in historical-period times. Prior to the development of modern flood-control measures, the coastal plains of the Los Angeles area were probably subjected to greater flood hazards than any other area of comparable size in the United States (Van Wormer 1985:5). Floods ravaged the Los Angeles region throughout the eighteenth, nineteenth, and early twentieth centuries, causing a great deal of destruction (Gumprecht 1999; Van Wormer 1985). Torrents of raging water raced down steep mountain canyons onto the valley floors during storms. Massive amounts of sediment were transported by these high-velocity flows. Boulders the size of automobiles were reportedly carried great distances during the flood of 1934 (Becker 1999).

Recent archaeological investigations in southern California have shown that prehistoric settlement patterns in the region were heavily influenced by the unpredictable nature of large flood events along the Los Angeles River (Altschul and Grenda 2002; Altschul et al. 1992, 2005; Grenda et al. 1994). The models that have been developed clearly demonstrate that human populations were cognizant of flood dangers and positioned their villages in elevated locations overlooking water sources to reduce the associated risk. The alluvial fan forming the Study Area is one such location. Early historical-period occupation, however, appears to have been concentrated in lower-lying areas between Cahuenga Pass and the confluence of the Los Angeles River with the Central Branch of Tujunga Wash.

The Study Area is located on the prominent alluvial fan at the mouth of Berry Canyon at the confluence of the Los Angeles River and the West Branch of Tujunga Wash. The approximately 52.25-acre Project Site (post-dedications/mergers) is bounded by the West Branch of Tujunga Wash and the Los Angeles River on the north and east, Colfax Avenue on the east, Radford Avenue on the west, and an alley on the south. The North and South Lots are separated by the Los Angeles River and constitute 12.70 and 32.24 acres, respectively, and the portions of the Los Angeles River and Tujunga Wash within the Project boundary total 7.31 acres. The area of off-site improvements includes 7.26 acres along the perimeter of the Project Site.

The southwestern corner of the South Lot is approximately 8–9 m above the top of the existing Los Angeles River/Tujunga Wash channel structure and slopes down toward the Los Angeles River and the Tujunga Wash from approximately 187 m in the southwest corner to approximately 180 m in the northwest corner and approximately 183 m in the southeast corner. The South Lot is well protected from seasonal flooding of the river. The North Lot is situated on the floodplain formed by the Los Angeles River and West Branch of Tujunga Wash about 1.5 m above the banks of the Los Angeles River channel. It varies about 1.2 m across the parcel and would have been susceptible to seasonal flooding from both the Los Angeles River and West Branch of Tujunga Wash.

Geologic Environment

The Study Area is broadly located south of the Verdugo fault on marine and nonmarine sedimentary bedrock. Generally, soil deposits in the Study Area date to the Pleistocene–Holocene and include alluvial, lake, playa, and terrace deposits with unconsolidated and semi-consolidated soils (State of California 2015). The Study

Area is predominantly composed of alluvial-fan deposits with a small incursion of floodplain sediments. These soils are composed of fine loam, clay, and sand and date to the Holocene and late Pleistocene.[1]

Biotic Environment

Today, the native plant communities of the San Fernando Valley and the Study Area have been radically transformed through urban development. Prior to its modern transformation, a variety of vegetation communities were present in the area, providing an abundance of resources for food, tools, and dwelling construction. Today, in less-developed parts of the San Fernando Valley, grassland, coastal sage scrub, chaparral, valley oak woodland, and riparian woodland communities can still be found (Becker 1999; Ciolek-Torrello et al. 2006). Fossil pollen studies have revealed that these plant communities were also present in prehistory, although their boundaries shifted in concert with climatic fluctuations (Wigand 2004). Leonard (1971) has argued that the most productive resource zones in the region, both in terms of plants and animals, were those areas typified by a mosaic of grassland, chaparral, sage scrub, and woodland plant communities. Geographically, he identified these areas as the coastal strip, the coastal valleys, and the borders of interior valleys, like the area encompassed by the Study Area.

The grassland community proliferated in the broad expanse of the valley floor and provided a variety of seeds and bulbs for food. The coastal sage scrub community is also found in the area along the valley floor and surrounding foothills. Alluvial scrub, a variant of the coastal sage scrub community, is frequently found in floodplain areas such as those of the Los Angeles River and Tujunga Wash. The chaparral community is found on the slopes of the hills surrounding the valley, including Cahuenga Peak. This plant community is one of the richest in roots, bulbs, berries, leaves, and greens that were important in the diet of prehistoric people. Fires are common in the chaparral, and many species have developed fire-resistant seeds that sprout quickly after fires. Native Americans capitalized on this characteristic, inducing fires that aided chaparral in outcompeting other plant communities (Rosen 1979:12; Timbrook et al. 1982). The valley oak woodland community includes valley oak (*Quercus lobata*) and coastal live oak (*Quercus agrifolia*) associations and is found in the canyons of the San Fernando Valley. Acorns produced by the oaks were a staple in the diet of local Native Americans. At one time, walnut groves were fairly pervasive in association with coastal live oak; their numbers decreased, however, as urban growth expanded (Barbour and Major 1990:403). Nuts were generally harvested in the fall, and numerous fruits were available after winter rains. Riparian woodlands are found along the better-watered stretches of the Los Angeles River and Tujunga Wash. A few drainages have either cottonwoods (*Populus fremontii*) or sycamores (*Platanus racemosa*) interspersed with coastal live oak. Primarily, however, two associations, willow scrub (*Salix* sp.) and mule fat scrub (*Baccharis salicifolia*), predominate in these drainages. These trees would have provided abundant wood and fuel to both the prehistoric and early historical-period residents of the area.

Native Use of Plants and Animals

Heizer and Elsasser (1980) considered the Gabrielino/Tongva, who inhabited the San Fernando Valley, as foothill hunter-gatherers. The acorn was an important staple for all people frequenting the inland valleys and foothills. It was important not only for its nutritional value but also because of the duration of its availability, which could be extended further by storage (Leonard 1971:107, 109). Chaparral fruits and grassland/sage scrub seeds complemented acorn consumption (Timbrook 1984, 1990). A number of seed plants, such as the genus *Salvia,* produce seeds for up to 6 months, and seeds may be obtained from the dried inflorescences of sage 1 year after flowering (Leonard 1971:107). *Yucca whipplei*, a common component of Alluvial Scrub communities, grows abundantly in Tujunga Wash. This plant was very important to Native Americans; they used its roots for manufacturing soap and dye; its leaves for weaving cordage, netting, basketry, and sandals; and its flower stalks, blossoms, and fruit pods for food (Becker 1995).

[1] Data from SoilWeb, available at https://casoilresource.lawr.ucdavis.edu/gmap/, accessed September 22, 2023.

Probably because of the richness and diversity of the lagoons, bays, estuaries, and rocky shores of southern California, the ethnohistoric record has extensive descriptions of fishing and shell collecting but has little information concerning hunting (except marine mammals). In his study of the better-known neighbors of the Gabrielino/Tongva, Landberg (1965) contended that the Chumash hunted primarily in the Chaparral and Oak Woodland communities. Rabbits, one of the most important food animals, were caught in large numbers during communal game drives. Although Chumash informants indicated that the only rodents eaten were squirrels (*Otospermophilus beecheyi*) and moles (*Scapanus* sp.), pocket gophers (*Thomomys bottae*) and wood rats (*Neotoma* sp.) also have been found frequently in archaeological faunal collections (Landberg 1965:54). Birds and reptiles also were found in small numbers but are infrequently mentioned in ethnohistoric reports. Pronghorn (*Antilocapra americana*) were present in the San Fernando Valley (Leonard 1971:112). The single most important land mammals, though, were mule deer (*Odocoileus hemionus*), which were local residents and could be found singly or in small groups. Despite the stability and abundance of faunal resources, Leonard (1971:109) has suggested that the prehistoric people of the region relied primarily on plant foods. Protein-rich plants were selected over closer, less-nutritious alternatives whenever there was a conflict in subsistence scheduling. A minimal amount of hunting supplemented the diet during the rest of the year.

Much less is known about the use of local biotic resources by historical-period groups. Undoubtedly, the early Spanish and Mexican residents of the valley followed many native traditions, but they also introduced a large number of exotic plants and animals that thrived in the region. The grasslands, oak woodlands, and chaparral were important for stock grazing, and the lower-lying grasslands also were important for historical-period farming and orchards.

Cultural Setting

Prehistoric Background

Little is known about the broad patterns of prehistory in the vicinity of the Study Area. To understand the prehistory of the area, we must turn to better-studied areas in the larger surrounding region, which comprises the San Fernando Valley, eastern Santa Monica Mountains, and neighboring areas of the Los Angeles Basin. The general pattern of cultural development in this larger region is one of hunting cultures appearing as early as 12,000 years ago, followed by the development of a diversified hunting-and-gathering subsistence system. Over time, emphasis on plant-food resources increased somewhat; a generalized hunting and gathering way of life persisted into historical times and characterized the lifeways of the aboriginal inhabitants of inland southern California. Figure 3 charts the chronology of native settlement and archaeological periods referred to in this section.

Late Pleistocene (Prior to 10,000 B.P.)

The earliest inhabitants of California are thought to be related to the Clovis culture, an entity relatively well known in North America. However, Clovis materials are relatively rare in California; no Clovis artifacts have been found in the San Fernando Valley or the Los Angeles Basin.

Early Period (10,000–8000 B.P.)

The Early period marks the transition from the Pleistocene to the Holocene—the transformation from the Pleistocene Paleoindian (Clovis) adaptation to a more generalized Archaic adaptation. The Early period is characterized by the Western Stemmed Point tradition, distinguished by large stemmed projectile points.

Period/Date (B.P.)	San Fernando Valley Area (Kowta 1969)	Los Angeles Basin (Kowta 1969)	Santa Monica Mountains (Warren 1968)	Mojave Desert (Moratto 1984)
Protohistoric (ca. 300–150)	Gabrielino	Gabrielino	Chumash	Shoshonean
Late (1500–300)	Cremation complex	Malaga Cove III/IV	Chumash tradition	Saratoga Springs
Intermediate (4000–1500)	Precremation complex/ Topanga II/III	Malaga Cove II/III	Campbell tradition	Gypsum
Millingstone (8000–4000)	Topanga I	Malaga Cove I	Encinitas tradition	Pinto
Early/Western Pluvial Lakes tradition (10,000–8000)	Paleocoastal/San Dieguito			Lake Mojave
Late Pleistocene (pre-10,000)	Paleoindian			

Figure 3. Chronology chart for the Los Angeles Basin and San Fernando Valley.

The Western Stemmed tradition can be divided into coastal and interior manifestations—the Paleocoastal and the Western Pluvial Lakes traditions. The Paleocoastal tradition is represented by sites located along the coast and represents a marine littoral adaptation with the exploitation of fish and shellfish. The Paleocoastal tradition is not well defined, and few sites are known, as many were inundated by rising sea levels (Moratto 1984:108).

The interior manifestation of the Western Stemmed tradition is called the Western Pluvial Lakes Tradition (WPLT). Sites assigned to the WPLT are commonly found on the margins of one of the many lakes present in western North America at the end of the Pleistocene. However, by about 8000 B.P., the interior became drier, and many of these lakes disappeared. The WPLT is characterized by stemmed points (most commonly called Lake Mojave in southern California), crescents, and an economy presumably based on the exploitation of marsh plants, fish, freshwater shellfish, and small game. The coastal manifestation of this early desert culture has been termed the San Dieguito complex (Warren 1967). The relationship between the coastal people and those of the interior deserts is indicated by artifacts found in coastal areas—especially projectile points—that are believed to have originated in the Great Basin or the Southwest (Gallegos 1991).

There is little doubt that by 8000 B.P., both the coastal and inland regions of southern California were settled. The presence of crescents, in contexts as far removed as the lakes of the Great Basin region and the coastal areas of southern California, attests to a common technology (Towner et al. 1997). The presence of marine-shell beads at inland sites (Grenda 1997) and obsidian artifacts from desert sources at coastal sites (Koerper et al. 1991:57) indicates either that the earliest inhabitants were extremely mobile, moving from the coast to the interior deserts, or that interregional exchange networks had already developed at this early time (Altschul et al. 1998).

Millingstone Horizon (8000–4000 B.P.)

Assemblages assigned to the Millingstone horizon are distinguished by the abundance of metates, manos, scraper planes, choppers, core tools, the presence of cairn burials, and a paucity of projectile points and faunal remains—the latter implying the priority of seed gathering over hunting. The metates and manos that are the primary constituents of milling stone technology are generally considered best suited to grinding small, hard seeds produced by grasses, sages, and small annual plants (Gamble and King 1997:67). Thus, the Millingstone

horizon is seen as reflecting a fundamental shift from a reliance on marine resources (Paleocoastal) or hunting (WPLT) to one of dependence on gathered seeds, although shellfish remained important.

The Millingstone horizon is widespread throughout southern California, represented by different traditions in various areas. In the vicinity of the Study Area, the early Millingstone horizon is known as the Topanga complex. Warren (1968) combined the various regional expressions of the Millingstone horizon into a single tradition, which he named the Encinitas tradition. Warren (1968:6) defined the Encinitas tradition as reflecting a well-developed plant collecting economy, with projectile points and faunal remains (i.e., evidence of hunting) being rare. Warren (1968) proposed that the Encinitas tradition persisted until the Late Prehistoric period (ca. 2000 B.P.). However, in the Santa Barbara area, the Encinitas tradition ended about 5000 B.P. and was replaced by the Campbell tradition (or Hunting culture [Harrison and Harrison 1966]), a complex marked by the addition of mortars, pestles, and an increase in hunting. The Encinitas tradition also appears to have ended at this time in the Santa Monica Mountains and San Fernando Valley.

In contrast to the earlier periods, Millingstone horizon sites are relatively common in inland areas. Gamble and King (1997:64–65) have noted that such sensitive indicators of time as shell beads and ornaments are seldom recovered from these sites. They assigned sites to this period based primarily on the abundance of manos and metates and the presence of cemeteries with flexed burials under rock cairns and metates. They also noted that large, side-notched points were frequently used during the Millingstone horizon. Cogged stones and discoidals are present at many sites of this time period.

The discovery in 1946 of the Tank site (CA-LAN-1) in Topanga Canyon by Heizer and Lemert (1947) was an important step in the study of the early occupation of the Santa Monica Mountains and San Fernando Valley. Subsequent excavations at the Tank site and its neighbor, CA-LAN-2, during the late 1940s (Treganza 1950; Treganza and Bierman 1958; Treganza and Malamud 1950) and again at CA-LAN-2 in 1957 (Johnson 1966) represented the first intensive excavations to be published on the Topanga Complex, the local manifestation of the Millingstone horizon. Treganza and Bierman (1958) initially identified two phases of the Topanga complex. Topanga I was manifested in the lower of two components at the Tank site, which proved to be a stratified site with exceptionally dense artifact deposits. Cross-dating of artifacts suggested Topanga I is older than 5000 B.P. (Moratto 1984:127). Topanga II is dated to 5000–3000 B.P. and assigned to the Intermediate period. Like early Millingstone horizon assemblages in other areas, the flaked stone in the early component was dominated by crude, percussion-flaked scraper planes, along with scrapers, choppers, core hammer stones, and a few large projectile points (Moratto 1984:127; Treganza and Malamud 1950). These tools were made of local fine-grained basalt, quartzite, porphyry, chalcedony, and chert. Even more distinctive in this typical Millingstone assemblage were several thousand milling stones and manos. In contrast, bone was rare, but small amounts of shell recovered from the site indicated that the inhabitants used marine resources despite their inland location (Gamble and King 1997:70). Johnson (1966:22) has considered secondary burial, often in association with rock cairns and "killed" metates (tools that had been purposefully broken or perforated), the preferred method for the disposal of the dead in this period.

There has been considerable debate regarding occupation of inland areas during the Millingstone horizon. In respect to the better-known Santa Monica Mountain area, Whitley et al. (1989:100–101) have maintained that there were no inland sites during this time. Leonard (1971:118) has considered that interior settlements were much less common than their coastal counterparts, especially prior to 4000 B.P. Leonard has interpreted the paucity of shell at interior sites as indicative of a pattern of geographic isolation with less interaction between coastal and interior settlements than in later times. By contrast, Gamble and King (1997:Table 5.3) have suggested that Millingstone occupation was much more widespread in the interior than even Leonard had considered (see also Kowta and Hurst 1960). Using the presence of milling stones and rock-covered burials as their primary criteria, Gamble and King (1997:71) have assigned several sites in the San Fernando Valley to the Millingstone horizon. These include CA-LAN-111 at Encino and the Porter Ranch site (CA-LAN-407) in the northern part of the valley. Gamble and King (1997:68) have suggested that still other Millingstone horizon sites were buried by sediments in the interior valleys.

Kowta (1969:Figure 5) has considered CA-LAN-111 as the type site for the Millingstone horizon in the San Fernando Valley. According to Rozaire (1960), the site contained a preponderance of milling stones and an absence of pressure-flaked tools, mortars, and pestles. Rozaire (1960:318) has reported that

a cogged stone and a small, sandstone "flower pot-shaped bowl" also were recovered at this site by private collectors. Human skeletal remains were found scattered over the excavated area of the site, but, in contrast to most sites of this period, no stone-cairn features were found. The site, however, was largely surficial in nature and had been subjected to erosion for a long time (Johnson 1966:20). The Porter Ranch site, located on a slight rise adjacent to an arroyo a short distance from the Mission San Fernando, may be another site representing this early valley occupation. Here, Walker (1951) found piles of boulders and artifacts, including large quantities of metates, many of which had been "killed." Red pigment on some artifacts and a few tiny fragments of human bone suggested the possibility of a cemetery or location of a mourning ceremony, although the large quantity of intact metates indicated otherwise to Walker (1951:26).

Using the evidence from these sites, Kowta (1969:35–36) has suggested a long-term connection between the coast and desert areas and argued that, prior to 8000 B.P., the San Dieguito culture extended beyond the Transverse Ranges from the San Diego coast northward to the Mojave Desert (Kowta 1969). The ensuing period coincided with the Altithermal climatic phase, which was characterized by warmer and drier conditions that led to the desiccation of inland lakes, a reduction in resource availability in the Mojave Desert, and depopulation of the desert (Baumhoff and Heizer 1965). This reduction in desert occupation coincided with an expansion of occupation along the southern California coast and inland valleys and the inception of the Millingstone horizon. Following Warren and Pavesic (1963:420–421), Kowta has suggested that Millingstone complexes like Oak Grove, Topanga, and La Jolla represent a coastward movement of desert people who found the arid interior increasingly unfavorable for human occupation.

After about 5000 B.P., the arid conditions of the Altithermal waned, and an associated increase in evidence of human occupation—represented by the Pinto Basin complex (Kowta 1969:37)—appears in the archaeological record in the Mojave Desert. Kowta (1969:39, 42) has suggested that the Millingstone horizon and Pinto Basin complex became interdigitated in areas such as the San Fernando Valley. The result was that the region from the desert to the coast was now populated by groups sharing a similar technological inventory represented by milling stones, manos, scraper planes, and moderate-sized projectile points.

In addition to the presence of cemeteries, hearths, and features composed of huge concentrations of rocks and tools, the vast quantities of artifacts at many interior Millingstone horizon sites attest to the presence of major settlements occupied for extended periods of time. Gamble and King (1997:71) have attributed the absence of houses in these early sites to poor preservation. Gamble and King (1997:67) have also noted that settlements shifted in size and location from elevated locations, to lower elevations, and back to elevated locations during the course of the Millingstone horizon. They attribute these shifts in settlement size and location to changes in social structure and changing defensive needs.

Little substantive information is available regarding Millingstone horizon subsistence. Based on their location in less-productive settings, Leonard (1971:118) has argued that inland sites were characterized by less-diverse subsistence patterns as compared to early coastal sites—a hypothesis substantiated by the greater long-term stability of coastal settlement complexes (Leonard 1971:115). Inland sites are found in grassland communities or mixed oak-grassland associations situated on low knolls or streamside terraces. Evidence from these sites shows a much greater dependence on seed use than coastal sites; animal protein was not emphasized in inland diets, and shell remains are nonexistent. By contrast, Gamble and King (1997) have suggested a much more diverse economy for Millingstone sites in both coastal and inland areas. Gamble and King (1997:69) found shell at approximately 50 percent of the sites that they assigned to the Millingstone horizon. They have suggested that shell use was even more extensive, based on the argument that some shell had been chemically dissolved and was no longer visible at many of the older sites.

Leonard (1971:119) also has maintained that throughout the Millingstone horizon, villages were the exclusive type of settlement, although Dillon and Boxt (1989:155–157) have argued that these small inland settlements are more appropriately termed "*rancherías*." No limited-activity or special-use sites have been found dating prior to 3500 B.P., especially in inland areas.

Intermediate Period (4000–1500 B.P.)

The Intermediate period occupation in the San Fernando Valley and adjacent areas is much better documented than the preceding period, although much is still unknown or only conjectured. The occupation of inland areas was more common during the Intermediate period than before (Leonard 1971), although some archaeologists have argued that inland areas were unoccupied between 5000 and 2100 B.P. (King et al. 1968; Whitley 1979:21–22). Perhaps more important, this period witnessed the development of regional diversification evidenced by the emergence of two contemporary settlement and subsistence systems: a coastal system from Point Mugu (Muwu) to Malibu and an inland system (Leonard 1971:123).

The early part of the Intermediate period in the inland region, represented by Topanga II, was found in the upper component of the Tank site and at CA-LAN-2. This phase was distinguished by moderate-sized projectile points, incised and cogged stones, and smaller numbers of the crude core tools that typified early Millingstone assemblages (Kowta 1969; Moratto 1984:127). Small numbers of pestles and mortars also appeared in Topanga II contexts. Secondary burials continued, although the dominant practice appears to have been primary extended burial with the head oriented to the south (Johnson 1966:22; Treganza and Malamud 1950:134–135). Further work at CA-LAN-2 by Johnson (1966) suggested a later Topanga III phase, distinguished by mortars, pestles, and pressure-flaked projectile points along with the abundant milling stones and core tools typical of the period. Large, circular, rock-lined ovens and flexed burials (sometimes under stone cairns) also distinguish Topanga III (Johnson 1966:22; Moratto 1984:127). A small number of radiocarbon dates suggested an age of 3000–2000 B.P. for this later assemblage. The similarities between Topanga III and earlier assemblages led Johnson to argue that the Topanga III population at CA-LAN-2 represented a persistence of the Millingstone tradition long after the rest of the region had adapted to a new way of life.

One of the inland sites that provides information important to our investigation is CA-LAN-167, which is believed to be the ethnographic village of Tujunga, located at the junction of Big Tujunga and Little Tujunga Creeks in the eastern San Fernando Valley (McCawley 1996:39). Edwin Walker (1951) carried out the first excavations at this site in 1945. In one discrete locus, Walker found hundreds of fragments of fire-affected stone bowls, mortars, pestles, and manos grouped into cairns, along with boulders and cobbles. Other artifacts found in this area included "ceremonial" stone knives; steatite pipes, fishing weights, and beads; awls and gaming pieces of deer bone; large dart points and smaller arrowheads; shell beads and abalone shells; various pigments; and bone harpoon barbs (Walker 1951:112). Among the more unusual artifacts were what were later identified as 40 sherds of a Sacaton Red-on-buff ceramic vessel, imported from the Phoenix Basin in Arizona. Skeletal remains, including cremated and noncremated bone, were found dispersed throughout the site. Walker (1951:112) also found 26 "ceremonially killed" stone bowls containing calcined bones and what was later determined to be fossilized mammoth or mastodon remains.

Walker, however, did not believe that the area he investigated was a cemetery or cremation area because only portions of the individuals were represented, and the ash, charcoal, and burned soil associated with an on-site crematorium were absent. Discounting the area as the scene of a mourning ceremony, he interpreted the site to be a place where remains were placed in a secondary deposit after the mourning ceremony had taken place elsewhere. Walker also noted that the site was horizontally stratified; the older northern portion was associated with noncremated remains and larger projectile points, and the younger southern portion of the site contained cremated remains in stone bowls, associated with smaller arrow points.

In 1963 and 1964, Ruby (1966) conducted excavations in other areas of the site. He found much of the same varied material culture that Walker previously had found. Ruby (1966) concluded that the site was occupied for approximately 1,400 years—from ca. A.D. 400 to 1800—based on the combination of a single uncorrected charcoal date and imported ceramics from the Southwest. These included Lower Colorado Buff Ware sherds dated to after A.D. 1150, a Hopi Polychrome sherd dated to A.D. 1500–1700, a single Cibola White Ware sherd, and Sacaton Red-on-buff sherds dated to A.D. 950–1150 (Becker 1999). The settlement was apparently abandoned when its occupants were removed to the missions between A.D. 1797 and 1801 (Becker 1999:19). Ruby (1966) has concluded that prior to their removal the villagers practiced a hunting-and-gathering economy based on the procurement of small game and seeds. A small quantity of marine shell

from a variety of coastal habitats also was recovered. The inhabitants also seemed to have established long-distance trade with the inhabitants of the Phoenix Basin and Colorado Plateau in Arizona. The marine shell indicated contact with the California coast. Ruby (1966) has suggested that obsidian was probably obtained from the Coso Hot Springs in Inyo County (the nearest source), although he did not source these materials.

In 1968, Leonard (1975) conducted excavations in a habitation area of CA-LAN-167 and encountered rows of houses associated with large cooking features and a cemetery or ceremonial area. His work confirmed Walker's and Ruby's suspicions that the site was horizontally stratified with an Intermediate period occupation dating between A.D. 500 and 1000 (Becker 1999:20).

The Cairn site, another site of this time period investigated by Walker, provides additional clues for our understanding of the Intermediate period occupation in the valley. This site is located at the foot of Santa Susana Pass on the Fried Ranch in Chatsworth. Here, Walker (1951:80) identified two distinctive groups of cairns without associated occupational debris. Group A consisted of one large cairn surrounded by a number of smaller cairns. The large cairn was made up almost exclusively of artifacts—metates, manos, stone bowls, pestles, and discoidals—broken into small pieces, whereas the surrounding cairns were made up of both broken artifacts and large unmodified stones. By contrast, Group B lacked this structure and contained more rock and fewer artifacts broken into large pieces, a pattern more similar to the Porter Ranch site (see above). Walker (1951:96) considered the Cairn site to be another manifestation of the widespread mourning ceremony. He has suggested that the two loci represented different time periods or cultures but did not assign them to any period.

Based on evidence from the Cairn and Tujunga sites, Kowta (1969:42) proposed a distinctive cultural sequence for the San Fernando Valley; one that was to have important implications for our understanding of Gabrielino/Tongva cultural development. According to Kowta, a distinctive "precremation cairn complex" associated with burials and large projectile points developed out of the Topanga II complex in the San Fernando Valley. This complex was replaced around 1600 B.P. by a "cremation complex" that was distinguished by human cremation, small arrowheads, bone harpoon points, and fishing weights. It was this latter complex that evolved into the historical-period Gabrielino/Tongva culture.

Kowta, who regarded the Millingstone horizon as the product of people moving from the increasingly arid desert zones to the coast in 8000 B.P., attributed Intermediate period developments to a second wave of migration from the desert. In this case, it involved an early Shoshonean (Gabrielino/Tongva) intrusion into the southern California coastal province. Traditionally, archaeologists have argued that Takic (Shoshonean) speakers moved out of the Great Basin and Mojave Desert toward the coast around A.D. 500 (Kroeber 1925; Moratto 1984; True 1966). These groups settled in the Los Angeles Basin and surrounding regions, thereby driving a wedge between indigenous Hokan speakers—the Chumash to the north and the Diegueño to the south. The Takic-speaking groups supposedly brought with them a distinct cultural package, highlighted by the bow and arrow and small projectile points, cremation, and pottery. Kowta (1969:47–50) has suggested that this migration may have occurred as early as 3000 B.P. Koerper (1979) has used changes in material culture and linguistic differences among historical Native American groups also to argue for such an early migration. Evidence from recent excavations in the Ballona Lagoon in west Los Angeles provide strong support for the views put forth by Kowta and Koerper (Altschul et al. 2003, 2005).

With regard to subsistence, the Intermediate period marked the beginning of a rapid increase in the acquisition of animal protein and acorns (Leonard 1971:127). Hunting and fishing increased in comparison to the previous period, for which evidence of these activities is entirely lacking. The most significant change recognized by Leonard (1971:122) at inland sites was an increased exploitation of marine shellfish. The hunting of land mammals also appears to have increased over time, as did the establishment of temporary collecting camps. Trade came to play a more important role as well (Leonard 1971:128).

King (1990) has suggested that the beginnings of social differentiation and inequality began during the early portion of the Millingstone horizon. Analysis of cemetery material suggested to King that there was a high degree of differentiation of interments and that a permanent system of ascribed status was firmly established in some areas by the end of the Intermediate period. Others, such as Arnold (1995), have argued that ranked society emerged only in the following Late period (see below).

Late Period (1500–300 B.P.)

The Late period is less well known in the Los Angeles Basin and San Fernando Valley than it is in the Santa Barbara region. In most areas of southern California, especially along the coast, two distinct Late period groups can be defined: (1) the Chumash in the western Santa Monica Mountains and the Santa Barbara coastal area and (2) the Gabrielino/Tongva in the eastern Santa Monica Mountains, the San Fernando Valley, and the Los Angeles Basin. These cultural distinctions, however, are often based on subtle differences. Late period cultures most likely reflect both in situ cultural adaptations of these groups in response to environmental change and outside influence from Shoshonean migrants from the desert regions (Moratto 1984). Chiefdoms arose in the Santa Barbara area, but social complexity probably did not reach that level in the Los Angeles and San Fernando Valley areas. One of the major developments at the beginning of the Late period was the arrival of Takic groups. Probably originating in the southwestern Mojave Desert, Takic groups occupied much of southern California. Takic people brought with them small arrow points, ceramics, and the practice of cremation burial, a cultural pattern quite different from the preceding periods.

The economic focus also changed during the Late period. The reliance on marine resources (sea mammals and shellfish) decreased, although fish became more important, and economies had more of a terrestrial focus. Trade during the Late period was dynamic, with materials continuing to come from the Southwest (Koerper and Hedges 1996) and the Mojave Desert. Obsidian was obtained from a number of sources, including the Obsidian Butte locality in the eastern Imperial Valley.

During the Late period, population density increased along with the size of individual population aggregates. Increasing settlement specialization is indicated by temporary sites, which reached their largest numbers and widest distribution. Many of the primary food-processing activities that were originally in the domain of the villages became localized at small, temporary campsites (Leonard 1971:128). Rockshelters were occupied for the first time at about A.D. 1000. Some of these temporary sites reflect specialized activities such as exploiting deer or acorns, whereas others involved more-generalized hunting-and-gathering activities (Leonard 1971:126). These trends coincided with a greater portion of time and energy being used in the acquisition of seasonal foods that were highly variable but potentially very high yielding (Leonard 1971:128).

Increased settlement diversity and complexity also were reflected in technological changes (Leonard 1971:123, 126). The incidence of milling stones, mortars, and pestles decreased along with the importance of vegetal resources. Such small flaked stone tools as projectile points, drills, and flake scrapers became the most common tools. The increased interaction between villages and other regions, in turn, is reflected in the greater number of tools made from Catalina Island steatite. Steatite vessels became more common, especially in cemeteries, after A.D. 1500. Shell beads increased markedly in frequency and variety at this time as well. Materials from as far as the Antelope Valley, the northern Channel Islands, and the Santa Barbara mainland also are found in inland valleys. Cemeteries from this period are large and well defined, containing increased amounts of sociotechnic items such as shell beads and items made of exotic materials. Exchange between inland and coastal sites also became increasingly important during the Late period.

The Mulholland site, CA-LAN-246, located in the eastern Santa Monica Mountains about 16 km from the coast, contained artifacts reflecting the wide range of activities expected in a large, sedentary settlement (Galdikas-Brindamour 1970). These included milling stones, mortars, hopper-mortars, pestles, steatite *comal* and vessel fragments, hammer stones, large chopping tools, tarring pebbles, bone tools, stone pendants, and steatite beads (Galdikas-Brindamour 1970:137–139). The presence of approximately 100 projectile points attests to the importance of hunting in Late period inland settlements. The faunal remains included a high proportion of deer, numerous rabbits, and fowl. Shellfish remains were extensive and ubiquitous throughout the site and consisted primarily of rocky coastline species (Galdikas-Brindamour 1970:144). A considerable number of fish remains also were recovered, primarily cartilaginous fish, although the remains of white croaker (*Genyonemus lineatus*), white seabass (*Atractoscion nobilis*), and rockfish (*Sebastes* spp.) also were common (Galdikas-Brindamour 1970:146). Small numbers of sea mammal remains also were found, including those of seals, sea lions, and dolphin. In contrast to coastal sites, however, no specialized fishing equipment was recovered, with the exception of a single shell fishhook.

Serpentine and steatite tube beads and pendants and a preponderance of small convex- and concave-based projectile points suggest that the site was occupied before A.D. 1500, although small *Olivella* wall beads and *Mytilus* disc beads indicate the occupation might have lasted until A.D. 1600 (Galdikas-Brindamour 1970:153–155). Associated radiocarbon dates obtained from charcoal and a single human femur indicate that a major shift occurred in the site's use during the fourteenth century. At this time, the site appears to have become permanently occupied, and maritime trade was established. The abundance of steatite from Catalina Island and maritime resources in the upper levels of the site attest to the importance of coastal-inland interaction at this time.

Researchers in the Oak Park area of Conejo Valley have provided additional insights into the nature of inland settlement patterns. They defined a series of site complexes that consist of geographically distinct and functionally analogous clusters of prehistoric activity (Whitley et al. 1979:31–34). Each site complex was an independent economic unit evidencing a complete range of activities and represented by comparable artifact assemblages. Furthermore, each complex was located in essentially similar territories that provided access to a similar range of resource zones. Finally, they have suggested that each complex represents a continuous occupation from the early Millingstone to the Late period. Each complex consisted of a diversity of site types, including habitation sites, generalized processing and resource-extraction sites, and more specialized sites. At the heart of each site complex was a sequence of "village" sites that served as the primary habitation loci; these were distinguished by the presence of a variety of artifacts and developed middens. Nearby were smaller surface scatters representing specialized plant-processing sites, large lithic-production sites, and small flaking stations. However, in their more recent study in the Oak Park vicinity, Dillon and Boxt (1989) have vehemently criticized what they considered to be their predecessors' exaggeration of the size and complexity of inland habitation sites. Like Murray (1982), they regarded these as small campsites, or what they termed "*rancherías*," that did not merit designation as villages.

Most investigators see great continuity in the prehistory of inland areas from Millingstone times to the historical period (Leonard 1971:126). In fact, some scholars see relatively little change in the culture of the inland areas (Whitley and Clewlow 1979). In general, however, the Late period was a time when all the changes evident in the preceding periods were greatly amplified and there was a quickening pace of development. Population density, social complexity, site diversity, and the size of the interaction sphere increased markedly. Differences between villages increased as their locations became more restricted (compare Maps 5 and 7 in Leonard [1971]). Coastal village sites declined in number, but those that remained along the larger drainages increased in size. The size of inland villages remained the same, although they were now restricted to the better-watered areas. By A.D. 1500, coastal and inland villages had probably reached the size of the settlements later observed by the first Spanish explorers in the region. Large coastal villages contained 200–400 individuals, whereas their inland counterparts had populations ranging between 40 and 60 individuals. As the number of villages decreased and their locations became more restricted, a greater diversity of temporary settlements emerged, and the resources of the entire region were used in a more intensive and systematic manner. In addition, a greater proportion of time and energy was devoted to the acquisition of seasonal, highly variable, but potentially high-yielding food resources. The primary processing activities that formerly took place in villages were now all but confined to temporary sites (Leonard 1971:128). Such sites could be found in almost any inland area and were highly variable in the range of activities they represented.

Protohistoric Period (ca. 300–150 B.P.)

By 300 B.P., the archaeological cultures of the Late period had developed into the people described by the Spanish and later ethnographers. These people included the Gabrielino/Tongva (a Takic-language group), the native peoples living in the Los Angeles area. The name Gabrielino was derived from the name given by the Spanish colonizers to the local people who were forced to Mission San Gabriel, which was established in their territory in 1771. More recently, some have ascribed the native name Tongva to these people. Ethnographic and ethnohistoric sources agree that the San Fernando Valley lies within the ethnohistoric territory of the Gabrielino/Tongva, close to its boundary with the Chumash people (Bean and

Smith 1978; Grant 1978; Johnston 1962; Kroeber 1925; McCawley 1996) (Figure 4). What this boundary means in terms of material evidence that reflects the history, settlement, and cultural activities in this region is another matter, however. Boundaries do not represent static, single lines that remain unchanged throughout history. They are better perceived as zones that shift over time, expanding and contracting as populations increase or decrease, change their composition, move into unknown territory, abandon occupied ground for other locales, or become subject to colonial and missionary forces that not only alter traditional lifestyles but relocate whole populations to new surroundings. According to mission records, the Chumash people were the primary occupants of the western Santa Monica Mountains during the late 1700s (Arnold and Blume 1993; King and Johnson 1999). In contrast, the San Fernando Valley was considered the territory of the Gabrielino/Tongva people, or Fernandeño, in reference to the local Mission San Fernando (Johnson 1997a). Only a short distance to the north of the Santa Clara River and San Fernando Valley was the territory of the Tataviam (Alliklik), an inland group related to the Gabrielino/Tongva. Here in the vicinity of modern-day Newhall were the historical-period settlements of Piidhuki (Piru), Kamulos (Camulos), and Kastic (Castaic) (Johnson and Earle 1990; Johnston 1962) (see Figure 4).

Gabrielino/Tongva territory stretched west from San Bernardino to the coast and from Aliso Creek in the south to San Fernando Valley in the north. It also included the islands of Santa Catalina, San Nicolas, and San Clemente. The people living in the San Fernando Valley are more correctly known as Fernandeño, who spoke a slightly different dialect from the other Gabrielino/Tongva (Kroeber 1925:620). The Fernandeño and Gabrielino/Tongva are so closely related, however, that distinguishing between them is not necessary (Bean and Smith 1978; Johnston 1962; Kroeber 1925; McCawley 1996), and "Gabrielino/Tongva" as used throughout this report includes the Fernandeño. The Simi Hills divide the Gabrielino/Tongva and Chumash territories, with Chumash settlements in the Simi Valley and Gabrielino/Tongva settlements on the San Fernando Valley side of the hills (Johnson 1997b; Shiner 1949:79). The Santa Monica Mountain coast is divided roughly in half between the Chumash and Gabrielino/Tongva; an undefined point between Malibu and Topanga Canyons is generally considered to be the boundary (Johnston 1962; King and Johnson 1999; Kroeber 1925).

The boundaries between these various cultural groups were not as precise or impermeable as most accounts might suggest, however. The presence of Desert Side–notched points in many collections from prehistoric and historical-period settlements in the interior valleys of the Santa Monica Mountains has often been considered important evidence of Chumash–Gabrielino/Tongva interaction and possibly of the presence of Gabrielino/Tongva people in these interior settlements. Additionally, mission records suggest that the Chumash extended deep into what has traditionally been considered Gabrielino/Tongva territory (King and Johnson 1999:92).

The people of the southern California coast were distinguished from other California tribes by their wealth, social complexity, art, economy, and technology. The best known of these south-coast peoples were the Chumash, whose culture was as elaborate as that of any known hunter-gatherer society (Moratto 1984:118). The Chumash were distinguished by a true maritime adaptation focused on sea-mammal hunting and near-shore and offshore fishing, although collecting plant and animal foods from littoral and terrestrial environments remained an important part of their economy. The seagoing plank canoe, or *tomol*, was an essential component of this maritime-focused economy and was unique to the Chumash and their Gabrielino/Tongva neighbors; their fishing tackle was also very specialized (Moratto 1984). Chumash society featured pronounced status differentiation, inherited chieftainship, intervillage alliance, and extensive trade. Their villages were large, numbering 200–1,000 residents—perhaps the most populous settlements in western North America, especially among hunter-gatherer societies. The exceptional artistry of Chumash craft specialists is seen in their basketry, as well as tools and ornaments of shell, wood, bone, and stone, and their rock art is among the most spectacular of any culture north of Mexico (Moratto 1984:119).

Second only to the Chumash in wealth and population, the Gabrielino/Tongva were a distinctive group presumed to have descended from the desert Shoshonean groups that arrived in the coastal region from the Great Basin 500–3,000 years ago. Their rapid adaptation to the coastal environment and development of a maritime adaptation almost identical to the Chumash is all the more remarkable for this reason.

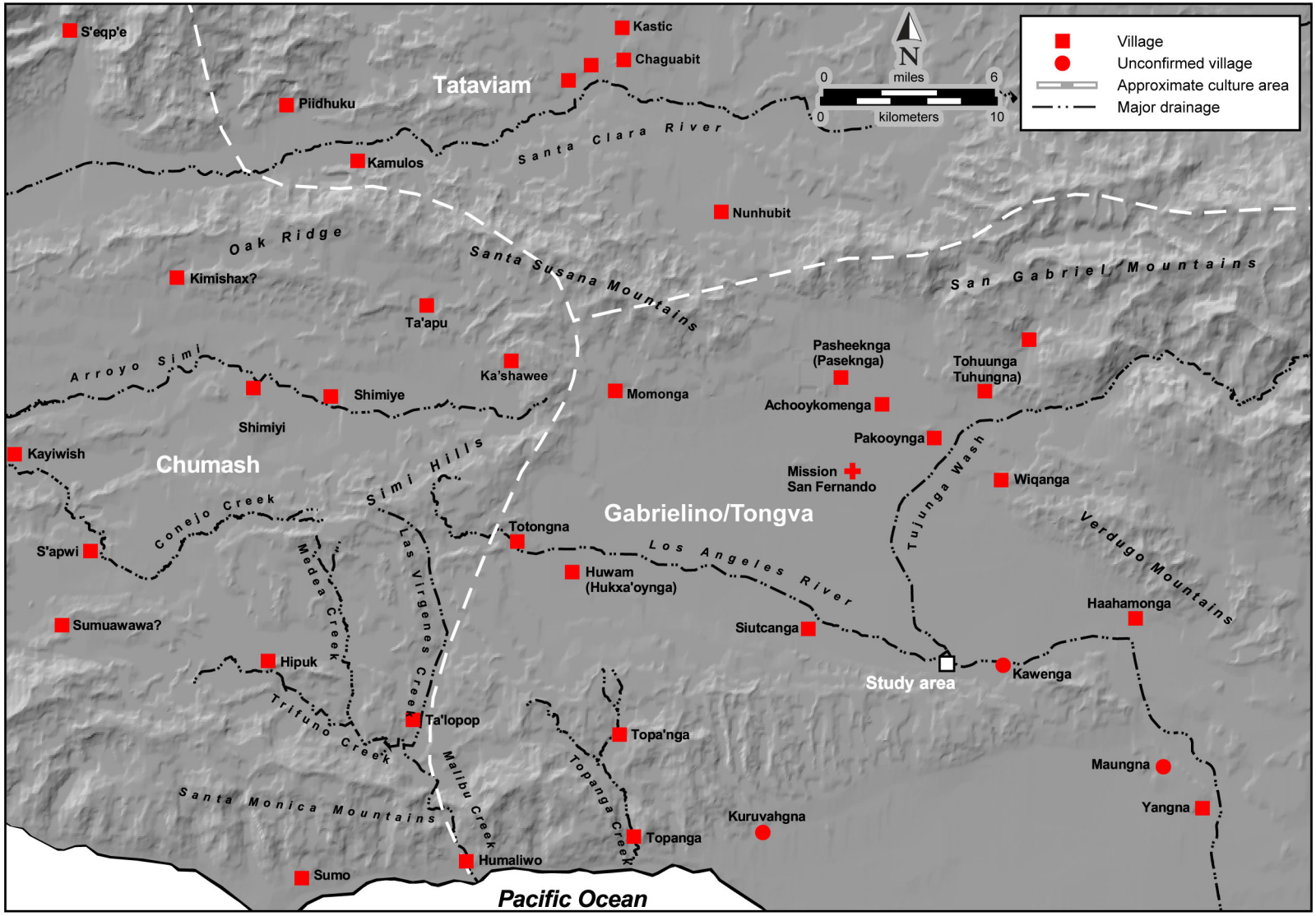


Figure 4. Map of Native American villages in the San Fernando Valley and adjacent areas (adapted from Johnston 1962; King and Johnson 1999:Figure 3.1).

Their culture and technology are usually considered almost identical to the Chumash, although they spoke a different language and cremated their dead. The Gabrielino/Tongva also used the plank canoe—which they called *te'aat*—and inhabited offshore islands, but it remains unclear whether their mainland settlements were as large, their economy as maritime oriented, or their society as stratified as their Chumash and island neighbors (Altschul and Grenda 2002; McCawley 1996). Like the Chumash, the Gabrielino/Tongva engaged in extensive trade. An important source of their wealth was the prized Santa Catalina Island steatite, which they quarried and distributed as raw materials and finished artifacts via the Palos Verdes–Long Beach–San Pedro area to the rest of southern California.

Very little is known about the traditional culture and lifestyle of the Gabrielino/Tongva; the patterns of their lifeways and activities were disrupted by colonization before systematic ethnographic studies were initiated (Bean and Smith 1978; McCawley 1996). Much of what passes as Gabrielino/Tongva ethnography is derived from the ethnography of the better-known Chumash culture that is based on information mostly gleaned from the diaries and journals of early Spanish explorers (Grant 1978). We know, for example, that the Chumash lived in large, permanent villages on the coastal plain and that they produced a distinctive and elaborate material culture that is very well represented in archaeological and ethnographic collections.

Gabrielino/Tongva settlement and subsistence practices might have more closely resembled those of inland Chumash groups, although the record is especially scant (Ciolek-Torrello et al. 2006). Similar to many ethnographically recorded villages in southern California, Gabrielino/Tongva villages had their own territories and were often located in defensible canyons or coves near reliable water supplies (Beals and Hester 1974). The Gabrielino/Tongva followed a seasonal round. Some inland groups would move to the coast in the winter after their acorn stores had been depleted, and others moved to the coast during the summer months. At the time of European colonization, more than 100 Gabrielino/Tongva villages might have existed, although these were much smaller than their Chumash counterparts, with only 60–200 residents (Grenda 1999:13; Northwest Economic Associates [NEA] and King 2004).

Subsistence among the Gabrielino/Tongva at the time was based on foraging all manner of terrestrial and marine resources. The environment was highly productive and supplied a great variety of foods, making the practice of agriculture unnecessary despite the dense population. The most important foods were acorns, pine nuts, wild cherry, soap-plant bulbs, deer, rabbits, waterfowl, sea mammals, fish, and shellfish (Grant 1978). Acorns provided the staple, especially in inland sites, as they could be stored for year-round use. Although they did not practice agriculture, the Gabrielino/Tongva manipulated their environment to encourage the production of certain highly prized natural plant resources, such as nuts and seeds (Bolton 1971; Davis 1990). Hunting technology included the bow and arrow, throwing club, snares, deadfall traps, harpoons, fishing line and hooks, nets, fire, and animal decoys. Gathering technology included digging sticks, burden baskets, beaters, and tongs for gathering cactus fruit (de Barros and Koerper 1990). The mano and metate were used for preparing food, as were the mortar and pestle and leaching baskets (Reid 1926:11).

Trade with surrounding tribes was vigorous. Steatite, fish, shell beads (used as money), and otter pelts were traded from the islands to coastal groups, who probably then traded with inland groups for such items as seeds and deer skin (Reid 1926). Other important goods that moved from the inland areas toward the coast included obsidian (Ericson 1978, 1981; Grenda 1998; Hughes and True 1985; Koerper et al. 1986; Laylander 1991), chert and jasper, and ceramics. Economic relations were strong with the Serrano (Kroeber 1925) and the Cahuilla (Bean 1972). Other exchanges took place with the Juaneño, Luiseño, and Chumash (Du Bois 1908; Hudson 1969). Evidence of exchange between the Chumash and Gabrielino/Tongva is also suggested in mission records (King and Johnson 1999:88–89).

The size and permanence of Gabrielino/Tongva settlements, particularly those in inland areas, have been unclear since the earliest accounts of the region. Based on the diaries of Costansó and Font (the chroniclers of the Portolá and the Anza expeditions), Landberg (1965:87, 89) has concluded that inland villages were periodically abandoned because of droughts, as well as community mobility and intervillage hostility. Van Horn (1987:62–63) has argued that inland villages were small and semi-permanent settlements. By contrast, King et al. (1968) have considered that the historical-period inland

settlements were permanently occupied. They attributed Font's observation of the abandonment of the four settlements to forays by the population into the field to collect food.

Kawenga

Among the native villages in the San Fernando Valley was Kawenga (also spelled Kawengna, Kaweenga, Kawengnavit, Kawepet, Cabuenga, Cabuepet, Caguenga, or the Hispanicized version Cahuenga), which Hugo Reid listed in 1852 as one of the principal "lodges" or "*rancherías*" of the valley (Heizer 1968:8; Johnson 2006:Tables 1 and 8; Johnston 1962:10; NEA and King 2004:95, 106–108) [Note: mission records usually used two very different names for each Gabrielino/Tongva town; names with the suffix "nga" referred to the place of the village, whereas names with the suffix "vit" or "pet" referred to a person from that place (Johnson 1997a:254)]. There are, in part, so many different variations of the name Kawenga in Mission and Pueblo church baptismal records because, as noted by John Johnson (2006:4), many native people were brought to these institutions speaking different languages and, hence, there were likely different names for the same *ranchería* based on what language was being spoken.

Johnson (2006:Table 1) also has indicated that the Spanish name for the native village was San Joaquin and that the Ventureño Chumash referred to it as Kawe'n (according to the Ventureño consultant to John P. Harrington, Jose Juan Olivas, one of Harrington's most knowledgeable informants). Johnson (2006:Table 9) indicated that among Fernandeño placenames, mostly for *ranchería* (village) names recorded in Mission San Fernando's baptismal register, the names for the native village of Kawenga hail from Fernandeño placenames kabweng and kabwepet. One of John P. Harrington's informants, Setimo Lopez, indicated that kabwepet referred to "camino de Cabuenga" and means Cabuengueño (a person from Cabuepet, in Spanish), whereas kabuka means "Loma" ("hill" in English) (Johnson 2006:Table 9). The name may also mean "the Place of the Mountain" (Cowan 1956:21; Harrington 1986:R102, F400, 405, R106, F12, 40, 79; Johnston 1962:10) and may refer to Cahuenga Peak.

Based on information provided by José Zalvidea, José de los Santos Juncos, and Manuel Santos, three of John P. Harrington's Native American informants, McCawley (1996:40) placed Kawenga in Rancho Cahuenga "at the present-day site of Universal City." King (NEA and King 2004:108) also has placed Kawenga at Universal City (discussed further below). McCawley, however, may have confused the tract of land called Rancho Cahuenga, which is in the center of Rancho Providencia in the modern city of Burbank, with the Campo de Cahuenga (Cahuenga House), which is located at the foot of Cahuenga Pass adjacent to Universal City. That said, baptismal records from Mission San Fernando Rey indicate that Mariano Verdugo, the owner of Rancho Cahuenga, baptized six native individuals at the *ranchería* of Kawenga. Given what we know about interactions between native peoples and rancheros from across the Los Angeles Basin (e.g., Douglass et al. 2018), Mariano Verdugo knew the residents of this native village and had the relationship to baptize those in danger of death. That said, this evidence alone does not suggest that Kawenga was within the boundaries of Rancho Cahuenga (although the rancho is named for the native village).

Although the location of Kawenga is poorly understood, it may have been in a geographically strategic location along the south bank of the Los Angeles River in the transition zone between the valley bottom and foothills. The Central Branch of Tujunga Wash once joined the Los Angeles River at this point, making it one of the better-watered locations in the valley. Cahuenga Pass was also an important route between the San Fernando Valley and the Los Angeles Basin; it linked the Gabrielino/Tongva community of Yangna, along the eastern bank of the Los Angeles River across from the Pueblo of Los Angeles, and the many Native American communities of the valley. Both John Johnson (2006:Figure 2) and King (NEA and King 2004:Figure 2) placed the native village along the Los Angeles River east of the native village of Suitcanga (also known as Encino). Both maps, however, are approximate, leaving much uncertainty to exact village locations. King (NEA and King 2004:Figure 2) argued that the village was in the Western Gabrielino/Tongva territory, relatively close to the ethnolinguistic boundaries of both the Tataviam (to the north and northwest) and Serrano (to the north and northeast). Johnson (2006:8–10) questioned some of King's arguments about ethnolinguistic boundaries, in part because of the nebulous knowledge about the exact location of native villages of different ethnolinguistic affiliations and, therefore, the "geographic distribution of intervillage kinship links can be misleading, that is, the apparent intensity of

interaction used to assign a rancheria to a particular ethnolinguistic group can disappear" (Johnson 2006:10). In addition, Johnson (2006) argued that while King had extensive knowledge of the archaeological and ethnohistoric data for the region, the locational information was untested, and in some cases, similar names of villages had been combined. Therefore, any locational attribution of a specific village was viewed as tentative at best.

If ethnohistoric and archaeological assessments of Gabrielino/Tongva settlements are accurate, Kawenga was not a single settlement but a cluster of *rancherías* located in this general area. Over 100 Gabrielino/Tongva from Kawenga were forced into servitude by Missions San Fernando Rey and San Gabriel between 1778 and 1815 (Heizer 1968:110; Merriam 1968:94, 105). According to tallies of baptismal records at the missions, 18 people from Cahuenga were forced into San Gabriel Mission, and 105 were forced into Mission San Fernando (a number also argued by Johnson 2006:Table 2), for an overall total of 123 from the native village (NEA and King 2004:Table 1). Mission registers of San Fernando and San Gabriel indicate that the people of Kawenga had kinship ties to numerous other villages in the surrounding region (Johnson 1997a:Table 4; NEA and King 2004:106–108). These included nearby villages such as Tujunga, El Escorpión, Passenga, Jajamonga (Burbank), and Siutcabit (Encino), as well as more-distant villages such as Acosiubit (probably the Serrano village of Asucsabit, today's Azusa), Guijanay (near modern Covina), Jautnga, Maobit, Mauga, San Vicente, and Vijavit (La Tuna Canyon).

During the first 4 years after the founding of Mission San Fernando in 1797, Gabrielino/Tongva people from the larger nearby *rancherías* such as Kawenga (Johnson 1997a:255) were directly targeted for servitude. Before this date, however, the lifeways of many of the residents of Kawenga had already been disrupted, and they left the village and were working as forced labor, growing crops or tending the livestock of local Spanish ranchers (Johnson 1997a:251, 252). Johnson (1997a:251, 252) has suggested that at least some of the former residents of Kawenga were living at Rancho San Jose and other local ranches. Mission San Fernando Rey ceased removing people from the Kawenga after 1815 (see Johnson 2006:Table 2).

Most baptisms of native peoples in the Los Angeles Basin were performed at Missions San Fernando Rey and San Gabriel, along with the Pueblo of Los Angeles church. There were, however, numerous instances of Gabrielino/Tongva peoples being baptized away from these institutional confines. In the case of Mission San Gabriel, research using the Early California Population Project database indicated there were 31 *rancherías* (villages) that hosted baptisms. Whereas many of these *rancherías* hosted only a handful of baptisms (mainly performed by rancheros on native people in danger of death), a relatively small number of *rancherías* hosted a relatively large number of baptisms. One of these is the *ranchería* of Yangna, which was a nexus for native peoples to arrive and live while working in the pueblo (Douglass and Reddy 2016). In Mission San Fernando Rey baptismal records, there is only one native village with a large number of baptisms performed there: Kawenga (for additional details on larger patterning across the Los Angeles Basin, see Douglass 2009; Douglass and Reddy 2016).

As noted above, Kawenga was forced by both Missions San Fernando Rey (the majority) and San Gabriel (a small handful). Between late December 1800 and early January 1801, there were 26 residents of Kawenga baptized at the village. The first two baptisms, on December 26, 1800, were performed by Mariano Verdugo, who had title to Rancho Cahuenga (and presumably Kawenga was located within the rancho boundaries) (Mason 2004:29, 36). Both individuals passed away the following day.

Within 1 week of these first two baptisms performed at Kawenga by Mariano Verdugo, 24 other residents of that village were baptized at Kawenga by the Priest Francisco Xavier Uria, who was stationed at Mission San Fernando Rey. Within 3 months, 8 of these 24 individuals had also died. It is likely that disease was running through native communities at this time and after Mariano Verdugo baptized the 2 individuals in danger of death, he may have sent word to Mission San Fernando Rey and, hence, the arrival of Priest Francisco Xavier Uria. Mason (2004:36) stated that during the winter of 1800–1801, there were contagious fevers across the Los Angeles Basin and people "hardly had time to complain they are sick before they die." Mariano Verdugo performed 6 baptisms at the *ranchería* of Kawenga between 1796 and 1801 and, in every case, the individual died within days of baptism.

Despite several previous surveys, as well as the excavations at Campo de Cahuenga, no physical evidence of Kawenga has been found. Evidence of this settlement may have been destroyed before the first archaeological investigations in the area were undertaken. That said, some additional information may offer insight into where large villages (like Kawenga) may have been located. Although King (NEA and King 2004:108) has placed Kawenga on the Universal Studios property, there are no documented prehistoric sites at that location. According to King, "a prehistoric mortuary site that was probably part of the village of Kawenga (CA-LAN-110) has been identified" (NEA and King 2004:108). CA-LAN-110 is located, however, in Torrance, California, not near either Studio City or Universal Studios. It is likely that King was referring to CA-LAN-1110, which, along with the immediately adjacent CA-LAN-4894, are located just outside the Study Area. The site record for CA-LAN-1110 was available to King at the time of his report and this site contained over 1,000 pieces of human bone, steatite vessels and pipes, pestle and mortar fragments, crystals, bifaces and other flaked stone tools and debitage, shell fragments, several slate palate fragments, and much more. Whether this rich archaeological deposit, including a burial area, is part of Kawenga will never be known, but it is suggestive of being in the vicinity of the Study Area.

CHAPTER 4

Archival and Background Research of the Radford Studio Center

The history of the Study Area can be divided into three broad time periods: the Spanish Mission period, the Mexican period, and the American period (including early expansion through modern developments).

Mission Period (1796–1821)

The Mission San Fernando was established in 1796 under the military jurisdiction of the presidio in San Diego. Mission San Fernando controlled the land at the Study Area and colonized the land throughout the San Fernando Valley for ranching and farming. Although expansion of the Mission occurred from 1796 to 1811, no direct uses of the land at the Study Area has been noted. It is likely, however, to have continued in use by the Gabrielino/Tongva and for ranching. In October 1834, the movement to secularize the missions began, and soon after the mission and its land were valued at $156,915. In February 1845, Mexican Governor Manuel Micheltorena surrendered his office to Pío Pico, who rented and sold missions and mission land to fund the military in the region. On December 5, 1845, Pío Pico leased Mission San Fernando to his brother, Andres Pico and Juan Manso, for a length of 9 years at a rate of $1,120 per year. On June 17, 1846, Pío Pico sold Mission San Fernando to Eulogino Celis for $14,000. The United States took possession of California later that year (Engelhardt 1927).

Mexican Period (1821–1848)

The Mexican period began with Mexico's independence from Spain in 1821 and lasted until 1848, when the signing of the Treaty of Guadalupe Hidalgo ended the Mexican-American War and Alta California passed into the hands of the United States. It was a time of significant changes. In 1834, the entire Catholic mission system was dismantled at the decree of the Congress of Mexico, secularizing the missions. All mission holdings were taken from the Catholic Church to be developed into secular *ejidos* (communal land-holding pueblos) under the control of the Native American novices affiliated with each mission. In actual practice, the mission lands were subdivided and deeded to private citizens, regardless of previous mission affiliation or Native American heritage. As a result, large ranchos, often encompassing thousands of acres, were amassed by wealthy families across southern California, often to the detriment of the Native American people. In addition, new settlers from Mexico were arriving in southern California on a regular basis, and many received large grants of land, as well (Weber 1982).

Ranchos dominated the region from 1845 to 1909. The first rancho, made up of lands of the former Mission San Fernando Rey de España and encompassing nearly the entire San Fernando Valley, was leased to Andres Pico from 1845 to 1887 and predominantly focused on sheep, cattle, and fruit.

During the Mexican-American War, the collapse of the cattle trade brought California's economic boom to a standstill. With the end of the war and the ceding of California to the United States through the Treaty of Guadalupe Hidalgo in 1848, the old trade in hides and tallow resumed but was soon overshadowed by new economic enterprises.

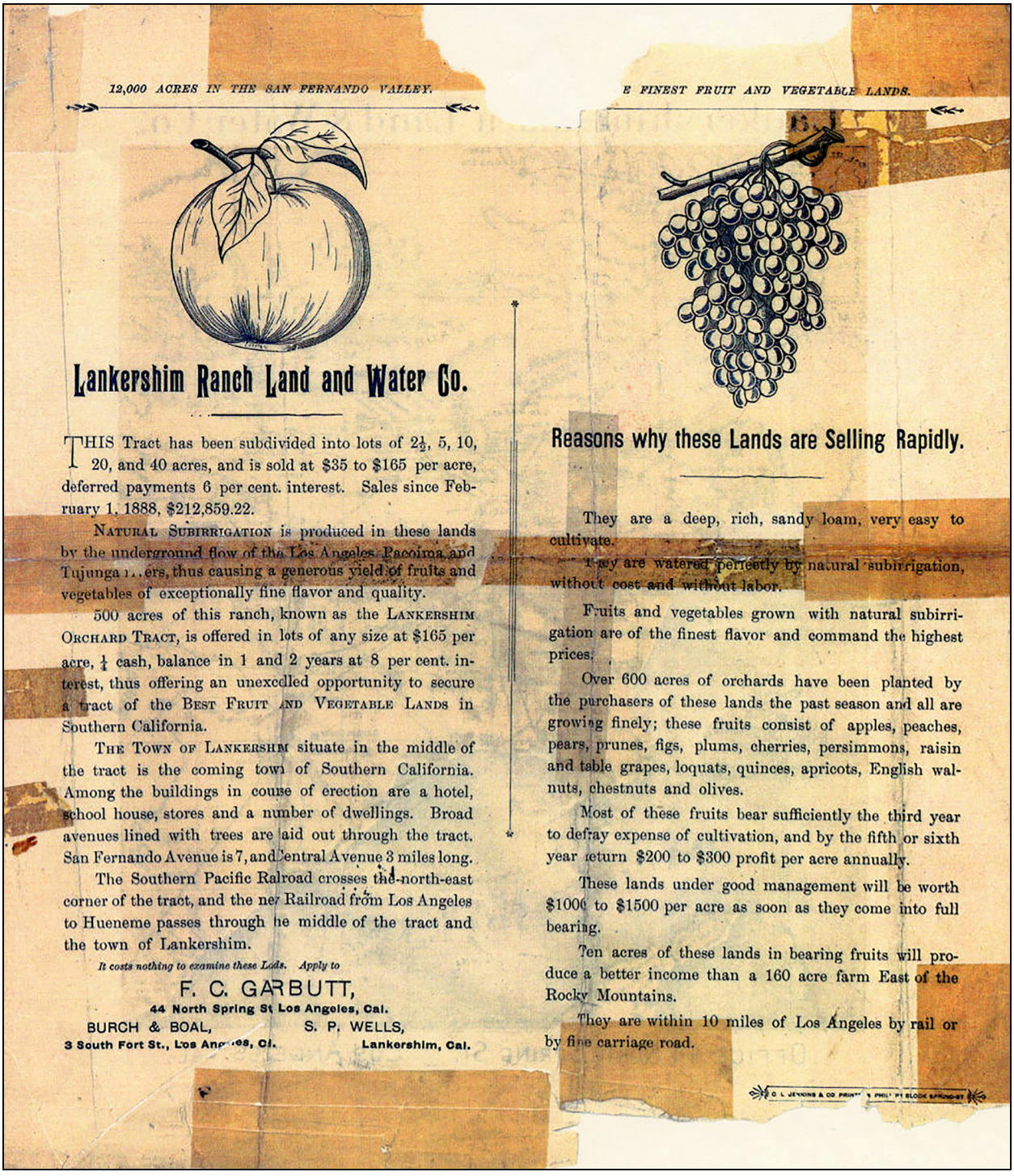
American Period (1848–present)

In 1867, a total of 60,000 acres in the southern portion of the San Fernando Valley was sold to Isaac Van Nuys and Isaac Lankershim. The San Fernando Farm Homestead Association was established, which included the Study Area. In 1880, Lankershim, having experience with dry farming, decided to grow wheat in the region and was ultimately very successful where others had failed. The farm transitioned from livestock and fruit to wheat as the main focus, and the Los Angeles Farm and Milling Company was established to mill and distribute the wheat produced. In 1874, the town of San Fernando was laid out and grew during the 1880s population boom. Large subdivisions of land were created and sold off to create smaller farms (Figure 5). One well-maintained east–west-trending road was depicted on the USGS topographic maps between 1898 and 1902 at the southern extent of the Study Area; this road would become Ventura Boulevard. During this same period, another well-maintained road at the northern extent of the Study Area, Moorpark Street, ran east–west and connected the Study Area to the city of Lankershim (soon to become North Hollywood) (Robinson 1956).

In 1909, Otto F. Brant, the Vice President and General Manager of Title Insurance and Trust Company, along with Harry Chandler, a representative of the Los Angeles Suburban Homes Company, paid $2,500,000 to the Los Angeles Farm and Milling Company for the remaining 47,000 acres of the rancho. This sale marked the transition of the Study Area from a rancho to a small farm, and ultimately the soon-to-be fast-growing, residential, business, and industrial area (Press Reference Library 1915; Robinson 1956).

Early Urban Development (1909–1927)

After the sale and subdivision of the rancho into smaller farms, over $2,000,000 was spent by 1910 to improve the land, build streets, and add infrastructure. The Study Area remained a series of small farms between 1909 and 1926 (Figure 6). The 1926 USGS topographical maps indicate that one farm building existed just southwest of the Study Area from 1901 to 1926. In 1927, Charles Osborne, the Hempel Brothers, and the Van Winkle family sold their ranches consisting of farmhouses and associated buildings just west of the Study Area (*Burbank Daily Evening Review*, 19 May 1927:4; Environmental Data Resources, Inc. [EDR], 2023) (Figure 7). A total of 500 acres was purchased by "a syndicate of twenty Los Angeles businessmen" that stretched from Chandler Boulevard to Ventura Boulevard (*Burbank Daily Evening Review*, 23 March 1926:8). In March 1926, Mack Sennett purchased the Burbank property and planned to build a $2,000,000 motion picture studio (*Los Angeles Evening Express*, 13 March 1926:16). In 1927, Sennett partnered with Harry H. Merrick, the former President of Chicago Association of Commerce, to conceive and create the Chicago Central Manufacturing District (or Studio City). Sennett started construction in August 1927 and was the first to build a film studio within Studio City.



12,000 ACRES IN THE SAN FERNANDO VALLEY.

E FINEST FRUIT AND VEGETABLE LANDS.

Lankershim Ranch Land and Water Co.

THIS Tract has been subdivided into lots of 2½, 5, 10, 20, and 40 acres, and is sold at $35 to $165 per acre, deferred payments 6 per cent. interest. Sales since February 1, 1888, $212,859.22.

NATURAL SUBIRRIGATION is produced in these lands by the underground flow of the Los Angeles, Pacoima and Tujunga r..ers, thus causing a generous yield of fruits and vegetables of exceptionally fine flavor and quality.

500 acres of this ranch, known as the LANKERSHIM ORCHARD TRACT, is offered in lots of any size at $165 per acre, ¼ cash, balance in 1 and 2 years at 8 per cent. interest, thus offering an unexcelled opportunity to secure a tract of the BEST FRUIT AND VEGETABLE LANDS in Southern California.

THE TOWN OF LANKERSHIM situate in the middle of the tract is the coming town of Southern California. Among the buildings in course of erection are a hotel, school house, stores and a number of dwellings. Broad avenues lined with trees are laid out through the tract. San Fernando Avenue is 7, and Central Avenue 3 miles long.

The Southern Pacific Railroad crosses the north-east corner of the tract, and the new Railroad from Los Angeles to Hueneme passes through the middle of the tract and the town of Lankershim.

It costs nothing to examine these Lots. Apply to

F. C. GARBUTT,
44 North Spring St Los Angeles, Cal.

BURCH & BOAL,
3 South Fort St., Los Ang..es, Cl.

S. P. WELLS,
Lankershim, Cal.

Reasons why these Lands are Selling Rapidly.

They are a deep, rich, sandy loam, very easy to cultivate.

They are watered perfectly by natural subirrigation, without cost and without labor.

Fruits and vegetables grown with natural subirrigation are of the finest flavor and command the highest prices.

Over 600 acres of orchards have been planted by the purchasers of these lands the past season and all are growing finely; these fruits consist of apples, peaches, pears, prunes, figs, plums, cherries, persimmons, raisin and table grapes, loquats, quinces, apricots, English walnuts, chestnuts and olives.

Most of these fruits bear sufficiently the third year to defray expense of cultivation, and by the fifth or sixth year return $200 to $300 profit per acre annually.

These lands under good management will be worth $1000 to $1500 per acre as soon as they come into full bearing.

Ten acres of these lands in bearing fruits will produce a better income than a 160 acre farm East of the Rocky Mountains.

They are within 10 miles of Los Angeles by rail or by fine carriage road.

C. L. JEWETT & CO. PRINT... PHIL... 21 BLOCK SPRING-ST

Figure 5. Flier dated 1887 of small lot sales of the Lankershim Ranch Land and Water Company. Photograph from California State University Northridge, San Fernando Valley History Digital Library, Identifier No. SFVC062-B.jpg.

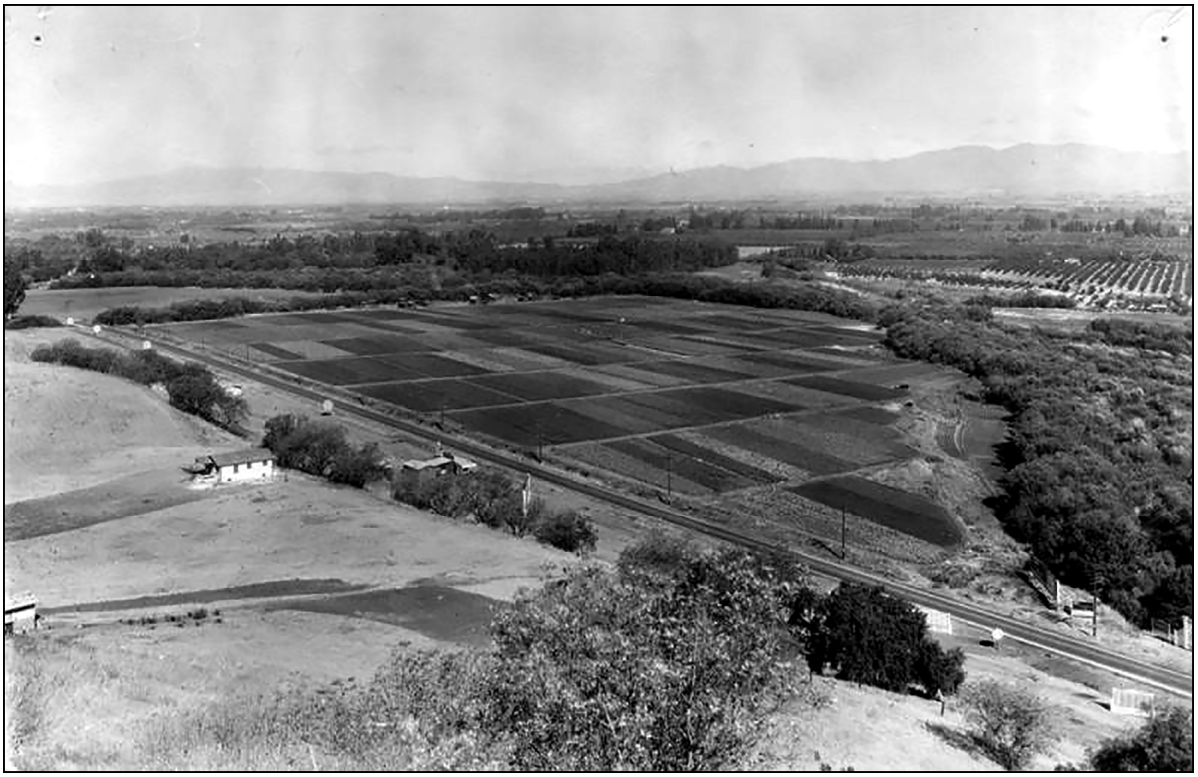


Figure 6. Historical photograph of the future site of Radford Studio Center taken in the 1920s. Photograph from Security Pacific National Bank Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00032419.

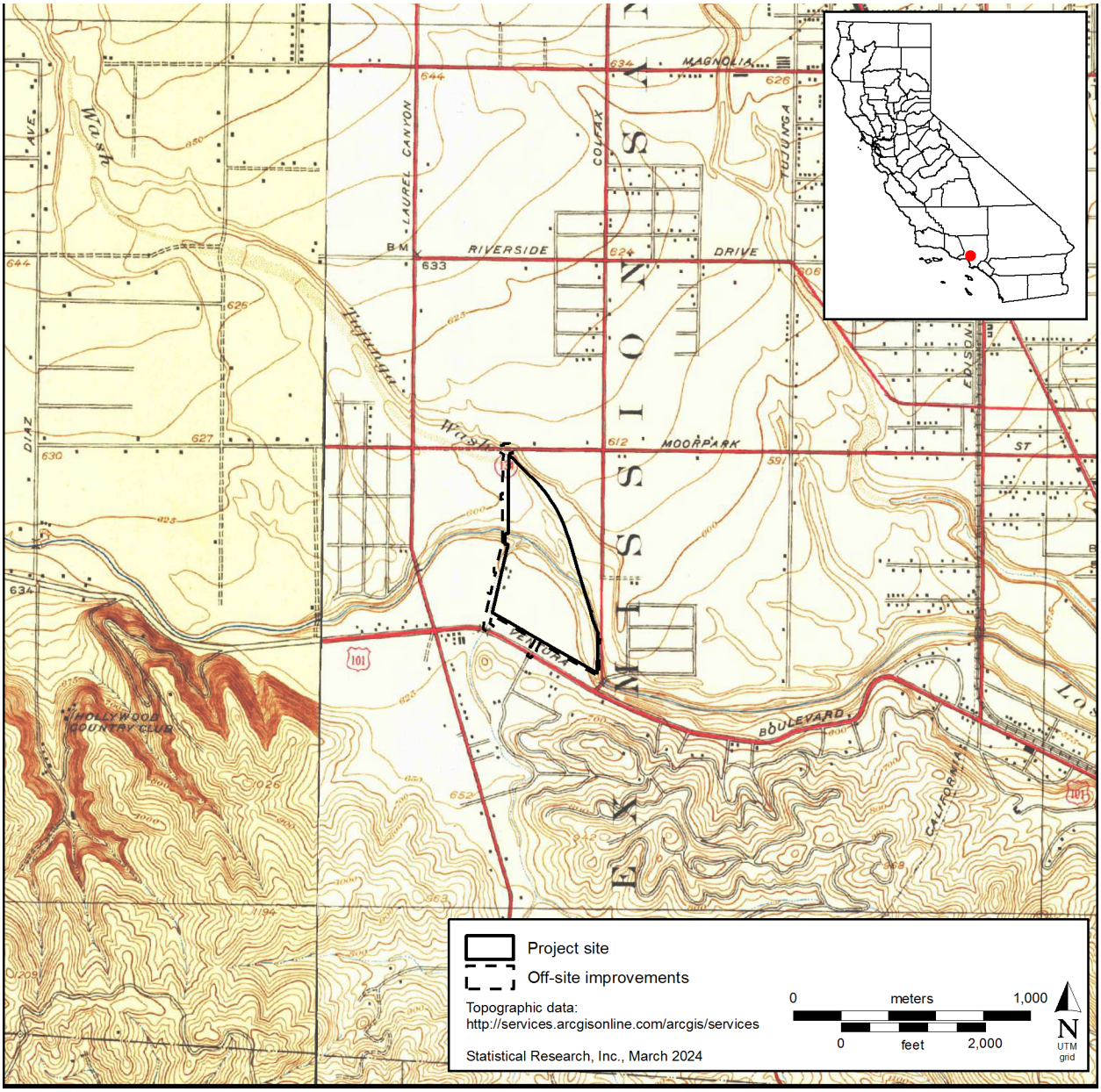


Figure 7. 1926 USGS topographic map of the Study Area showing the farming community, road construction, and local waterways prior to development of the Mack Sennett Studios.

Mack Sennett Studios Development (1927–1935)

Sennett began development of the Mack Sennett Studios in the Central Motion Picture District in 1927 and was the first to develop a film studio at the Project Site. Between 1927 and 1933, nine buildings were constructed at the Project Site, including offices, sound stages, preproduction and postproduction facilities, and storage facilities. Building permits issued for ancillary buildings also constructed during this period indicated an incinerator, storage shed, lumber shed, projection room, and an aquatic stage. By 1928, construction of the Mack Sennett Studios building was completed; however, the construction phase for the Central Motion Picture District continued as stages, offices, and storefronts were added to the property (Figure 8).

An advertisement campaign was launched in 1928 to support the growth of the district as revenue from both residential and commercial activity was thought to help establish and sustain the district (*The Van Nuys News*, 3 January 1928:1–2). In 1933, Mack Sennett Studios filed in federal court for bankruptcy, as the listed debt for the company was $1,092,379 (*Los Angeles Times*, 13 December 1933:II1).

Mascot Pictures and Republic Pictures Corporation Development (1935–1963)

In 1935, Mack Sennett Studios was sold to Mascot Pictures (Historic Resources Group 2023). Later that same year, Mascot Pictures merged with Monogram Pictures, Liberty Pictures, Majestic Pictures, Invincible Pictures, and Chesterfield Pictures to form the Republic Pictures Corporation. This merger occurred in response to each of the studios incurring a debt with Consolidated Film Industries, owned by Herbert J. Yates. Republic Pictures Corporation was presented as a collaborative endeavor and produced lower budget "B" films (Dixon 2012). In 1958, Victor M. Carter became president of Republic Pictures Corporation. By 1959, Republic Pictures Corporation transitioned to television and theatrical production. This was a lucrative shift as the demand for motion pictures slowed as television programming increased (Hurst 1979).

Republic Pictures Corporation nearly tripled the number of buildings at the Project Site between 1935 and 1963. Republic Pictures Corporation undertook the construction of a production building, a scene dock, car port, shed, lumber storage (Mill Building Annex), a carpentry mill, a stage and dressing room, a commissary, a storage shed, six stages, a generator building, three office buildings, a warehouse, and a scene dock (housing the AC, Transportation and Electric Department) at the Project Site. In 1963, Radford Studios was rented to Columbia Broadcasting System (CBS). Building permits indicate that a sound stage was constructed with Republic Pictures Corporation listed as the property owner and CBS as the lessee.

CBS Studio Center (1963–2021)

In 1963, CBS began renting the Study Area because their taping location in Television City proved unsuitable for filmed television shows. While renting the studio, CBS molded the location to fit their needs by updating sound stages; building a stage, sound stage, scene dock, and gate house; and demolishing buildings (Figure 9). In 1967, CBS purchased the Project Site (Historic Resources Group 2024:22).

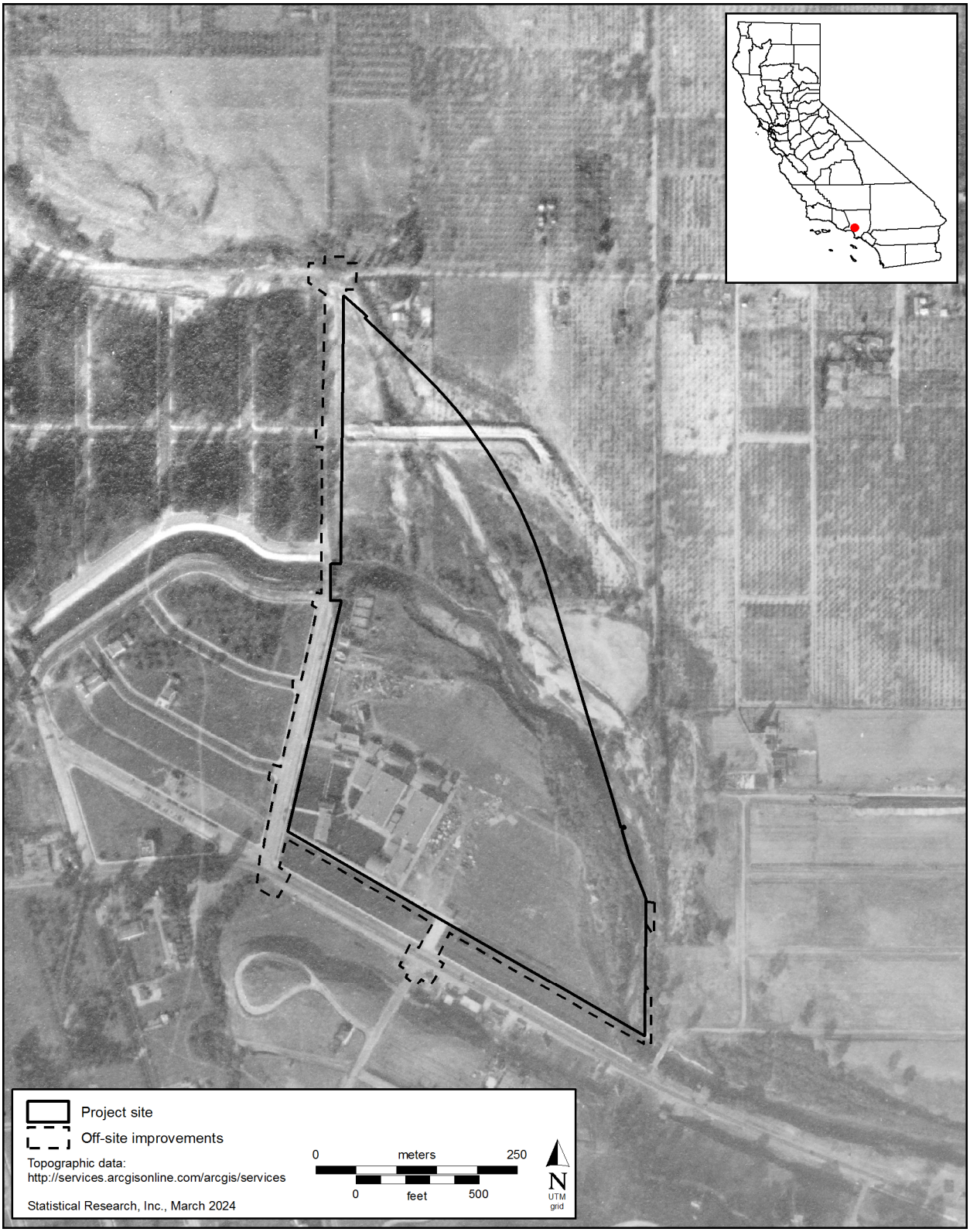


Figure 8. Historical aerial photograph depicting the development that occurred in 1928. EDR Aerial Imagery 1928, Building Permits.

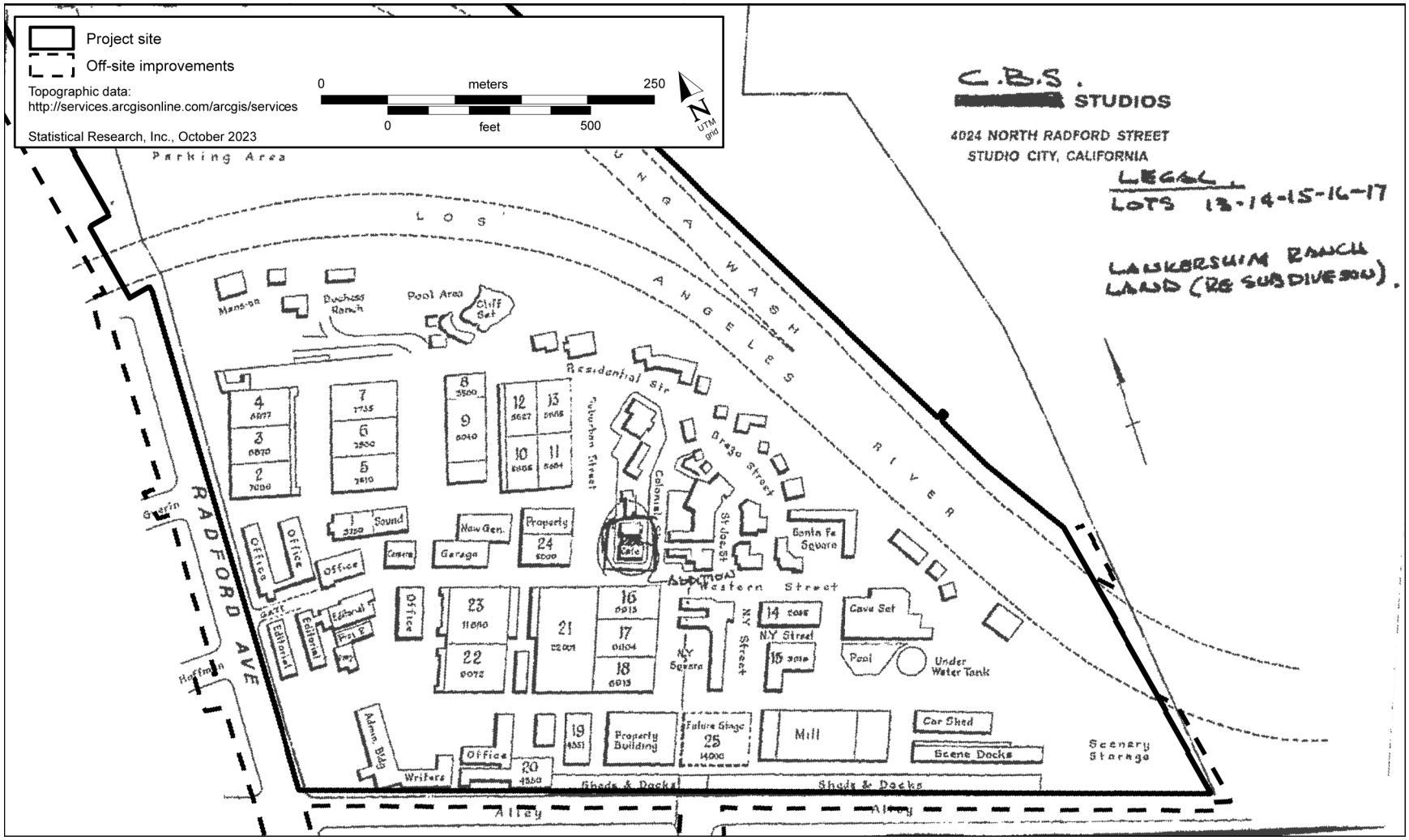


Figure 9. Map of Radford Studios drawn in 1963, prior to the purchase of the Study Area by CBS Studio Center. Los Angeles City Department of Building and Safety 1963.

The CBS Studio Center grew rapidly during this period, along with the increased public interest in television programming (*Valley Times*, 7 August 1968:18). Six new buildings were added to the Project Site between 1967 and 1979, including two stages, a motor pool center, an executive office and auditorium building, an editing building, and a gate house. Modern construction of the Project Site after 1979 included one office, one stage, three sound stages, five office and dressing room buildings, two office and parking garage buildings, and two parking garages (Historic Resources Group 2024). In 2021, CBS Studios sold the studio complex to Radford Studio Center, LLC (James and Vincent 2021).

Studio City Residential Neighborhood and Commercial Enterprises

As part of the 1927 development of the neighborhood around Studio City, advertisements were placed in local newspapers to sell or lease commercial and residential buildings. Early development of the neighborhood included construction of a bank and business center (*The Van Nuys News*, 15 April 1927:1), residential housing, and retail businesses. Studio City representatives also met with city officials in 1927 to discuss construction and improvement of the current roads around Studio City, extension of streetcar lines, electrical-energy connections, and adding telephone line connections (*Hollywood Daily Citizen*, 25 June 1927:10). By the late 1930s the neighborhood was bustling with the addition of recreational centers, schools, storefronts, social clubs, entertainment centers, and residences (Figures 10 and 11). Ventura Boulevard became a busy business district with clothing shops, banks, gas stations, fine restaurants, night spots, recreational activities, and luxurious housing (Figure 12).

Historical USGS topographic maps from 1953 to 1976 show that schools dotted the cityscape, including Corvallis High School, North Hollywood Jr. High School, and Carpenter Avenue School. Churches, post offices, grocery stores, and retail storefronts also blossomed into existence around the Study Area. Minimal change would occur to neighborhoods surrounding the Study Area until the 1970s, when the development of condominiums between Moorpark Street, the Tujunga Wash, and Colfax Avenue began (EDR 2023).

Road Development

The earliest proposed roads around the Study Area were identified in an 1887 flyer advertising the subdivision of the Lankershim Ranch Land and Water Company, boasting a series of planned roads and bridges throughout the southeast portion of the ranch (Figure 13). This flyer includes the Study Area and the envisioned subdivision of the property. Between 1898 and 1902, two well-maintained roads are visible on 1902 USGS topographic maps, Ventura Boulevard to the south and Moorpark Street to the north of the Study Area. By 1920, historical USGS topographic maps show a new, well-maintained road, Colfax Avenue, that was added to the east of the Study Area, although it did not cross the Los Angeles River or the Tujunga Wash. Ventura Boulevard was thoroughly established by 1920 and connected more rural locations with the expanding City of Los Angeles (Figure 14). Road development near the Study Area advanced quickly after 1926. In 1927, the vice president of Studio City, Gilbert H. Beesemyer, met with city planners and officials to formulate plans to quickly add roads to the area surrounding Studio City and to widen the existing highways leading out of Hollywood from 30 to 100 feet wide with concrete to accommodate increased traffic to and from Los Angles (*Hollywood Daily Citizen*, 25 June 1927:10). By 1928, a road was constructed along the western edge of the Project Site, which would later become Radford Avenue (EDR 2023).

Figure 10. Historical photograph of the Valley Recreation Center along Ventura Boulevard near Studio City, ca. 1939. Photograph from Herman J Schultheis Collection and Los Angeles Photographers Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00101638.

Figure 11. Historical photograph of recreational activities such as skiing on the corner of Ventura and Lankershim Boulevards in Studio City, ca. 1939. Photograph from Herman J Schultheis Collection and Los Angeles Photographers Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00101633.

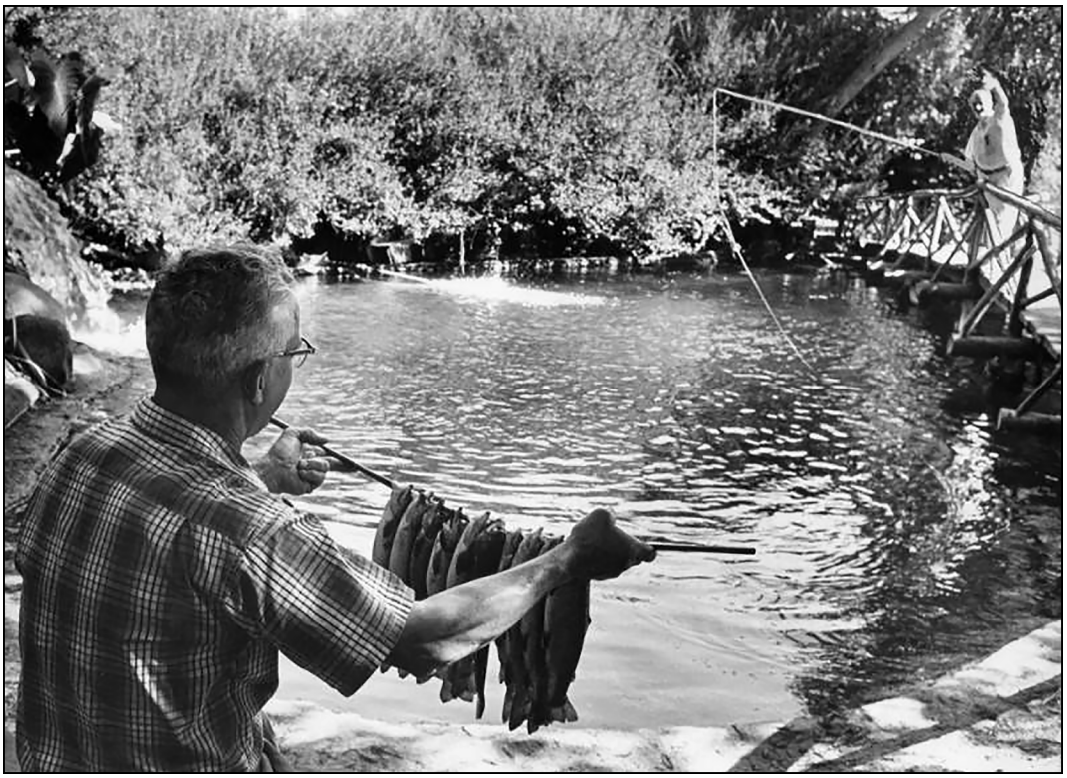


Figure 12. Historical photograph of recreational activities such as fishing along Ventura Boulevard near Studio City, ca. 1960. Photograph from Valley Times Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00031115.

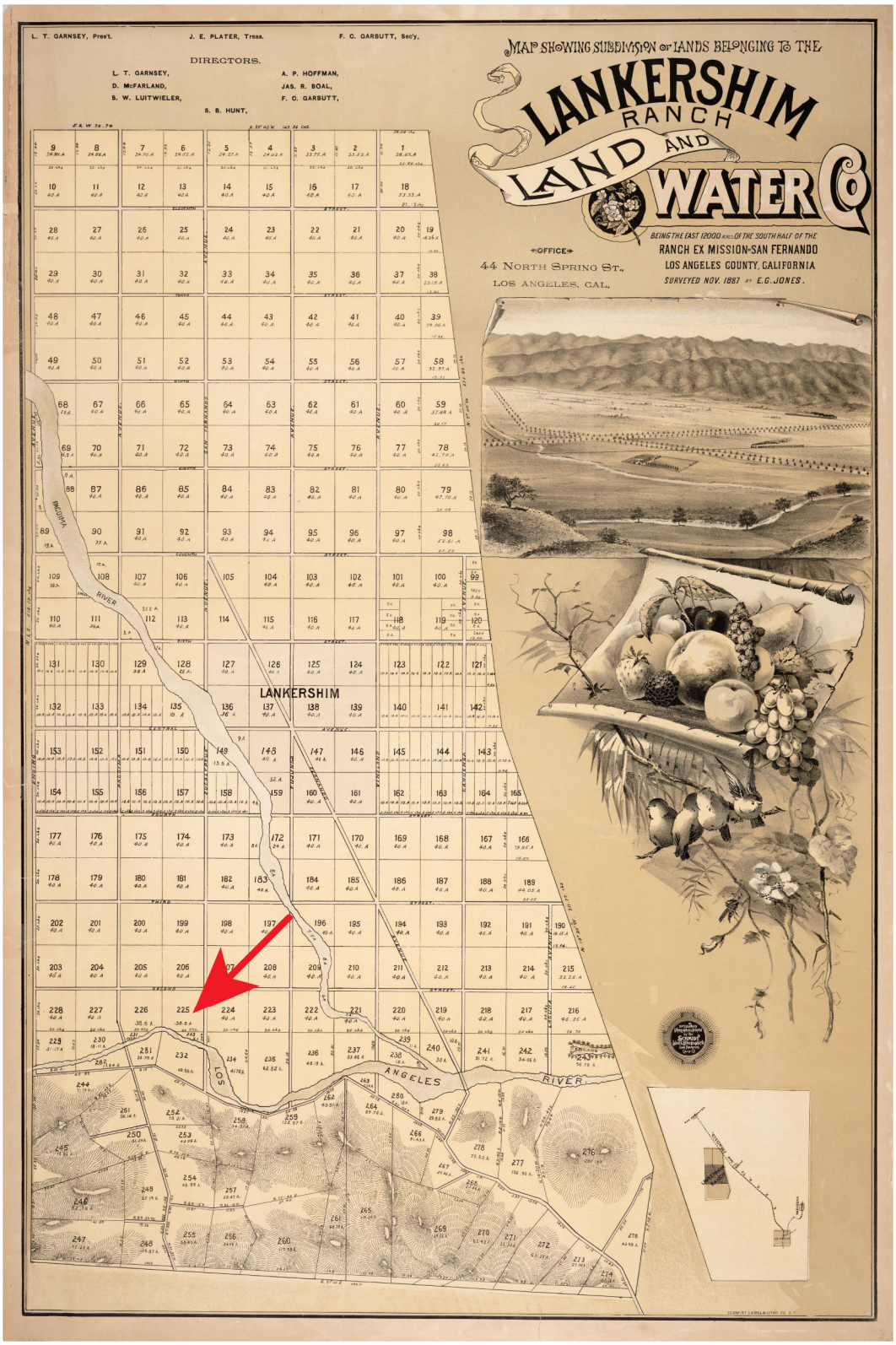


Figure 13. Lankershim Ranch Land and Water Company flier for the subdivision and city planning circulated in 1887. Arrow added to original photograph to show the general location of the Project Site. Photograph from University of California, Los Angeles. Library. Department of Special Collections, ark:/21198/zz0015zqf6.

Figure 14. A historical aerial photograph of Ventura Boulevard taken between 1910 and 1920. Photograph from Security Pacific National Bank Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00031151.

The city of North Hollywood quickly expanded, and historical USGS topographic maps from 1948 show a town arose around what was then called "Republic Studios" (Figure 15). Along streets surrounding the Study Area were storefronts, recreation centers, schools, and residential areas. An overpass was built as part of the 101 Freeway Bridge and tunnel as part of the Cahuenga Freeway where Cahuenga and Ventura Boulevards intersect (Figure 16). By 1953, historical USGS topographic maps show the city of North Hollywood had grown to encompass the entire Study Area. Today, city blocks, roads, bridges, and waterways remain largely unchanged since the 1950s (Figure 17). Historic aerial photography shows the only notable change to the neighborhood was residential development directly north of the Study Area during the mid-1970s (Figures 18 and 19) (EDR 2023; images from HistoricAerials.com, available at www.historicaerials.com, accessed April 28, 2023).

Flood Control

Prior to urbanization, the Los Angeles River was seasonal (desiccated during the dry season and flooded during the wet season) (Fletcher 2008). Before European settlement, the Los Angeles River supported a broad diversity of animal and plant life and was extensively utilized by the Gabrielino/Tongva. In the mid-eighteenth century, the Los Angeles River was described by the Spanish as pleasing and treelined. An agricultural village, Los Angeles, was founded to provide food to the missions and presidios.

Figure 15. Historical photograph of the Ventura Boulevard ca. 1939. Photograph from Herman J Schultheis Collection and Los Angeles Photographers Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00101637.

Figure 16. The Lankershim Bridge and Tunnel constructed in 1949. Photograph from Blackstock Negative Collection and Los Angeles Photographers Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00104373.

Figure 17. Historical aerial image of Studio City taken in 1964. Photograph from Valley Times Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00113111.

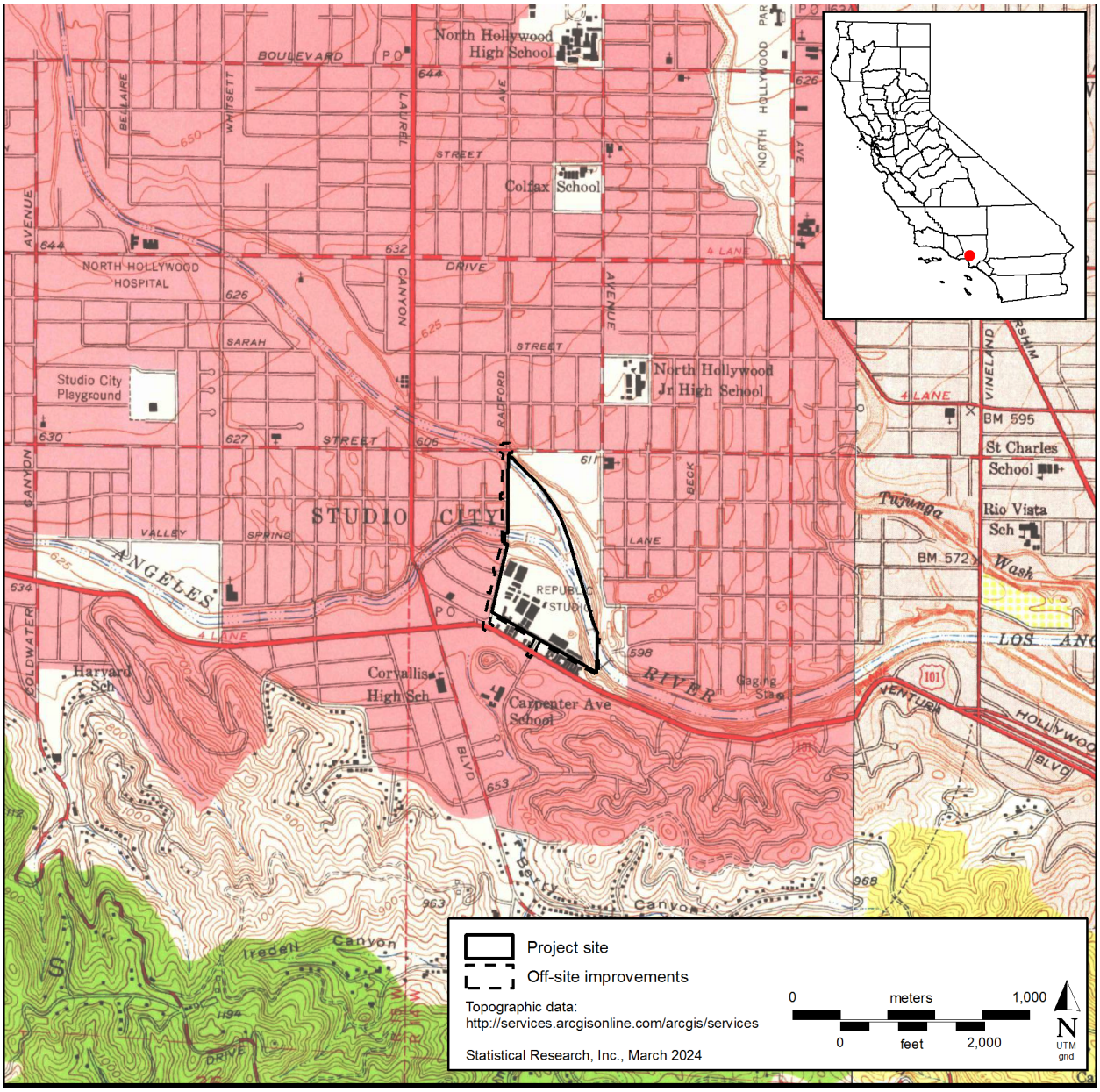


Figure 18. 1953 USGS topographic map, showing road development surrounding the Study Area.

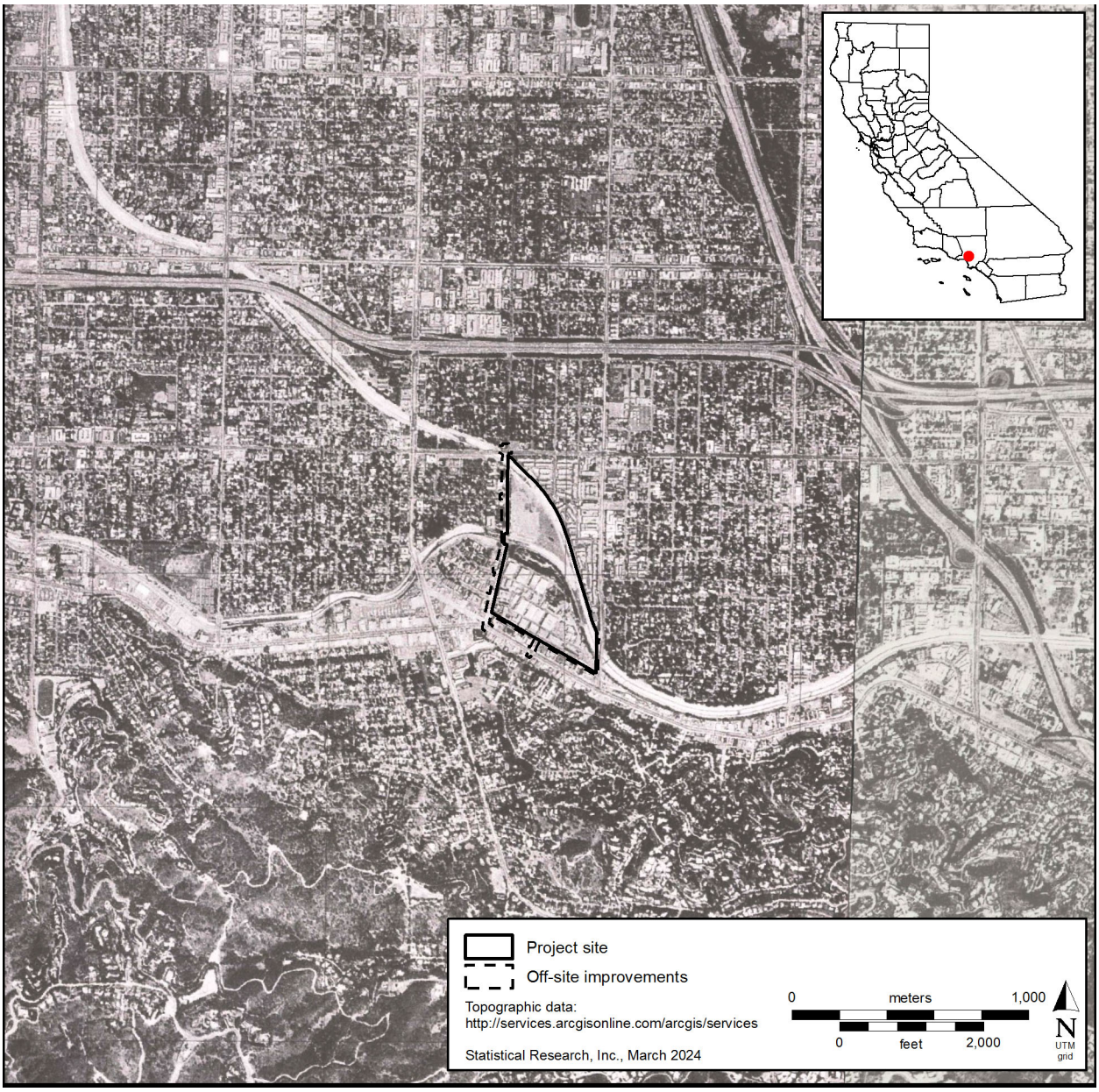


Figure 19. 1979 USGS topographic map, showing road development surrounding the Study Area.

By 1850, the United States controlled Los Angeles, but the city remained a small agricultural enclave with a population of approximately 1,694 people. In 1876, the transcontinental railroad link to Los Angeles was completed and the population grew from 120,000 to 240,000 people. This rapidly reduced the amount of available water in the river between 1902 and 1906. After flooding in 1914, a Los Angeles County flood-control system was set in place (Harris 2012).

The Mulholland Dam was constructed by the Bureau of Water Works and Supply between August 1923 and December 1924 to create a reservoir for the City of Los Angeles (Figure 20). A high-pressure reservoir above the dam began construction in May 1932 to aid in water management and dispersal. The reservoir was completed later that same year (*Hollywood Citizen-News*, 11 May 1932:9).

Tujunga Wash is the major tributary of the Los Angeles River in the valley and drains the western San Gabriel Mountains watershed (Michael Brandman and Associates 1990:3–10). Water currently flows annually in the upper reaches of the drainage formed by Big Tujunga and Little Tujunga Creeks, although surface water may have been more abundant prior to groundwater pumping (Becker 1999). As Tujunga Wash flows through the flatlands of the valley, it braids into a series of channels. Historically, the easternmost of those joined the Los Angeles River near the foot of Cahuenga Peak. The Central Branch of Tujunga Wash joined the Los Angeles River at the foot of Cahuenga Pass. Although little surface water is evident in the channels today, considerable surface water was available on at least a seasonal basis during the historical period.

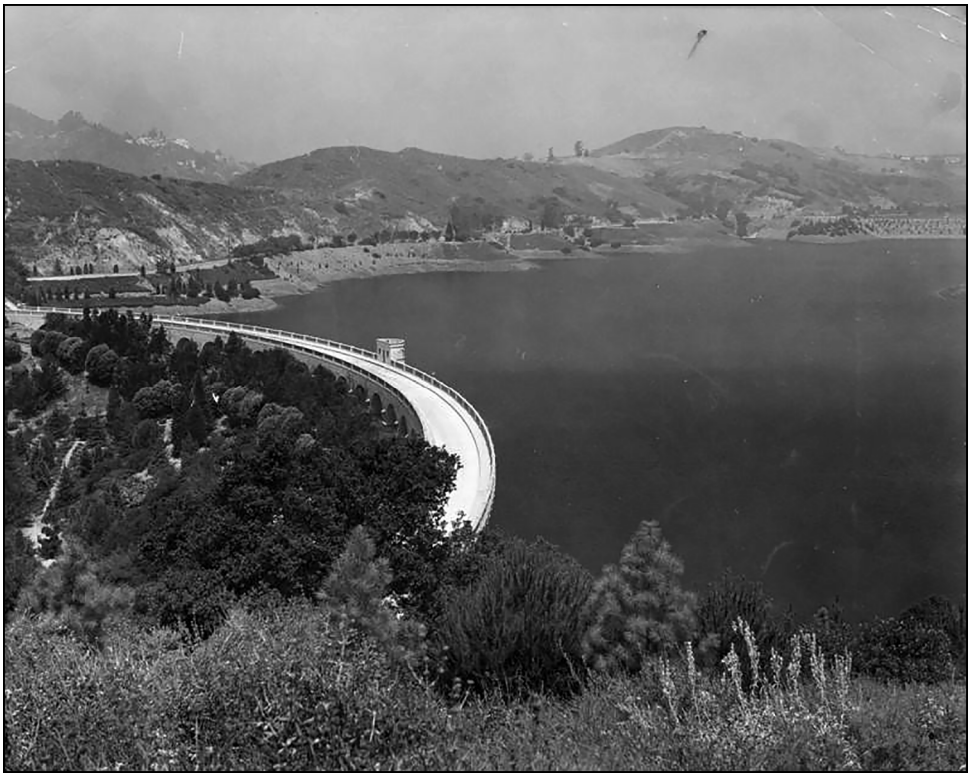


Figure 20. Historical photograph taken in 1940 of filled Mulholland Dam, which was completed in 1924. Photograph from Security Pacific National Bank Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00072203.

A series of floods between 1914 and 1938 demonstrated that only reinforced concrete flood-control features worked to control the flood waters. The USACE constructed rectangular concrete-lined channels to guide the Los Angeles River and Tujunga Wash. Over a period of 20 years, they poured 2,000,000 cubic yards of concrete along the riverbed. By 1960, the concrete riverbed was 51 miles long and now visually defines the Los Angeles River (Harris 2012). Both the Los Angeles River and the Tujunga Wash were lined with reinforced concrete (Figure 21). The bridge over the Tujunga Wash was completed in December 1948 and the channels abutting the Study Area were completed in December 1949 (Figure 22). USGS topographic maps from 1926 to 1948 show that prior to the lining of the Tujunga Wash and the Los Angeles River, a small stream that ran from north to south along the western end of the Study Area was removed and a road was built over the streambed. Berry Canyon, documented as an intermittent stream in the 1898 USGS historical topographic map, remained largely unmodified until the 1940s. Today, the 2018 USGS topographic map shows Berry Canyon continues to run southward from the Study Area, largely unmodified, with the exception of residential and business development around the canyon.

In March 2008, the USACE determined that most of the river (76 km [47 miles]) was not navigable water. This resulted in the river not being protected by the U.S. Environmental Protection Agency (EPA). In 2010, The EPA overruled the USACE's decision and declared the river navigable and protected by the Clean Water Act (Harris 2012).

Figure 21. Historical photograph of the construction of the reinforced concrete Tujunga Wash taken in 1948. Photograph from Valley Times Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00113899.

Figure 22. Historical photograph of the construction of the Radford Bridge over the Tujunga Wash along Moorpark Avenue taken in 1949. Photograph from Valley Times Collection, Tessa Digital Collections of the Los Angeles Public Library, Order No. 00113895.

CHAPTER 5

Results

Previous Cultural Resource Investigations

SCCIC Records Search and Background Research

On April 3, 2023, SRI submitted a request to the CHRIS SCCIC, California State University, Fullerton, for a records search. The goals of the records search were to review any previous archaeological projects that may have been conducted within 2 miles of the Study Area and to identify any previously recorded archaeological resources located within the records-search area.

SRI staff conducted additional archival research, including reviewing primary and secondary sources for pertinent information at the Study Area. As part of the archival research, SRI staff consulted online newspapers, the USGS collection of historical topographic maps, online U.S. General Land Office records, and historical aerial imagery for information regarding specific historical-period land use in and around the Study Area.

Results

The results of the records search indicated that no previous archaeological studies have involved the Study Area, although there have been 120 previous cultural resource investigations conducted within the records-search area (Figures 23–25; Table 2). Most are reports of cultural resource assessments in association with the development of cellular facilities, transportation projects, and urban-redevelopment plans. Of these projects, 2 projects (LA-07427 and LA-07430) adjoined the Study Area, with LA-07427 adjoining the southeastern boundary of the Study Area and LA-07430 adjoining the northern corner of the Study Area. Both of these projects are bridge inventory updates for the California Department of Transportation (Feldman and Hope 2004; McMorris 2004). During these projects, two bridges—the Moorpark Street over West Branch of Tujunga Wash Bridge (P-19-187568) and the Colfax Avenue Bridge (Bridge No. 53C1141)—were evaluated for their eligibility for listing in the NRHP.

No archaeological resources have been previously recorded at the Study Area. The records search did identify 18 previously recorded resources within the records-search area (Table 3). These 18 resources consisted of 11 archaeological sites (9 historical period and 2 prehistoric), 2 built-environment resources, and 5 isolated prehistoric resources. The 9 historical-period sites primarily consisted of refuse scatters or dumps; 1 historical-period site consisted of the Feliz Adobe. The 2 prehistoric sites (CA-LAN-1110 and CA-LAN-4894) consisted of scattered or intact human burials associated with prehistoric artifacts. The 2 built-environment resources consisted of the Moorpark Street over West Branch of Tujunga Wash Bridge (P-19-187568) and the Colfax Avenue Bridge (Bridge No. 53C1141). The isolated prehistoric resources consisted of ground stone tools, a possibly worked fragment of obsidian, and a possible human burial. In addition to isolated resources reported in the records-search results, background research identified a report of one isolated artifact discovered during sewer excavations at a home approximately 2.5 km west-northwest of the Study Area. The discovery, a stone bowl weighing 40 pounds, was reported on March 3, 1954 (*Valley Times*, 3 March 1954:24).

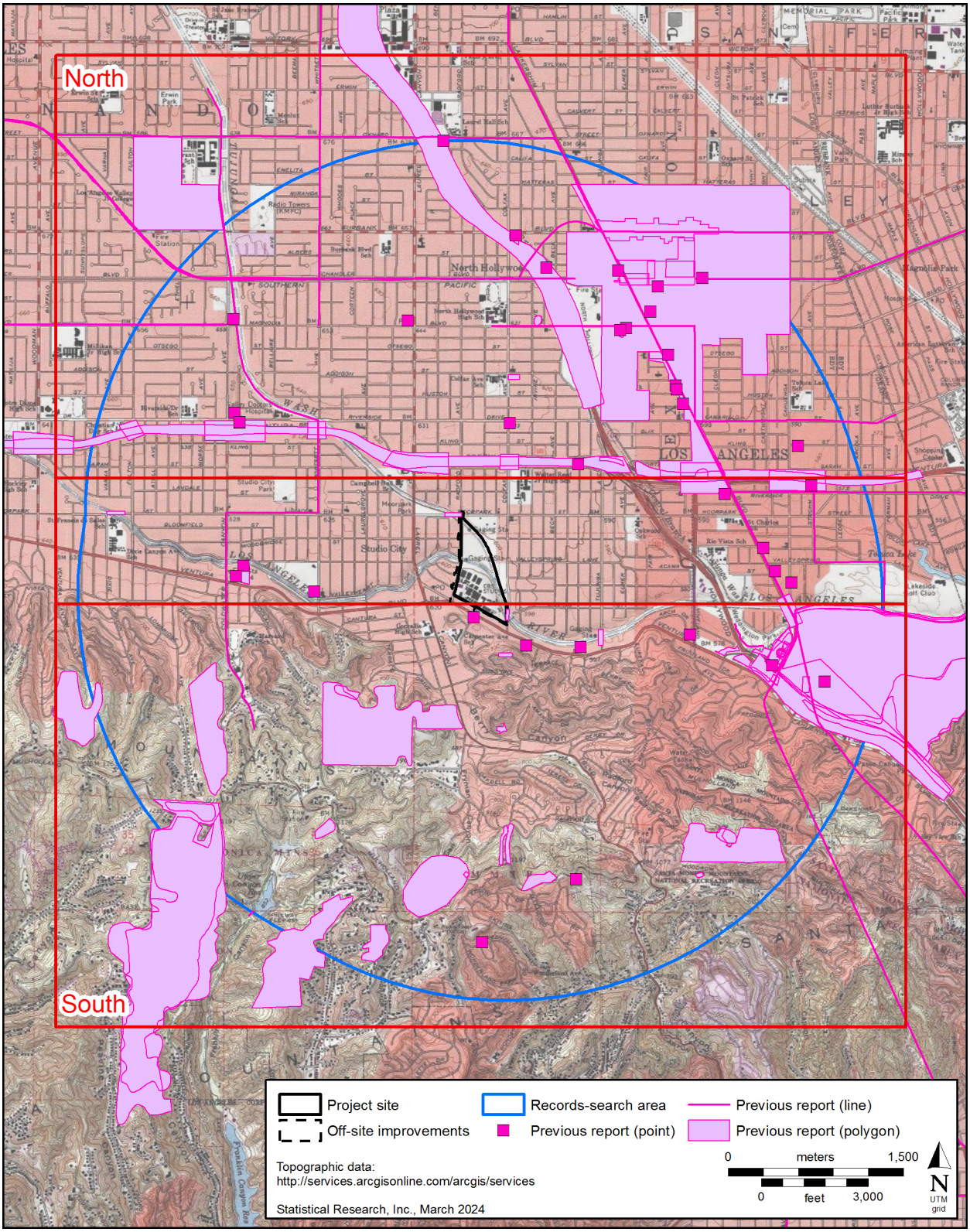


Figure 23. Map of previously conducted research at the Study Area and within a 2-mile buffer.

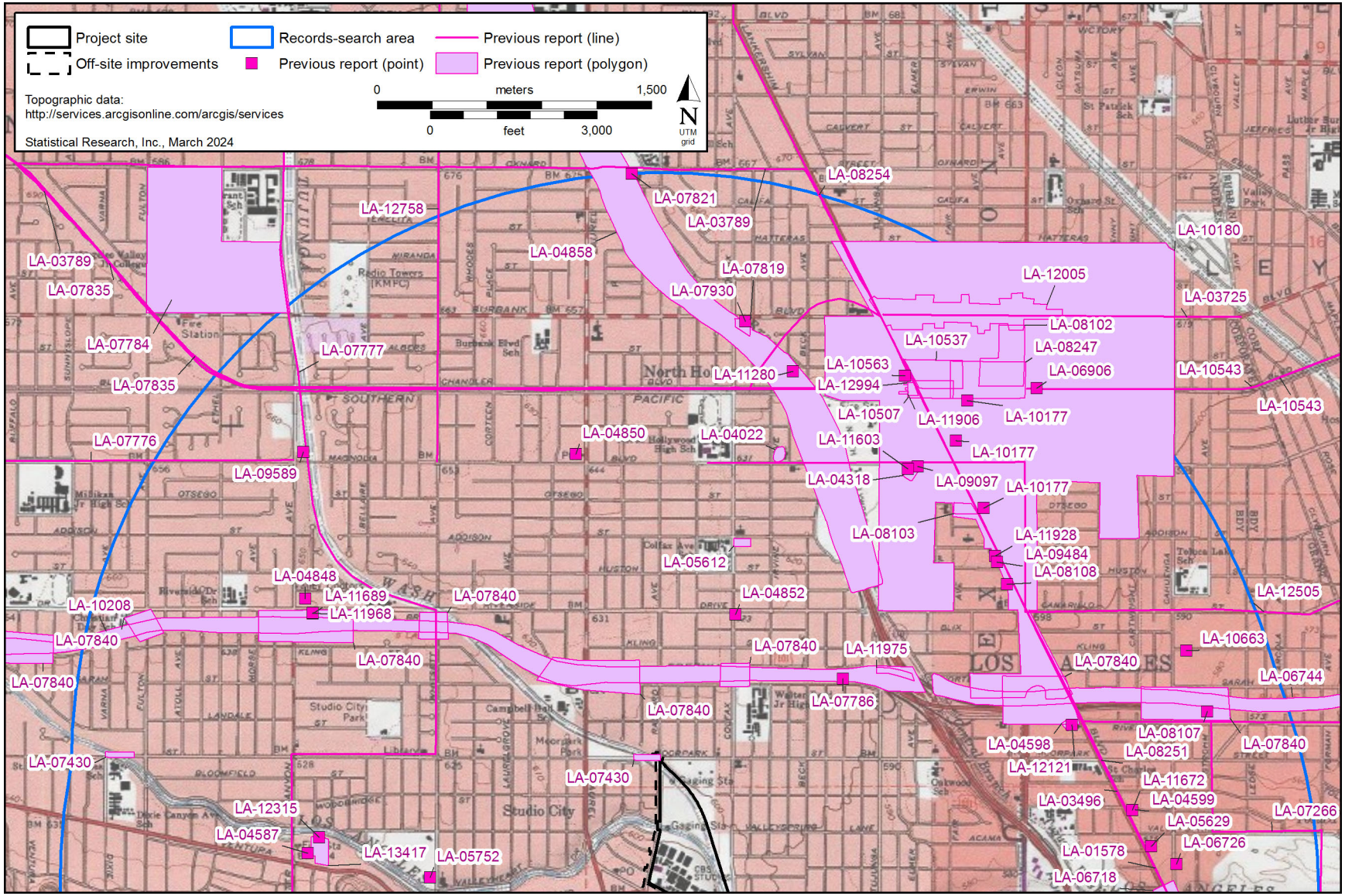


Figure 24. Detail map of previously conducted research at the Study Area and within a 2-mile buffer (northern portion).

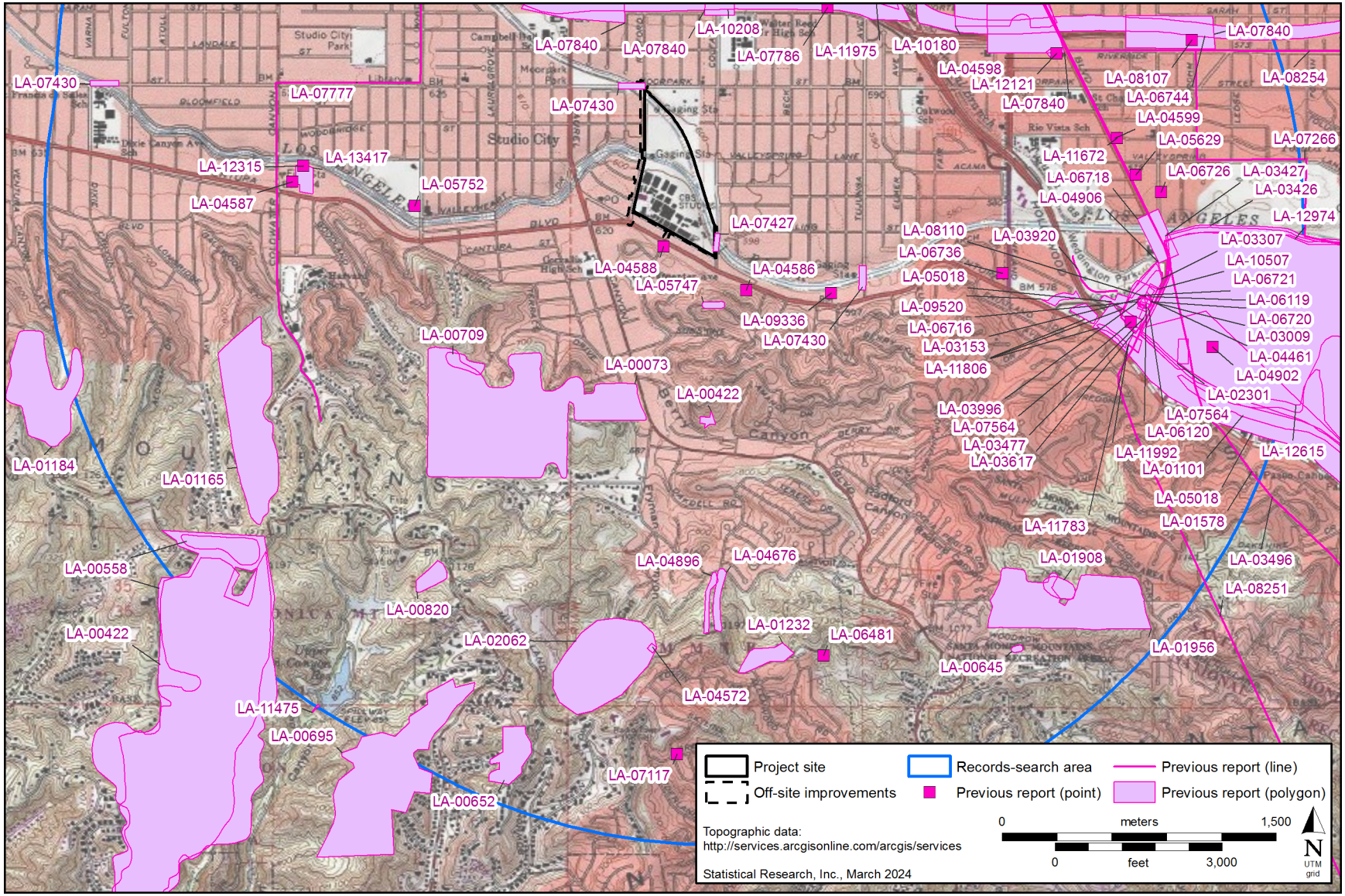


Figure 25. Detail map of previously conducted research at the Study Area and within a 2-mile buffer (southern portion).

Table 2. Reports for Previously Conducted Research within the Records-Search Area

Report No.	Author(s)	Report Year	Report Title	Location
LA-00073	Vance G. Bente	unknown	Archaeological Impact Report	within records-search area buffer
LA-00422	Archaeological Association	1978	Ultrasystems Project #4369: Archaeological Survey Report	within records-search area buffer
LA-00558	Beth Padon	1979	Archaeological Reconnaissance of a 320 Acre Parcel in Higgins Canyon, Los Angeles County, California	within records-search area buffer
LA-00645	Martin D. Rosen	1979	Archaeological Records Search and Preliminary Field Reconnaissance of 7940 Lulu Glen Drive, City of Los Angeles, California	within records-search area buffer
LA-00652	Ancient Enterprises, Inc.	1979	Archaeological Resource Assessment of a 12 Parcel Along Bowmont Drive, Los Angeles, California	within records-search area buffer
LA-00695	Terence D'Altroy and Bernor L. Raymond	1980	Cultural Resources Survey: Assessment of the Archaeological and Historical Resources on Tract No 39364, City of Los Angeles, California, and the Effect on Those Resources by Proposed Residential Development	within records-search area buffer
LA-00709	Clay A. Singer	1980	Cultural Resource Survey and Impact Assessment for the Winnviewcrest Property in Studio City, City and County of Los Angeles, California	within records-search area buffer
LA-00820	Phillip De Barros	1980	An Archaeological Resource Survey and Impact Assessment of Tantative Parcel Map No. 13277, Situated in the City of Los Angeles, EIR. Case No. 381-80-sub.	within records-search area buffer
LA-01101	Clay A. Singer	1981	Cultural Resource Survey and Impact Assessment for the Universal City Amphitheater Bridge and Frontage Road Areas in Cahuenga Pass, Los Angeles County	within records-search area buffer
LA-01165	Brian D. Dillon	1982	An Archaeological Resource Survey and Impact Assessment of a 58.3 Acre Parcel at 3531 Coldwater Canyon Avenue in the Sherman Oaks Community, Los Angeles County	within records-search area buffer
LA-01184	Richard D. Aycock and Robert B. Rechtman	1982	An Archaeological Assessment and Impact Report of Tentative Tract No. 414432 Los Angeles County	within records-search area buffer
LA-01232	Clay A. Singer	1982	Letter of Archaeological Reconnaissance of the Fryman Canyon Overlook Location	within records-search area buffer
LA-01578	anonymous	1983	Technical Report Archaeological Resources Los Angeles Rapid Rail Transit Project Draft Environmental Impact Statement and Environmental Impact Report	within records-search area buffer
LA-01908	Jill Weisbord and Edward B. Weil	1989	City of Los Angeles, Department of Water and Power Los Angeles Basin Telecommunications Network Project Draft Environmental Impact Report Cultural Resources Technical Appendix	within records-search area buffer
LA-01956	David M. Van Horn	1977	Queenfield Estates Residential Development Queensfield Limited Draft Environmental Impact Report	within records-search area buffer
LA-02062	Albert Knight	1990	A Brief Archaeological and Botanical Survey of the Former Fryman Ranch, Hollywood Hills, Studio City, California	within records-search area buffer

continued on next page

Report No.	Author(s)	Report Year	Report Title	Location
LA-02301	Albert Knight	1991	The Historic Site of Campo De Cahuenga- a Site Revisit Assessment of an Approximate One Acre Parcel, Located in Universal City (part of the City of Los Angeles), California	within records-search area buffer
LA-03009	Albert Knight	1994	Damages to and Losses of Cultural Resources in Los Angeles County, California During the Riots, Fire Storms and Earthquakes of 1992-1994	within records-search area buffer
LA-03153	Neal Kaptain	1994	Campo De Cahunega (CA-LAN-1945h) an Historic Site in San Fernando Valley 3919 Lankershim Boulevard North Hollywood, California	within records-search area buffer
LA-03307	John M. Foster and Mark Selerston	1995	Interim Excavations at Universal City Station, C-301: Campo De Cahuenga (CA-LAN-1945H)	within records-search area buffer
LA-03426	anonymous	1996	Universal City Specific Plan Draft Environmental Impact Report Technical Appendices Appendix M-1 Historic Property Survey Report	within records-search area buffer
LA-03427	Joan C. Brown	1996	Universal City Specific Plan Draft Environmental Impact Report Technical Appendices Appendix M-2 Archaeology	within records-search area buffer
LA-03477	John M. Foster	1996	Evaluation of Significance Campo De Cahuenga, CA-LAN-1945h Los Angeles, California	within records-search area buffer
LA-03496	anonymous		Draft Environmental Impact Report Transit Corridor Specific Plan Park Mile Specific Plan Amendments	within records-search area buffer
LA-03617	John M. Foster and Roberta S. Greenwood	1997	Addendum Report on Archaeological Investigations at Campo De Cahuenga, CA-LAN-1945H	within records-search area buffer
LA-03725	anonymous	1977	Historic Property Survey Burbank Boulevard Form Clyborn Avenue to Lankershim Boulevard	within records-search area buffer
LA-03789	anonymous	1996	Phase 1 Archaeological Survey/Class III Inventory, San Fernando Valley East-west Transportation Corridor Study Area, Los Angeles, California	within records-search area buffer
LA-03920	Alice E. Hale	1998	New U.s 101 Freeway On-ramp, New Access Road from Bluffside Drive to Park Parking Lot, and Temporary US 101 On-ramp, All Within South Weddington Park	within records-search area buffer
LA-03996	John M. Foster	1998	Supplemental Excavations, Phase I Universal City Station, Campo De Cahuenga (CA-LAN-1945H)	within records-search area buffer
LA-04022	Deborah K. McLean	1998	Archaeological Assessment for Pacific Bell Mobile Services Telecommunications Facility LA 694-01, 11605 Magnolia Boulevard, North Hollywood, City and County of Los Angeles, California	within records-search area buffer
LA-04318	Deborah K. McLean	1999	Cultural Resource Assessment for Pacific Bell Mobile Services Telecommunications Facility LA 694-09, 11272 Magnolia Boulevard, North Hollywood, City and County of Los Angeles, California	within records-search area buffer
LA-04461	anonymous	1998	Department of Transportation Act of 1966 Revised Section 4(f) Evaluation for Metro Line, Universal City Station, Campo De Cahuenga Public Park	within records-search area buffer
LA-04572	Curt Duke	1999	Cultural Resource Assessment for Pacific Bell Mobile Services Facility LA 896-01, County of Los Angeles, California	within records-search area buffer

Report No.	Author(s)	Report Year	Report Title	Location
LA-04586	Curt Duke	1999	Cultural Resource Assessment for the AT&T Wireless Services Facility Number 418, County of Los Angeles, California	within records-search area buffer
LA-04587	Curt Duke	1999	Cultural Resource Assessment for Pacific Bell Mobile Services Facility LA 674-03, County of Los Angeles, California	within records-search area buffer
LA-04588	Curt Duke	1999	Cultural Resource Assessment for Pacific Bell Mobile Services Facility LA 672-03, County of Los Angeles, California	within records-search area buffer
LA-04598	Curt Duke	1999	Cultural Resource Assessment for Pacific Bell Mobile Services Facility LA 673-01, County of Los Angeles, California	within records-search area buffer
LA-04599	Curt Duke	1999	Cultural Resource Assessment for the AT&T Wireless Services Facility Number 283, County of Los Angeles, California	within records-search area buffer
LA-04676	John M. Foster	1999	Fryman Canyon Hazard Fuel Reduction Project	within records-search area buffer
LA-04848	Curt Duke	2001	Cultural Resource Assessment for AT&T Fixed Wireless Services Facility Number LA_443_A, County of Los Angeles, California	within records-search area buffer
LA-04850	Nicole Wallock	2001	Cultural Resource Assessment Cingular Wireless Facility No. VY-025-01, Los Angeles County, California	within records-search area buffer
LA-04852	Nicole Wallock	2001	Cultural Resource Assessment Cingular Wireless Facility No. VY 067-01, Los Angeles County, California	within records-search area buffer
LA-04858	Philomene C. Smith	2000	Nasr Cold Plane Existing Pavement on Various On/off-ramps on Route 170 and One on Ramp Route 5 With Rubberized Asphalt Concrete	within records-search area buffer
LA-04896	Chester King	2000	Archaeological Survey of a Land Exchange in Fryerman Canyon Studio City, California	within records-search area buffer
LA-04902	Curt Duke	2000	Cultural Resource Assessment for Pacific Bell Wireless Facility LA 673-02, County of Los Angeles, California	within records-search area buffer
LA-04906	Roberta S. Greenwood	2000	Universal Station, Park and Ride Facility: Archaeological Investigations at CA-LAN-2804h	within records-search area buffer
LA-05018	Gary Iverson	2000	Negative Archaeological Survey Report: 148001	within records-search area buffer
LA-05612	Robert J. Wlodarski	2000	A Phase 1 Archaeological Study for a Proposed Senior Housing Project Located at 5000 Colfax Avenue City of North Hollywood, County of Los Angeles, California	within records-search area buffer
LA-05629	Fred E. Budinger, Jr.	2001	An Archaeological Assessment of the Proposed Verizon Wireless Technicolor Unmanned Cellular Telecommunications Site to Be Located at 4142 Lankershim Boulevard North Hollywood, Los Angeles County, California 91602	within records-search area buffer
LA-05747	Juliet L. Christy	2002	Archaeological Survey Report for the 11725 Laurelwood Drive Bulkhead Construction Project Studio City, California	within records-search area buffer

continued on next page

Report No.	Author(s)	Report Year	Report Title	Location
LA-05752	Juliet L. Christy	2002	Cultural Resource Evaluation for Fire Station 78 in Studio City Los Angeles, California	within records-search area buffer
LA-06119	Dana N. Slawson and Roberta S. Greenwood	2002	Evaluation of Historical Significance for Campo de Cahuenga Memorial Park, 3919 Lankershim Boulevard, North Hollywood, California	within records-search area buffer
LA-06120	John M. Foster, Leonard Pitt and Edna E. Kimbro	2000	Archaeological and Historic Investigations at Campo De Cahuenga, CA-LAN-1945H Second Addendum Report	within records-search area buffer
LA-06481	Curt Duke	2001	Cultural Resource Assessment Cingular Wireless Facility No. VY 023-01 Los Angeles County, California	within records-search area buffer
LA-06716	John M. Foster, Leonard Pitt, and Edna E. Kimbro	2000	Second Addendum Report: Archaeological and Historic Investigations at Campo De Cahuenga, CA-LAN-1945h/historical Background of Campo De Cahuenga by Leonard Pitt & Edna Kimbro	within records-search area buffer
LA-06718	Dana N. Slawson	2001	Bridge Evaluation Report for Lankershim Boulevard Bridge Over the Los Angeles River Los Angeles, California	within records-search area buffer
LA-06720	Dana N. Slawson and Roberta S. Greenwood	2000	Evaluation of Historical Significance for Campo De Cahuenga Memorial Park 3919 Lankershim Boulevard, North Hollywood, California	within records-search area buffer
LA-06721	John M. Foster	2000	Universal Station Main Entrance: Archaeological Investigations at CA-LAN-1945h	within records-search area buffer
LA-06726	Curt Duke	2001	Cultural Resource Assessment Cingular Wireless Facility No. LA 673-03 Los Angeles County, California	within records-search area buffer
LA-06736	Curt Duke	2001	Cultural Resource Assessment Cingular Wireless Facility No. VY 063-01 Los Angeles County, California	within records-search area buffer
LA-06744	Barbara Sylvia	2000	Highway Project to Construct a Soundwall Along the Northern Edge of Westbound Route 134 Between Route 170 and Clybourn Avenue in the North Hollywood Area of Los Angeles County	within records-search area buffer
LA-06906	Lorna Billat	2000	Nextel Communications Wireless Telecommunications Service Facility CA-5690F/north Hollywood, Los Angeles County	within records-search area buffer
LA-07117	Michael H. Dice	2003	Cultural Record Search and Site Visit for Sprint Telecommunications Facility La35xc405b (pole #20415spr) 2620 1/2 Greenvalley Road, Los Angeles, Los Angeles County, California	within records-search area buffer
LA-07266	Jeanette A. McKenna	2004	Phase I Cultural Resources Investigation of a Proposed Alternative Route for the Los Angeles Department of Water and Power River Supply Conduit, Los Angeles County, California	within records-search area buffer
LA-07427	Christopher McMorris	2004	Caltrans Historic Bridge Inventory Update: Metal Truss, Movable, and Steel Arch Bridges	within 1/4 mile of Study Area
LA-07430	J. Feldman and A. Hope	2004	Caltrans Historic Bridges Inventory Update: Concrete Box Girder Bridges	within 1/4 mile of Study Area
LA-07564	Roberta S. Greenwood	1998	Archaeological Status Report: Collections and Reports	within records-search area buffer

Report No.	Author(s)	Report Year	Report Title	Location
LA-07776	Roger D. Mason and Mark L. Peterson	2002	Cultural Resources Records Survey Report for the City Magnolia Trunk Line Project City of Los Angeles Department of Water and Power, Los Angeles County, California	within records-search area buffer
LA-07777	Roger D. Mason and Patricia A. Peterson	2002	Cultural Resources Records Search and Literature Review Report for the City Trunk Line South Project City of Los Angeles Department of Water and Power Los Angeles County, California	within records-search area buffer
LA-07784	Melinda C. Horne	2003	Archaeological Survey Report Los Angeles Valley College Los Angeles County, California	within records-search area buffer
LA-07786	Wayne H. Bonner	2006	Cultural Resources Records Search Results and Site Visit for T-Mobile USA Candidate SV01587A (Hwy 101 Light Standard), 1142-1/2 Sarah Street (temp), North Hollywood, Los Angeles County, California	within records-search area buffer
LA-07819	Gary E. Stickel	1997	A Cultural Resources Monitoring Report for the L.A. Cellular Installation of a Monopole and Attendant Facilities at Cell Site #370RL Located at 11674 Burbank Blvd. in North Hollywood, California	within records-search area buffer
LA-07821	Wayne H. Bonner	2004	Cultural Resource Records Search Results and Site Visit for Sprint Telecommunications Facility Candidate LA60XC560F (170 Fwy Park-n-ride) Oxnard Street Offramp/170 Freeway, North Hollywood, Los Angeles County, California	within records-search area buffer
LA-07835	David S. Whitley and Joseph M. Simon	2000	Phase I Archaeological Survey/class III Inventory, San Fernando Valley East-west Transit Corridor, BRT Alternative, Study Area, Los Angeles, California	within records-search area buffer
LA-07840	Barbara Sylvia	2001	Negative Archaeological Survey Report for the Beautification and Modernization Along Route 134 From the 134/170 Separation to Shoup Ave UC, and Along Route 101 From the 101/170 Separation to Concord Street Uc	within records-search area buffer
LA-07930	Wayne H. Bonner and James M. Keasling	2006	Cultural Resource Records Search and Site Visit Results for Global Signal Telecommunications Facility Candidate 3019406 (Hollywood Park), 11676 Burbank Boulevard, North Hollywood, Los Angeles County, California	within records-search area buffer
LA-08102	Jeanette A. McKenna	2001	Historic Property Survey Report: Proposed LAUSD East Valley New High School No. 1b Site, Los Angeles, California	within records-search area buffer
LA-08103	Jeanette A. McKenna	2006	A Cultural Resources Overview and Architectural Evaluation of the Citibank Building on Lankershim Blvd., North Hollywood, Los Angeles County, California	within records-search area buffer
LA-08107	Wayne H. Bonner	2006	Cultural Resources Records Search and Site Visit for T-Mobile Candidate Sv00601 (Freeway 134 Onramp) 4507 Auckland Avenue, Los Angeles, Los Angeles County, California	within records-search area buffer
LA-08108	Wayne H. Bonner and Alynne Loupe	2006	Cultural Resource Records Search and Site Visit Results for T-Mobile Telecommunications Facility Candidate SV00559F (Johnny's Auto), 4865 Lankershim Boulevard, North Hollywood, Los Angeles County, California	within records-search area buffer

continued on next page

Report No.	Author(s)	Report Year	Report Title	Location
LA-08110	Alice E. Hale and Scott Savastion	2004	Archaeological Monitor Report Campo De Cahuenga CA-LAN-1945H (19-001945), 3919 Lankershim Boulevard, North Hollywood, California	within records-search area buffer
LA-08247	Barbara Sylvia	2000	The Project Proposes to Rehabilitate the Pavement at the Caltrans Shop 7 Equipment Service Center in North Hollywood to Replace the Existing Fence with a Security Fence Along the Perimeter of the Facility and to Install High Mast Lighting	within records-search area buffer
LA-08251	Sherri Gust and Heather Puckett	2004	Los Angeles Metro Red Line Project, Segments 2 and 3 Archaeological Resources Impact Mitigation Program Final Report of Findings	within records-search area buffer
LA-08254	Jeanette A. McKenna	2004	Results of a Phase 1 Cultural Resources Investigation of the Proposed Los Angeles Department of Water and Power River Supply Conduit, Los Angeles County, California	within records-search area buffer
LA-09097	Wayne H. Bonner	2005	Cultural Resources Records Search Results and Site Visit for Cingular Wireless Nl-073-01 (SBC-magnolia), 11272 Magnolia Boulevard, North Hollywood, Los Angeles County, California	within records-search area buffer
LA-09336	Wayne H. Bonner	2008	Cultural Resources Records Search and Site Visit Results for T-Mobile Candidate SV01886B (Rehab Center), 11453 Ventura Boulevard, Studio City, Los Angeles County, California	within records-search area buffer
LA-09484	Wayne H. Bonner and Heather Puckett	2008	Cultural Resources Records Search and Site Visit Results for T-Mobile, USA Candidate SV11778D (Jaclyn Rooftop), 4907 Lankershim Boulevard, North Hollywood, Los Angeles County, California	within records-search area buffer
LA-09520	Michelle Goossens	2008	Archaeological Survey Report - United States Route 101 at Leonora Drive Excess Parcel Sale, Los Angeles County, California	within records-search area buffer
LA-09589	Wayne H. Bonner	2008	Cultural Resources Records Search and Site Visit Results for T-Mobile Candidate SV11259B (Herman Verizon Colo), 12849 West Magnolia Boulevard, Valley Village, Los Angeles County, California	within records-search area buffer
LA-10177	Robert Jay Chattel	2008	Relocation of Phil's Diner, Los Angeles (North Hollywood), CA	within records-search area buffer
LA-10180	Roger G. Hatheway	1981	Determination of Eligibility Report, North Hollywood Redevelopment Project	within records-search area buffer
LA-10208	Barbara Sylvia	2001	Negative Archaeological Survey Report: Metal Beam Guardrail (MBGR) Along Sections of Route 101 From Route 134 to the Ventura County Line.	within records-search area buffer
LA-10507	anonymous	1983	Technical Report–Historical/Architectural Resources–Los Angeles Rail Rapid Transit Project "Metro Rail'' Draft Environmental Impact Statement and Environmental Impact Report	within records-search area buffer
LA-10537	Dana Slawson	1995	Cultural Resources Technical Report–Historic Map Review, Metro Rail Line, Segment 3, North Hollywood Station	within records-search area buffer
LA-10543	Sherri Gust	2003	Archaeological Initial Study Report and mitigation plan for the San Fernando Valley MRT Fiber Optic Line Project, Cities of Canoga Park, Burbank and Los Angeles, California	within records-search area buffer

Report No.	Author(s)	Report Year	Report Title	Location
LA-10563	Dana N. Slawson	2000	Historical Resources Impact Assessment: Lankershim Boulevard Billboards Project	within records-search area buffer
LA-10663	Wayne Bonner, Sarah Williams, and Kathleen Crawford	2010	Cultural Resources Records Search, Site Visit Results, and Direct APE Historic Architectural Assessment for Clearwire Candidate CA-LOS0061B (Toluca Towers), 4660 Cahuenga Boulevard, Toluca Lake, Los Angeles County, California	within records-search area buffer
LA-11280	Mark Larocque	2011	Hollywood Park 878062, 11676 Burbank Blvd., No. Hollywood	within records-search area buffer
LA-11475	Woody Smeck	2011	Rehabilitation of the Upper Franklin Dam Spillway and Drainage Discharge Structure, Located within Franklin Canyon Park in Santa Monica National Recreation Area, City of Los Angeles, California	within records-search area buffer
LA-11603	Wayne Bonner	2011	Cultural Resources Records Search and Site Visit Results for AT&T Mobility, LLC Candidate NL0073-01 (NL0073-01, LA-694, SBC-Magnolia), CASPR No.3551018390, 11272 Magnolia Boulevard, North Hollywood, Los Angeles County, California	within records-search area buffer
LA-11672	Shannon Loftus	2011	Cultural Resource Records Search and Site Survey, AT&T Site LAC283 (11826) 101 Vineland, 4254 Lankershim Blvd, North Hollywood, Los Angeles County, California 91602	within records-search area buffer
LA-11689	Shannon Loftus	2011	Cultural Resource Records Search and Site Survey, AT&T Site LAC443, Cold Water Overlay, 12840 Riverside Drive, Studio City, Los Angeles County, California 91607	within records-search area buffer
LA-11783	Noah Stewart and Allison Noah	2012	Supplemental Finding of No Adverse Effect, Upgrade Bridge Rails in L.A. County on Highway 101	within records-search area buffer
LA-11806	Monica Strauss and Sara Dietler	2008	Archaeological Resources Assessment for the Proposed Metro Universal Project City of Los Angeles, California	within records-search area buffer
LA-11906	Emmanuel Liban	2012	Metro Orange Line Bus Enhancement-Pedestrian Connector to North Hollywood Red Line Station: Project Update	within records-search area buffer
LA-11928	Wayne Bonner	2012	Cultural Resources Collocation Records Search and Site Visit Results for T-Mobile West, LLC Candidate SV11778D (Jaclyn Rooftop), 4907 Lankershim Boulevard, Los Angeles, Los Angeles County, California	within records-search area buffer
LA-11968	Wayne Bonner	2012	Cultural Resources Records Search and Site Visit Results for T-Mobile West, LLC Candidate SV00127A (LA127 Riverside Drive), 12840 Riverside Drive, North Hollywood, Los Angeles County, California	within records-search area buffer
LA-11975	Noah M. Stewart	2012	Finding of No Adverse Effect, Bridge Preservation Project in L.A. County on Interstate 5, State Route 14, and United States Highway 101	within records-search area buffer
LA-11992	Noah Stewart	2009	Findings of No Adverse Effect, Upgrade Bridge Rails in L.A. County om Highway 101	within records-search area buffer

continued on next page

Report No.	Author(s)	Report Year	Report Title	Location
LA-12005	Elizabeth Hilton	2011	Historic Property Survey Report Burbank Boulevard Widening Project from Lankershim Boulevard to Cleon Avenue	within records-search area buffer
LA-12121	Wayne Bonner and Kathleen Crawford	2012	Cultural Resources Records Search and Site Visit Results for T-Mobile West, LLC Candidate SV00128A (LA128 Washington Mutual) 10850 Riverside Drive, North Hollywood, Los Angeles County, California	within records-search area buffer
LA-12315	Wayne Bonner, Sarah Williams, and Kathleen Crawford	2012	Cultural Resource Collocation Records Search and Site Visit Results for T-Mobile West, LLC Candidate SV00674A (LA674 Sportsman Lodge) 12825 Ventura Boulevard, Studio City, Los Angeles County, California	within records-search area buffer
LA-12505	James Wallace, Sara Dietler, and Linda Kry	2012	Draft Phase I Cultural Resources Assessment San Fernando Valley Water Recycling Project City of Los Angeles, California	within records-search area buffer
LA-12615	Joan C. Brown	1996	Archaeological Survey and Impact Assessment of the Universal City Development Program Plan, Los Angeles California (Revised)	within records-search area buffer
LA-12758	Michael Vader and Madeleine Bray	2013	Los Angeles Department of Water and Power City Trunk Line Unit 3 Project, Phase I Cultural Resources Assessment	within records-search area buffer
LA-12974	anonymous	2012	Historic Structure Report, Universal Studios Historic District	within records-search area buffer
LA-12974	anonymous	2009	Universal Studies Historic District, Historic Preservation Plan	within records-search area buffer
LA-12994	Meghan Lamb	2015	Archaeological Resources Monitoring Report: Los Angeles County Metropolitan Transportation Authority, MOL/MRL North Hollywood, City of North Hollywood, Los Angeles County, California	within records-search area buffer
LA-12994	Courtney D. Richards	2015	Paleontological Resource Monitoring Report: County Metropolitan Transportation Authority, MOL/MRL North Hollywood, City of North Hollywood, Los Angeles County, California	within records-search area buffer
LA-13417		2018	Final Sportsmen's Lodge Hotel Historical Resource Assessment Report	within records-search area buffer

Table 3. Previously Recorded Resources within the Records-Search Area

Primary No. (P-19-)	Trinomial	Other Identifier	Resource Type	Age	Description	Location
001110	CA-LAN-1110		site	prehistoric	over 1,000 human bone fragments found in association with lithic tools and shell found within the remains of a sand bar	within 1/4 mile of Study Area
001418	CA-LAN-1418H		site	historical period	refuse dump (late 1800s–1950s)	within records-search area buffer
001945	CA-LAN-1945H		site	historical period	Feliz Adobe and former headquarters of the Campo de Cahuenga	within records-search area buffer
002394	CA-LAN-2394H		site	historical period	refuse dump and associated brick-lined well	within records-search area buffer
002804			site	historical period	refuse scatter primarily composed of restaurant ware (early twentieth century)	within records-search area buffer
003303			site	historical period	refuse dump (1930s)	within records-search area buffer
003304			site	historical period	refuse dump (1950s–1960s)	within records-search area buffer
003305			site	historical period	refuse dump (undated)	within records-search area buffer
003306			site	historical period	refuse dump (possibly early twentieth century)	within records-search area buffer
003307			site	historical period	refuse dump (undated)	within records-search area buffer
004894	CA-LAN-4894		site	prehistoric	midden with associated human burial feature	within 1/4 mile of Study Area
100206			isolate	prehistoric	possible human burial and isolated mortar	within records-search area buffer
100214			isolate	prehistoric	fragment of obsidian, possibly worked	within records-search area buffer
100281			isolate	prehistoric	sandstone bowl	within records-search area buffer
100956			isolate	prehistoric	granite pestle	within records-search area buffer
187568		Moorpark Street over West Branch of Tujunga Wash Bridge	built environment	historical period	historical-period bridge	within 1/4 mile of Study Area
		Valley Times Bowl (1954)	isolate	prehistoric	stone bowl (steatite?)	within records-search area buffer
		Colfax Avenue Bridge; Bridge No. 53C1141	built environment	historical period	historical-period bridge	within 1/4 mile of Study Area

The Feliz Adobe, also identified as the former headquarters of the Campo de Cahuenga, is a California Historical Landmark (No. 151), a Los Angeles Historical-Cultural Monument (No. 29), and was nominated to be listed in the NRHP (Greenwood 2003; Knight 1991). Both the Moorpark Street over West Branch of Tujunga Wash Bridge and the Colfax Avenue Bridge were evaluated but recommended not eligible for listing in the NRHP (Feldman and Greenwood 2003; McMorris 2004).

Nearly all of these resources were located over 1 mile from the Study Area, with four resources identified within 1/4 mile; no previously recorded resources were located within the Study Area boundaries. The four resources within 1/4 mile of the Study Area included CA-LAN-1110, CA-LAN-4894, bridge for Moorpark Street over the West Branch of Tujunga Wash, and the Colfax Avenue Bridge (Bridge No. 53C1141); all resources identified within 1/4 mile of the Study Area are discussed in detail below.

Sites Located within 1/4 Mile of the Study Area

CA-LAN-1110 (*P-19-001110*)

This site is located east of the southeastern corner of the Study Area, and consists of over 1,000 fragments of human bone along with numerous ground stone and flaked stone artifacts and fragments of shell, including abalone fragments, that were found in between 1980 and 1981 during the excavation for a cellar (Singer and Schupp-Wessel 1981). Approximately 25 percent of the human bone was burned. The site covered at least a 10-by-10-m area, with cultural material found up to 3.7–4.3 m below ground surface (no surficial evidence of the site was observed) in the remains of a sand bar in a former floodplain or river terrace; much of the site appeared to have been buried beneath houses and yards surrounding the property. Cultural materials may have been found in three clusters at the bottom of the excavated cellar pit.

The ground stone artifacts included a globular mortar, a pestle fragment, steatite vessels and pipes, and slate palette fragments. Flaked stone artifacts included bifaces and approximately 200 flakes. Crystals (material unknown) and some nonhuman bone were also encountered.

CA-LAN-4894 (*P-19-004894*)

This site is located east of the southeastern corner of the Study Area and consists of midden material and an associated human burial that was discovered in 2019 by a landscaping crew during trenching for an irrigation pipe (Langenwalter and Biltonen 2019). The site covers a 27-by-15-m area and has a depth of at least 0.6 m. Artifacts found in the midden consist of projectile points, stone tools, debitage, bone tools and bone-tool-production waste, abalone shell fragments, and fire-affected rock; the site record did not further define "stone tools" or "bone tools."

Moorpark Street over West Branch of Tujunga Wash Bridge (P-19-187568)

This resource is located north of the northern corner of the Study Area and consists of the Moorpark Street over West Branch of Tujunga Wash Bridge. This bridge was constructed in 1952, probably as part of the USACE flood-control project that channelized the wash; the bridge was widened in 1959–1960 (Feldman and Greenwood 2003). The bridge was evaluated in 2003 by Myra L. Frank & Associates. This resource was recommended as not eligible for listing in the NRHP and is "not considered an historical resource for the purposes of compliances with CEQA" (Feldman and Greenwood 2003).

Colfax Avenue Bridge (*Bridge No. 53C1141*)

This resource is located east of the southeastern corner of the Study Area and consists of the Colfax Avenue Bridge. The bridge was constructed in 1956 and consists of a "single, steel rigid connected Warren deck truss span with vertical supports" (McMorris 2004). The bridge was evaluated in 2003 by JRP Historical Consulting, LLC, and was recommended as not eligible for listing in the NRHP because the bridge was "likely built as part of local road improvement efforts and does not appear to be a significant example with that context" (McMorris 2004).

NAHC Sacred Lands File Search

The records search and literature review also involved contacting the NAHC for a list of traditional-use areas or sacred sites at the Study Area and a list of specific Native American groups or individuals who could provide additional information on cultural resources at the Study Area. The NAHC Sacred Lands File search results were provided to SRI on April 10, 2023. The results of the search were negative, and the NAHC provided a list of 10 contacts who may have knowledge of cultural resources at the Study Area (Appendix A). Additionally, the City of Los Angeles contacted the local tribes to determine the presence of sacred sites within the Study Area. The results of the City's outreach efforts will be documented in a separate Tribal Cultural Resources report.

Geoarchaeological Investigation

The following section outlines the findings from trench excavations and sample screening (a detailed analysis is provided in Appendix B). Of the eight excavated trenches (Figure 26), two were abandoned after encountering a buried gas pipe (Trench 5) and water pipe (Trench 7), one trench (Trench 2) was fully excavated and had buried A horizon soils present but could not be entered due to a narrowing of the trench from a sewer line and portion of concrete slab, one trench (Trench 1) was entirely artificial fill, and four trenches (Trenches 3, 4, 6, and 8) were fully excavated and contained a series of intact soils horizons, including buried A horizons (Table 4). Sediment samples were screened from all intact sediments. Buried A horizon soils were encountered in five of the trenches and contained sparse charcoal at some locations, but no prehistoric artifacts were found during the investigation. A small number of historical-period artifact fragments and demolition debris were encountered in a few trenches, but these were deemed of little analytical value and were not collected. Trenches were excavated to a maximum depth of 365 cm below surface (cmbs). Sediments exposed in the trenches were estimated to date from the historical period through the middle–late Holocene, and no trench exposed sediments predating the earliest archaeological sites known from southern California.

Trench 1

Trench 1 was located in the southeast corner of the South Lot (see Figure 26). This trench consisted of asphalt (0–13 cmbs) and five layers of fill (13–365 cmbs). Horizons M1–M5 were modern fill consisting of metal fragments, asphalt, terracotta, concrete, a pipe, and beer bottle glass. Trench 1 is located in a distal alluvial fan and floodplain of the Los Angeles River. There is potentially an undisturbed deposition buried below the modern fill horizons.

Trench 2

Trench 2 was located in the center of the South Lot (see Figure 26). Trench 2 consisted of asphalt (0–9 cmbs), followed by a fill horizon (9–170 cmbs), an A horizon with small terracotta fragments and construction debris (170–290 cmbs) likely representing a modern or late historical-period surface; the trench terminated with a C horizon consisting of intact alluvium (290–365 cmbs). Soil was sampled and screened from two levels of intact C horizon soils. This trench could not be entered because of the presence of a buried concrete slab and a large sewer pipe that limited access to the trench.

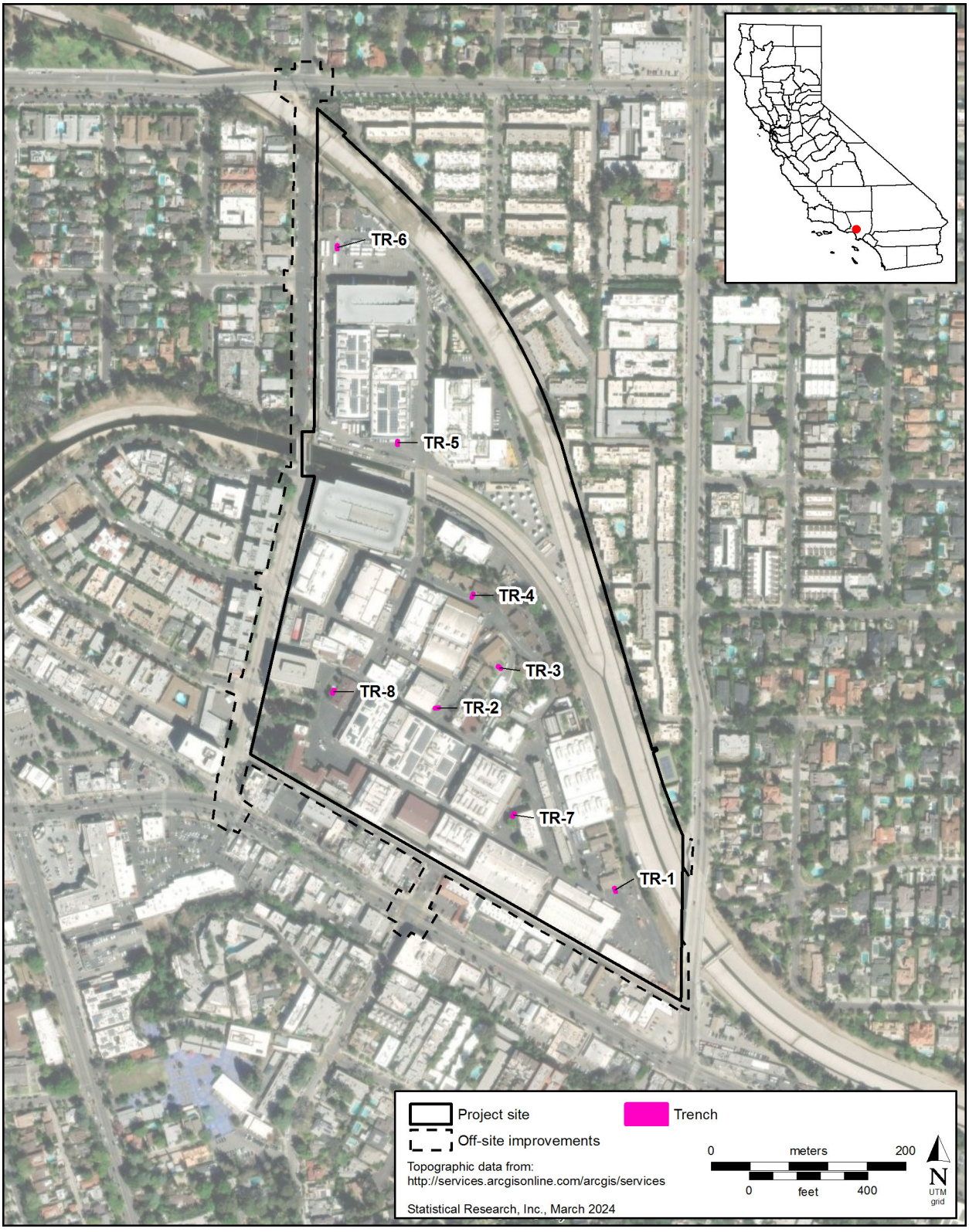


Figure 26. Geoarchaeological trench location map.

Table 4. Trench Results Summary

Trench	Lot	Date Excavated	Bottom Depth (cmbs)	No. of Levels Excavated	No. of Levels Screened	Volume Screened (m^3)	Intact Sediment Encountered ?	Sediment Type	Age of Stratigraphic Sequence	Landform Type
1	Southern	8/14/2023	365	12	—	—	no	fill to bottom of trench	modern	distal alluvial fan, floodplain, low terrace of Los Angeles River
2	Southern	8/14/2023	365	12	2	0.19	yes	buried A horizon with historical-period debris; sewer pipeline and buried concrete slab prevented entering trench beyond 1.5 m deep	modern to historical period	distal alluvial fan
3	Southern	8/15/2023 and 8/16/2023	365	12	11	1.04	yes	buried A horizons and other sediments present	historical period to middle–late Holocene	alluvial fan
4	Southern	8/15/2023	365	12	9	0.85	yes	buried A horizons and other sediments present	historical period to middle–late Holocene	distal alluvial fan grading into Los Angeles River floodplain
5	Northern	8/16/2023	100	4	—	—	no	fill to top of pipe; trench abandoned because of presence of natural-gas pipeline	modern	distal alluvial fan
6	Northern	8/16/2023 and 8/18/2023	365	12	10	0.95	yes	buried A horizons and other sediments present	historical-period to latest Holocene	low terrace, floodplain, Tujunga Wash
7	Southern	8/17/2023	60	2	—	—	no	fill to top of pipe; trench abandoned because of presence of water pipeline	modern	floodplain of Los Angeles River
8	Southern	8/17/2023	365	12	11	1.14	yes	buried A horizons and other sediments present	historical period to middle–late Holocene	alluvial fan

Key: cmbs = centimeters below surface.
Note: Double sample screened from Trench 8, Level 9.

Trench 3

Trench 3 was located near the center of the South Lot (see Figure 26). Trench 3 consisted of asphalt (0–13 cmbs) and fill deposits (13–42 cmbs) before transitioning into intact soils within which three distinct units were identified (Figure 27). Soil was sampled from each horizon within the intact units, and 10 5-gallon buckets were filled half way and screened for cultural materials. No artifacts were identified in any of the horizons.

Unit I consists of A horizons with varying levels of formation with plow scars present; the unit represents a historical-period plow zone within late–latest Holocene alluvial-fan deposits. Unit II consists of late Holocene distal-fan sheetflood alluvium. Unit III abruptly transitions into a buried A horizon followed by a moderately developed B and C horizon that likely date to the middle–late Holocene.

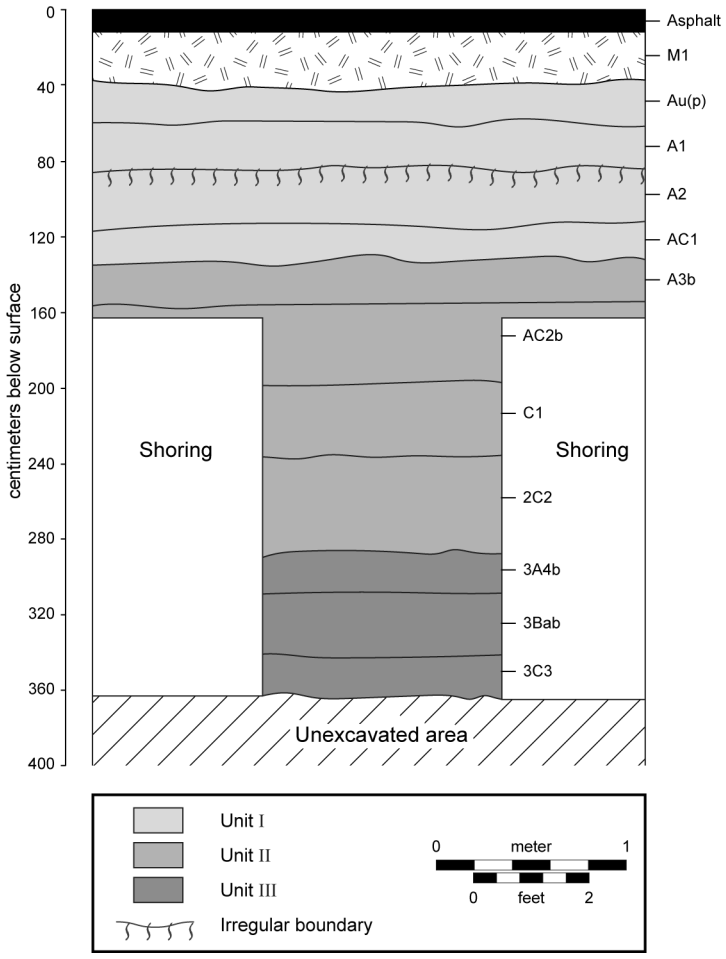


Figure 27. Geoarchaeological profile drawing of Trench 3, facing south.

Trench 4

Trench 4 was located in the north-central area of the South Lot (see Figure 26). Trench 4 had asphalt (0–12 cmbs), modern fill (12–45 cmbs), and four distinct units of intact soil horizons (Figure 28). Soil was sampled from each horizon within the intact units, and 10 5-gallon buckets were filled half way and screened for cultural materials. There was 1 possible piece of chert lithic debitage that was identified and collected from Level 11 (300–330 cmbs). This object was analyzed by an SRI lithic analyst and determined to be an unmodified piece of weathered limestone.

Unit I (45–55 cmbs) represents a single flood event. Unit II (55–128 cmbs) consists of A horizons with historical-period plow zone in late–latest Holocene fan alluvium. Unit III (128–280 cmbs) is a moderately developed alluvial-fan deposit dating to the middle–late Holocene that terminates in a buried A horizon above B and C horizons. Unit IV (280–365 cmbs) is a moderately developed alluvial fan or Los Angeles River alluvium dating to the middle Holocene with buried A and B horizons.

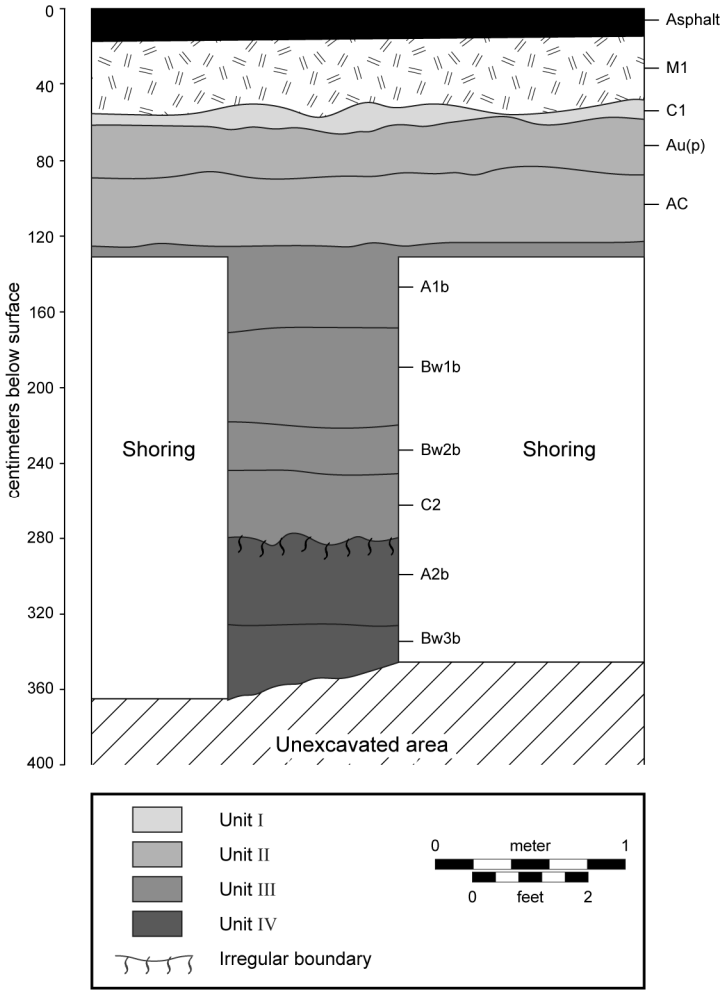


Figure 28. Geoarchaeological profile drawing of Trench 4, facing east.

Trench 5

Trench 5 was located in the south-central area of the North Lot (see Figure 26). This trench had asphalt (0–10 cmbs) and three fill layers (10–100 cmbs). From the asphalt layer until approximately 100 cmbs, a large natural-gas pipeline was exposed, halting all excavations. Radford Studios Center facility staff were immediately informed, and the trench was cautiously backfilled because of safety concerns. The backfill process differed from the previous trenches as the sediments and fill were mechanically moved to the edge of the trench and backfilled by hand and shovel. Once the natural-gas pipeline was covered by 30 cm of fill, gentle mechanical backfill and compaction resumed. In addition, geoarchaeological analysis suggests that the trench was disturbed, and no intact soils were discovered because of (1) the proximity of the river, (2) the morphology of the parking lot, and (3) the construction of a basement just 3 m north of the trench.

Trench 6

Trench 6 was located in the northeastern area of the North Lot (see Figure 26). Trench 6 consists of asphalt on the surface (0–7 cmbs), along with two fill deposits (7–49 cmbs) and intact soils (49–365 cmbs). The intact soils consisted of four distinct units (Figure 29). Soil was sampled from each horizon within the intact units, and 10 5-gallon buckets were filled half way and screened for cultural materials. No artifacts were identified in any of the horizons.

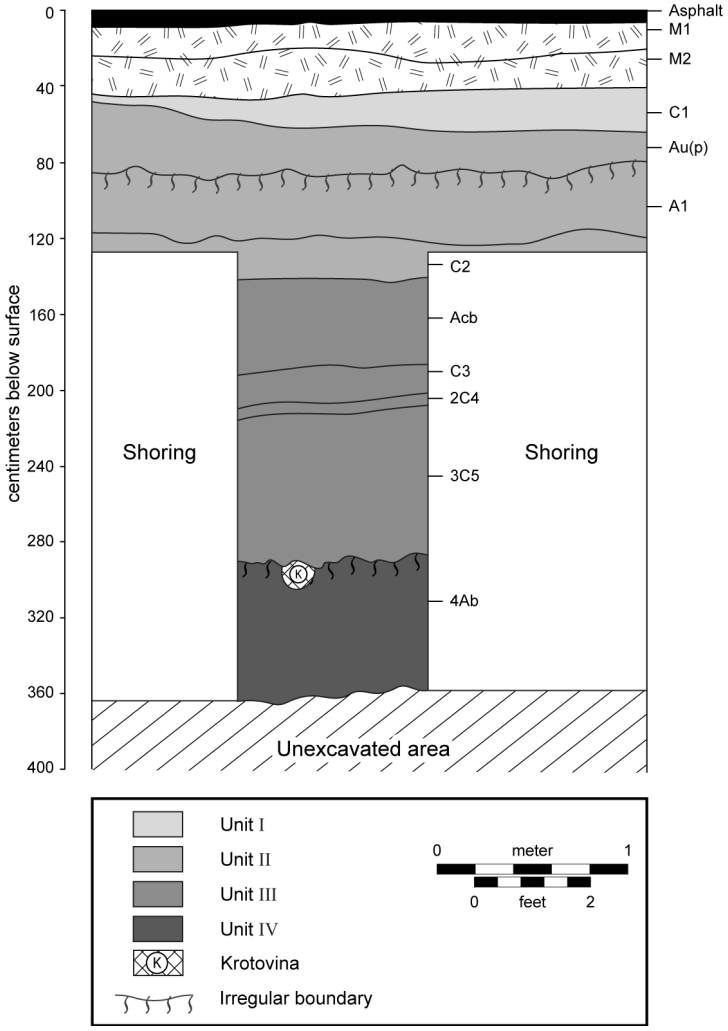


Figure 29. Geoarchaeological profile drawing of Trench 6, facing west.

Unit I (49–64 cmbs) represents a flood deposit. Unit II (64–145 cmbs) consists of modern and historical-period debris within the Los Angeles River and Tujunga Wash alluvium and likely represents a historical-period floodplain. The uppermost layer in Unit II, a buried A horizon, shows evidence of possible plow scars, indicating that the horizon is a potential historical-period plow zone. Unit III (145–292 cmbs) represents a stratified late–latest Holocene Los Angeles River and Tujunga Wash alluvial deposit. Unit III consists of a buried A horizon with infrequent krotovina dispersed throughout and buried C horizons. Unit IV (292–365 cmbs) consists of a late Holocene floodplain of the Los Angeles River and Tujunga Wash. Unit IV is composed entirely of a buried A horizon with 2 percent of the total matrix consisting of krotovina.

Trench 7

Trench 7 was located in the southeast area of the South Lot (see Figure 26). Trench 7 consisted of asphalt (0–9 cmbs) and two layers of fill (9–60 cmbs). During excavation, a polyvinyl chloride (PVC) landscape irrigation pipe was broken at the end of Level 1 (9–30 cmbs). The excavation was paused, and Radford Studios Center facility staff were immediately informed, who then shut off the water supply feeding the irrigation pipe. Excavation resumed after facility staff provided permission to proceed. In the next level (30–60 cmbs), excavation exposed the main water line running parallel along the length of the trench. Excavation was halted, and facility staff were again notified of the discovery. At this point, the facility electrician notified the crew that a high-voltage electrical line also was located nearby, and all further excavation was terminated. The entire trench consisted of modern fill layers with asphalt fragments throughout. Further analysis was not possible because of safety concerns. This trench was backfilled to the best of SRI's ability, while allowing Radford Studios Center staff access to fix the broken irrigation pipe. Because of the flooding of the trench and the safety concerns, a detailed geoarchaeological analysis was not possible.

Trench 8

Trench 8 was located in the southwest area of the South Lot (see Figure 26). Trench 8 was capped with asphalt (0–13 cmbs), two layers of fill (13–41 cmbs), and three distinct units of intact soil deposits (Figure 30). Soil was sampled from each horizon within the intact units, and 10 5-gallon buckets were filled half way and screened for cultural materials. No artifacts were identified in any of the horizons.

Unit I (41–109 cmbs) is a historical-period plow zone on a late–latest Holocene alluvial fan. Unit II (109–201 cmbs) consists of late Holocene distal-fan sheetflood alluvium and shows evidence of slow depositional rates and significant bioturbation within the A horizons. Unit III (201–365 cmbs) consists of middle–late Holocene alluvium with moderately developed soils.

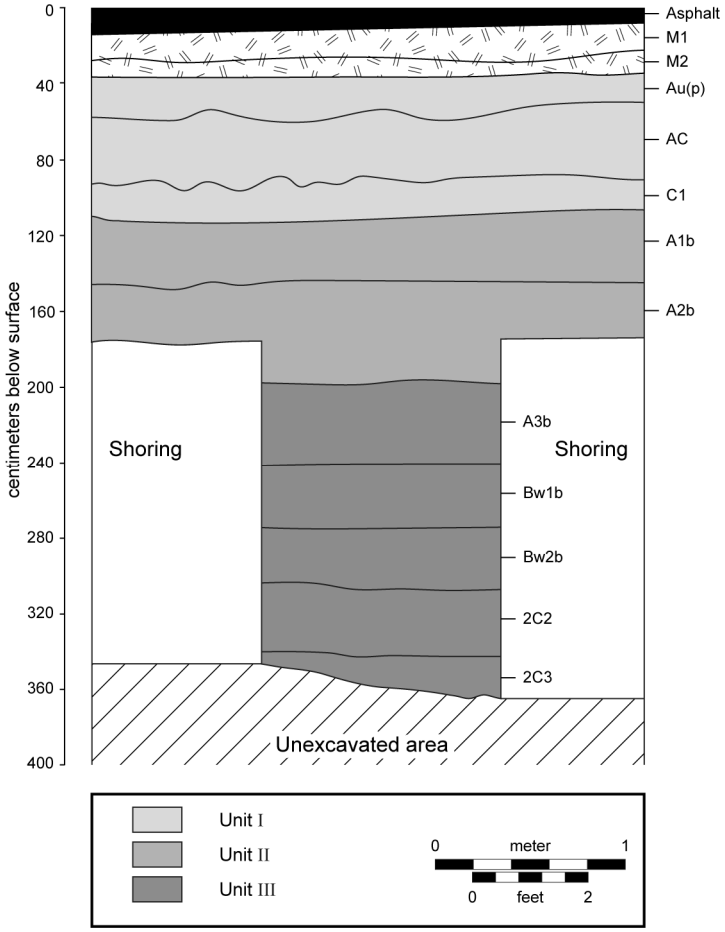


Figure 30. Geoarchaeological profile drawing of Trench 8, facing west.

CHAPTER 6

Conclusions and Mitigation Measures

The results of background research, archival research, archaeological record searches, and geoarchaeological investigation indicate that the Study Area is moderately sensitive for containing buried archaeological resources from the historical period and highly sensitive for containing buried archaeological resources from the prehistoric period. Although no archaeological sites have been recorded at the Study Area, it was developed and built over at an industrial scale starting in the 1920s with the construction of the Mack Sennett Studios, and the Study Area has not been the subject of previous archaeological investigations.

Conclusions

Potential for Buried Historical-Period Resources

It is possible that early phases of historical-period occupation of the Study Area, namely the farming and ranching structures that were in use between 1901 and 1926, may still have some intact subsurface components. Remnants of these buildings, located on the western edge of the Study Area, could add to our current knowledge of daily life during the late 1800s and early 1900s in the San Fernando Valley. Evidence of farming practices, refuse deposits, privy pits, and foundations may be found under the more recent or modern constructions as they were paved over early in Radford Studio Center's history to make way for roads and studios. Specifically, Stage 2, built in 1940; Office Building 1, built in 1954; Office Building 2, built in 1955; and the Administration Building, built in 1969, were constructed in the vicinity of the farming and ranching structures. The area around these buildings has the potential to contain intact historical-period deposits.

The results of the geoarchaeological trenching demonstrated the presence of plow zone sediments beneath fill and buried A horizon soils containing small numbers of historical-period artifacts and construction debris beneath historical-period flood deposits (see Appendix B). These results suggest that sediments from the historical period remain in place within portions of the Study Area and have potential to contain evidence of historical-period use of the Study Area.

Potential for Buried Prehistoric Resources

As previously discussed in Chapter 2, much of the Study Area is located on a prominent alluvial fan elevated as much as 8 m above the adjacent floodplain. This fan also happens to be located at the confluence of the Los Angeles River and West Branch of Tujunga Wash, which are the two most prominent streams in the San Fernando Valley. This geographic position would have been an ideal spot for use by Native Americans during the prehistoric period because of the relative safety from floods that the elevated fan surface afforded and because of its proximity to a reliable source of fresh water and its associated riparian habitats.

Significant prehistoric human use of the area immediately surrounding the Study Area has been documented at archaeological sites CA-LAN-1110 and CA-LAN-4894, which are located about 100 m to the east of the South Lot. Although recorded as separate sites, these two resources are within approximately 30 m

of each other and are likely part of the same large Native American mortuary site. CA-LAN-1110 consists of over 1,000 human bone fragments and a range of artifacts typically associated with mortuary behavior, including steatite pipes, slate palette fragments, crystals, and abalone shell. CA-LAN-4894 consists of a single prehistoric Native American human inhumation and what have been interpreted to be associated grave goods, including abalone shell fragments. Whereas CA-LAN-4894 was found buried at a depth of about 60 cmbs, the deposits at CA-LAN-1110 were found at 370–430 cmbs in the remains of a buried sand bar in the former floodplain or river terrace.

Historically, the location of the ethnohistoric village of Kawenga has been thought to be located at present day Universal City. However, years of development of that area, archaeological monitoring of grading, and other archaeological research has failed to find any prehistoric archaeological site at that location. Native American settlement from at least late prehistoric times followed what has been described as a *ranchería* settlement pattern. This pattern is typically a series of dispersed family-based households spread out over a large area, generally along watercourses, which can cover an area of up to several miles. Communal areas such as burial grounds, dance enclosures, and other ceremonial structures are shared by the various households. During the very late prehistoric period, burial grounds were often located outside the household areas but in proximity. Our understanding of the location and structure of the Kawenga settlement is poor, and it is possible that these two mortuary sites near the Study Area are associated with Kawenga and that there was likely a significant Native American settlement nearby. The Study Area is a possible location for such a settlement. These two mortuary sites are also interesting because they are located on the floodplain of the Los Angeles River and Tujunga Wash in areas of high flood risk during the prehistoric era. Several isolated artifacts from the floodplain, including a large stone bowl and a mano, are known from the nearby area, further attesting to Native American use of these low-lying areas. This indicates that not only is the alluvial fan highly sensitive for prehistorical archaeological resources, but the adjacent floodplain is also highly sensitive.

South Lot and Adjacent Off-Site Improvement Areas

Based on the 1894 and 1926 topographic maps, the location of the Los Angeles River and Tujunga Wash in the Study Area has not changed significantly over the last 150 years or so. This is probably related to high sediment yields coming out of Berry Canyon, resulting in the formation of the prominent alluvial fan that pushes the Los Angeles River to the north at this location. On surficial geologic maps, this alluvial fan (which makes up most of the South Lot and adjacent off-site improvement areas) is estimated to be between 1,000 and 10,000 years old. Our trenches and the previous geotechnical cores show that the internal architecture of this fan is complex and has significant stratigraphic variability from east to west across the fan.

Trenches 1–4 and 7–8 were excavated in the South Lot. Of these six trenches, three (Trenches 1, 2, and 7) were either artificial fill or excavation was constrained by buried infrastructure and produced incomplete data (see Table 4). Trenches 3, 4, and 8 present a cross section across the alluvial-fan landform from mid-fan to the distal fan at a point where it is grading into the Los Angeles River floodplain. Trenches 3 and 8 are positioned higher up on the fan and away from the river, whereas Trench 4 is located closer to the river. Trenches 3 and 8 revealed three distinct soils units consisting of (1) Unit I late–latest Holocene fan alluvium with historical-period plow zones, (2) Unit II late Holocene distal-fan sheetflood alluvium, and (3) Unit III middle–late Holocene fan alluvium with moderately developed soils. Trench 8, which is farthest from the river, also showed evidence of slow sediment depositional rates accompanied by bioturbation and A horizon formation in Unit II. Trench 4 had a similar stratigraphic sequence, but with additional possible floodplain sediments deposited by the Los Angeles River (see Appendix B). These units in all three trenches in the South Lot demonstrate a depositional environment dominated by periods of sediment deposition followed by periods of stability long enough for moderate soil development. Similar sequences likely continue for an unknown depth below the bottom of our trenches. The data indicate that the sediments in the South Lot and adjacent off-site improvement areas are highly sensitive for the presence of intact prehistoric archaeological deposits.

North Lot and Adjacent Off-Site Improvement Areas

Surficial geologic maps have the North Lot and adjacent off-site improvement areas mapped as a young alluvial-fan/floodplain (<1,000 years) that has experienced historical flooding (primarily sediment deposited on the distal Tujunga alluvial fan). The soil maps support this, and much of the area is underlain by weakly developed soils in sandy floodplain and channel alluvium. There is a slightly elevated point of land situated between Tujunga Wash and the Los Angeles River, at the confluence, which has the greatest potential for buried archaeological deposits in the North Lot.

Trenches 5 and 6 were excavated in the North Lot. Trench 5 encountered a buried natural gas pipeline and was abandoned at a depth of 60 cmbs. Trench 6 was located at the northern end of the North Lot near Tujunga Wash and near the slightly elevated point of land indicated on the soil maps. The data from Trench 6 reflect a depositional environment very different from the trenches within the South Lot. Sediments from Trench 6 are composed of alluvium and floodplain sediments deposited by the Los Angeles River/Tujunga Wash in four units with multiple buried A horizon soils. Unit IV, the lowest unit, is of note because it consists of late Holocene floodplain sediments capped by pedogenic unconformities marking low depositional rates and A horizon soil development (see Appendix B). As elsewhere, A horizon soil development is indicative of stable landforms that could support human use and occupation. A similar sequence likely continues for an unknown depth below the bottom of the trench. The data indicate that the sediments in the North Lot and adjacent off-site improvement areas are highly sensitive for the presence of intact prehistoric archaeological deposits.

Summary

Prior to development, the alluvial fan of the Study Area was constantly being built up by sediments from Berry Canyon. The distal portion of the fan was also subject to sedimentation from periodic flooding of the Los Angeles River. This sedimentation from both sources occurred in pulses, with extended periods of time where the surface of the fan was stable and would have allowed for prolonged human use, as demonstrated by the stratigraphic profiles in our trenches. Trenches in the floodplain zone and on the alluvial fan documented a series of buried and stable soil surfaces (A horizons) separated by lenses of silts and sands. Trenches 3, 4, and 8 revealed a historical-period plow zone preserved under artificial fill that may contain historical-period archaeological deposits and prehistoric archaeological deposits. Although we were unable to date the lower A horizon soils within the trenches, we surmise that they date to the mid–late Holocene and may also contain prehistoric archaeological deposits. The alluvial fan does not extend into the North Lot and adjacent off-site improvement areas, but this area, too, has aggraded over time from sedimentation of the Los Angeles River and Tujunga Wash, and buried A horizon soils were found there as well. The geographic, archaeological, and geoarchaeological data together indicate that the Study Area is highly sensitive for buried prehistoric resources.

No artifacts or direct evidence of prehistoric archaeological deposits were recovered during trenching. However, our trenching program was designed to assess the potential for the Study Area to contain buried prehistoric archaeological sites and not necessarily to discover buried archaeological sites throughout the area of direct impact (ADI). The soils data from our effort indicate that the late Pleistocene and Holocene sediments of the Study Area are extensive and extend deeper than our trenches. None of our trenches exposed sediments that predate the earliest known archaeological sites from southern California.

Mitigation Measures

Project construction plans call for excavations up to 15 m (50 feet) deep in some areas, which would likely destroy any cultural resources, if present. The cultural resource study reported herein included

assessing the sensitivity of the Study Area for buried archaeological resources and included geoarchaeological excavation up to a depth of 4 m (12 feet) below the existing ground surface. This depth is the maximum that can be reached by a standard backhoe without sloping or stepping the excavation area. Such sloped excavations would measure roughly 30 m (100 feet) on a side and cover an area of 900 m^2 (10,000 square feet). This size of an archaeological excavation footprint was not possible for the current study due to the presence of underground utilities and adjacent occupied buildings. Larger equipment, such as track hoes, have a deeper reach, but none can reach 15 m (50 feet) deep without sloped walls and face similar limitations as the backhoe. Consequently, geoarchaeological excavation within the ADI below 4 m (12 feet) is only feasible during construction after the area has been cleared of underground utilities and after buildings have been removed. This geoarchaeological excavation will be completed as part of the mitigation program recommended below. The following mitigation measures would reduce the potential impacts from the Project to such resources to a less than significant level. These mitigation measures are in addition to the City of Los Angeles standard conditions of approval, which include protocols for the treatment of unanticipated archaeological deposits, tribal cultural resources, and human remains.

Mitigation Measure CUL-MM-1

Prior to the start of ground-disturbance activities during Project construction, the Applicant shall retain a Qualified Archaeologist meeting the Secretary of the Interior's Professional Qualifications Standards for Archeology to implement the Project cultural resource mitigation measures. Ground disturbance includes demolition, digging, trenching, plowing, drilling, tunneling, grading, leveling, clearing, auguring, striping of topsoil, or similar activities (Ground Disturbance Activities). A copy of the executed contract shall be submitted to the Department of City Planning prior to the issuance of any permit necessary for Ground Disturbance Activities.

Prior to the start of Ground Disturbance Activities, the principal archaeologist shall prepare and implement a written Cultural Resource Monitoring and Treatment Plan (CRMTP) to reduce potential Project effects on unanticipated archaeological resources unearthed during construction. The CRMTP shall include the professional qualifications required of key staff, applicable regulatory requirements, monitoring protocols, provisions for evaluating and treating archaeological materials discovered during Ground Disturbance Activities, situations under which monitoring may be reduced or discontinued, and reporting requirements. Applicable regulations shall include but not be limited to *Public Resources Code* (PRC) Section 5024.1; Title 14 *California Code of Regulations*, Section 15064.5 of the CEQA Guidelines; and PRC Sections 21083.2 and 21084.1. The monitoring protocols shall include but not be limited to halting Ground Disturbance Activities within at least a 25-foot radius (50-foot diameter) in the event resources are discovered so that the significance can be determined. Treatment provisions shall include but are not be limited to the following: statement of the preference for preservation in place (i.e., avoidance) per CEQA Guidelines Section 15126.4(b)(3); description of methods for the adequate recovery of scientifically consequential information; requirements to coordinate with the Tribal Consultant(s) named in the Tribal Cultural Resources report (Becker et al. 2025) to ensure that consideration is given to the cultural values ascribed to a resource beyond that which is scientifically important in the event the resource is Native American in origin; and procedures for curating any archaeological materials at a public, non-profit curation facility, university or museum with a research interest in the materials. The CRMTP shall be reviewed by the Applicant and the consulting Native American tribes identified by the City of Los Angeles and approved by the City of Los Angeles prior to commencement of any Ground Disturbance Activities.

Prior to the commencement of any Ground Disturbance Activities, the archaeological monitor shall provide Worker Environmental Awareness Program (WEAP) training to construction workers involved in Ground Disturbance Activities that provides information on regulatory requirements for the protection of cultural resources. As part of the WEAP training, construction workers shall be informed about proper procedures to follow should a worker discover a cultural resource during Ground Disturbance Activities. In addition, construction workers shall be shown examples of the types of resources that would require

notification of the archaeological monitor. The Applicant shall maintain on the Project Site, for City inspection, documentation establishing that the training was completed for all construction workers involved in Ground Disturbance Activities.

The Qualified Archaeologist shall coordinate the proper implementation of this mitigation measure during the demolition and excavation phases of the Project. The archaeological and Native American monitor shall observe all Ground Disturbance Activities until the Qualified Archaeologist and Tribal Consultant(s), in consultation with the archaeological and Native American monitors, determines monitoring is no longer necessary, as specified in the CRMTP. If Ground Disturbance Activities are occurring simultaneously at multiple locations on the Project Site or off-site improvement areas, the Qualified Archaeologist shall determine if additional monitors are required for other locations where such simultaneous Ground Disturbance Activities are occurring. Within 30 days of concluding the field component of the archaeological monitoring, the principal archaeologist shall prepare a memorandum summarizing the results of any archaeological finds and stating that the field component of the archaeological monitoring requirement of the mitigation measure has been fulfilled. The memorandum will also summarize the results of the geoarchaeological testing required by Mitigation Measure CUL-MM-2 and further actions required to fulfill any outstanding requirements of the mitigation measures, including the preparation of a full technical report documenting the results of all cultural resources monitoring and geoarchaeological testing. In the event that archaeological resources are identified, a full technical report shall be prepared documenting the methods and results of all work completed under the CRMTP and Mitigation Measure CUL-MM-2, including, if any, treatment of archaeological materials, results of artifact processing, analysis, and research, and evaluation of the resource(s) for the California Register of Historical Resources. The report shall be prepared under the supervision of the Qualified Archaeologist and submitted to the Department of City Planning within 1 year of completion of the monitoring, unless other arrangements are required given the nature of the discovery. The final report shall be submitted to the South Central Coastal Information Center (SCCIC).

Mitigation Measure CUL-MM-2

Prior to the start of Ground Disturbance Activities, the principal archaeologist shall prepare and implement a written geoarchaeological testing plan (GTP) within the ADI where ground-disturbing activities extend more than 4 m (12 feet) below the existing ground surface. The GTP will follow the methods and procedures used in the geoarchaeological testing reported herein. Although backhoe trenching and sample screening is the preferred testing method, alternative excavation strategies that allow for recovery of soil samples for screening and detailed recording of sediment stratigraphy may be used in lieu of trenching. The purpose of the GTP is to assess the archaeological sensitivity of portions of the ADI below 4 m (12 feet) of the existing ground surface.

Excavation of the top 4 m (12 feet) of sediment within the ADI has already been cleared through the first phase of testing reported herein and may proceed subject to the requirements of the CRMTP prepared in Mitigation Measure CUL-MM-1. Once grading of an area reaches 4 m (12 feet) below the existing ground surface, grading must halt in that area and the provisions of the GTP shall be applied to the next 4 m (12 feet) of sediment. Grading may resume upon written notice to proceed from the principal archaeologist and with written concurrence of the Project proponent and lead agency. Grading will continue in an iterative fashion with geoarchaeological testing being implemented for every 4 m (12 feet) of vertical excavation until either the bottom depth of construction grading is reached or the principal archaeologist determines that grading has reached depths below which archaeological deposits are unlikely and that archaeological monitoring is sufficient for the identification and treatment of anticipated resources. The GTP may be suspended or stopped upon written notice from the principal archaeologist and with written concurrence of the Project proponent and the lead agency. Suspending or stopping the GTP does not affect the status of the provisions in the CRMTP. The results of geoarchaeological testing shall be fully reported in the cultural resources monitoring memorandum and report required in Mitigation Measure CUL-MM-1.

REFERENCES CITED

Altschul, Jeffrey, H., Richard Ciolek-Torrello, Donn R. Grenda, Jeffrey A. Homburg, Su Benaron, and Anne Stoll

2005 Ballona Archaeology: A Decade of Multidisciplinary Research. *Proceedings of the Society for California Archaeology* 18:283–301.

Altschul, Jeffrey H., Christopher J. Doolittle, and Su Benaron

1998 *Settlement on the Lagoon Edge: Archaeological Treatment Plan for CA-LAN-2676, Marina del Rey, California*. Playa Vista Monograph Series. Test Excavation Report 1. Statistical Research, Tucson.

Altschul, Jeffrey H., and Donn R. Grenda (editors)

2002 *Islanders and Mainlanders: Prehistoric Context for the California Bight*. SRI Press, Tucson.

Altschul, Jeffrey H., Jeffrey A. Homburg, and Richard Ciolek-Torrello

1992 *Life in the Ballona: Archaeological Investigations at the Admiralty Site (CA-LAn-47) and the Channel Gateway Site (CA-LAn-1596-H).* Technical Series 33. Statistical Research, Tucson.

Altschul, Jeffrey H., Anne Q. Stoll, Donn R. Grenda, and Richard Ciolek-Torrello

2003 *At the Base of the Bluff: Archaeological Inventory and Evaluation along Lower Centinela Creek, Marina del Rey, California*. Playa Vista Monograph Series. Test Excavation Report 4. Statistical Research, Tucson.

Arnold, Jeanne E.

1995 Transportation Innovation and Social Complexity among Maritime Hunter-Gatherer Societies. *American Anthropologist* 97:733–747.

Arnold, Jeanne E., and Aimee Blume

1993 A Chumash Site at Chatsworth, California: Small-Scale Testing at CA-LAN-449 (Field Training in Archaeology, Department of Anthropology, 1993). University of California, Los Angeles. Manuscript on file, Department of Parks and Recreation, Sacramento.

Barbour, Michael G., and Jack Major

1990 *Terrestrial Vegetation of California*. Special Publication No. 9. California Native Plant Society, Berkeley.

Baumhoff, Martin A., and Robert F. Heizer

1965 Postglacial Climate and Archaeology in the Desert West. In *The Quaternary of the United States*, edited by H. E. Wright, Jr., and D. C. Frey, pp. 697–707. Princeton University Press, Princeton, New Jersey.

Beals, Ralph L., and Joseph A. Hester, Jr.

1974 *Indian Land Use and Occupancy in California.* American Indian Ethnohistory: California and Basin-Plateau Indians, vol. 3. Garland, New York.

Bean, Lowell J.
1972 *Mukat's People: The Cahuilla Indians of Southern California*. University of California Press, Berkeley.

Bean, Lowell J., and C. R. Smith
1978 Gabrielino. In *California*, edited by Robert F. Heizer, pp. 538–549. Handbook of North American Indians, vol. 8, William C. Sturtevant, general editor. Smithsonian Institution, Washington, D.C.

Becker, Kenneth M.
1995 *Cultural Resources Reconnaissance and Archaeological Site Evaluation of the Proposed Los Angeles Golf Course, Los Angeles County, California*. RMW Paleo Associates, Mission Viejo, California. Submitted to Planning Associates, Van Nuys, California. On file, South Central Coastal Archaeological Information Center, Department of Anthropology, California State University, Fullerton.

1999 *Boundary Definition at Tujunga Village (CA-LAN-167), Hansen Dam Flood Control Basin, Los Angeles County, California*. Technical Report 99-59. Statistical Research, Tucson.

Becker, Kenneth M., Felicia V. De Peña, Karen K. Swope, Donn R. Grenda, Jason D. Windingstad, Patrick B. Stanton, and Kaitlin E. Harstine
2025 Tribal Cultural Resources Assessment for the Radford Studio Center Project, Studio City, California. Technical Report 24-01. Statistical Research, Redlands, California.

Bolton, Herbert Eugene
1971 *Fray Juan Crespi: Missionary Explorer on the Pacific Coast, 1769–1774*. AMS Press, New York.

Burbank Daily Evening Review
1926 Van Nuys Claiming Big Studio Project. 23 March:8. Burbank California.

1927 Moving Picture District Expands. 19 May:4. Burbank, California.

California Office of Historic Preservation
2002 *California Register of Historical Resources: Questions and Answers*. California Office of Historic Preservation Technical Assistance Series No. 3. California Office of Historic Preservation, Department of Parks and Recreation, Sacramento, California.

Ciolek-Torrello, Richard, Donn R. Grenda, Angela Keller, and Anne Q. Stoll
2006 *A Passage in Time: The Archaeology and History of the Santa Susana Pass State Historic Park, California*. Technical Series 87. Statistical Research, Tucson.

Cowan, Robert G.
1956 *Ranchos of California: A List of Spanish Concessions, 1775–1822, and Mexican Grants, 1822–1846*. Academy Library Guild, Fresno, California.

Davis, Owen K.
1990 Pollen Analysis of Archaeological Sites of the San Joaquin Hills Transportation Corridor Archaeological Test Excavation Sites. In *Final Test Investigation Report and Request for Determination of Eligibility for 23 Sites along the San Joaquin Hills Transportation Corridor*, vol. 2, edited by P. de Barros and H. C. Koerper, pp. J1–J9. Chambers Group, Santa Ana, California. Submitted to Transportation Corridor Agencies, Costa Mesa, California.

de Barros, Philip, and Henry C. Koerper (editors)
1990 *Final Test Investigation Report and Request for Determination of Eligibility for 23 Sites along the San Joaquin Hills Transportation Corridor.* Chambers Group, Santa Ana, California. Submitted to Transportation Corridor Agencies, Costa Mesa, California.

Dillon, Brian D., and Matthew A. Boxt (editors)
1989 *Archaeology of the Three Springs Valley, California, a Study in Functional Cultural History.* Monograph 30. Institute of Archaeology, University of California, Los Angeles.

Dixon, Wheeler W.
2012 *Death of the Moguls: The End of Classical Hollywood.* Rutgers University Press, New Brunswick, New Jersey.

Douglass, John G.
2009 *Rural Recruitment by the Missions San Gabriel and San Fernando Rey in the Los Angeles Basin: 1771–1834*. Paper presented in the session "Southern California Ethnohistory," chaired by John G. Douglass, at the 43rd annual meeting of the Society for California Archaeology, Modesto, California.

Douglass, John G., Kathleen L. Hull, and Seetha N. Reddy
2018 The Creation of Community in the Colonial-Era Los Angeles Basin. In *The Forging of Communities in Colonial Alta California*, edited by Kathleen L. Hull and John G. Douglass, pp. 35–61. The Archaeology of Indigenous-Colonial Interaction in the Americas. University of Arizona Press, Tucson.

Douglass, John G., and Seetha N. Reddy
2016 Cultural Trajectories and Ethnogenesis during Colonialism: The Mission Period in Southern California. In *Gabrielino/Tongva Origins and Development: A View from Guaspet*, edited by John G. Douglass, Seetha N. Reddy, Richard Ciolek-Torrello, and Donn R. Grenda, pp. 353–384. People in a Changing Land, The Archaeology and History of the Ballona in Los Angeles, California, vol 5, Donn R. Grenda, Richard Ciolek-Torrello and Jeffrey H. Altschul, series editors. Technical Series 94. Statistical Research, Tucson.

Du Bois, Constance Goddard
1908 The Religion of the Luiseño and Diegueño Indians of Southern California. *University of California Publications in American Archaeology and Ethnology* 8(3):69–186.

Environmental Data Resources, Inc. (EDR)
2023 The EDR Radius Map Report with GeoCheck, EDR, 6 Armstrong Road, 4th floor. Shelton, Connecticut.

Engelhardt, Fr. Zephyrin
1927 *The Missions and Missionaries of California San Fernando Rey.* The Mission of the Valley. Franciscan Herald Press. Chicago.

Ericson, Jonathon E.
1978 Obsidian Hydration Dating in California. In *Occasional Papers in Method and Theory*, no. 2, pp. 43–54. Society for California Archaeology, Salinas, California.

1981 *Exchange and Production System in Californian Prehistory: The Results of Hydration Dating and Chemical Characterization of Obsidian Sources*. International Series No. 110. BAR Publishing, Oxford, England.

Feldman, Jessica, and David Greenwood
2003 P-19-18568 site record. On file at South Central Coastal Information Center, California State University, Fullerton

Feldman, Jessica, and A. Hope
2004 *Caltrans Historic Bridges Inventory Update: Concrete Box Girder Bridges*. On file, South Central Coastal Information Center, California State University, Fullerton.

Fletcher, David
2008 Flood Control Freakology: Los Angeles River Watershed. In *The Infrastructural City: Networked Ecologies in Los Angeles*, edited by. Kazys Varnelis pp. 258–274. Actar, Barcelona, Spain.

Galdikas-Brindamour, Biruté
1970 Trade and Subsistence at Mulholland: A Site Report on LAN-246. In *Archaeological Survey Annual Report*, vol. 12, pp. 120–161. Department of Anthropology, University of California, Los Angeles.

Gallegos, Dennis
1991 Antiquity and Adaptation at Agua Hedionda, Carlsbad, California. In *Hunter-Gatherers of Early Holocene Coastal California*, edited by Jon M. Erlandson and Roger H. Colten, pp. 19–42. Perspectives in California Archaeology, vol. 1. Institute of Archaeology, University of California, Los Angeles.

Gamble, Lynn H., and Chester King
1997 Middle Holocene Adaptations in the Santa Monica Mountains. In *Archaeology of the California Coast during the Middle Holocene*, edited by Jon M. Erlandson and Michael A. Glassow, pp. 61–72. Perspectives in California Archaeology, vol. 4. Institute of Archaeology, University of California, Los Angeles.

Grant, Campbell
1978 Chumash: Introduction. In *California*, edited by Robert R. Heizer, pp. 505–508. Handbook of North American Indians, vol. 8, William C. Sturtevant, general editor. Smithsonian Institution, Washington D.C.

Greenwood, Roberta S.
2003 P-19-001945 National Register of Historic Places Registration Form. On file at South Central Coastal Information Center, California State University, Fullerton

Grenda, Donn R.
1997 *Continuity and Change: 8,500 Years of Lacustrine Adaptation on the Shores of Lake Elsinore*. Technical Series 59. Statistical Research, Tucson.

1998 *Between the Coast and Desert: Archaeological Data Recovery at the Yukaipa't Site, CA-SBR-1000, Yucaipa, California*. Technical Series 70. Statistical Research, Tucson.

1999 *Culture History. In Boundary Definition at Tujunga Village (CA-LAN-167), Hansen Dam Flood Control Basin, Los Angeles County, California*, by Kenneth M. Becker, pp. 7–14. Technical Report 99-59. Statistical Research, Tucson.

Grenda, Donn R., Jeffrey A. Homburg, and Jeffrey H. Altschul
1994 *The Centinela Site (CA-LAN-60): Data Recovery Plan at a Middle Period, Creek-edge Site in the Ballona Wetlands, Los Angeles, California*. Technical Series 45. Statistical Research, Tucson.

Gumprecht, Blake
1999 *The Los Angeles River: Its Life, Death, and Possible Rebirth*. Johns Hopkins University Press, Baltimore, Maryland.

Harrington, John Peabody
1986 *Native American History, Language and Culture of Southern Californian/Great Basin.* The Papers of John Peabody Harrington in the Smithsonian Institution, 1907–1957, vol. 3, edited by Elaine L. Mills and Ann J. Brickfield. Microfilm ed. National Anthropological Archives, Smithsonian Institution, Washington, D.C., and Kraus International Publications, Millwood, New York.

Harris, Susan
2012 "Pigs Will Fly": Protecting the Los Angeles River by Declaring Navigability. *Boston College Environmental Affairs Law Review*. 39(1):625–639.

Harrison, W. M., and E. S. Harrison
1966 An Archaeological Sequence for the Hunting People of the Santa Barbara, California. In *Archaeological Survey Annual Report 1964–1965*, pp. 91–178. Department of Anthropology, University of California, Los Angeles.

Heizer, Robert F. (editor)
1968 *The Indians of Los Angeles County: Hugo Reid's Letters of 1852*. Southwest Museum, Los Angeles.

Heizer, Robert F., and A. B. Elsasser
1980 *The Natural World of the California Indians*. University of California Press, Berkeley.

Heizer, Robert F., and Edwin M. Lemert
1947 Observations on Archaeological Sites in Topanga Canyon, California. *University of California Publications in American Archaeology and Ethnology* 44(2):237–258.

Historic Resources Group
2024 *Radford Studio Center Historic Survey and Assessment Report*. Historic Resources Group, Pasadena, California. Submitted to Radford Studio Center, Studio City, California.

Hollywood Citizen News
1932 Dam Project Being Pushed. 11 May:9. Hollywood, California.

Hollywood Daily Citizen
1927 First Earth Turned in Construction of Studio City. 25 June:10. Hollywood, California.

Hudson, Dee Travis
1969 The Archaeological Investigations during 1935 and 1937 at Ora-237, Ora-238, and Ora-239, Santiago Canyon, Orange County, California. *Pacific Coast Archaeological Society Quarterly* 5(1):1–68.

Hughes, Richard E., and Delbert L. True
1985 Perspective on the Distribution of Obsidians in San Diego County, California. *North American Archaeologist* 6:325–339.

Hurst, Richard Maurice
1979 *Republic Studios: Between Poverty Row and the Majors*. The Scarecrow Press, Metuchen, New Jersey.

James, Meg, and Roger Vincent
2021 Famed TV Lot Finds a Taker. *Los Angeles Times* 1 December:E3. Los Angeles.

Johnson, John R.
1997a The Indians of Mission San Fernando. *Southern California Quarterly* 79(3):249–290.

1997b Chumash Indians in Simi Valley. In *Simi Valley: A Journey Through Time*, edited by Patricia Havens and Bill Appleton, pp. 5–21. Simi Valley Historical Society and Museum, Simi Valley, California.

2006 *Ethnohistoric Overview for the Santa Susana Pass State Historic Park Cultural Resources Inventory Project*. Santa Barbara Museum of Natural History, Santa Barbara, California. Prepared for Southern Service Center, State of California, Department of Parks and Recreation.

Johnson, John R., and David D. Earle
1990 Tatavium Geography and Ethnohistory. *Journal of California and Great Basin Anthropology* 12(2):191–214.

Johnson, Keith L.
1966 *Site LAN-2: A Late Manifestation of the Topanga Complex in Southern California Prehistory*. Anthropological Records Vol. 23. University of California Press, Berkeley.

Johnston, Bernice E.
1962 *California's Gabrielino Indians*. Frederick Webb Hodge Anniversary Publication Fund 8. Southwest Museum, Los Angeles.

King, Chester
1990 *Evolution of Chumash Society: A Comparative Study of Artifacts Used for Social System Maintenance in the Santa Barbara Channel Region before A.D. 1804*. Garland Publishers, New York.

King, Chester D., Thomas Blackburn, and Ernest Chandonet
1968 The Archaeological Investigation of Three Sites on the Century Ranch, Western Los Angeles County, California. In *Archaeological Survey Annual Report*, vol. 10, pp. 12–107. Department of Anthropology, University of California, Los Angeles.

King, Chester D., and John R. Johnson
1999 The Chumash Social-Political Groups in the Santa Monica Mountains. In *Cultural Affiliation and Lineal Descent of Chumash Peoples in the Channel Islands and the Santa Monica Mountains*, vol. 1, by Sally McLendon and John R. Johnson, pp. 67–92. Santa Barbara Museum of Natural History, Santa Barbara, California.

Knight, Albert
1991 P-19-001945 site record. On file, South Central Coastal Information Center, California State University, Fullerton

Koerper, Henry C.
1979 On the Question of the Chronological Placement of Shoshonean Presence in Orange County, California. *Pacific Coast Archaeological Society Quarterly* 15(3):69–94.

Koerper, Henry C., Jonathan E. Ericson, Christopher E. Drover, and Paul E. Langenwalter II
1986 Obsidian Exchange in Prehistoric Orange County. *Pacific Coast Archaeological Society Quarterly* 22(1):33–69.

Koerper, Henry C., and Ken Hedges
1996 Patayan Anthropomorphic Figurines from an Orange County Site. *Journal of California and Great Basin Anthropology* 18(2):204–220.

Koerper, Henry C., Paul Langenwalter II, and Adella Schroth
1991 Early Holocene Adaptations and the Transition Problem: Evidence from the Allan O. Kelly Site, Aqua Hedionda Lagoon. In *Hunter-Gatherers of Early Holocene Coastal California*, edited by Jon M. Erlandson and Roger H. Colten, pp. 43–62. Perspectives in California Archaeology, vol. 1. Institute of Archaeology, University of California, Los Angeles.

Kowta, Makoto
1969 The Sayles Complex: A Late Millingstone Assemblage from Cajon Pass and the Ecological Implications of its Scraper Planes. University of California Publications in Anthropology, vol. 6. University of California Press, Berkeley.

Kowta, Makota, and James C. Hurst
1960 Site Ven-15: The Triunfo Rockshelter. In *Archaeological Survey Annual Report 1959–1960*, pp. 201–230. Department of Anthropology, University of California, Los Angeles.

Kroeber, Alfred L.
1925 *Handbook of the Indians of California*. Bulletin No. 78. Bureau of American Ethnology, Smithsonian Institution, Washington, D.C.

Landberg, Leif C. W.
1965 *The Chumash Indians of Southern California*. Paper No. 19. Southwest Museum, Los Angeles.

Langenwalter, Paul, and Lauren Biltonen
2019 CA-LAN-4994 site record. On file, South Central Coastal Information Center, California State University, Fullerton

Laylander, Don
1991 *Phase II and Extended Phase I Tests at Seven Prehistoric Archaeological Sites (CA- IMP-6297/6298, -6417, -6419, -6422/6423, -6425, -6427, and -6429) in the Kane Spring Area, Imperial County, California*. California Department of Transportation, District 11, San Diego. NADB 1100456. On file, California Historical Resources Information System, Southeast Information Center, Imperial Valley College Desert Museum, Ocotillo, California.

Leonard, N. Nelson, III
1971 Natural and Social Environments of the Santa Monica Mountains (6000 B.C. to 1800 A.D.). *Archaeological Survey Annual Report* 13:97–135. Department of Anthropology, University of California, Los Angeles.

Los Angeles Evening Express
1926 Mack Sennett Buys Burbank Property. 13 March:16. Los Angeles

Los Angeles Times
1933 Sennett's Film Debts Set Forth: Studio Owes $1,092,379 According to Schedule Filed in Federal Court. 13 December:II1. Los Angeles.

Mason, William M.
2004 *Los Angeles Under the Spanish Flag*. Southern California Genealogical Society. Burbank, California.

McCawley, William
1996 *The First Angelinos: The Gabrielino Indians of Los Angeles*. Malki Museum Press, Banning, California.

McMorris, Christopher
2004 *Caltrans Historic Bridge Inventory Update: Metal Truss, Movable, and Steel Arch Bridges*. JRP Historical Consulting, Davis, California. Prepared for California Department of Transportation.

Merriam, C. Hart
1968 *Village Names in Twelve California Mission Records,* assembled and edited by Robert F. Heizer. Reports of the University of California Archaeological Survey No. 74. University of California Archaeological Research Facility, Department of Anthropology, Berkeley.

Michael Brandman and Associates
1990 *Draft Environmental Impact Statement for the U.S. Army Corps of Engineers Regulatory Permit under Section 404 of the Clean Water Act*. On file, South Central Coastal Archaeological Information Center, Department of Anthropology, California State University, Fullerton.

Moratto, Michael J.
1984 *California Archaeology*. Academic Press, Orlando, Florida.

Murray, John
1982 The Daon Site (LAn-669) and Chumash Ecology in the Las Virgenes Drainage, Eastern Ventura County. Master's thesis, Department of Anthropology, California State University, Long Beach.

Norris, Robert M., and Robert W. Webb
1990 *Geology of California*. 2nd ed. John Wiley and Sons, New York.

North American Commission on Stratigraphic Nomenclature (NACSN)
2005 North American Stratigraphic Code. *The American Association of Petroleum Geologists Bulletin* 89(11):1547–1591.

Northwest Economic Associates (NEA) and Chester King
2004 *Ethnographic Overview of the Angeles National Forest: Tataviam and San Gabriel Mountain Serrano Ethnohistory*. Northwest Economic Associates, Vancouver, Washington, and Topanga Anthropological Consultants, Topanga, California. Submitted to U.S. Department of Agriculture, Southern California Province, Angeles National Forest, Arcadia, California.

Press Reference Library
1915 *Notables of the West: Being the Portraits and Biographies of the Progressive Men of the West Who Have Helped in the Development and History Making of This Wonderful Country,* vol. 2. International News Service, New York.

Reid, Hugo
1926 *The Indians of Los Angeles County*. Privately published, Los Angeles, California.

Robinson, W. W.
1956 The Rancho Story of San Fernando Valley. *The Historical Society of Southern California Quarterly,* 38:225–234.

Rosen, Martin D.
1979 *An Archaeological Resources Survey and Impact Assessment of the Reclaimed Water Distribution System of the Las Virgenes Municipal Water District, Los Angeles and Ventura Counties, California*. Institute of Archaeology, University of California, Los Angeles. Submitted to Hirsch and Company. On file California Historical Resources Information System, South Central Coastal Information Center, Department of Anthropology, California State University, Fullerton. Report L-531

Rozaire, Charles E.
1960 The Archaeology at Encino, California. In *Archaeological Survey Annual Report 1959–1960*, pp. 307–355. Department of Anthropology, University of California, Los Angeles.

Ruby, Jay W.
1966 Archaeological Investigations of the Big Tujunga Site (LAN-167). In *Archaeological Survey Annual Report*, vol. 8, pp. 91–150. Department of Anthropology, University of California, Los Angeles.

Shiner, Joel L.
1949 A Fernandeño Site in Simi Valley, California. *The Masterkey* 23(3):79–81.

Shrimpton, Rebecca H. (editor)
1997 *How to Apply the National Register Criteria for Evaluation*. Rev. ed. U.S. Department of the Interior, National Park Service, Washington, D.C. https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf.

Singer, Clay A., and Leslie Schupp-Wessel
1981 CA-LAN-1110 site record. On file, South Central Coastal Information Center, California State University, Fullerton

State of California
2015 Geologic Map of California. Electronic document, https://maps.conservation.ca.gov/cgs/gmc/, accessed September 22, 2023.

Timbrook, Jan
1984 Chumash Ethnobotany, A Preliminary Report. *Journal of Ethnobotany* 4:141–169.

1990 Ethnobotany of Chumash Indians, California, Based on Collections by John P. Harrington. *Economic Botany* 44(2):236–253.

Timbrook, Jan, John R. Johnson, and David D. Earle
1982 Vegetation Burning by the Chumash. *Journal of California and Great Basin Anthropology* 4(2):163–186.

Towner, Ronald H., Keith B. Knoblock, and Alex V. Benitez
1997 Flaked and Ground Stone Analysis. In *Continuity and Change: 8,500 Years of Lacustrine Adaptation on the Shores of Lake Elsinore*, edited by Donn R. Grenda, pp. 167–248. Technical Series 59. Statistical Research, Tucson.

Treganza, Adán E.
1950 The Topanga Culture and Southern California Prehistory. Ph.D. dissertation, Department of Anthropology, University of California, Berkeley.

Treganza, Adán E., and A. Bierman
1958 *The Topanga Culture: Final Report on Excavations, 1948*. Anthropological Records Vol. 20, No. 2. University of California Press, Berkeley.

Treganza, Adán E., and C. G. Malamud
1950 *The Topanga Culture: First Season's Excavation of the Tank Site, 1947.* Anthropological Records Vol. 12, No. 4. University of California Press, Berkeley.

True, Delbert L.
1966 Archaeological Differentiation of Shoshonean and Yuman Speaking Groups in Southern California. Ph.D. dissertation, Department of Anthropology, University of California, Los Angeles.

Valley Times
1954 Out of the Past. 3 March:24. North Hollywood, California.

1968 Studio Center Booming. 7 August:18. North Hollywood, California.

Van Horn, D. M.
1987 Trade and Subsistence in Humaliwu: A Focused Review of Two Decades of Archaeology in the Conejo Corridor. *Pacific Coast Archaeological Society Quarterly* 23(1):59–77.

The Van Nuys News
1927 Million Dollar Program of Construction May Get Under Way This Month. 15 April:1 Van Nuys, California.

1928 Campaign of Advertising Launched: Four-Year Program in L.A. Papers, Plan. 3 January:1–2. Van Nuys, California.

Van Wormer, Stephen
1985 *Historical Resource Overview and Survey for the Los Angeles County Drainage Area Review Study*. Archaeological Resource Management, Fullerton, California. Submitted to U.S. Army Corps of Engineers. On file, California Historical Resources Information System, South

Central Coastal Information Center, Department of Anthropology, California State University, Fullerton.

Walker, Edwin F.
1951 *Five Prehistoric Archaeological Sites in Los Angeles County, California*. Frederick Webb Hodge Anniversary Publication Fund, vol. 5. Southwest Museum, Los Angeles, California.

Warren, Claude N.
1967 The San Dieguito Complex: A Review and Hypothesis. *American Antiquity* 32:168–185.

1968 Cultural Tradition and Ecological Adaptation on the Southern California Coast. In *Archaic Prehistory in the Western United States*, edited by C. Irwin-Williams, pp. 1–14. Contributions in Anthropology, vol. 1, no. 3. Eastern New Mexico University, Portales, New Mexico.

Warren, Claude N., and Max G. Pavesic
1963 Shell Midden Analysis of Site SDi-603 and Ecological Implications for Cultural Development of Batiquitos Lagoon, San Diego County. In *Archaeological Survey Annual Report 1962–1963*, pp. 407–438. Department of Anthropology, University of California, Los Angeles.

Weber, David J.
1982 *The Mexican Frontier, 1821–1846: The American Southwest under Mexico*. University of New Mexico Press, Albuquerque.

Whitley, David S.
1979 A Historical Perspective on the Research at Oak Park. In *The Archaeology of Oak Park, Ventura County, California*, vol. 3, edited by C. William Clewlow, Jr. and David S. Whitley, pp. 6–29. Monograph 11. Institute of Archaeology, University of California, Los Angeles.

Whitley, David S., and C. William Clewlow, Jr.
1979 The Organizational Structure of the Lulapin and Humaliwo and Conclusions for Oak Park. In *The Archaeology of Oak Park, Ventura County, California*, vol. 3, edited by C. William Clewlow, Jr. and David S. Whitley, pp. 149–174. Monograph 11. Institute of Archaeology, University of California, Los Angeles.

Whitley, David S., Molly Schneider, and Michael Drews
1979 Surface Archaeology at Oak Park. In *The Archaeology of Oak Park, Ventura County, California*, vol. 3, edited by C. William Clewlow, Jr., and David S. Whitley, pp. 30–83. Monograph 11. Institute of Archaeology, University of California, Los Angeles.

Whitley, David S., Joseph M. Simon, Bruce Gothar, and Tamara Whitley
1989 Preliminary Archaeological Investigations at Sites CA-VEN-221, -222, -705, -706, -707, -708, -709 and -710 on the Ahmanson Ranch, Ventura County, California. W and S Consultants, Canoga Park, California. Submitted to the Ahmanson Ranch Home Savings of America.On file, California Historical Resources Information System, South Central Coastal Information Center, Department of Anthropology, California State University, Fullerton. Report L-767.

Wigand, Peter E.
2004 Pollen and Macrobotanical Analysis. In *Overlooking the Wetlands: Archaeological Investigations at the West Bluffs Project, CA-LAN-63, CA-LAN-64, and CA-LAN-206A, Playa*

del Rey, California, vol. 1, edited by John G. Douglass, Jeffrey H. Altschul, and Richard Ciolek-Torrello, pp. 12.1–12.26. Draft. Technical Report 05-93. Statistical Research, Redlands, California.

NAHC Sacred Lands Files Search

NATIVE AMERICAN HERITAGE COMMISSION

CHAIRPERSON
Laura Miranda
Luiseño

VICE CHAIRPERSON
Reginald Pagaling
Chumash

SECRETARY
Sara Dutschke
Miwok

COMMISSIONER
Isaac Bojorquez
Ohlone-Costanoan

COMMISSIONER
Buffy McQuillen
Yokayo Pomo, Yuki, Nomlaki

COMMISSIONER
Wayne Nelson
Luiseño

COMMISSIONER
Stanley Rodriguez
Kumeyaay

COMMISSIONER
[Vacant]

COMMISSIONER
[**Vacant**]

EXECUTIVE SECRETARY
Raymond C. Hitchcock
Miwok/Nisenan

NAHC HEADQUARTERS
1550 Harbor Boulevard
Suite 100
West Sacramento,
California 95691
(916) 373-3710
nahc@nahc.ca.gov
NAHC.ca.gov

April 10, 2023

Ken Becker
Statistical Research, Inc.

Via Email to: kbecker@sricrm.com

Re: Radford Studios Center Project, Los Angeles County

Dear Mr. Becker:

A record search of the Native American Heritage Commission (NAHC) Sacred Lands File (SLF) was completed for the information you have submitted for the above referenced project. The results were negative. However, the absence of specific site information in the SLF does not indicate the absence of cultural resources in any project area. Other sources of cultural resources should also be contacted for information regarding known and recorded sites.

Attached is a list of Native American tribes who may also have knowledge of cultural resources in the project area. This list should provide a starting place in locating areas of potential adverse impact within the proposed project area. I suggest you contact all of those indicated; if they cannot supply information, they might recommend others with specific knowledge. By contacting all those listed, your organization will be better able to respond to claims of failure to consult with the appropriate tribe. If a response has not been received within two weeks of notification, the Commission requests that you follow-up with a telephone call or email to ensure that the project information has been received.

If you receive notification of change of addresses and phone numbers from tribes, please notify me. With your assistance, we can assure that our lists contain current information.

If you have any questions or need additional information, please contact me at my email address: Andrew.Green@nahc.ca.gov.

Sincerely,

Andrew Green

Andrew Green
Cultural Resources Analyst

Attachment

Native American Heritage Commission
Native American Contact List
Los Angeles County
4/10/2023

Fernandeno Tataviam Band of Mission Indians
Sarah Brunzell, CRM Manager
1019 Second Street
San Fernando, CA, 91340
Phone: (818) 837 - 0794
THCP@tataviam-nsn.us
Tataviam

Gabrieleno Band of Mission Indians - Kizh Nation
Andrew Salas, Chairperson
P.O. Box 393
Covina, CA, 91723
Phone: (844) 390 - 0787
admin@gabrielenoindians.org
Gabrieleno

Gabrieleno/Tongva San Gabriel Band of Mission Indians
Anthony Morales, Chairperson
P.O. Box 693
San Gabriel, CA, 91778
Phone: (626) 483 - 3564
Fax: (626) 286-1262
GTTribalcouncil@aol.com
Gabrieleno

Gabrielino /Tongva Nation
Sandonne Goad, Chairperson
106 1/2 Judge John Aiso St., #231
Los Angeles, CA, 90012
Phone: (951) 807 - 0479
sgoad@gabrielino-tongva.com
Gabrielino

Gabrielino Tongva Indians of California Tribal Council
Christina Conley, Cultural Resource Administrator
P.O. Box 941078
Simi Valley, CA, 93094
Phone: (626) 407 - 8761
christina.marsden@alumni.usc.edu
Gabrielino

Gabrielino Tongva Indians of California Tribal Council
Robert Dorame, Chairperson
P.O. Box 490
Bellflower, CA, 90707
Phone: (562) 761 - 6417
Fax: (562) 761-6417
gtongva@gmail.com
Gabrielino

Gabrielino-Tongva Tribe
Charles Alvarez,
23454 Vanowen Street
West Hills, CA, 91307
Phone: (310) 403 - 6048
roadkingcharles@aol.com
Gabrielino

Santa Rosa Band of Cahuilla Indians
Lovina Redner, Tribal Chair
P.O. Box 391820
Anza, CA, 92539
Phone: (951) 659 - 2700
Fax: (951) 659-2228
lsaul@santarosa-nsn.gov
Cahuilla

Soboba Band of Luiseno Indians
Joseph Ontiveros, Cultural Resource Department
P.O. BOX 487
San Jacinto, CA, 92581
Phone: (951) 663 - 5279
Fax: (951) 654-4198
jontiveros@soboba-nsn.gov
Cahuilla
Luiseno

Soboba Band of Luiseno Indians
Isaiah Vivanco, Chairperson
P. O. Box 487
San Jacinto, CA, 92581
Phone: (951) 654 - 5544
Fax: (951) 654-4198
ivivanco@soboba-nsn.gov
Cahuilla
Luiseno

This list is current only as of the date of this document. Distribution of this list does not relieve any person of statutory responsibility as defined in Section 7050.5 of the Health and Safety Code, Section 5097.94 of the Public Resource Section 5097.98 of the Public Resources Code.

This list is only applicable for contacting local Native Americans with regard to cultural resources assessment for the proposed Radford Studios Center Project, Los Angeles County.

APPENDIX B

Geoarchaeological Trench Profile Stratigraphy Descriptions

Table B.1. Detailed Geoarchaeological Analysis of Trenches 1–8

Landform Type	Profile Direction	Unit	Depth (cmbs)	Horizon	Munsell Color, Wet (Dry)	Description
				Trench 1		
Distal alluvial fan, floodplain–low terrace of Los Angeles River	west		0–13			Asphalt.
			13–28	M1 (fill)	10YR 4/5 (4/4)	Fine sandy loam; massive; very friable consistence; asphalt and concrete fragments; very abrupt smooth lower boundary.
			28–48	M2 (fill)	10YR 4/2 (3/2)	Loamy fine sand; massive; very friable consistence; metal fragments; very abrupt smooth lower boundary.
			48–99	M3 (fill)		Variegated soil colors; sandy clay loam mixed with clay loam; massive; friable consistence; asphalt fragments; very abrupt smooth lower boundary.
			99–205	M4 (fill)		Variegated soil colors; clay loam mixed with silty clay loam; massive; friable consistence; terracotta, asphalt, and beer-bottle glass fragments and angular cobbles and pipe present; very abrupt smooth lower boundary.
			205–365	M5 (fill)	10YR 3/2 (3/1)	Silty clay loam mixed with 10YR 5/6 loam; massive; very friable consistence; many asphalt fragments.
				Trench 2[a]		
Distal alluvial fan	north		0–9			Asphalt.
			9–170	M (fill)	10YR 4/4 (3/4) and 10YR 2/2 (2/1)	Sandy clay loam mixed with 10YR 2/2 (2/1) silty clay; massive; friable consistence; large iron sewer pipe at 110 cmbs; very abrupt smooth lower boundary.
			170–290	Au	10YR 3/3	Variegated soil colors throughout; silty clay loam; massive; very friable consistence; small terracotta fragments; 5 percent fine and medium angular gravels (randomly dispersed throughout); abrupt smooth lower boundary.
			290–365	C	10YR 4/4 (3/4)	Fine sandy loam; massive; very friable consistence; 5 percent fine and medium subangular and angular gravels; intact alluvium.
				Trench 3[b]		
Alluvial fan	south		0–13			Asphalt.
			13–42	M (fill)	10YR 4/4 (3/4) and 10YR 3/1 (2/1)	Clay loam to silty clay loam; massive; very friable consistence; 1 percent coarse angular gravels; few coarse roots; metal fragments and pipe present; very abrupt smooth lower boundary.

continued on next page

Landform Type	Profile Direction	Unit	Depth (cmbs)	Horizon	Munsell Color, Wet (Dry)	Description
		I	42–60	AU(p)	7.5YR 2.5/2 (2/1)	Clay loam; massive; friable consistence; 1 percent fine angular gravels; few fine roots; disturbed A horizon (possible plow zone); abrupt smooth lower boundary.
		I	60–89	A1	7.5YR 3/1 (2/1)	Silty clay loam; weak medium subangular blocky soil structure; friable consistence; 2 percent medium distinct 10YR 3/4 mottles; organic clay films along pores; few very fine roots; few very fine irregular pores; micaceous; few pieces of charcoal; clear irregular lower boundary.
		I	89–115	A2	10YR 3/3 (3/2)	Silty clay loam; weak medium subangular blocky soil structure; few very fine roots; few very fine irregular pores; micaceous; clear smooth lower boundary.
		I	115–138	AC1	10YR 3/2 (2/2)	Silty clay loam (decrease in clay from overlying unit); massive; very friable consistence; few very fine irregular pores; very slightly effervescent; micaceous; abrupt smooth lower boundary.
		II	138–160	A3b	10YR 2/2 (2/1)	Clay loam; massive; very friable consistence; 0.1 percent fine, irregular, soft calcium carbonate masses; slightly effervescent; micaceous; clear smooth lower boundary.
		II	160–200	AC2b	10YR 3/3 (3/2)	Silty clay loam; massive; very friable consistence; few fine tubular pores; very slightly effervescent; abrupt smooth lower boundary.
		II	200–250	C1	10YR 4/3 (3/3)	Silt loam to loam; massive; very friable consistence; faint redox features and manganese stains; very slightly effervescent; abrupt smooth lower boundary.
		II	250–295	2C2	10YR 4/4 (4/3)	Loamy fine sand; massive; very friable consistence; micaceous; faint redox features; very abrupt smooth boundary.
		III	295–320	3A4b	10YR 3/3 (3/2)	Silty clay loam; weak, fine granular soil structure; very friable consistence; <0.1 percent fine calcium carbonate threads; very slightly effervescent; few gleyed insect burrows and manganese stains on peds; few very fine irregular pores; micaceous; clear smooth lower boundary.
		III	320–340	3Bw1b	10YR 3/4 (3/3)	Loam; weak, medium subangular blocky soil structure; very friable consistence; gleyed insect burrows; iron oxide root halos; manganese stains; approximately 25 percent visibly interspersed with krotovina; clear smooth lower boundary.
		III	340–365	3C3	10YR 3/4 (3/3)	Loam to clay loam; massive; very friable consistence; gleyed insect burrows and manganese stains.

Landform Type	Profile Direction	Unit	Depth (cmbs)	Horizon	Munsell Color, Wet (Dry)	Description
				Trench 4[c]		
Distal alluvial fan grading into Los Angeles River Floodplain	east		0–12			Asphalt.
			12–45	M (fill)	10YR 3/2 and 2.5Y 4/4	Sandy loam; massive; friable consistence; 1 percent fine and medium angular gravels; few fine roots; very slightly effervescent; asphalt and concrete fragments; very abrupt wavy lower boundary.
		I	45–55	C1	10YR 7/3 (6/3)	Medium to coarse sand; single grained; loose consistency; <0.1 percent fine subangular gravel; clean moderately sorted sand within 11–12-m flood deposit; very abrupt smooth lowery boundary.
		II	55–89	Au(p)	10YR 3/2 (3/1)	Fine sandy loam to sandy clay loam; weak, medium subangular blocky soil structure; friable consistence; dark organic clay films along pores; few fine irregular pores; micaceous; few pieces of charcoal; brick fragment present; disturbed A horizon; clear smooth boundary.
		II	89–128	AC	10YR 3/3 (3/2)	Loamy to fine sandy loam; massive; very friable consistence; approximately 50 percent visibly interspersed with krotovina; clear smooth lower boundary.
		III	128–171	A1b	7.5YR 3/3 (3/2)	Clay loam; weak, medium subangular blocky soil structure; very friable consistence; dark organic clay films on ped faces; common fine irregular pores; very slightly effervescent; abrupt smooth lower boundary.
		III	171–220	Bw1b	10YR 4/4 (3/4)	Silt loam to silty clay loam; weak, medium subangular blocky soil structure; very friable consistence; 0.2 percent fine calcium carbonate threads on ped faces; manganese stains on ped faces; few fine irregular and few fine tubular pores; very slightly effervescent; clear smooth boundary.
		III	220–244	Bw2b	10YR 5/4 (4/4)	Silt loam; weak, medium subangular blocky soil structure; very friable consistence; faint redox features; <0.1 percent fine calcium carbonate threads on ped faces; manganese stains on ped faces; few fine irregular pores; slightly effervescent; clear smooth boundary.
		III	244–280	C2	10YR 5/4 (4/4)	Fine sand; massive; very friable consistence; 0.5 percent fine and medium subangular gravels; moderately sorted fine sand; very abrupt irregular boundary (erosional contact).

continued on next page

Landform Type	Profile Direction	Unit	Depth (cmbs)	Horizon	Munsell Color, Wet (Dry)	Description
		IV	280–325	A2b	10YR 3/3 (3/2)	Loam to fine sandy loam; weak, medium subangular blocky soil structure; very friable consistence; 0.5 percent fine to coarse subangular and angular gravels; faint redox features; <0.1 percent fine calcium carbonate threads on ped faces and along pores; manganese stains on ped faces; few fine irregular pores; few weathered sandstone clasts; clear smooth boundary.
		IV	325–365	Bw3b	10YR 4/4 (3/4)	Fine sandy loam; weak, medium subangular blocky soil structure; very friable consistence; 2 percent fine to coarse angular and subangular gravels (random orientation); faint redox features; <0.1 percent fine calcium carbonate threads on ped faces; manganese stains on ped faces; few fine irregular pores and few fine tubular pores; very slightly effervescent.
				Trench 5		
Floodplain of Los Angeles River	east		0–10			Asphalt.
			10–25	M1 (fill)	10YR 4/4	Gravely sandy loam fill.
			25–75	M2 (fill)	10YR 3/3	Sandy loam to sandy clay loam fill.
			75–100+	M3 (fill)	10YR 5/3	Loamy fine sand fill.
				Trench 6[d]		
Low terrace, Floodplain, Tujunga Wash	west		0–7			Asphalt.
			7–25	M1 (fill)	10YR 3/3 (3/2)	Loamy fine to medium sand; massive structure; very friable consistence; 10 percent coarse angular gravel; very abrupt smooth lower boundary.
			25–49	M2 (fill)	10YR 4/3 (3/3)	Fine sandy loam; massive; very friable consistence; 1 percent medium to coarse angular gravels; very abrupt smooth lower boundary.
		I	49–64	C1	2.5Y 6/3 (5/3)	Moderately sorted cross-bedded fine to medium micaceous sand; single grained; loose consistence; horizon pinches out within trench toward the south; very abrupt smooth lower boundary; likely 11–12-m flood deposit.
		II	64–89	Au(p)	10YR 3/2 (2/2)	Fine sandy loam; weak, medium subangular blocky soil structure; very friable consistence; <0.1 percent medium subround gravels; faint redox features; metal fragments; abrupt irregular lower boundary (possible plow zone); historical-period floodplain.

Landform Type	Profile Direction	Unit	Depth (cmbs)	Horizon	Munsell Color, Wet (Dry)	Description
		II	89–134	A1	10YR 3/3 (3/2)	Loamy fine to medium sand; incipient medium subangular blocky soil structure (mostly massive); very friable consistence; <0.1 percent fine and medium angular and subangular gravels; many distinct 10YR 5/8 fine, irregular Fe^{3+} redox features and manganese stains on ped faces; approximately 15 percent with interspersed krotovina; clear smooth lower boundary; metal nail recovered at 130 cmbs; historical-period floodplain.
		II	134–145	C2	10YR 4/4 (3/3)	Fine to medium sand (micaceous); massive; very friable consistence; common faint, fine and medium 10YR 5/8 redox features (Fe^{3+}); abrupt smooth lower boundary; historical-period flood deposits proximal to channel.
		III	145–191	Acb	10YR 4/3 (3/3)	Fine sandy loam; incipient medium subangular blocky soil structure; very friable consistence; common fine irregular pores; common faint redox features (both Fe^{3+} and Fe^{2+}); manganese stains on ped faces; approximately 15 percent with interspersed krotovina; clear smooth lower boundary; late–latest Holocene floodplain.
		III	191–207	C3	10YR 4/4 (3/4)	Loamy fine micaceous sand; massive; very friable consistence; manganese stains; abrupt smooth lower boundary.
		III	207–213	2C4	10YR 5/3 (4/3)	Silty clay loam; massive; very friable consistence; common distinct fine and medium irregular redox features; abrupt smooth lower boundary.
		III	213–292	3C5	10YR 4/4 (3/4)	Fine sandy loam; massive; very friable consistence; very abrupt irregular lower boundary.
		IV	292–365	4Ab	10YR 2/2 (2/1)	Clay loam; weak medium subangular blocky structure; very friable consistence; faint redox features and manganese stains on ped faces; few fine tubular pores; 2 percent with interspersed krotovina; late Holocene floodplain.
				Trench 7		
Not determined	east		0–10			Asphalt.
			10–30	M1 (fill)	10YR 4/4	Gravely sandy loam fill.
			30-60	M2 (fill)	10YR 3/3	Sandy loam to sandy clay loam fill.

continued on next page

Landform Type	Profile Direction	Unit	Depth (cmbs)	Horizon	Munsell Color, Wet (Dry)	Description
	Trench 8[e]					
Alluvial fan	west		0–13			Asphalt.
			13–28	M1 (fill)	10YR 4/6 (4/4)	Gravelly sandy loam; massive; very friable consistence; 15 percent fine to coarse subangular gravel; common asphalt fragments; very abrupt smooth lower boundary.
			28–41	M2 (fill)	7.5YR 4/4 (3/4)	Very gravelly sandy loam; massive; very friable consistence; 30 percent fine subangular gravel; common asphalt fragments; very abrupt smooth lower boundary.
		I	41–61	Aup	10YR 3/2 (3/1)	Clay loam; weak, medium subangular blocky soil structure; friable consistence; 0.2 percent fine subangular gravels; common very fine and fine roots; few medium and coarse roots; abrupt wavy lower boundary (slightly undulating).
		I	61–96	AC	10YR 4/4 (3/3)	Fine sandy loam; massive; very friable consistence; 1 percent fine and medium subangular gravel; few fine, medium and coarse roots; few fine and medium tubular pores; very abrupt irregular lower boundary; approximately 25 percent with interspersed krotovina.
		I	96–109	C1	10YR 5/4 (4/4)	Loamy fine to coarse sand (poorly sorted); massive; very friable consistence; 5 percent fine to coarse subangular and subround gravels; few fine and medium roots; very abrupt smooth lower boundary.
		II	109–148	A1b	10YR 3/2 (2/1)	Clay loam; moderate medium subangular blocky parting to weak, fine granular soil structure; very friable consistence; few very fine and fine roots; few fine tubular pores; clear smooth boundary.
		II	148–201	A2b	10YR 3/3 (3/2)	Silty clay loam; weak medium subangular blocky parting to weak, fine granular soil structure; very friable consistence; 0.1 percent fine angular and subangular gravels; few fine tubular pores; abrupt smooth lower boundary; approximately 10 percent with interspersed krotovina; abrupt smooth boundary.
		III	201–245	A3b	10YR 3/2 (2/2)	Silty clay loam to silty clay; weak medium subangular blocky parting to weak, fine granular soil structure; friable consistence; 0.5 percent fine angular and subangular gravels; 0.1 percent fine, irregular, soft calcium carbonate masses; dark organic clay coats on ped faces (pressure faces); few very fine irregular pores, very slightly effervescent; few fine tubular pores; few pieces of charcoal present; clear smooth lower boundary.

Landform Type	Profile Direction	Unit	Depth (cmbs)	Horizon	Munsell Color, Wet (Dry)	Description
		III	245–278	Bw1b	10YR 4/4 (3/4)	Clay loam; weak, medium subangular blocky soil structure; very friable consistence; 0.5 percent fine angular and subangular gravels, 0.1 percent coarse angular gravels; <0.1 percent fine, irregular, soft calcium carbonate masses; few fine irregular pores, few fine tubular pores; very slightly effervescent; highly weathered sandstone fragments; few pieces of charcoal present; clear smooth boundary.
		III	278–310	Bw2b	10YR 4/4 (3/4)	Sandy clay loam; weak medium subangular blocky structure; very friable consistence; 1 percent fine through coarse angular and subangular gravels; few fine irregular pores and few fine tubular pores; clear smooth lower boundary; approximately 15 percent with interspersed krotovina.
		III	310–341	2C2	10YR 5/4 (4/4)	Loamy fine to medium sand; massive; very friable consistence; 3 percent fine and medium subangular and subround gravels, 0.1 percent coarse subangular gravels; abrupt smooth lower boundary.
		III	341–365	2C3	10YR 4/4 (3/4)	Fine sandy loam; massive; very friable consistence; 0.5 percent fine and medium subangular and subround gravels.

Key: cmbs = centimeters below surface; m = meter.

[a] Could not enter trench, sewer pipe and buried concrete slab limited excavation to narrow section of central trench. Not enough room for shoring or trench entry after excavation beyond 1.5 m. C horizon appeared intact and was screened for artifacts. None was identified. Au horizon highly mixed and contained construction debris and terracotta fragments.

[b] Unit I (42–138 cmbs) is late–latest Holocene fan alluvium with historical-period plow zone; Unit II (138–295 cmbs) is late Holocene distal fan sheet-flood alluvium with fining upward sequence; Unit III (295–365 cmbs) is middle–late Holocene fan alluvium with moderately developed soil. Stratigraphic subdivisions are based on observable pedogenic and/or erosional unconformities, i.e., allostratigraphic units as defined in North American Commission on Stratigraphic Nomenclature (NACSN) 2005).

[c] Unit I (45–55 cmbs) is a 11–12-m flood deposit; Unit II (55–128 cmbs) is a historical-period or latest Holocene distal fan or floodplain with a fining upward sequence; Unit III (128–280 cmbs) is middle–late Holocene distal fan alluvium with moderately developed soil; Unit IV (280–365 cmbs) is middle Holocene distal alluvial fan or Los Angeles River alluvium with moderately developed soil. Stratigraphic subdivisions are based on observable pedogenic and/or erosional unconformities, i.e., allostratigraphic units as defined in NACSN (2005).

[d] Unit I (49–64 cmbs) is a 11–12-m flood deposit; Unit II (64–145 cmbs) is a fining upward Los Angeles River/Tujunga Wash alluvium with historical-period/modern debris; Unit III (145–292 cmbs) is stratified late–latest Holocene Los Angeles River/Tujunga Wash alluvium; Unit IV (292–365 cmbs) is a late Holocene floodplain of the Los Angeles River/Tujunga Wash. Units II–IV are capped by pedogenic unconformities marking low depositional rates and A horizon development. Exposed deposits are historical-period and latest Holocene in age, based on soil development and stratigraphic position. Stratigraphic subdivisions are based on observable pedogenic and/or erosional unconformities, i.e., allostratigraphic units as defined in NACSN (2005).

[e] Unit I (41–109 cmbs) is late–latest Holocene fan alluvium with a historical-period plow zone; Unit II (109–201 cmbs) is late Holocene distal fan sheet-flood alluvium with slow depositional rates accompanied by bioturbation and A horizon formation; Unit III (201–365 cmbs) is middle–late Holocene fan alluvium with moderately developed soil. Stratigraphic subdivisions are based on observable pedogenic and/or erosional unconformities, i.e., allostratigraphic units as defined in NACSN (2005).