

 **DRAFT**

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

## 1. Name of Property

historic name Lasky-DeMille Barn or Lasky-DeMille Studio Barn  
other names/site number Cecil B. DeMille Studio Barn (CA Landmark #554), Hollywood Heritage Museum

## 2. Location

street & number 2100 North Highland Avenue  not for publication  
city or town Los Angeles  vicinity  
state California code CA county Los Angeles code 037 zip code 90028

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national  statewide  local

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency/bureau or Tribal Government \_\_\_\_\_

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

## 4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register  determined eligible for the National Register  
 determined not eligible for the National Register  removed from the National Register  
 other (explain:) \_\_\_\_\_

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

**Category of Property**  
 (Check only **one** box.)

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

- private (building)
- public – Local (land)
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		<b>Total</b>

**Name of related multiple property listing**  
 (Enter "N/A" if property is not part of a multiple property listing)

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

- Agriculture/agricultural outbuilding
- Industry/manufacturing facility, communication facility
- Other/motion picture studio
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

**Current Functions**  
 (Enter categories from instructions.)

- Recreation and Culture/Museum
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

- Other: Early 20<sup>th</sup> century vernacular barn
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

**Materials**  
 (Enter categories from instructions.)

- foundation: Concrete
- walls: Wood weatherboard, trim
- roof: Wood shingle
- other: Glass (windows)
- \_\_\_\_\_

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## 7. Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

### Summary Paragraph

The Lasky-DeMille Barn ("Barn") is a 4,800 square foot one and two story vernacular structure situated on Los Angeles County-owned land across from the Hollywood Bowl. Revered as the progenitor of an American art form, the building was constructed as a turn-of-the-century purpose-built agricultural structure, and adapted for use as an early motion picture studio. Relocated three times and adaptively reused multiple times over the last 100 years, the building retains integrity of design, materials, workmanship, association and feeling established during its periods of significance (1913-1926 silent film era at the Selma Avenue and Vine Street location and 1926-1979 Paramount Studio at the Melrose Avenue location). Character-defining features include its original size and massing; exterior with wood siding, oversize barn doors, wood double hung windows and steep pitched shingled gable roof; and barn-like interior, with major spaces still having original wood trusses, exposed roof shingles and spaced sheathing, and wood plank walls. The current setting evokes the character and setting of turn of the century Hollywood. The structure is sited in a similar manner to its 1913-26 Selma Avenue original location, north to south, with its west façade remaining oriented to the street. The exterior of the building interprets its important adaptation for a succession of motion picture production functions, retracing the history of the motion picture industry itself. The Barn is the last remaining building in Hollywood that was adaptively reused for a silent movie studio, and the last remaining structure from the Famous Players Lasky Studio extant in Hollywood.

### Narrative Description

Built in 1901 for agricultural use, the Lasky-DeMille Barn was adapted for motion picture production in Hollywood in 1912. After over sixty years as part of a working studio on two different sites, it was relocated again to a publicly-owned open space across Highland Avenue from the Hollywood Bowl in 1983 to be used as a museum. Today the Barn physically represents its use during the period 1913-1979. Set today in a park-like landscape with lawn on the north, west, and south sides, the building sits adjacent to paved surface parking. The east side of the building adjoins an uphill slope planted and shaded with trees, and is set very close to a low stone retaining wall.

The Barn was first located at the intersection of Selma Avenue (an east-west street) and Vine Street (a north-south street) in central Hollywood, at a time when Hollywood was a town of spacious homes and farms, with streets shaded by pepper trees. The success of the motion picture production use radically changed this part of downtown as the superblock bordered by Selma Avenue, Vine Street, Sunset Boulevard and Argyle Avenue filled with clapboard buildings for carpenter and costume shops and glass-roofed and canvas-roofed outdoor shooting stages. The Barn's companion one story clapboard film lab along Selma Avenue was soon replaced by a three story concrete film lab.

Having outgrown the superblocks in central Hollywood where they first located, the Barn was taken by film pioneers Lasky and DeMille to their new Melrose Avenue studio. The Barn's new location was deeply ensconced within a bustling "movie factory", along an internal street but far from central Hollywood and its city streets. When the studio became landlocked due to its success again in the early 1980's, the Barn moved again to a temporary storage lot in central Hollywood, and then to its current site where the never-realized Hollywood Museum was intended to be built.

### Exterior

The exterior features of the building are original and significant. The structure has been restored to its original footprint, including a 7 1/2' section reconstructed at the south end to reinstate a section cut out on the Paramount lot. A northern 39' wide x 40' long two story section (wrapped by a porch at north and west) transitions to a southern lower 51' long x 30' wide one story section. The sections characterized by two long steep gabled roofs having unfinished wood shingle roofing, extended eaves, open painted rafter tails with exposed painted spaced sheathing. The four elevations are clad with painted wood bevel siding, with painted wood doors, windows, frames, and casings; wood porch posts, headers, and floor boards; and a painted wood deck with wood railings arranged asymmetrically throughout. The foundations are not historically significant, having been constructed to support the historic structure when the building was moved to this location. The reconstructed deck on the east side replaces in kind the early naturally-illuminated silent film stage once

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held between the Barn and its companion film processing laboratory. The porch at the north and west similarly replaced in kind the porch added to the Barn for its use as a train station on the Paramount lot. The materials and exterior features of the structure are original and significant, have been repaired or replaced in kind, and are character-defining features.

Using the original features of the building as it was in 1979, each façade of the Barn was restored to appear as a specific successive era of its history. In this way the exterior of the building interprets its adaptation for a succession of motion picture production functions, retracing the history of the motion picture industry itself.

The east elevation has been restored to the silent film era appearance (1913-1926). Filming at the Selma and Vine lot – when it was done around the Barn—took place outdoors on a raised wooden deck. The east facade in the one story section echoes the west façade, with a sliding barn door and windows high under the eaves. The wooden deck remained on this side of the Barn for the entire time period the building was at Selma and Vine, even as filming was moved into specially-built glass roofed stages immediately to the east.

The south elevation depicts its appearance circa 1926, as the Barn (“Studio Number One”) moved with the founders to their new Melrose Paramount studio lot. This is the most symmetrically arranged of the four facades, with the central bead board wood painted door reached by four small wooden steps. Above is another large double bead board hinged barn hay door, flanked by small three over three painted wood windows with wide casing. A similar window sits to the west of the door. The south end wall of the building is all original historic fabric, having been retained and craned 7 ½’ when the building was returned to its original length. The Barn’s primary entrance, which had been on the north side of Selma Avenue and was the building’s legal address, was changed to the south in this era, and this is where the gymnasium sign was located.

The west façade interprets the Barn in the time period after its relocation to Paramount Picture’s new Melrose Avenue location, where it was adaptively reused as the studio’s gymnasium, a dance rehearsal hall, and a service building. The north façade below the porch has painted wood cased double hung windows, set in groups of twos and threes. In the one story southern portion, a regularly spaced row of five high windows (three over three) were originally above animal stalls; an oversized loading/barn is at the southern end. The west wall now facing Highland Avenue was originally the west façade along the sidewalk under pepper trees along Vine Street. On the Paramount lot, the building was oriented the same way along an internal studio street. In the 1940s, a 7 ½’ section of the building was removed to enable the studio to build an adjacent building. In 1982 this section was reconstructed utilizing detailed photographic evidence to restore the former original dimensions.

The north façade with its distinctive porch has interpret the Barn as it served as a television set on the Paramount Pictures lot. This appearance was restored to the 1956 era, well-known because the Barn was the train station on the “Bonanza” set and because the Barn appeared this way when it became a California landmark. Two stories in height, with a steeply pitched gable roof with projecting eaves and exposed rafter tails, the clapboard façade is wrapped to the north and a portion of the west with a covered porch with painted columns and wide planked flooring. The first floor has an asymmetrical mix of doors and windows including a pair of large scale, three panel hinged bead board barn doors with cross bracing and wood plank borders; an entrance door of a similar design; and a three over three fixed pane window and two double hung one over one wood windows set in cased openings.. Above the porch façade is an asymmetrical grouping of two paneled hay doors with bead board inset; six over six cased double hung windows; and smaller vents

**Interior**

The interior of the Barn retains much of its integrity from the period of significance with museum functions carefully inserted within the extant spaces.

The main column-free southern section of the building continues to look like a barn, and occupies roughly half of the ground floor. It serves as an exhibit space, screening and lecture hall. Its six wood roof trusses are exposed, showing the exposed underside of the roof shingles. The wood plank painted walls are original and remain visible. Doors and windows are original: a bead board hinged pair of entrance door at the south; bead board large sliding barn doors at the east and west; rows of high windows at the east and west—presumably from stable days. Today movable display cases are arranged on the perimeter and throughout the area. Artifacts include cameras, costumes, props, photos and period advertising, and rotating exhibits on the history of the motion picture industry and the Hollywood community. Carpet covers the original plank floors to protect them.

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The ground floor is currently divided into six spaces (sequenced north to south): entrance lobby/museum store; DeMille office; screening room; restrooms; and two large exhibit spaces. The floor is carpeted to protect the wooden flooring underneath. Walls and ceilings are original, primarily painted white, with some exposed posts and beams.

The lobby/museum store provides the current entrance on the north wall. The adjacent sliding barn door is visible as a primary feature on this wall. Roughly L-shaped in plan, the room contains a built in admission desk (L-shaped), bookcases, and free standing display for merchandise. There is a small utility closet. The wall to the right of the entrance shows a permanent display of the history of the Barn. The "DeMille office" occupies the northwest corner of the building, to the right hand side of the entrance door. The room has five original single light double hung painted wood windows, and is furnished with a desk and chair as well as other DeMille memorabilia. To the south, a small "screening room" is tucked between the DeMille office and small gallery and contains old theatre style seating for nine, a screen located on east wall, and interior paneling. The small gallery, a room at the core of the museum, has original walls, and original double hung windows are visible on the west. The room is central to the circulation of the Museum, holding freestanding display cabinets and wall-mounted exhibits, and providing the entrance to the main museum space. A restroom area, constructed as part of the 1985 adaptive reuse, is located midpoint on the east side of the gallery. It is separated from the small gallery by a partial height partition and is divided into men's and women's toilet rooms.

A second story work area, reached by a wooden staircase located on the east side of the museum store, consists of two spaces bifurcated at almost full height by a wooden partition. A gate-like entry leads to an open office with a bathroom located at the north end of the building. The southern portion of the upstairs space is devoted to an open archival area housing memorabilia and Hollywood community archives. East and west walls are lined with storage cabinets; a double depth bank of file cabinets is located in the center of the room. Two built-in work spaces occupy the south wall. Character defining features are wood flooring, original windows, and wooden stairs and partitions.

### **Alterations**

A 1996 fire caused limited damage, the repair of which was completed according to the Secretary of the Interior's Standards. Repair of the fire damage included several preservation challenges. Re-installation of authentic wood roof shingles (since banned in the City) was facilitated by use of the State Historical Building Code. Retention of undersized original wood framing had to be justified by calculating each member and providing additional unobtrusive shoring to keep the historic appearance. Insurance requirements had the customary practice of encapsulating hidden wood framing to limit the lingering smells of charring, a practice that would have altered the appearance of the interior dramatically. This requirement was waived to preserve the authentic interior.

Additional HVAC, fire sprinkler maintenance and exterior painting were addressed in 2000. The first comprehensive project since the fire began in 2011 and included rehabilitation of the second floor to organize and maintain early motion picture memorabilia and community historical archives. Upgrades included air conditioning, electrical, lighting and drywall installation, and repairs to the exterior security fencing. Installation of an air handler; drain lines in attic area; addition of new supply air boxes in ceiling; upgrading of lighting with new junction boxes, conduits and wiring; installation of additional sub panel for electricity and dedicated circuits for the air conditioning system; and installation of insulation and a ceiling in the attic space completed the upstairs rehabilitation.

A second phase concentrated on exterior repair and maintenance and included painting the entire structure and repairing and painting the west and north decks. The rehabilitation of the exterior included a paint study to determine the Barn's original colors. Based on physical paint samples from the building and photographic and literature research, the original color of the Barn was found to be gray with a forest green trim. Lead paint abatement and a low level power wash prepared the building for painting.

Even after several moves on and within two studio lots and to its current location, the Barn retains a high degree of original materials, craftsmanship, feeling, association, and design. All alterations conform to the Secretary of the Interior's Standards, with care taken to preserve and maintain character defining materials, features and spaces.

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

Art

Communications

Entertainment/Recreation

Invention

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1913-1926 (Selma-Vine location)

1926-1979 (Paramount Studio location)

**Significant Dates**

1913-1914 (production of "Squaw Man")

1956 CA Landmark #554

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

Cecil B. DeMille; Jesse Lasky; Samuel Goldwyn, Adolph Zukor

**Cultural Affiliation**

N/A

\_\_\_\_\_

**Architect/Builder**

N/A

\_\_\_\_\_

\_\_\_\_\_

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**Period of Significance (justification) 1913-1979**

The period of significance for the Lasky-DeMille Barn begins in 1913, the year of its rental by Cecil B. DeMille for the purpose of making a motion picture. Originally located at the southeast corner of Selma Avenue and Vine Street, just a block south of Hollywood Boulevard, the building was an early example of adaptive reuse. Constructed in 1901 by Col. Robert Northam as part of an estate whose acreage included a home site at the southwest corner of Hollywood and Vine Streets, the building was used as a "barn" or "stable" by Northam and subsequent owner Jacob Stern. Stern rented the facility first to Harry Revier and L.L. Burns, who in turn allowed its acquisition by Cecil B. DeMille and the Lasky Feature Play Company. With the filming of "The Squaw Man", the first feature length motion picture filmed in Hollywood, the Barn became a landmark. Beginning in 1913, it formed the core of a silent film complex which grew meteorically to encompass the 2 large city blocks between Selma Avenue, Vine Street, Sunset Boulevard and El Centro Avenue. The Selma/Vine period (1913-26) is associated with the development pattern of the history of Hollywood from the agricultural period through the silent film era of the entertainment industry. From 1926-1979 the Barn was located at the Paramount Studios facility at 5555 Melrose Avenue to which it was moved by DeMille, Lasky, and Adolph Zukor to be a part of their new plant. Relocated several times within that complex, it was used as a service building, a dance rehearsal hall, the studio's gymnasium, and as a set for various film and television productions. In 1956, the building was listed as California Landmark #556. In 1979 it was relocated from the studio to an interim site on Vine Street and then to its current location. The period of significance, therefore is 1913-1979, the period that the building was involved in film production and related studio uses and the period it was associated with pioneers of the industry: Lasky, DeMille, Goldwyn and Zukor.

**Criteria Considerations (explanation, if necessary)**

The building qualifies for the National Register under Criteria A for its association with events that have made a significant contribution to broad patterns of American social, economic, and cultural history, namely the development of the motion picture industry in California. It is also closely associated with the working careers of Cecil B. DeMille, Samuel Goldwyn, Jesse Lasky and Adolph Zukor, pioneers of that industry and, in the case of DeMille, one of its most prominent creative forces.

The property embodies the physical characteristics of a rare type of construction in Hollywood – that of a vernacular early twentieth century building – in this case associated with agriculture--which was adapted to early film production use. The Barn is believed to be the only remaining structure of this type in Hollywood. Although rare, it does not appear to qualify as strongly under Criteria C.

The Barn is also the only surviving property associated with the birth of the film industry in Hollywood, the rise of the Famous Players Lasky Studio, and the beginning of the careers of Lasky and DeMille. Removed from its original Selma Avenue location early in its history (1926), the building continues on its current site to represent its history due to its sitting and setting. The building was also relocated several times within the Paramount location between 1926 and 1979, and continued to be adaptively reused for a succession of motion picture production uses, reflecting the industry development from silent film, to sound, to color, and to television. Relocating buildings was a practice of the early film industry. After several moves, the building is now situated within approximately one mile of its original location, within the same community and close to DeMille's former home. The building continues to convey integrity of design, materials, workmanship, feeling, and association. The current setting is comparable to the characteristics of its original location in relation to its surroundings and orientation.

**Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)**

The Lasky-DeMille Barn is a highly intact physical reminder of the inaugural development of the motion picture industry in Hollywood, meeting the criteria for listing under Criteria A ("associated with events that have made a significant contribution to the broad patterns of our history") and under Criteria B ("associated with the lives of persons significant in our past") for its association with Jesse L. Lasky, Cecil B. DeMille, Samuel Goldwyn, and Adolf Zukor, pioneers in the motion picture industry. The building maintains its integrity of design, materials, workmanship, association, and feeling and is a rare example of an agricultural structure in Hollywood. It is the oldest extant property continuously associated with the film industry in Southern California. Reflecting both the humble beginnings and the continuing resourcefulness of the industry, the "Barn" is still a vibrant part of the history of film and tourism in Hollywood. It is associated with several identified contexts within the community: turn of the century Hollywood development, and the growth and development of

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the motion picture industry in Hollywood and Los Angeles. The structure continues to physically embody its historic and associative characteristics, but does not appear to qualify under Criteria C due to its multiple relocations. However, while many relocated structures may lose significance, its relocations and successive adaptive uses are a part of its fundamental history.

**Narrative Statement of Significance** (Provide at least one paragraph for each area of significance.)

**Context: 1887-1913 Hollywood**

Since 1887, Hollywood has attracted residents of note. Among the first to arrive (and the most instrumental in planning and subdividing the area) were Harvey and Daeida Wilcox. Wilcox holdings stretched from Whitley Avenue on the west between Franklin Avenue and Sunset Boulevard to Franklin Avenue on the north between Whitley Avenue and Vine Street on the east. Other holdings included parcels on Selma between Vine Street and Gower Street, the first location of the Barn.

By 1901, the land both east and west of Vine Street at Hollywood Boulevard had had multiple owners. Mrs. Wilcox had donated land on the northeast corner to the United Methodist Church, and the lots between Hollywood Boulevard and Selma Avenue on the east side of Vine Street were dotted with small residences. The western side of the block was still intact, having been acquired by Colonel Robert Northam that year. Jacob Stern, a retired merchant, acquired the property from Northam with a stylish Mission residence at the southwest corner of Hollywood Boulevard and Vine Street. Few remember the residence, but that would not be the fate of another more prosaic structure on the Stern Ranch.

The town incorporated in 1903. Its population consisted of retirees from the East and Midwest, a number of ranchers and gentlemen farmers, a few realtors and tradesmen. The little city was a pleasant place, full of pepper trees and architecturally eclectic residences.

Part of the late 19<sup>th</sup> and early 20<sup>th</sup> century land boom that set the course for the development of the Los Angeles basin, the City of Hollywood was centered around the Wilcox holdings on Cahuenga Boulevard, stretching along Prospect Avenue (later Hollywood Boulevard) from Vine Street to Highland Avenue south to Sunset Boulevard. Located on the west side of the city at Highland Avenue were Hollywood High School and the Hollywood Hotel, which served as a winter resort as well as the flagship for various subdivisions vying to turn tourists into residents. Business blocks, churches, and residences shared Prospect Avenue from Highland Avenue to Vine Street, including Paul DeLongpre's spectacular Mission Revival home, art studio and gardens, one of the earliest tourist "attractions" on the excursion route from Los Angeles known as the "Balloon Route". By 1910, growth of the community and its need for a reliable source of water led the city to consolidate with its larger neighbor, the City of Los Angeles. Still largely agricultural, the Hollywood area had no major industry.

That changed as filmmakers were attracted to the area by its weather, variety of locations, and distance from the east coast watchful eye of the "Patents Trust". Downtown Los Angeles was used for some early productions, but permanent facilities most akin to studios as we know them today were created first in the Edendale area to the west of downtown. The Blondeau Tavern site at Gower Street and Sunset Boulevard was the first in Hollywood to be used for the purpose as film companies expanded west into Hollywood. Thus an uneasy coexistence between the Midwestern retirees and the movie entrepreneurs began in 1911, as the population rose and there were competing uses for land that had been primarily farmland and/or sparsely subdivided.

**Context: The Motion Picture Industry in Hollywood and Los Angeles**

In the early twentieth century, movies became a primary form of mass entertainment for Americans. Between 1910 and 1912, movie attendance doubled to nearly 20 million and the industry emerged as a powerful economic force. The motion picture industry played, and continues to play, a significant role in the economic and cultural development of Hollywood and Los Angeles, and a large part of the city's identity is tied to its role as a center of the entertainment industry. As such, Hollywood is more than a geographic location of industrial structures and production plants. The movie studios and their accompanying support services that make up the physical plants of the entertainment industry produce, manufacture and market this important commodity.

The motion picture industry in Los Angeles has had three major phases of development: the silent era, the advent of sound, and the diversification for television and other media. The first phase of industry development in Los Angeles was

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initiated with the arrival of the first film companies, beginning in 1907 with the Selig Manufacturing Company. Predictable weather and a wide variety of nearby landscapes provided ideal conditions for film making. Companies like Selig leased existing warehouses or other facilities and filmed on open outdoor platforms called "stages". These platforms were later enclosed to provide for production in inclement weather, and companies began to build additional production facilities or "studios", tailored more specifically to the needs of film making. The more organized companies built "studios" in the area just east of Hollywood. Among these were the New York Motion Picture Company (1909) and the Biograph Company (1910). These "studios" were, more often than not, a ramshackle collection of utilitarian buildings set on open land and surrounded by a high wall or fence to keep out the curious. Some of the more sophisticated studio plants had "signature" buildings or entrance gates designed in Mission Revival or other popular styles of the day.

As the popularity of the medium increased, more physical facilities related to movie production developed in Hollywood. Film production began in Hollywood in October 1911 when Nestor Films (Christie Film Company) set up shop on the Blondeau property on the northwest corner of Sunset Boulevard and Gower Street. This company was followed by Universal Film Manufacturing Company in 1912, the Famous Players Company (at the Barn) in 1913, and others. These companies produced short features, one to three reels of film in length. Early film production was focused primarily on short features running thirty minutes or less. By the late 1910s, feature-length films (sixty minutes or more) were the dominant form.

The blocks in central Hollywood that comprised the Blondeau Tavern and Stern Ranch surrounding the Barn were the core of motion picture filmmaking in the early years from 1912 until the mid 1920s. By the late 1920s and early 1930s uses in the area shifted from motion picture production to radio, television and entertainment venues, continuing and expanding the industry's role in Hollywood. The NBC Radio Building was built at the corner of Vine Street and Sunset Boulevard. The CBS Radio Building was located on Sunset Boulevard and Gower Street; ABC radio facilities were just south of Sunset Boulevard on Vine Street. Entertainment venues and night clubs such as the Earl Carroll Theater, the Palladium and others were introduced in this core, located in the center of working Hollywood because they were a vital part of the studio's publicity machines.

Related industrial and commercial enterprises serving the motion picture industry were quickly established adjacent to the early studio lots throughout Hollywood. Much of this development occurred within or immediately adjacent to previously established residential areas. In 1919, following neighborhood outcry caused by the construction of Charlie Chaplin's studio within the residential area of Sunset Boulevard and La Brea Avenue, the City created a series of industrial zones specifically for motion picture-related uses.<sup>1</sup> The largest and most significant of these was established in the southern portion of Hollywood, where the Barn moved in 1926 as a part of Paramount Studios.

As profits from feature length silent films grew, the film corporations acquired substantial physical facilities. By the 1920s, the center of film production was firmly established in the Hollywood area. Universal, Warner Bros., United Artists, Columbia, Fox, RKO, and Paramount were among those located in or near Hollywood. MGM, located in Culver City, completed the population of eight "major" studios. It is in this phase of the development of the industry in California that the name "Hollywood" became synonymous with moviemaking. As early as 1920, filmmaking had become the biggest industry in Los Angeles. By 1922 ninety per cent (90%) of all films were made in Los Angeles, and the local payroll was \$30 million.<sup>2</sup> By 1926, the motion picture industry was the fourth largest industry in the world and the largest in California. In 1927 \$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. 90% of all films were made in greater LA by 1922.

The studio lots of the 1920s and 1930s (of which the Barn was a part, at two different locations) shared similar characteristics. Resembling industrial plants, they were usually several acres in size and were enclosed by walls or barriers to entry. Inside were enclosed stages and ancillary structures arranged for the most part in ill-defined patterns, due to the constantly changing production needs. They included facilities for all aspects of movie production from writing, to the building of sets, through editing and marketing. Several had additional acreage adjacent to the production complex. Known as "back lots", these areas housed semi-permanent sets. The current Paramount Pictures lot on which the Barn was located from 1926 to 1979 is one of a small and finite number of motion picture production facilities which retain historic resources from all three major periods of development. It is one of the few remaining studios in Hollywood that dates from the inception of the motion picture industry in Southern California, and it contains motion picture facilities that have been in continuous operation since the mid 1920s.

City of Los Angeles Ordinance 38750 B-1413, February 13, 1919.

Star, Kevin. *Material Dreams: Southern California through the 1920s* (New York: Oxford University Press 1990), 98.

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The eight major companies controlled ninety-five per cent (95%) of film revenues in the United States and set the standard for film production throughout the world.<sup>3</sup> Their rise to dominance began what is now referred to as "The Major Studio Era" or Hollywood's "Golden Age" during which production, distribution, and exhibition were all integrated under a single corporate entity. Films were produced on an industrial model with each studio functioning as a self-contained film factory. Actors, directors, designers, writers, producers, and technicians were contracted employees of the studios, supported by a large complement of facility, office, and service workers. The studios maintained all the necessary facilities for the production of films, support services such as food commissaries and medical clinics, and infrastructure such as water, power, and transportation systems. The Big Eight Studios of the Major Studio Era were defined by this fully integrated business strategy. As profits from feature-length silent films grew, the film corporations began to build substantial physical facilities. Resembling large industrial plants, a typical studio property was several acres in size and enclosed by perimeter walls.

Major renovation took place on most studio lots beginning in 1928 following the advent of sound. In this phase of studio development, the majors retrofitted and expanded facilities to accommodate the new technology. Physical plants became more organized. With the stages at the heart of production, sound editing, and other technical facilities were located close by. Offices, dressing rooms, costume and art departments were further removed. These more ancillary structures were often relocated internally as circulation and use patterns became more defined. Permanent sets, or "back lots" were located on the periphery.

The success of talking pictures helped sustain the movie industry during the early years of the Great Depression, and the film studios continued to grow throughout the 1930s. Film attendance grew during World War II as films proved the perfect vehicle to boost morale and cheer the Allied Forces to victory. In 1946, the motion picture companies of the Major Studio Era reached their peak of profitability, posting profits that would not be matched again (in real dollar terms) until the 1970s.<sup>4</sup> By the 1940s, the fully integrated structure of the Big Eight Studios was under investigation by the federal government for anti-trust violations. In 1949, a consent decree ordered the major studios to divest themselves of their theater chains, signaling the beginning of the end of the Major Studio Era.<sup>5</sup>

The Barn played a role in the popular television series "Bonanza". At the same time, television had started to make inroads on the studios' monopoly on visual entertainment. By the early 1950s, television began to present a formidable challenge to the 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. Some studio plants were downsized. Beginning in the early 1950s the major studios were involved in both movie and television production. By 1958 all of the major studios were developing programming for television and even producing their own television series, Paramount among them. The major studios from the Major Studio Era continue to operate today, most with considerably reduced physical plants.

### **Significant Persons Associated with the Film Industry**

Four of the most important pioneers of the film industry had a direct association with the Lasky-DeMille Barn. Three were founders of the Jesse L. Lasky Film Company; the fourth was an early film distributor who joined forces with Lasky to create Famous Players Lasky which became known as Paramount. The successes of these four men led to the formation of other companies locating to Hollywood and to the establishment of the feature film as the dominant form of motion picture entertainment.

Jesse L. Lasky was the only native Californian to establish a film studio. He was born in San Francisco in 1888. In the 1890's during the Alaskan Gold Rush, Lasky tried his hand, unsuccessfully, at gold mining, but returned to San Francisco initially becoming the only "mainland" member of the Royal Hawaiian Orchestra. He then formed a vaudeville act with his sister Blanche and they eventually moved to New York, where Blanche married Samuel Goldfish and Jesse became a producer of musical shows. An idea Lasky had about producing a play on the history of California led to his hiring of Cecil B. DeMille. As a successful director of stage plays, DeMille had to be talked into trying his hand at motion pictures. The fledgling motion picture company bought the rights to "The Squaw Man" a venerable stage hit, and decided to travel west to shoot their picture on an original location. They hired Dustin Farnum who had played the role several times on stage, and Winifred Kingston, Farnum's leading lady in his first film "Soldiers of Fortune." For their \$30,000 investment in the film, the producers made \$300,000 in exhibition, establishing the first studio to make a feature length film in Hollywood.

<sup>3</sup> Gomery, Douglas. *The Hollywood Studio System, A History* (London: British Film Institute, 2005), 2.

<sup>4</sup> *Ibid.*, 79.

<sup>5</sup> *Ibid.*, 79.

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Cecil B. DeMille came from a theatrical family. His father Henry, a clergyman, wrote plays with David Belasco. Cecil and his older brother William both attended the New York School of Dramatic Arts. William became a playwright and Cecil was first an actor, making his stage debut in 1909. Cecil was hired by Jesse Lasky through his mother's theatrical management company as a writer-director, and his successful teaming with Lasky led to the formation of their film company. First with the Lasky Company, and then with Famous Players-Lasky and Paramount, DeMille became one of the most successful and influential directors and film makers in entertainment history. Known specifically for his skill with extras and large crowds, DeMille made his mark with epics and because of his ability to find and develop talent (Gloria Swanson, Wallace Reid, Bebe Daniels, Leatrice Joy and others) with social comedy.

A chance afternoon spent in a nickelodeon led glove salesman Sam Goldfish to encourage his brother-in-law Lasky and Lasky's friend DeMille to start a film company. Sam's sales skills helped the new company prosper as he sold the exhibition rights to "The Squaw Man" while it was still in production. Sam Goldfish left the company in 1917 following the formation of Famous Players-Lasky. He subsequently formed another production company with actor-director Edgar Selwyn; the combination of their names led to the new name "Goldwyn" which he adopted as his name from that point forward. Although the Goldwyn Company was absorbed into Metro-Goldwyn-Mayer, Sam was no longer a part of the company when it was formed into the new firm. Samuel Goldwyn became one of the most successful independent film producers, eventually having his own studio.

In order to afford more facilities, properties and stars, the Lasky Company merged with Adolph Zukor's Famous Players. Adolph Zukor was a former furrier who entered the film industry in 1909 as owner of a chain of nickelodeons. In 1912, he boldly imported "Queen Elizabeth" a feature length dramatic feature starring Sarah Bernhardt, the greatest dramatic actress of the day. Skillfully negotiating a license from the Motion Picture Patents Company, Zukor secured a legitimate theatre, sold tickets at a theatrical price and only showed the film in the evening and almost single handedly changed not only the potential audience for film, but the style of exhibition in the industry as well. With the revenue from "Elizabeth" Zukor assembled a company of theatrical stars as movie players and began making films first in New York, and then in Hollywood, renting the Clune Studio on Melrose Avenue. Zukor and Lasky merged their companies in 1916, creating an impressive roster of players. A year later, they merged with the Paramount Distribution Company, combining production, distribution and exhibition all within a single company.

### **The Barn in Motion Pictures and Television**

Hollywood's first feature length Western, *The Squaw Man*, was made by Cecil B. DeMille in 1913 in and around the Lasky-DeMille Barn, then located at Selma Avenue and Vine Street. DeMille was made aware of the site by Harry Revier, who had come to Hollywood the year before with his own dreams of a career in film. Revier went into partnership with L.L. Burns in May of 1912. In the early fall, they leased property they had converted into a studio at 4500 Sunset Boulevard to the Kinemacolor Company. Kinemacolor Studio purchased that building and property in the fall of 1913. Burns and Revier then proceeded to lease and convert the Stern barn at 6284 Selma by making a lab, building an outdoor stage, and portioning a room for an office in the north end of the building in February of 1913, calling it the Revier Studio and Laboratory. A permit for altering the barn was obtained on February 17<sup>th</sup>, 1913, with H. Moraine the architect/contractor.<sup>6</sup> Moraine put in three partitions to make a small room near the front of the Selma entrance. Previously the building had just two rooms (the taller and shorter portions of the building). The purpose of the building was "the assembling and making of motion pictures". In April 1913, a temporary building and stage was erected at the south-east corner of Argyle Avenue and Selma Avenue for a short term studio by the Balboa Amusement Company. Their film was all developed by the Revier Studio and Lab. By the end of April, Harry Revier had assumed management of this studio.

On December 22, 1913, L.L Burns signed a letter of agreement with DeMille as representative of the Jesse L. Lasky Feature Play Company to lease the barn from Burns & Revier for four months for \$250 a month. The lease between Burns & Revier and the Lasky Company was signed on December 24, 1913. On February 21, 1914, DeMille bought out Harry Revier's interest in his partnership with L.L Burns and on February 24, 1914, DeMille bought out L.L. Burns's interest in the partnership thus becoming the owner of the laboratory facilities on the lot, enabling the Lasky company to develop film not only for themselves, but for others as well. Still leasing the land from Stern in 1914, the company purchased it and the home of John Wilson which occupied the rest of the block, thereby giving the company the entire block by the end of 1914. Thus the small unassuming structure built in 1901 as a stable/barn would play a significant role in the creation and continuation of the industry: for a short time as an experimental laboratory for Burns and Revier, and then as a component

<sup>6</sup> Mordden, Ethan. *The Hollywood Studios* (New York: Alfred A. Knopf, 1988), 370.

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of the Lasky and Paramount enterprises, including as *The Squaw Man* facility, a gymnasium, meeting room, dance hall and as a set for a highly popular television series.

**1913-1926 Famous Players Lasky**

The 1913 transaction between Jacob Stern, Burns & Revier and the young Easterner named DeMille would change their futures and that of the community forever. DeMille, the director-general of the Lasky organization, which also included Lasky's brother-in-law, Samuel Goldfish (later Goldwyn), arrived in Los Angeles seeking a place full of sunshine and open space where he and his actors could create a feature length Western from the noted Broadway play, "*The Squaw Man*". In Los Angeles, he met Harry Revier, who had a small film laboratory in Hollywood. It took some convincing on Revier's part to get DeMille to Hollywood, when other closer suburbs, like Edendale already had studio facilities. As DeMille describes it in his autobiography:

*"After a long drive through the straggling outskirts of Los Angeles and then through a stretch of open country, they delivered me at last to the somnolent village of Hollywood to have a look at their laboratory and studio. Turning off the sparsely settled main thoroughfare. . . we drove down a broad shady avenue . . . and there it was."*<sup>7</sup>

"It" was a barn, and a very large serviceable one at that. DeMille was not put off by the rustic conditions and proceeded to negotiate with Burns and Revier and Mr. Stern for the use of the structure. DeMille could use the barn, it was decided, but Stern would continue to stable his horses there.

*"A partition was set up within the barn to form a small room, a desk was brought in for the director-general and a kitchen for his as yet non-existent secretary, and we were ready for business. The most important article of furniture, however, I found to be the wastebasket. It provided a very convenient refuge for my feet whenever Mr. Stern washed his carriage and the water ran under my desk."*<sup>8</sup>

The production of *The Squaw Man* helped to legitimize a fledgling industry. Noted director Oscar Apfel was there to coach DeMille in production technique. Broadway star Dustin Farnum played the lead in the film. It was a commercial and artistic success, and it launched the Jesse L. Lasky Feature Play Company as an industry leader. The company expanded their plant around the barn. They acquired land until the studio controlled two square blocks at Sunset Boulevard and Vine Street. In 1916, the company merged with Adolph Zukor's Famous Players Corporation, whose most impressive asset at the time was a young actress named Mary Pickford. Lasky and Zukor purchased the Paramount distributing company and became Famous Players-Lasky Corporation. Famous Players-Lasky was incorporated with Zukor as president, Lasky as production head, and Paramount as the distribution arm of the studio. By 1921 Famous Players-Lasky was one of the largest and most technologically advanced studios in Hollywood. Paramount Studio News on February 20, 1924 reported:

*"As studio folk watch Gus Rush, Cliff Palmer and their assistants wheeling furniture in and out of the property shipping room at the northwest corner of the Lasky studio, only a few realize the true significance of that small, weather-beaten shed. It was the birthplace of the great Lasky studio."*

By 1926, the location was a full fledged plant with new stages, laboratories, and auxiliary buildings. The site was extremely crowded and vacant land adjacent was somewhat scarce. In 1926 the studio purchased the former site of Burton/United Artist Studios located in Hollywood between Van Ness Avenue, Gower Street, Willoughby Avenue and Melrose Avenue.

**1926-1979: Paramount Pictures**

Construction of the new Famous Players-Lasky facility on Melrose Avenue began the same year. The name of the company was changed to Paramount Pictures Corporation in 1927. On April 1, 1927 the Los Angeles Times reported:

*"The "little gray home in the West" of the old Lasky organization, a small barn in which Jesse L. Lasky produced his first Hollywood picture thirteen years ago, has been moved bodily to the new Paramount studios on Bronson street, near Melrose. The barn in which the Lasky organization made its start on the west coast, has been placed in one corner of the studio lot, amid shrubs and plants to serve as a symbol of the tradition behind the organization. The "gray room" as the*

<sup>7</sup> DeMille, Cecil B. *The Autobiography of Cecil B. DeMille* (Prentice-Hall, N.J., 1959), 79.

<sup>8</sup> *Ibid.*, 80.

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*barn has become known, is being utilized as a meeting room for the actors and actresses. It has been freshly painted and filled out with new furnishings and dedicated to the traditions of the screen."*

On November 6, 1927, the Los Angeles Times further reported:

*"It is probably the most famous of its kind in the world, this Lasky barn...Prosperity continued and other buildings soon surrounded the old barn, until in 1918 it was turned into a shipping room. Then 1926 rolled around and the studio was moved. Mr. Lasky remembered the barn. They all remembered the barn and so the structure was put on rollers and moved more than a mile to the present twenty-six acre Paramount plant as a gymnasium and clubroom for the employees."*

In 1928, along with the rest of the industry, the Paramount studio was converted to sound. The facilities continued to grow and change with innovation and technology. But Lasky and DeMille did not forget the homely little structure which had been the beginning of their studio in Hollywood. In the August 13, 1928 Los Angeles Times it was reported that:

*"Its slumber again disturbed by the march of progress, the famous old Lasky barn, western birthplace of the now world-wide film organization, Paramount-Famous-Lasky, is to be moved to make way for the most ultra-modern Hollywood studio building: a sound projection room...."*

The Exhibitors Herald added in August 18, 1928:

*"The old barn in which "The Squaw Man" was made 14 years ago, is hunting a new resting spot on the Paramount lot, because it had to make room for Paramount's new sound projection stage system. Some years ago it was moved from its original site to a proud position on the Paramount studio property."*

With this move, the Barn was oriented in a similar way, but the primary entrance changed from the north side of the building to the south. The north wing of the building now contained lockers, showers, and the manager's office. A second story platform which may have served as a sun deck was also constructed. The barn performed a variety of services on the new lot. It was used as a library, part of the Western Town Set and, beginning in 1929, as a gymnasium. Other uses included a reception space, dance rehearsal hall, and meeting room. Paramount Parade in March 1937 reported:

*"A large sun deck, additional locker rooms and showers are among the improvements planned, though assurance has been given that the outside of the historical structure will not be changed. The sun deck is to be constructed on an addition to the barn."*

In 1956, with DeMille, Lasky, Goldwyn and Zukor in attendance, the structure was declared California State Landmark No. 554, the first state landmark connected with the film industry. Said Los Angeles County Supervisor John Anson Ford at the dedication:

*"To the casual observer, a Barn such as we are designating today may not seem to be of particular significance. It is indeed comparable to the barn-like structure in which Edison produced the electric light . . . Here the age-old art form of drama found a new dimension. Yes, in this Barn a stream began to flow which flooded all the earth. Here the age-old art of drama found a new and amazing dimension. By it, presently, one stage was to be multiplied to a thousand stages; one voice was to come alive simultaneously before a thousand audiences."<sup>9</sup>*

*DeMille expressed the conviction that the Barn was being dedicated as a "symbol of the world-wide influence and significance of the motion picture industry as a whole. The films that have gone out from the Hollywood industry have carried the light of liberty and freedom everywhere in the world. As a symbol of that spirit, this Barn is not only a landmark for the state of California, but for the entire world".<sup>10</sup>*

<sup>9</sup> Hollywood Heritage Archives: Dedication and Other Materials

<sup>10</sup> Hollywood Heritage Archives: Dedication and Other Materials

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**1979-2013 Relocation and Reuse**

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As early as the 1950s, the Barn's role in some memorial to the film industry had been contemplated. On August 31, 1955 Art Arthur said to John Anson Ford:

*"Yesterday I talked with Miss Fischer concerning some information I had received that the old barn which was Hollywood's first feature motion picture studio, might be made available to the Los Angeles County Museum under appropriate circumstances. The barn which was removed to the Paramount lot about twenty years ago is about to be moved again and there is a possibility that it could be presented as a gift from Mr. DeMille to the Los Angeles County—possibly to house a permanent exhibit about the early history of motion picture",<sup>11</sup>*

Plans for a major museum on County land never came to fruition. The barn moved to the western back lot portion of the studio in January 1956.

The Barn's odyssey did not end there however. It moved to a temporary site near Hollywood Boulevard and Vine Street in 1979 as Paramount decided to return the landmark to the community. In 1983 it was located on land intended for that museum complex near the Hollywood Bowl. Supervisor John Anson Ford, who attended the 1956 landmark dedication, facilitated the last relocation along with current Los Angeles County Supervisor Ed Edelman. Hollywood Heritage assumed ownership of the structure and supervised the rehabilitation.

Relocated five times, and adaptively reused multiple times over the last 100 years, the building retains integrity of design, materials, workmanship, association and feeling established during its periods of significance (1913-1926 silent film era at the Selma Avenue and Vine Street location and 1926-1979 Paramount Studio at the Melrose Avenue location).

Character-defining features still evident today include its original size and massing; exterior with wood siding, oversize barn doors, wood double hung windows, and steep pitched shingled roofs; and interior, with barn-like major spaces still having original wood trusses, exposed roof shingles and spaced sheathing, and wood plank walls. The current building and setting evoke the character and setting of turn of the century Hollywood. The structure is currently oriented in a similar manner to its 1913-26 Selma Avenue original location and 1926-1979 Melrose locations, north to south, with its west façade remaining oriented to the street.

The restored building and its displays of historic photographs, movie equipment, props, and other artifacts tells the story of the early motion picture industry. The exterior of the building interprets its important adaptation for a succession of motion picture production functions in a succession of locations, retracing the history of the motion picture industry itself from silent films to sound to television.

<sup>11</sup> Hollywood Heritage Archives: Dedication and Other Materials

Lasky-DeMille Barn  
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**9. Major Bibliographical References**

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

- City of Los Angeles Ordinance 38750 B-1413, February 13, 1919.
- DeMille, Cecil B. *The Autobiography of Cecil B. DeMille*. Englewood Cliffs, New Jersey: Prentice-Hall, 1959.
- Gomery, Douglas. *The Hollywood Studio System, A History*. London: British Film Institute, 2005.
- Hollywood Heritage Archives: Dedication and Other Materials
- Los Angeles Times Various Materials
- Mordden, Ethan. *The Hollywood Studios*. New York: Alfred A. Knopf, 1988.
- Palmer, Edwin. *History of Hollywood*. Los Angeles: Arthur H. Cawston, 1938.
- Starr, Kevin. *Material Dreams: Southern California Through the 1920s*. New York: Oxford University Press, 1990.

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Lasky-DeMille Barn (Hollywood Heritage  
Name of repository: Museum

Historic Resources Survey Number (if assigned): \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** \_\_\_\_\_

(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 _____ Zone Easting Northing	3 _____ Zone Easting Northing
2 _____ Zone Easting Northing	4 _____ Zone Easting Northing

**Verbal Boundary Description** (Describe the boundaries of the property.)

**Boundary Justification** (Explain why the boundaries were selected.)

Lasky-DeMille Barn  
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**11. Form Prepared By**

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name/title Christy McAvoy  
organization Hollywood Heritage Inc. date July 31, 2013  
street & number P.O. Box 2586 telephone 323-874-4005  
city or town Los Angeles state CA zip code 90068  
e-mail christy@historicla.com

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**Additional Documentation**

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Submit the following items with the completed form:

- Continuation sheets**
- Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- Attachments**
  - Attachment 1: Site Plans
  - Attachment 2: Sanborn Maps
  - Attachment 3: Historic Plans
  - Attachment 4: Historic Photographs
  - Attachment 5: 1983 Relocation Plans
  - Attachment 6: Associated Persons
  - Attachment 7: Photo Log
  - Attachment 8: Sketch Key/Photo Key
- Additional items:** (Check with the SHPO or FPO for any additional items.)

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**Photographs:**

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

**Type and Number of Photographs:**

**Name of Property:** Lasky-DeMille Barn

**City or Vicinity:** Los Angeles

**County:** Los Angeles

**State:** California

**Photographer:** Hollywood Heritage

**Date Photographed:** Fall 2012-Summer 2013

**Description of Photograph(s) and number:** See Photo Log (Attachment 4)

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**Property Owner:**

(Complete this item at the request of the SHPO or FPO.)

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Name	<u>Bryan Cooper, President, Hollywood Heritage Inc.</u>		
street & number	<u>2100 North Highland</u>	telephone	<u>(323) 874-2276</u>
city or town	<u>Los Angeles</u>	state	<u>CA</u> zip code <u>90028</u>

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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National Park Service

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# National Register of Historic Places

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## Attachment 1: Site Plans

Current Location, 2100 N. Highland Avenue, Hollywood, CA 90068.





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# National Register of Historic Places

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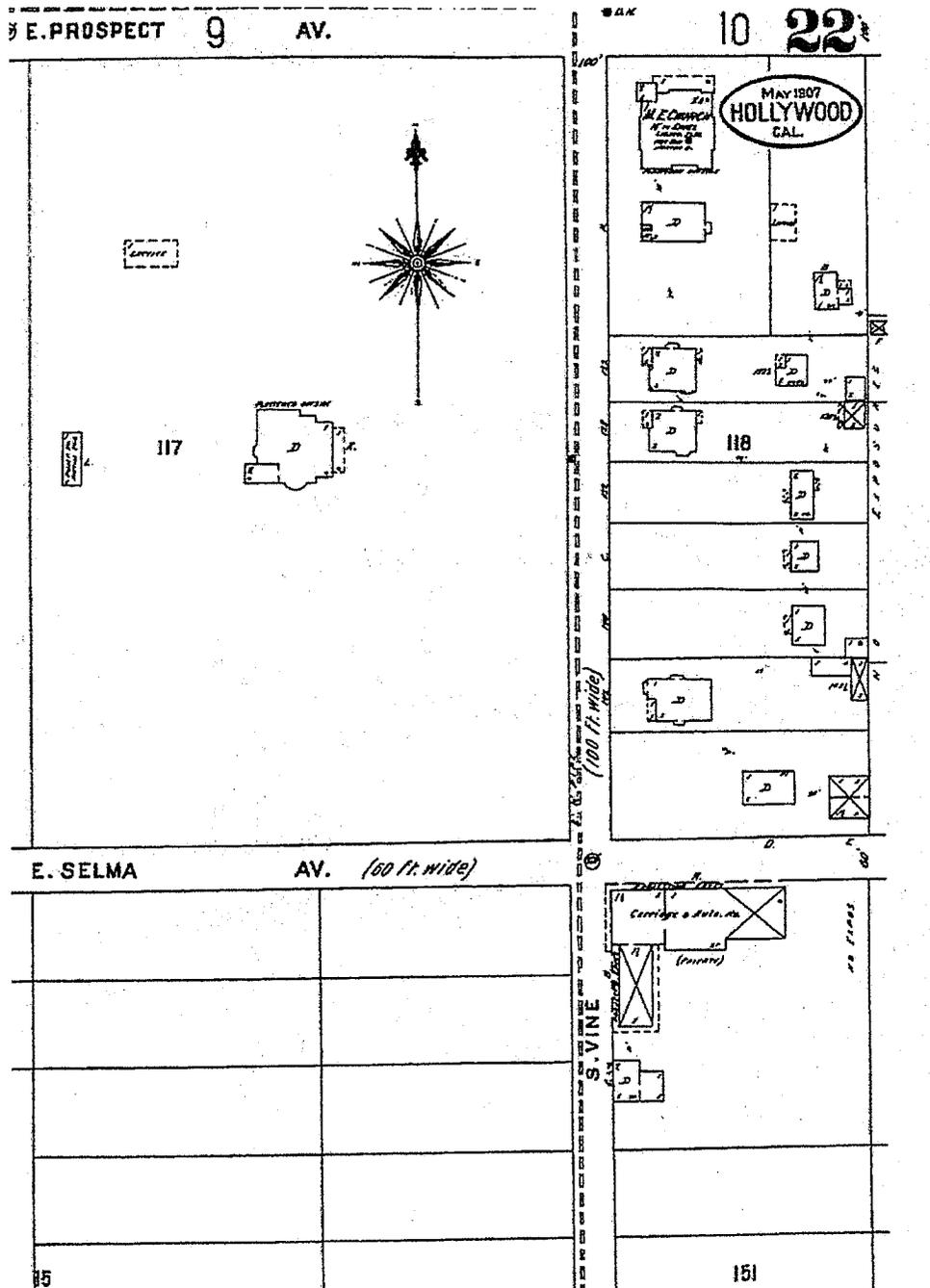
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## Attachment 2: Sanborn Maps

1907 Sanborn Map. Barn at lower right, Selma/Vine location.



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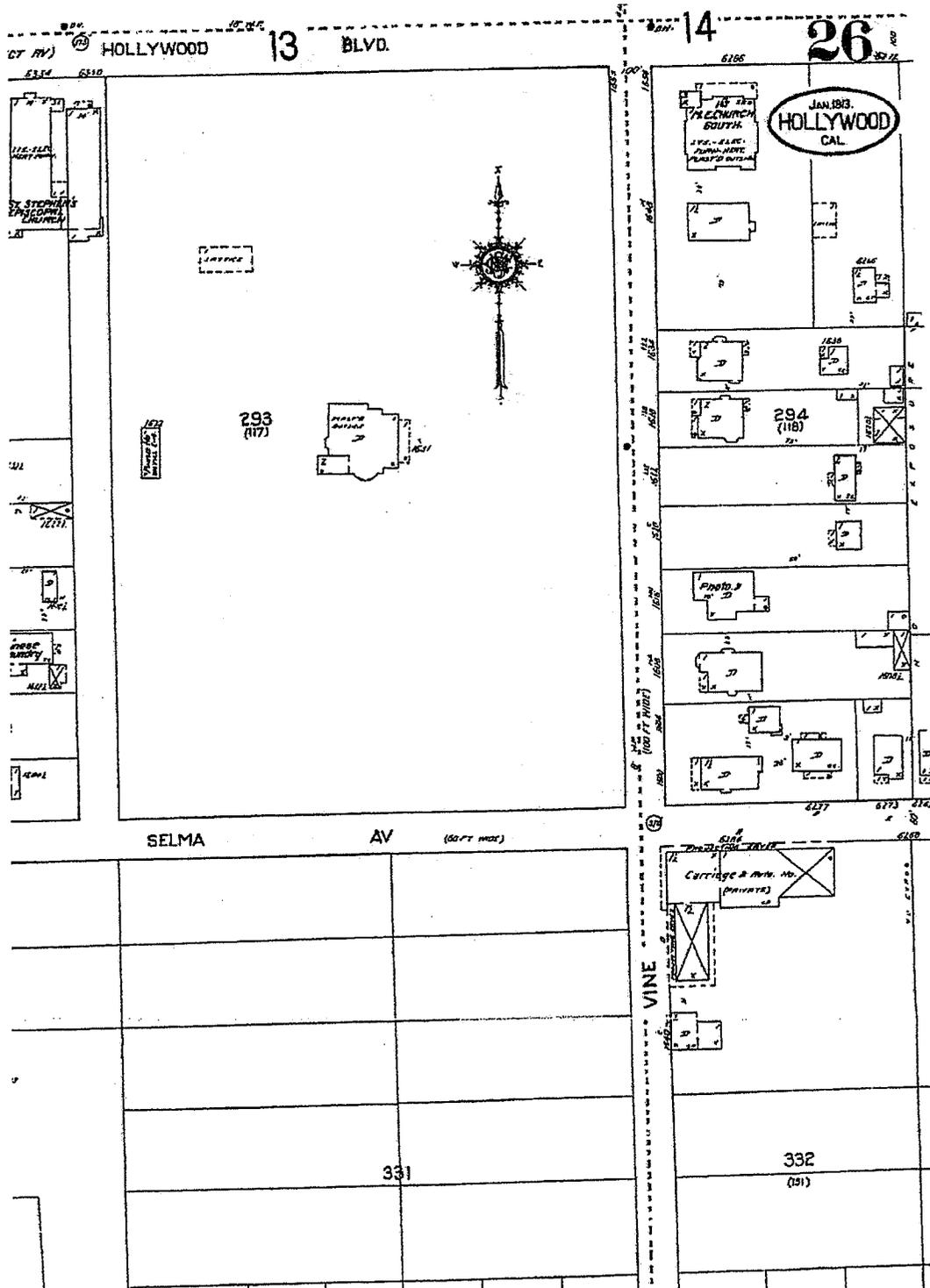
Name of multiple listing (if applicable)

# National Register of Historic Places

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## Attachment 2: Sanborn Maps

1913 Sanborn Map. Barn at lower right, Selma/Vine location.



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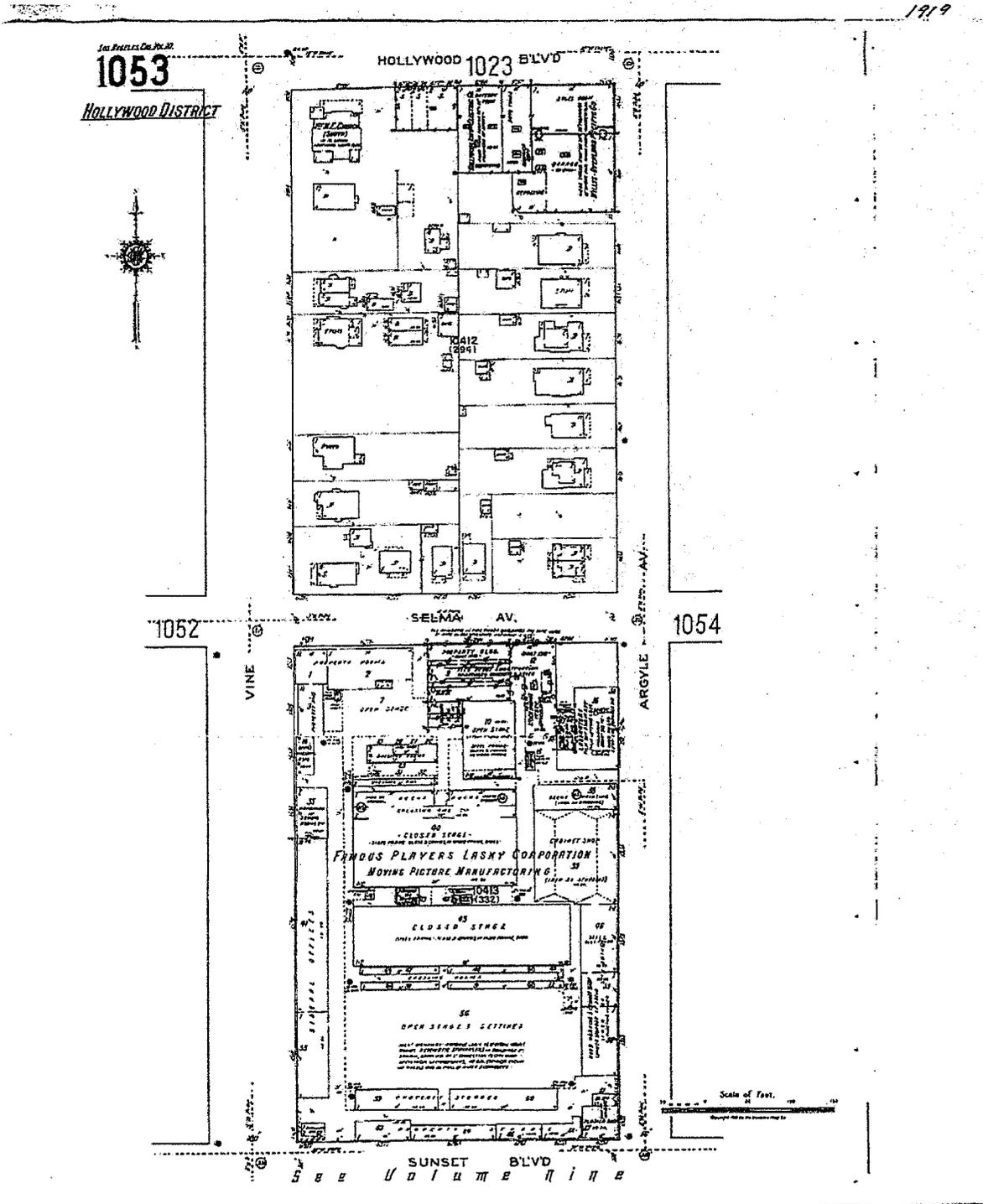
Name of multiple listing (if applicable)

# National Register of Historic Places

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## Attachment 2: Sanborn Maps

Sanborn Map, 1919. Detail of Famous Players Lasky.



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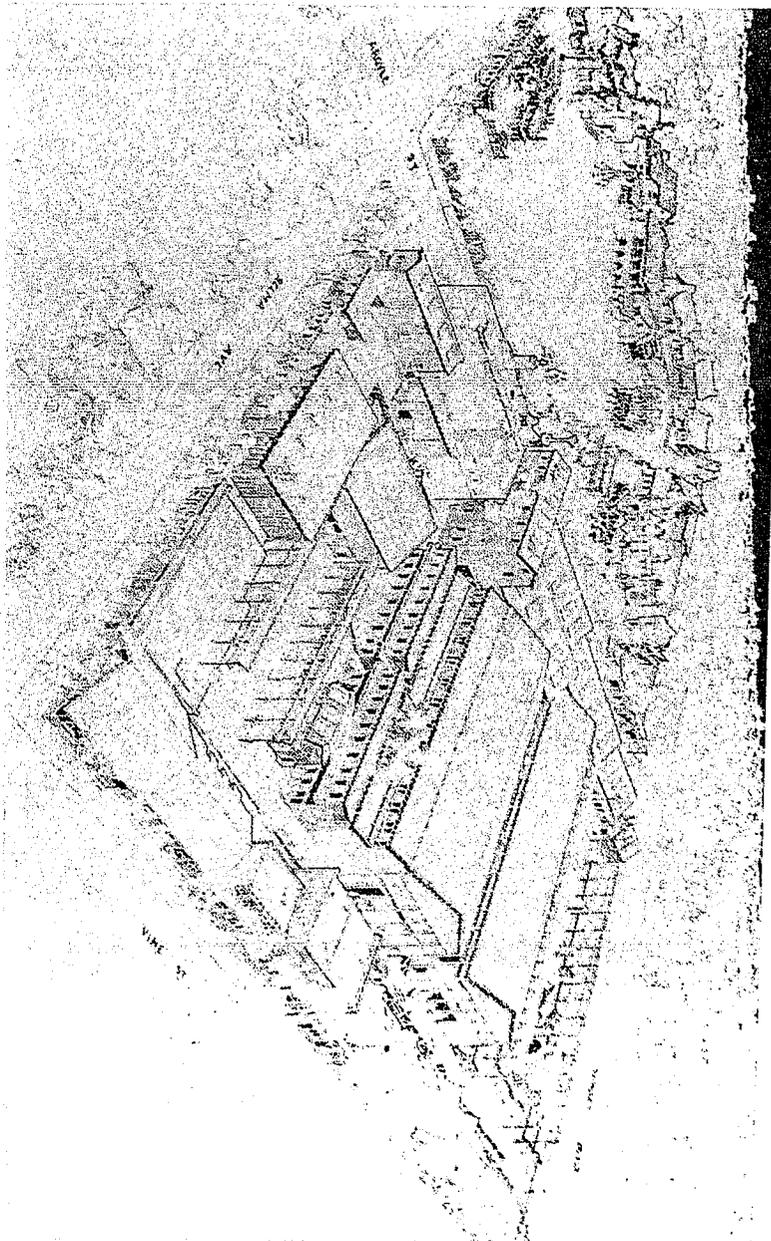
County and State

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Attachment 3: Historic Plans

Lasky Plant, Overhead rendering, c. 1920.



1920

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Lasky-DeMille Barn

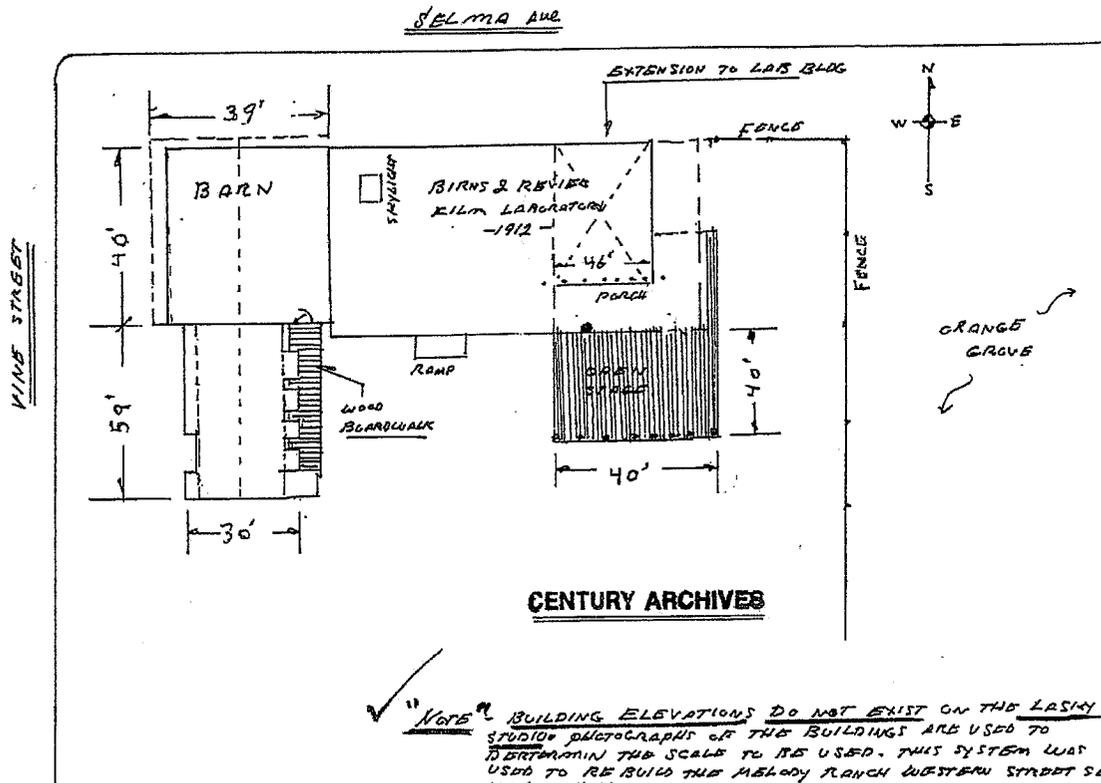
Name of Property  
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Attachment 3: Historic Plans

Dimensioned description by historian E. Hilchey, c. 1970.



✓ NOTE BUILDING ELEVATIONS DO NOT EXIST ON THE LASKY STUDIO PHOTOGRAPH OF THE BUILDINGS ARE USED TO DETERMINE THE SCALE TO BE USED. THIS SYSTEM WAS USED TO RE-BUILD THE MELODY RANCH WESTERN STREET SETS IN NEW HALLS.

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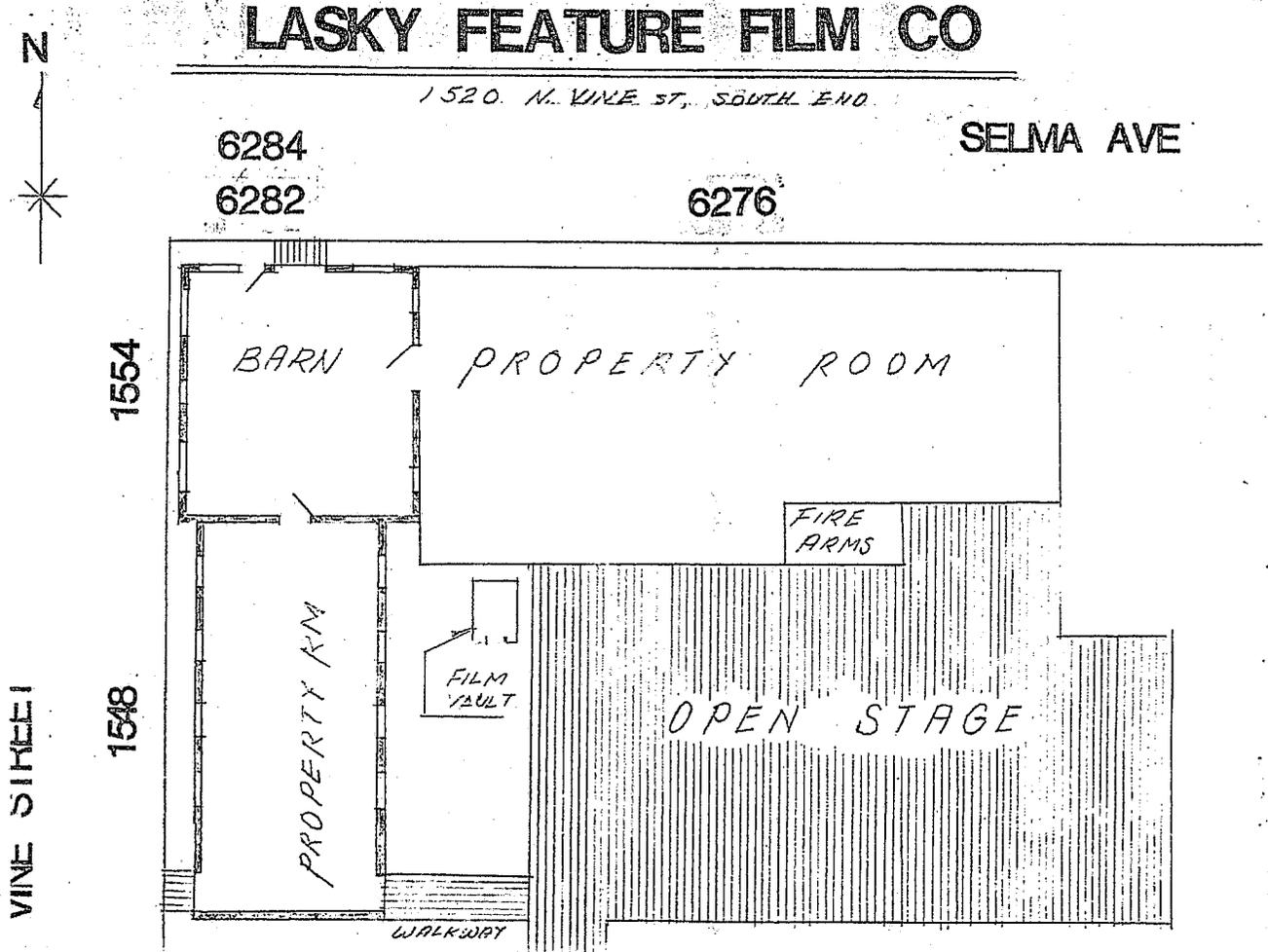
Name of multiple listing (if applicable)

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#### Attachment 3: Historic Plans

Associated addresses, Selma/Vine location.



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# National Register of Historic Places

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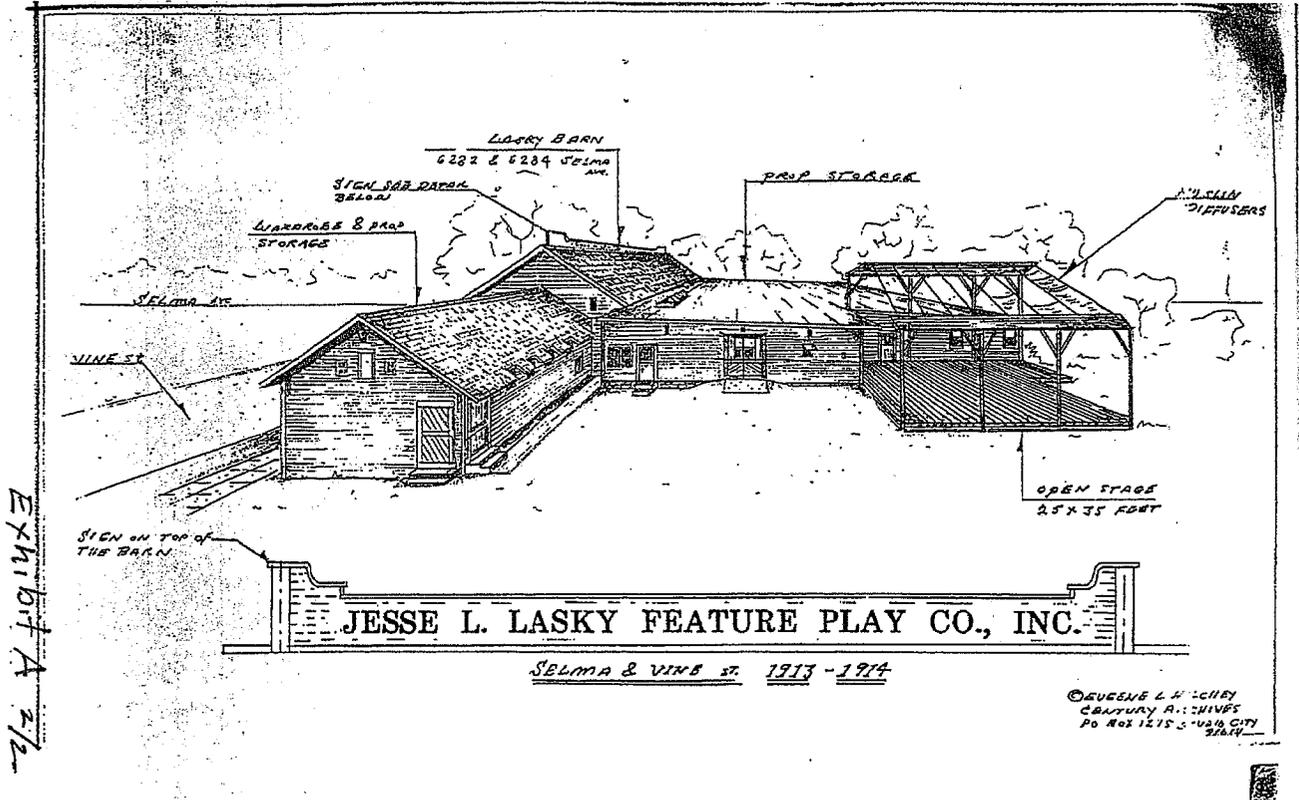
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## Attachment 3: Historic Plans



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## Attachment 4: Historic Photographs

Selma/Vine, c. 1915



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Attachment 4: Historic Photographs



The Lasky Feature Play Company on location during the shooting of their first film, "The Squaw Man," in December of 1913. C.B. DeMille is seated on the running board, co-director Oscar Apfel at front of truck and lead stars Dustin Farnum and Princess Red Wing in truck center.

United States Department of the Interior  
National Park Service

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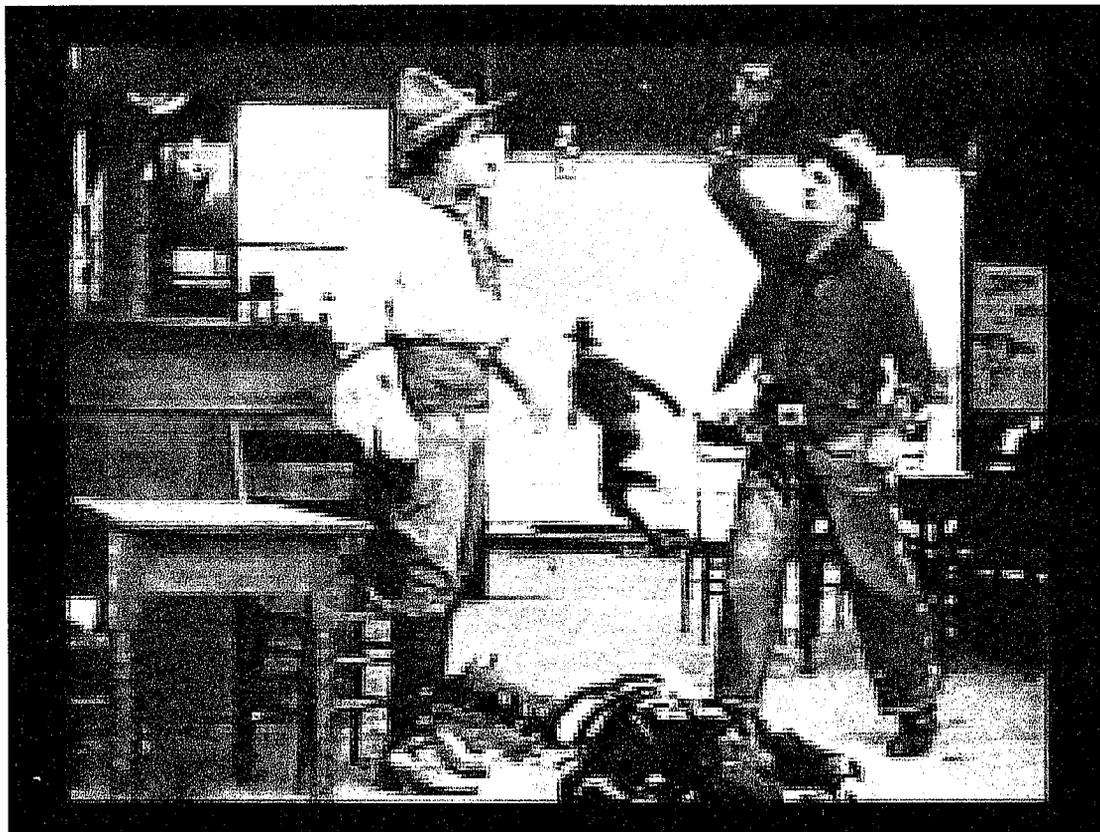
## National Register of Historic Places

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Attachment 4: Historic Photographs

*The Squaw Man*, still photo, 1913.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property

Los Angeles, California

County and State

Name of multiple listing (if applicable)

Section number AD Page 13

Attachment 4: Historic Photographs

Paramount Studio, Melrose Site, 1930s.



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Attachment 4: Historic Photographs

Actress Louise Brooks in publicity shot, 1927.



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Lasky-DeMille Barn

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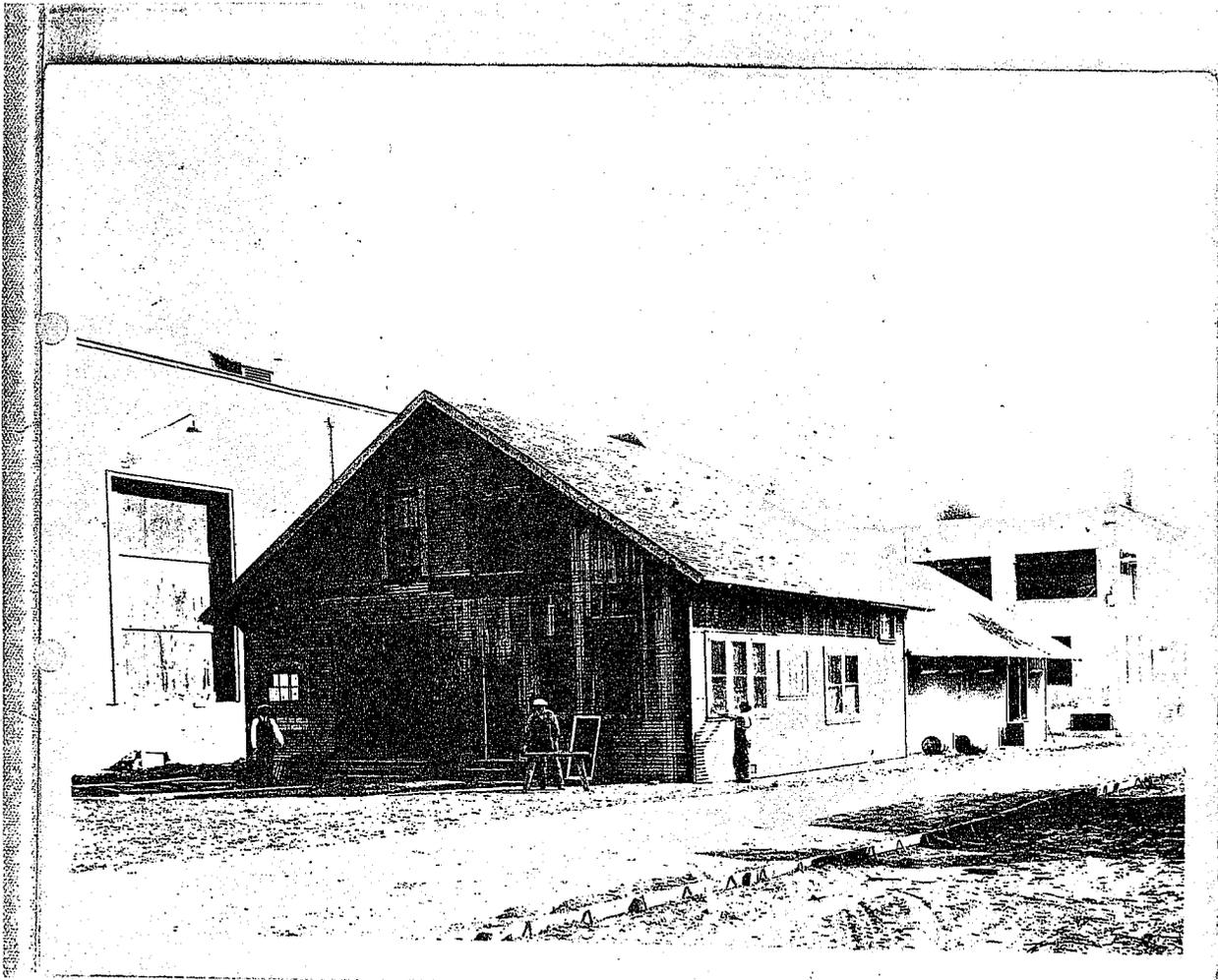
Name of multiple listing (if applicable)

# National Register of Historic Places

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## Attachment 4: Historic Photographs

Barn after move to Paramount Studio lot, 1927.



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National Park Service

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Attachment 4: Historic Photographs

Barn on Paramount Studio Lot, 1937.



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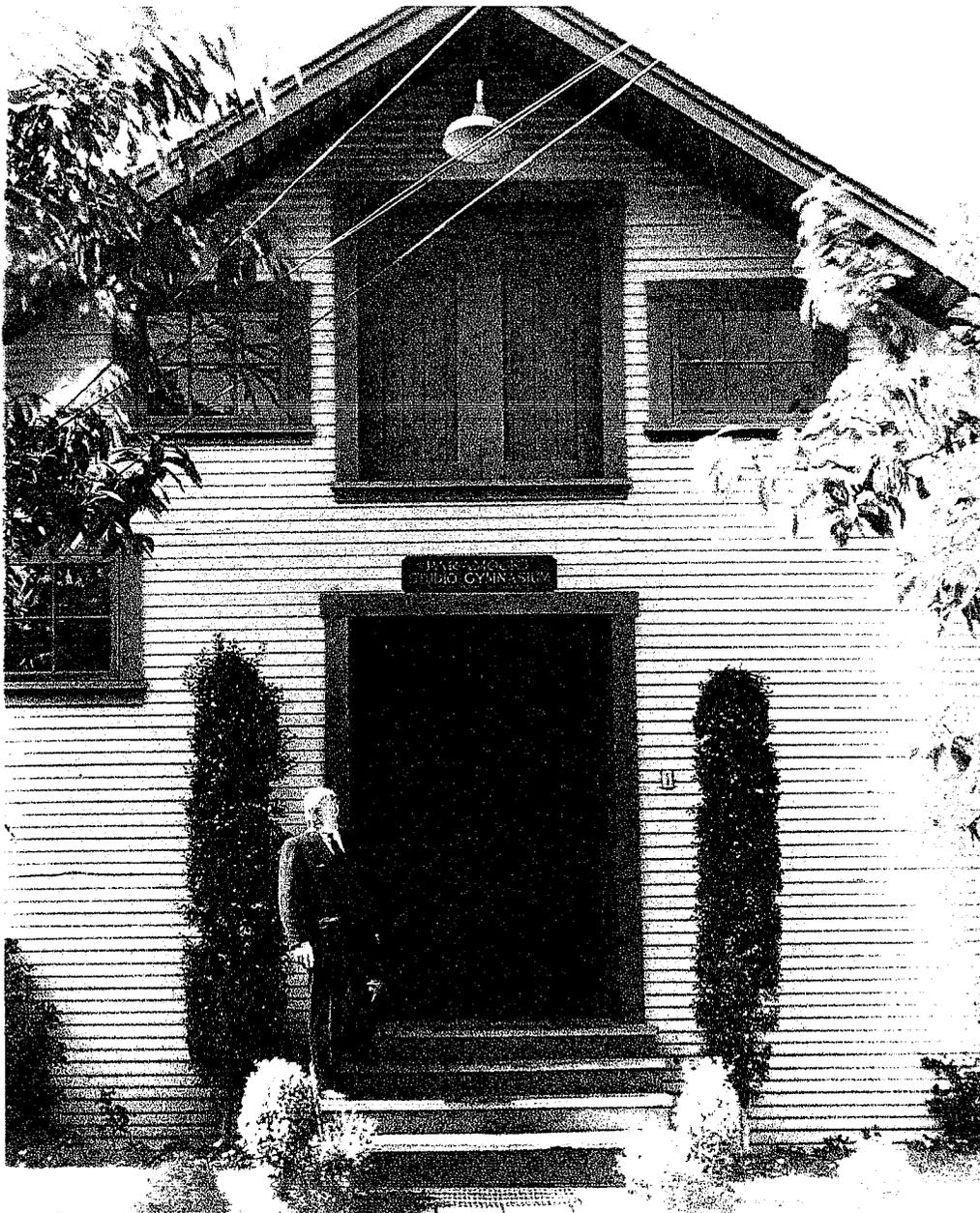
Name of multiple listing (if applicable)

### National Register of Historic Places

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Attachment 4: Historic Photographs

DeMille in front of Paramount Studio Gymnasium, 1947.



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Attachment 4: Historic Photographs

As "Virginia City" set, Paramount, c. 1960.



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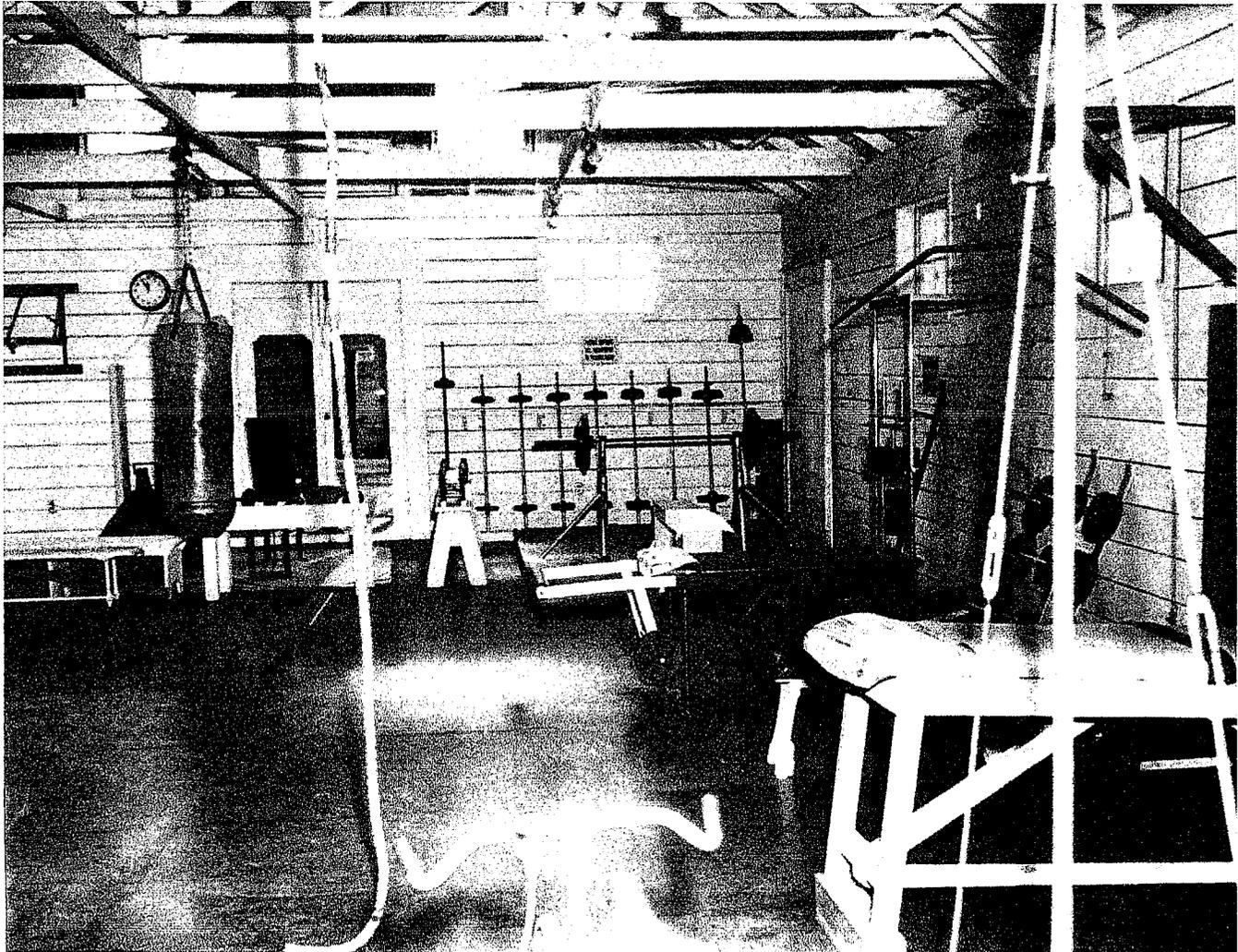
Name of multiple listing (if applicable)

### National Register of Historic Places

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Attachment 4: Historic Photographs

Barn Interior, use as gymnasium, c. 1940s.



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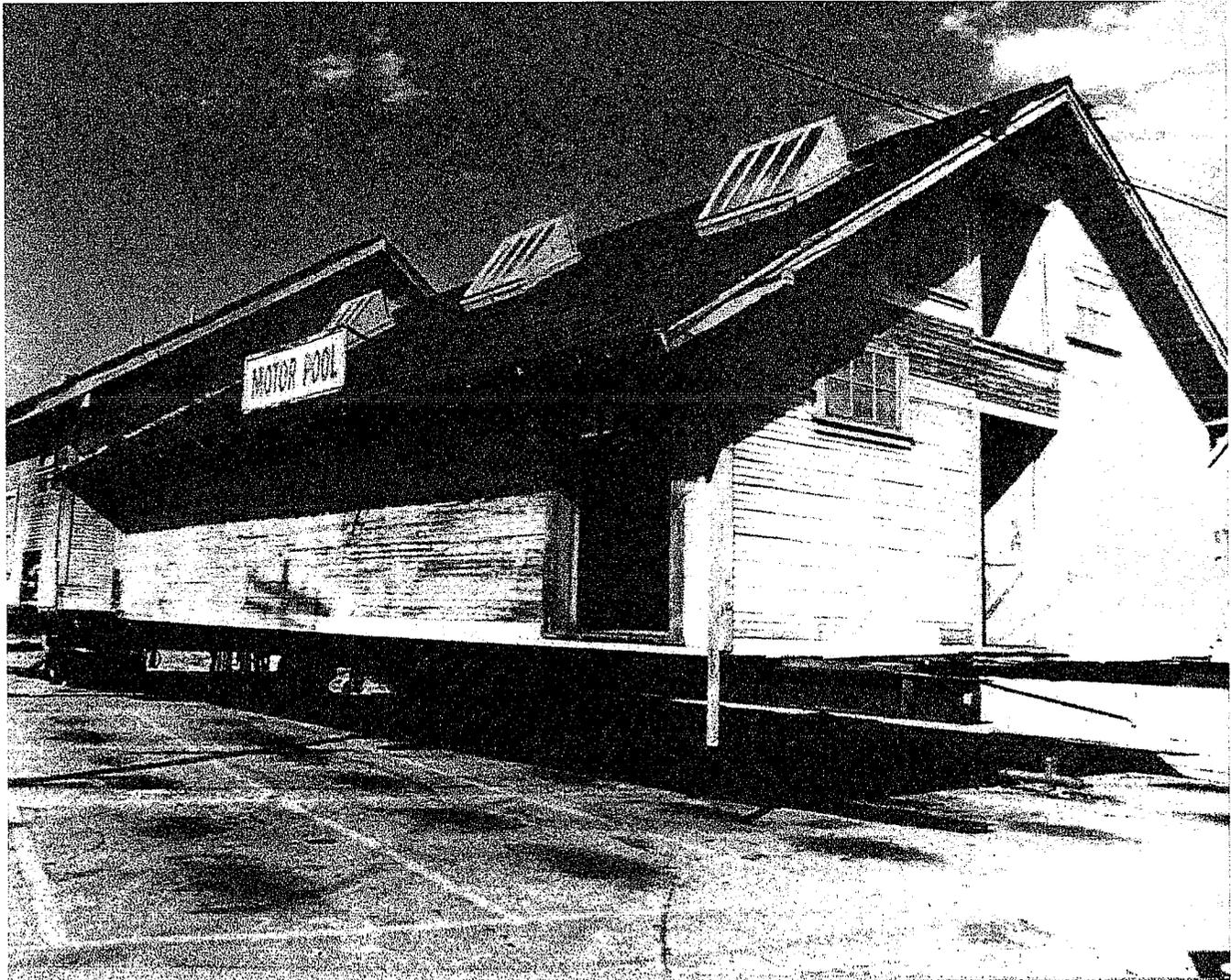
County and State

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Attachment 4: Historic Photographs

Temporary location, N. Vine Street, c. 1979.



United States Department of the Interior  
National Park Service

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Attachment 4: Historic Photographs



The Hollywood Studio Museum dedication in December of 1985.

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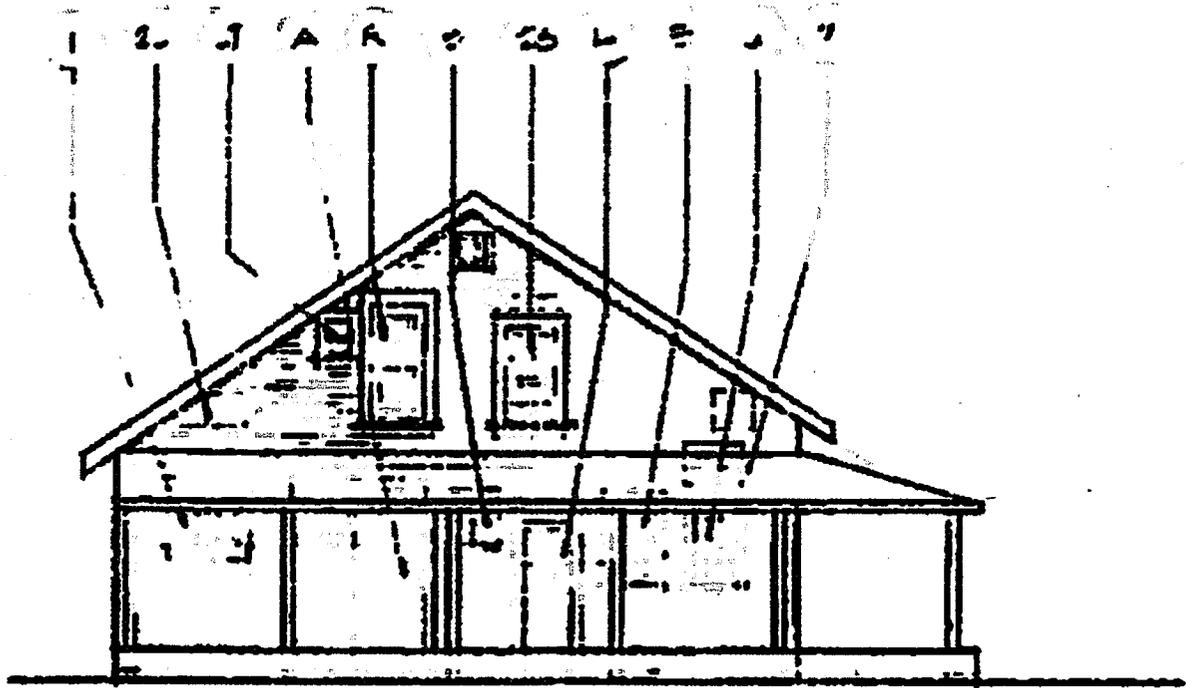
Name of multiple listing (if applicable)

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Attachment 5: 1983 Relocation Plans

Current Site



**NORTH ELEVATION**

United States Department of the Interior  
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Lasky-DeMille Barn

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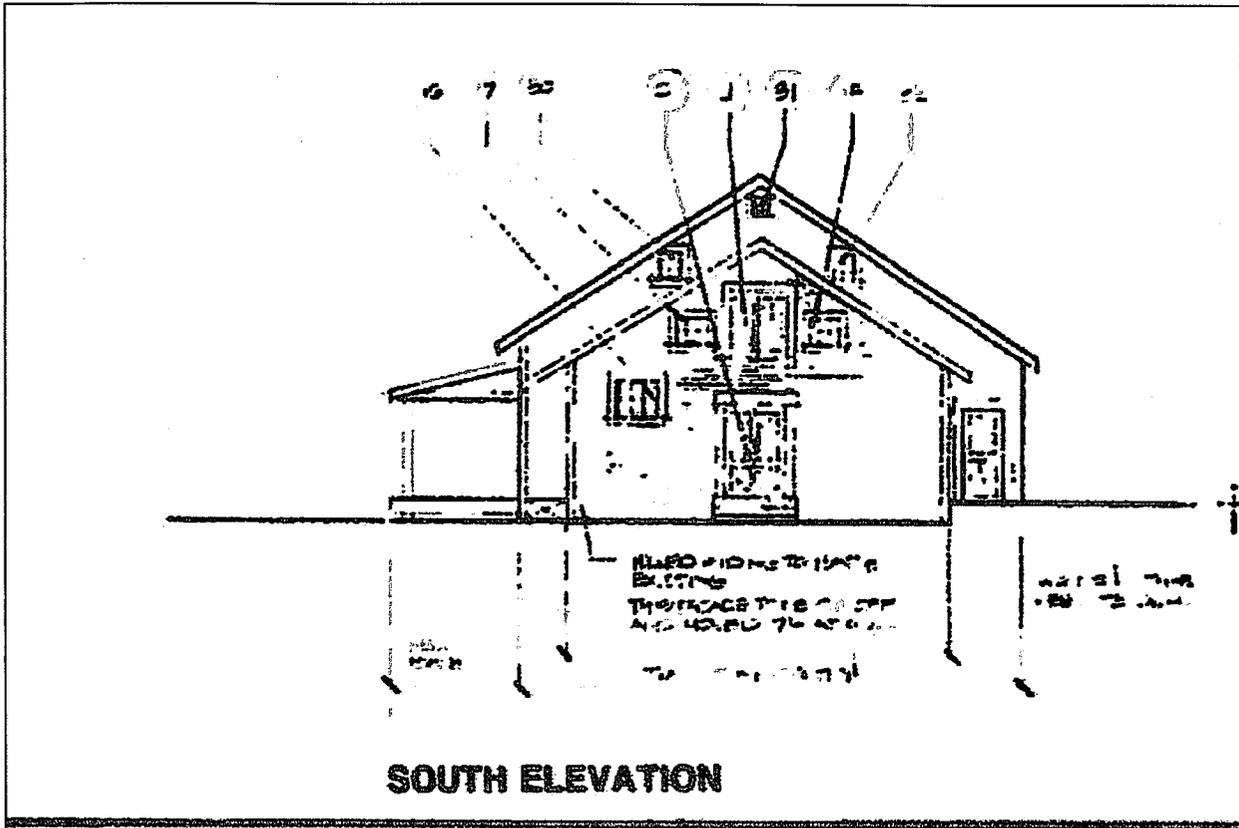
Name of multiple listing (if applicable)

# National Register of Historic Places

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Attachment 5: 1983 Relocation Plans

Current Site



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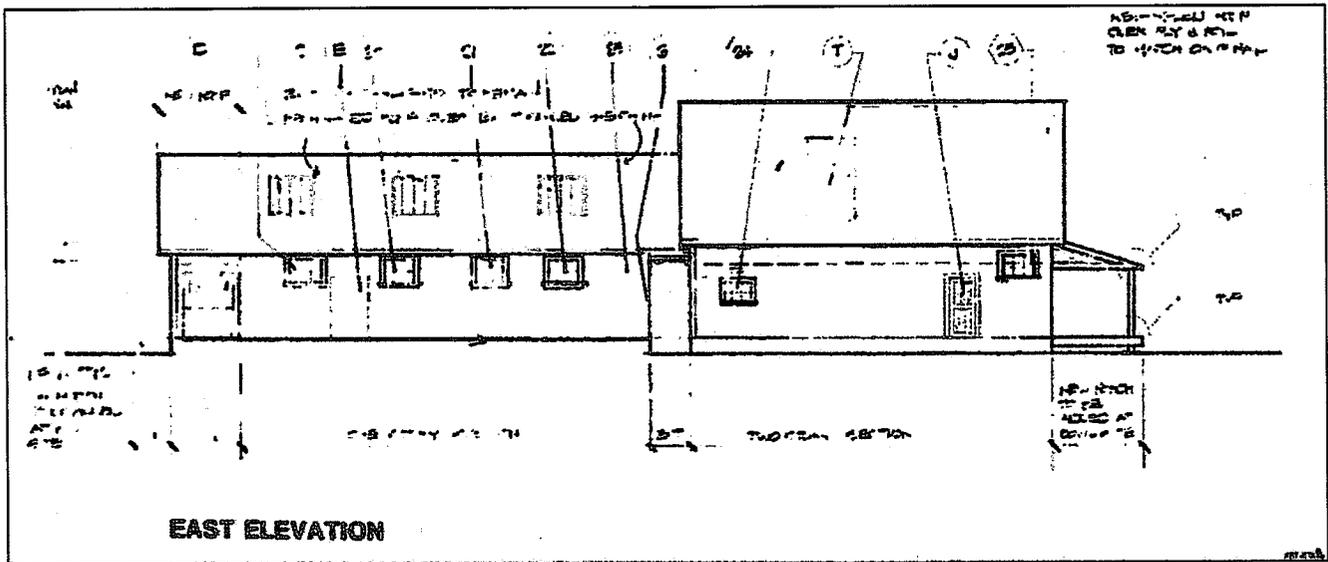
# National Register of Historic Places

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Attachment 5: 1983 Relocation Plans

Current site



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National Park Service

Lasky-DeMille Barn

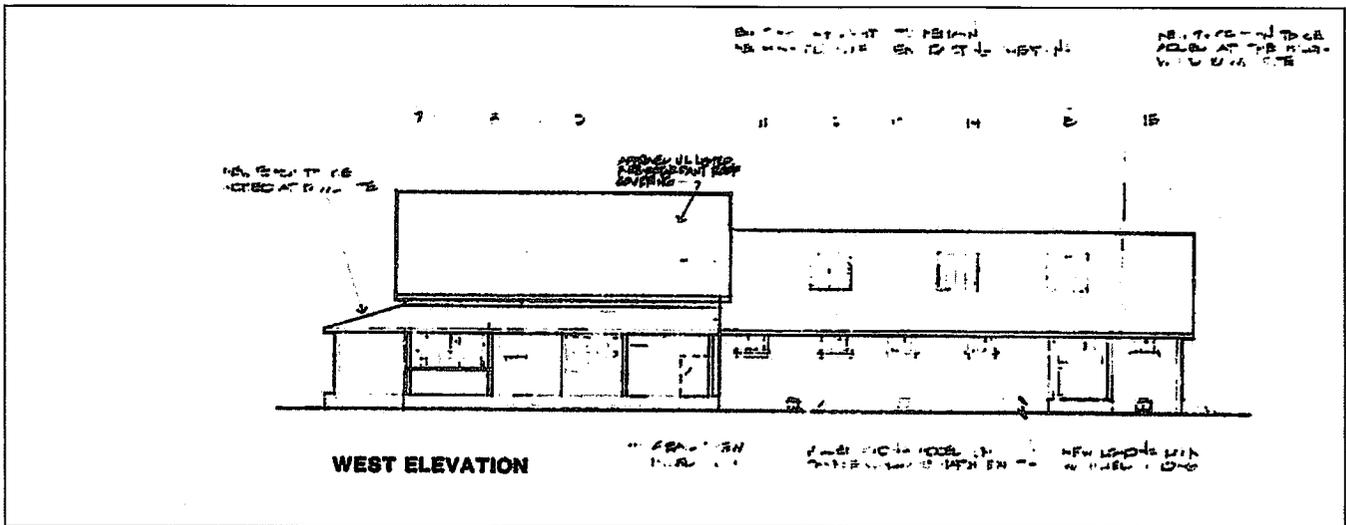
Name of Property  
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Attachment 5: 1983 Relocation Plans

Current site



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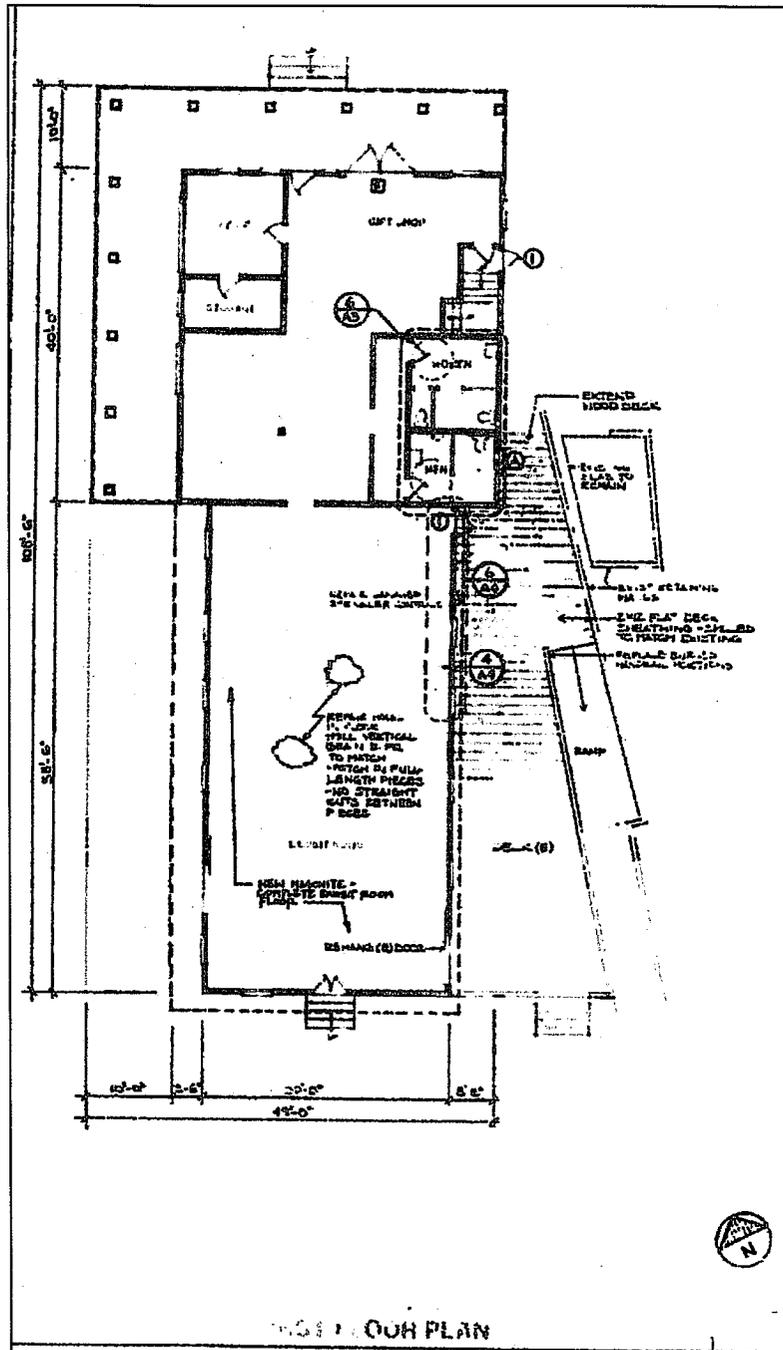
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### National Register of Historic Places

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Attachment 5: 1983 Relocation Plans

Current site



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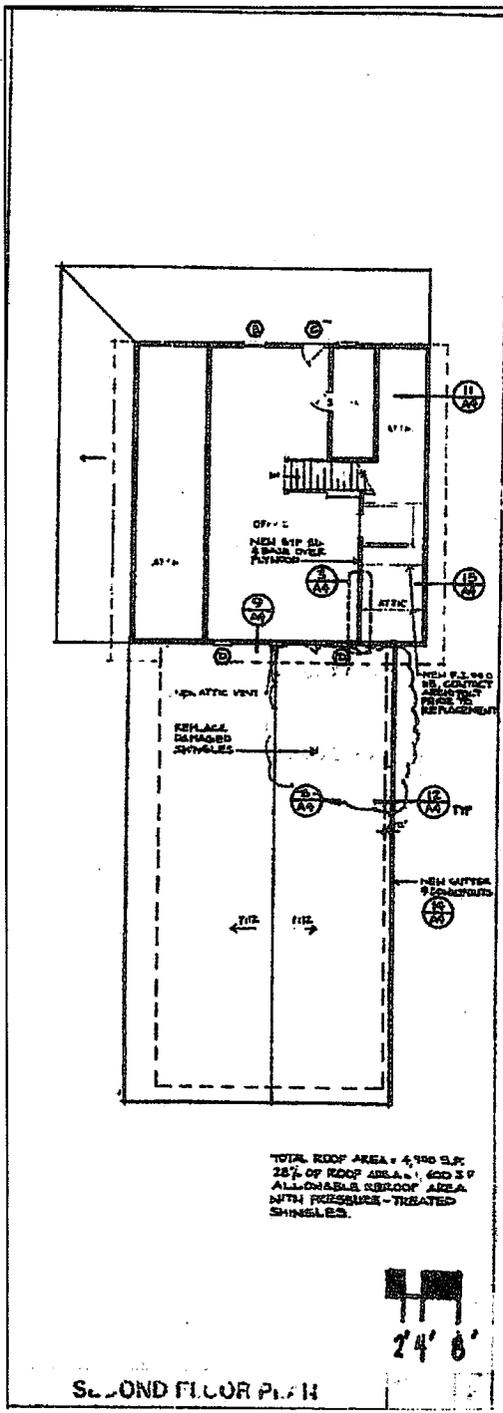
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# National Register of Historic Places

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Attachment 5: 1983 Relocation Plans

Current site



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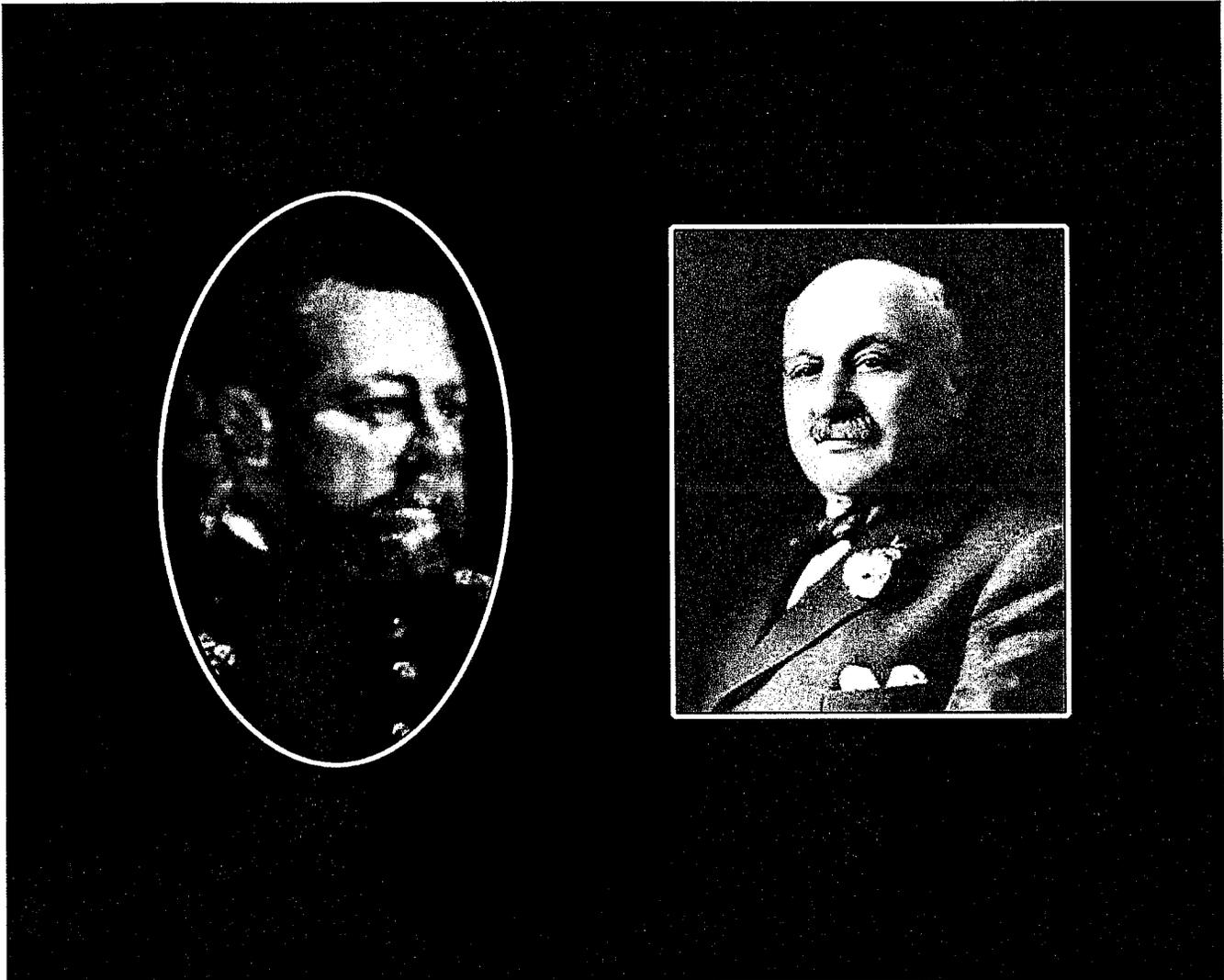
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## National Register of Historic Places

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### Attachment 6: Associated Persons

Early owners of site: Colonel Robert Northam (left) and Jacob stern (right).



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#### Attachment 6: Associated Persons

DeMille, circa 1920.



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### National Register of Historic Places

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#### Attachment 6: Associated Persons



C.B. DeMille, Oscar Apfel, Dustin Farnum, Edmund Breeze and Edward Abeles  
with Jesse L. Lasky seated in center at the Lasky Studio in 1914.

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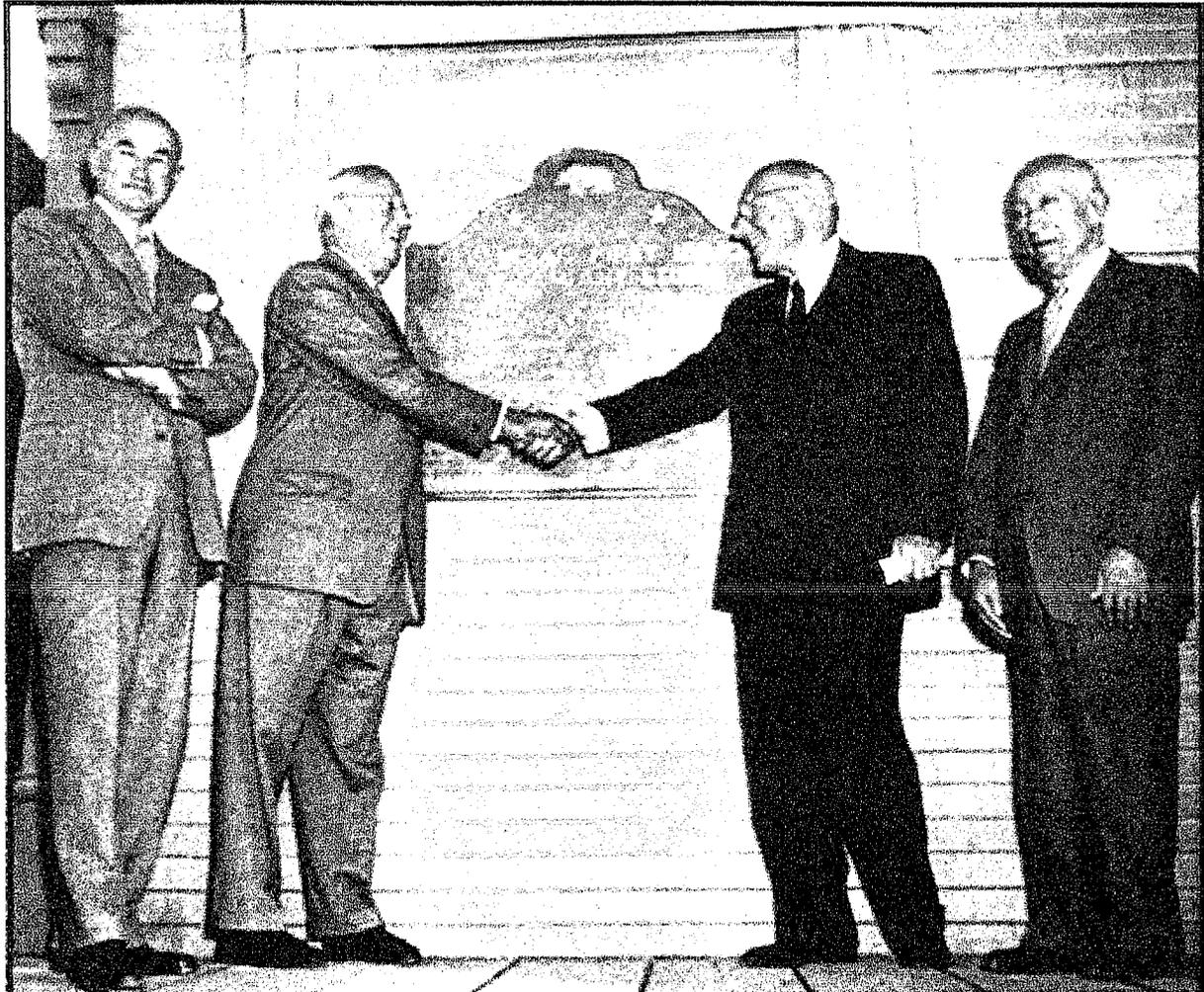
County and State

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### National Register of Historic Places

Section number AD Page 31

#### Attachment 6: Associated Persons



The dedication of the Lasky-DeMille barn on December 27, 1956 on the back lot of Paramount with (left to right) Sam Goldwyn, Jesse Lasky, Cecil B. DeMille and Adolph Zukor looking on.

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## National Register of Historic Places

Lasky-DeMille Barn

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### Attachment 7: Photo Log

#### Photo Log

Name of Property:	Lasky-DeMille Barn
City or Vicinity:	Los Angeles
County:	Los Angeles
State:	CA
Name of Photographer:	Hollywood Heritage
Date of Photographs:	Fall 2012 – Summer 2013
Location of Original Digital Files:	Hollywood Heritage, 2100 N. Highland Avenue, Los Angeles, CA 90068
Number of Photographs:	23

#### Photo #1

Setting: north façade, view south

#### Photo #2

Exterior: north facade, view south

#### Photo #3

Exterior: detail upper floor, north façade, view south

#### Photo #4

Exterior: north and west facades with porch, view southeast

#### Photo #5

Exterior: west façade, north portion with porch, view east

#### Photo #6

Exterior: west façade window detail, view east

#### Photo #7

Exterior: west and south façade, view northeast

#### Photo #8

Exterior:south façade, view northeast

#### Photo #9

Exterior: east façade with deck, view northwest

#### Photo #10

Interior: DeMille office, view south

#### Photo #11

Interior: main gallery, view northeast

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## National Register of Historic Places

Lasky-DeMille Barn

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### Attachment 7: Photo Log

#### Photo Log (continued)

**Photo #12**

Interior: main gallery, view south

**Photo #13**

Interior: main gallery to central gallery and entrance, view north

**Photo #14**

Interior: central gallery/screening room/entrance, view north

**Photo #15**

Interior: entrance display with DeMille office (right) and central gallery (left), view southeast

**Photo #16**

Interior: lobby/museum store, view northeast

**Photo #17**

Interior: detail entry door, view north

**Photo #18**

Interior: screening room, view north

**Photo #19**

Interior: central gallery to restroom, view east

**Photo #20**

Interior: detail restroom entrance, view southeast

**Photo #21**

Interior: detail, stair to 2<sup>nd</sup> floor archive, view west

**Photo #22**

Interior: 2<sup>nd</sup> floor office, view west

**Photo #23**

Interior: 2<sup>nd</sup> floor archive prior to cabinet installation, view south

**United States Department of the Interior**  
National Park Service

## National Register of Historic Places

Lasky-DeMille Barn
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**Attachment 8: Sketch Map/Photo key**