

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section \_\_\_\_\_ Page \_\_\_\_\_

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 14000034 Date Listed: 3/4/2014

Lasky-DeMille Barn  
Property Name

Los Angeles  
County

CA  
State

N/A

Multiple Name

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

  
\_\_\_\_\_  
Signature of the Keeper

3/4/14  
\_\_\_\_\_  
Date of Action

=====

Amended Items in Nomination:

**Significance:**

*Samuel Goldwyn* and *Adolph Zukor* are deleted as Significant Persons.  
[While these men were clearly associated with the local movie industry, the nomination does not present specific information documenting their significant associations with the nominated property.]

*Invention* is deleted as an Area of Significance and *Industry* is added.  
[While the work conducted in the Barn clearly represented the pioneering era of movie-making in Hollywood, the nomination narrative does not identify any specific "inventions" coming out of the work associated with the Barn, rather it shows a continuum of involvement with the film making "industry".]

**Geographical Data:**

The correct acreage should read: *less than one (1)*.

These clarifications were confirmed with the CA SHPO office.

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DISTRIBUTION:

National Register property file  
Nominating Authority (without nomination attachment)



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# 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

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

### 2. Location

street & number 2100 North Highland Avenue

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

city or town Los Angeles

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] 1-15-14  
Signature of certifying official/Title Date

California State Historic Preservation Officer  
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] 3/4/2014  
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 located at 2100 N. Highland Avenue, across the street from the Hollywood Bowl on a flat expanse of land which serves as a park and surface parking. The building is oriented in a north-south direction, with the west façade seen as most prominent from Highland Avenue. Constructed as a turn-of-the century purpose-built agricultural structure, and adapted for use as an early motion picture studio, the wood frame building's 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 interior spaces with original wood trusses, exposed roof shingles and spaced sheathing, and wood plank walls. The building retains integrity of design, materials, workmanship, association and feeling established during its period of significance (1913-1926 silent film era at the Selma Avenue and Vine Street location and 1926-1959 Paramount Studio at the Melrose Avenue location). The structure is sited in a similar manner to its Selma Avenue original (1913-26) location, north to south, with its west façade remaining oriented to the street. 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.

### Narrative Description

#### Exterior

The exterior features of the building are original. The structure has its original footprint. It is divided into two sections: 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. These two sections are 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. Each has painted wood doors, windows, frames, and casings asymmetrically placed on the facade. Wood porch posts, headers, and floor boards form the painted wood deck with wood railings also arranged asymmetrically on the north and a portion of the west side. The foundations were constructed to support the historic structure when the building was moved to this location. A wooden deck on the east side runs the length of the building.

The north façade, with its distinctive porch, is 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 a paneled hay door with bead board inset, a six over six double hung window; a two by two window, and three smaller vents.

The west elevation faces Highland Avenue and is composed of two sections reflective of the building's interior configuration. The smaller (northwest section) is wrapped by a continuation of the north porch capped by a slight shed roof overhang. Fenestration in this portion consists of double hung sash windows in simple flat frames grouped in arrangements of single, double, and triple and arranged asymmetrically along the porch. A large rectangular identification sign sits on the main gable above the porch roof. The porch and building step down on this elevation to reveal the central portion of the structure. 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 door is at the southern end.

The south elevation 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 wall of the building is capped by the front-facing gable roof.

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The east elevation is similar in appearance to the west. The east facade in the one story section echoes the west façade, with a sliding barn door and windows high under the eaves, while the two story wing has only a few windows, smaller in size. A wooden deck projects from the east elevation, marked at the north and south by simple railings for security. This utilitarian area is used for minimal outdoor storage.

### Interior

The ground floor is 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.

The main column-free southern section of the building is the Barn's main space, 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 original wood plank painted walls 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. Movable display cases are arranged on the perimeter and throughout the area. Carpet covers the original plank floors to protect them.

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

Minor alternations to the building have been made beginning in 1913 consistent with its variety of uses as part of a film production plant. The interior partitions which created "DeMille's office" were the first; location and type of windows occurred sporadically. The most major change to the building while on the Paramount lot (1926-79) was in the 1940s. A 7 ½' section of the building was removed to enable the studio to build an adjacent building. This section was replaced in 1982 utilizing detailed photographic evidence and plans to restore the former original dimensions.

The building was removed from Paramount studios in 1979. At that time, a foundation was created at the Highland Avenue site, and all extent materials refurbished. A porch as added to the north portion of the west side to interpret the building's role in the television series "Bonanza". A deck was added to the east side to recreate an outdoor silent film stage. Restrooms were added to the interior, as well as the small screening room. The overall interior spatial relationships remain intact.

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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. In 2011 rehabilitation of the second floor to organize and maintain early motion picture memorabilia and community historical archives was completed. 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.

Exterior repair and maintenance 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.

All alterations and repairs made by Hollywood Heritage conform to the Secretary of the Interior's Standards, with care taken to preserve and maintain character defining materials, features and spaces.

#### Integrity

After several moves on and within two studio lots and to its current location, the Barn retains a high degree of integrity; materials, workmanship, feeling, association, and design.

Retention of these five qualities of integrity has occurred through careful maintenance of vernacular materials and study of photo documentation of the building. The Barn continues to illustrate significant aspects of its past through its retention of physical exterior character-defining features and its major interior spatial relationships, and design materials. Craftsmanship, association and design are readily discernible through physical observation and comparison of photographic evidence. The overall sense of past time and place is evident.

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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.

**Areas of Significance**

(Enter categories from instructions.)

Art  
Communications  
Entertainment/Recreation  
Invention

**Period of Significance**

1913-1959

**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

**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.

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**Period of Significance (justification) 1913-1959**

The period of significance for the Lasky-DeMille Barn spans from 1913, the year that the building began to be used in the film-making industry, through 1959, which encompasses the early development of the film industry through the major studio era, the period in which the building actively contributed to the eras of growth of the industry and the year of DeMille's death, by which time both of its associated significant personages had passed away.

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

The Lasky-DeMille Barn meets Criterion Consideration B (moved Buildings) because it is the single surviving property most closely associated with the earliest development of the motion picture industry in Hollywood and the single surviving property most closely associated with the beginning of Jesse Lasky and Cecil B. DeMille's pivotal careers.

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

The Lasky-DeMille Barn is eligible for the National Register under Criterion A at the state level of significance, for its association with the development of the film industry in Hollywood and California, as well as the early growth and development of the City of Hollywood. Notably, the building is the last surviving historical resource associated with the early establishment of the motion picture industry in Hollywood, and the oldest historical resource associated with the establishment of the major motion picture studios. The Lasky-DeMille Barn is also eligible for the National Register under Criterion B, at the local level of significance, for its direct association with productive lives of Jesse L. Lasky and Cecil B. DeMille, two individuals that played an exceptional role in founding the motion picture industry.

The Barn's association with the beginnings of the industry in Hollywood, its direct association with the early careers of Cecil B. De Mille and Jesse Lasky, two of the acknowledged pioneers of the industry, and its continued use as a part of a studio complex and television set combine to make its significance to Hollywood and the film industry irrefutable.

The building maintains its integrity of design, materials, workmanship, association, and feeling. It is the only extant example of an agricultural structure in Hollywood repurposed for film use, as well as the oldest extant property continuously associated with the film industry in Southern California.

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

**Context: Development of Early Hollywood 1887-1910**

The development of the City of Hollywood had much in common with other areas of Southern California in the 1880s, yet veered from the patterns of others with the arrival of the film industry in 1911. The predictable characteristics of its growth involve the transition from agricultural heritage and subsequent real estate subdivisions patterns experienced by many Southern California communities. Yet Hollywood's physical development was concentrated in a very short time span, a result of the needs of a major industry which greatly influenced its growth. The land use patterns established in the early years of the 20<sup>th</sup> century can still be seen today.

Hollywood is situated on land that once was part of two major ranchos: Rancho LaBrea and Rancho Los Feliz. These ranches were used for cattle grazing until the 1870s, when they were subdivided into plots for farming. Crops were hay, grains, subtropical fruits, and vegetables. In some parts the grazing land was used for sheep.

The 1880s brought an influx of Midwestern and Eastern residents, many with substantial means, to Southern California. Among them were Harvey and Daeida Wilcox, who came to Hollywood in 1886. The couple, the most instrumental in

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planning and subdividing the area, were wealthy transplants from Kansas looking to spend their retirement years in the warm climate of Southern California. Harvey Wilcox's holdings, 120 acres which he bought as a country estate, 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 Lasky-DeMille Barn.

The country estate was quickly subdivided as Harvey imitated his peers during the Southern California real estate boom of the 1880s. He was instrumental in creating a rail line to Hollywood so that potential investors and residents could easily make the trip from Los Angeles to view his holdings. Wilcox passed away in 1894, leaving Daeida and her next husband Philo Beveridge to continue the legacy. Daeida put her energy into creating an artistic, cultured and educated community, seeking God-fearing retirees and notables to populate the town. She donated land for churches, schools, and libraries and was a founder of the majority of the community's social organizations. Her efforts attracted sophisticated residents such as the notable French landscape painter Paul De Longpre, and developers Colonel Northam and Jacob Stern. These families acquired large properties along Prospect Avenue (now Hollywood Boulevard). They landscaped their holdings with exotic plants, built mansions in the popular Victorian and Moorish revival styles of the day, and cultivated citrus crops. Around 1890, J.B. Hanby put the southeast corner of Hollywood Boulevard and Vine Street (then Prospect Avenue) into lemons. To the west of the Wilcox/Beveridge holdings, another syndicate comprised of Harrison Gray Otis (publisher of the Los Angeles Times), HJ Whitley and George Hoover bought additional property. By 1900, the population had reached 500. Meticulous landscapes and eclectic architecture provided valuable marketing inducements for potential residents. Later they would provide a rich variety of back drops for the fledgling film industry.

By 1901, the land both east and west of the now renowned intersection of Vine Street and Hollywood Boulevard had had multiple owners. George Hoover (who would become the builder of the famed Hollywood Hotel and was the first treasurer of the City of Hollywood) built a large mansion on the north side of Hollywood Boulevard near the intersection. 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 smaller residences interspersed among the major estates. The square block parcel on the south side of the Boulevard between Vine and Ivar was still intact, having been acquired by Colonel Robert Northam that year. Northam, a wealthy "gentleman farmer", was interested in breeding horses. A Mission residence with formal grounds occupied the west side of Vine Street; more prosaic agricultural structures occupied the east portion. Among these was a barn built in 1901 (later to become the location of Famous Players Lasky Studio).

The City of Hollywood incorporated in 1903. In 1905 its population of 2000 consisted of retirees from the East and Midwest, a number of ranchers and gentlemen farmers, a few realtors and tradesmen. The northern side of Hollywood Boulevard was comprised of estates, the southern side mostly wheat fields and lemon groves. The rail line facilitated two commercial nodes along the Boulevard located at the Cahuenga (Wilcox holdings) and Highland (Otis/Whitley holdings) intersections. The city extended south to include 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 De Longpre'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". Merchant and real estate entrepreneur Jacob Stern acquired the Northam holdings at the southwest corner of Hollywood and Vine, (along with the Northam stables on the southeast side of Vine) in 1904. The infrastructure of the city was fairly complete, with an identifiable street grid, main east-west corridor with a trolley line, banks, schools, and a newspaper. The system of primary and secondary streets had been graded and surfaced with gravel. Hollywood Boulevard was paved with asphalt. The upper middle class citizens were conservative, and voted to keep the town dry.

These amenities attracted attention, but the need for a reliable water source inhibited growth. By 1910, this need for a source of water led the city to consolidate with its larger neighbor to the east, the City of Los Angeles. Still largely agricultural but desiring to become suburban, the Hollywood area continued to market itself as a sophisticated village. Touting its scenic beauty and clement weather, it had no major industry.

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

During this time, early pioneers of the fledgling "motion picture" industry were attracted to the area by its weather, and its variety of locations for outdoor productions. Distance from the watchful eye of the "Patents Trust" on the East Coast was a primary incentive, as these small film companies sought relief from fees and licenses imposed by Thomas Edison for use of his equipment. Downtown Los Angeles was used for some early productions, but companies began to seek more

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permanent facilities in less populated portions of the area. They came first to the Edendale area (now Echo Park and Silver Lake) to the west of downtown. Companies like Mack Sennett and Selig located in previously established residential areas, using a single building or a cluster of outbuildings on one or two small parcels. These companies produced short features, one to three reels of film in length running thirty minutes or less. The medium evolved rapidly, and by the late 1910s, feature-length films (sixty minutes or more) were the dominant form.

The Blondeau Tavern site, (now the location of CBS Columbia Square designed in 1939 by architect William Lescaze for William Paley) at Gower Street and Sunset Boulevard was the first in Hollywood to be used as film companies expanded west. The Nestor Company (an organization that spawned both Christie Comedies and the beginnings of Universal Studios) occupied the tavern site. Another early innovator, Harry Revier, sought locations for his film laboratories. Thus an uneasy coexistence between the Midwestern retirees and the movie entrepreneurs began in 1911, as the population continued to rise and there were competing uses for land. The barn, built by Colonel Northam in 1901 and owned by Jacob Stern would play a key role in the transition of Hollywood from real estate subdivision to motion picture capital. The acquisition of the Northam/Stern barn by Jesse Lasky and Cecil B. DeMille in 1913-14 was the initial purchase of the Famous Players Lasky organization. The Lasky-DeMille Barn, as it is known today, went on to play a significant role in the growth of Hollywood as the production of motion pictures became the catalyst for Hollywood's growth and development of housing, commercial venues, and production facilities.

In fifteen short years, the face of Hollywood changed. Historian E.O. Palmer said of this era: "Hollywood, the quiet suburb among the lemon groves, underwent a wondrous change. Great barn-like structures popped up overnight on unrestricted property between fine residences, causing some consternation among retired people in search of rest and domestic happiness....Producers, directors, and stars rented or built fine residences. New subdivisions were plotted for cottages; the bungalow court became popular; hotels and apartment houses soon followed....Salaries soared from \$3 a day to \$3000 a week, all in three or four years...Studios were but laboratories. Scenes were shot all over Hollywood... (Palmer, History of Hollywood p.195)

William DeMille, Cecil's brother, provided the industry point of view in his memoirs: "Optimistic as we all were in those early days, none of us had the faintest idea of what would happen to Hollywood in as short a time as 15 years. While the whole world became picture-conscious, Hollywood grew doubly so, as it developed into the acknowledged center of film production. The vast sums spent in making pictures were largely spent in Hollywood itself...flowing into this sleepy little town and intoxicating it. The place became a real estate dealer's paradise; land on the Boulevard sold for more than oil fields and gold mines. (DeMille, Hollywood Saga, p. 87)

By 1915, the payroll of the fledgling industry was estimated at twenty million dollars. From a population of 4000 in 1911, the city had grown to 36,000 in 1920. Studio facilities occupied large portions of the remaining agricultural land between Hollywood and Sunset Boulevards. The two social communities blended somewhat as they engaged in the war effort (World War I) selling Liberty Bonds. The years after the end of the war marked the beginning of the biggest period of growth and development in both the community's and the industry's history.

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 era of silent films and initial development (1908-1919); the era of major studio consolidation into more industrialized plants and the advent of sound (1919-49); and the diversification of these facilities for the growth of new technologies of radio, television and other media (1949-present)

The first phase of industry development in Los Angeles was 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

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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. These plants do not exist today. A plaque marks the Edendale site of one Sennett site; a stage now used as public storage (1917) is a designated Historical Cultural Monument.

The blocks in central Hollywood that comprised the Blondeau Tavern, the Stern Ranch, Beveridge Ranch, and others were the core of motion picture filmmaking from 1912 until the mid 1920s. 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. Among the sites from this era were the East Hollywood location of DW Griffith at the intersection of Sunset Boulevard and Hillhurst Avenue, a rental facility (formerly KCET) adjacent, the William Fox facility at Sunset Boulevard and Western Avenue, and the Clune (Raleigh) and Brunton facilities at Melrose Avenue and Van Ness Avenue. No structures built prior to 1920 exist in these locations. The Griffith and Fox facilities have been completely redeveloped, with Fox now located in West Los Angeles. The KCET and Raleigh sites each contain remnants of the era: a screening room at KCET and dressing rooms at Raleigh. The West Los Angeles Fox location, built in 1929 houses a row of writers cottages (1915) relocated in 1930 and a producers bungalow relocated a few years later. These buildings are the only physical resources extant from the early years of the industry (pre 1925).

In 1919, following neighborhood outcry caused by the construction of Charlie Chaplin's studio (1917) 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, south of Santa Monica Boulevard between Gower and LaBrea. The new zoning became a factor for companies not in this area who needed to grow. The Lasky enterprise, located in an increasingly constricted downtown Hollywood, was an example. To expand, the company moved to a new location further south. The Lasky-DeMille Barn, cornerstone of the Lasky Feature Play Company, moved to a new site in 1926 to be part of the expansion of Famous Players Company and Paramount Studios.

Beginning in 1914, 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, with the advent of sound, \$103 million was spent making movies, up 25 percent from the previous year. Major conversion to sound studios after 1928 poured another \$247 million into the regional economy.

The production facilities of the 1920s and 1930s shared similar characteristics. Six plants located in Hollywood were arranged on superblocks. Resembling industrial plants, they were usually several acres in size and were enclosed by walls or fences with secure entry points. Inside were enclosed stages and ancillary structures arranged and changed in ill-defined patterns; buildings often moved within the site due to changing production needs. Facilities for all aspects of movie production from writing, to the building of sets, editing and marketing were located within the walled complexes. Several plants had additional acreage adjacent to the production complex known as "back lots", which housed semi-permanent sets. An example of this type of major studio facility is the current Paramount Pictures lot on which the Barn was located from 1926 to 1979. One of a very small number of motion picture production facilities which retain historic resources from three major periods of industry development, it is one of the few remaining studios in Hollywood that dates from the inception of the motion picture industry in Southern California, in continuous operation since the mid 1920s.

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

<sup>1</sup> City of Los Angeles Ordinance 38750 B-1413, February 13, 1919.

<sup>2</sup> Star, Kevin. *Material Dreams: Southern California through the 1920s* (New York: Oxford University Press 1990), 98.

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

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corporate entity. Films were produced on an industrial model with each studio functioning as a self-contained film factory. 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.

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. Stages were the center of production with sound editing, and other technical facilities 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. By the late 1920s and early 1930s uses in the central core of Hollywood shifted from motion picture production to radio, television and entertainment venues, continuing and expanding the industry's role. The NBC Radio Building was built at the corner of Vine Street and Sunset Boulevard on a portion of the Famous Players Lasky site. The CBS Radio Building was located on the Blondeau Tavern site. 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 in this era.

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> The fully integrated structure or business model of the Big Eight Studios was scrutinized 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>

By the early 1950s, television began to present a formidable challenge to the film industry, and 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 and the major studios from the Major Studio Era continue to operate today.

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

Two of the most important pioneers of the film industry had a direct association with the Lasky-DeMille Barn. Cecil B. DeMille and Jesse L. Lasky were founders of the Jesse L. Lasky Film Company, a company which later became known as Paramount. The careers of these men led to the expansion of their company and to the formation of others in Hollywood. They were responsible for the establishment of the feature film as the dominant form of motion picture entertainment which began with the production of *The Squaw Man* at the Lasky DeMille Barn in 1913.

#### Cecil B. DeMille

Cecil B. DeMille was one of the most successful filmmakers in Hollywood history. Out of the seventy films he claimed as his personal productions, all but six turned a profit, and he remained a leading director of "A" list features from his first film in 1914 to his last in 1956. Born in Ashfield, Massachusetts on August 12, 1881, he was the second son of Henry Churchill de Mille and Matilda Beatrice Samuel de Mille. Cecil's father taught at Columbia University and was a lay minister in the Episcopal Church. In 1882, Henry de Mille, who had unfulfilled dreams of becoming an actor, was hired as a play reader with Madison Square Theater in New York. He started writing plays and entered into a very successful collaboration with the silver haired "wizard of Broadway," David Belasco.

When Henry de Mille died in February, 1893, his widow turned the family home into a girl's school. Later she established the DeMille Play Company as an agency for plays and playwrights. Cecil attended Pennsylvania Military College and later attended the American Academy of Dramatic Arts. He made his stage debut as an actor on February 21, 1900 in "*Hearts are Trumps*." During his time as a touring actor, Cecil met actress Constance Adams. They were married on August 16, 1902, and would eventually have four children.

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

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

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In addition to his work as an actor, Cecil helped his mother manage the DeMille Play Company, directing or stage managing a number of shows. He also wrote or co-wrote plays, including a one act vaudeville drama called "*The Royal Mounted*," which would later serve as the basis for his 1940 film "*North West Mounted Police*." Following in his father's footsteps, he collaborated with David Belasco on "*The Return of Peter Grimm*." With vaudeville producer Jesse L. Lasky, he also wrote several one-act operettas. This association with Lasky led to a lasting friendship and the launch of fortuitous business collaboration.

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.

By 1913, with theatrical prospects bleak, Lasky, DeMille and Lasky's brother-in-law Samuel Goldfish formed the Jesse L. Lasky Feature Play Company to produce feature length motion picture versions of popular plays. Their first film was "*The Squaw Man*", released in early 1914 to great success. Cecil B. DeMille was named Director General of the new company, supervising all production as well as writing and directing his own pictures. Cecil developed a reputation as one of the finest directors in the business with films like "*Carmen*" (1915), "*The Cheat*" (1915) and "*The Golden Chance*" (1916).

The company's success became assured when it joined with Adolph Zukor's Famous Players Films Company and Frank Garbutt's Bosworth, Inc. to distribute films through the newly formed Paramount Pictures Corporation headed by W. W. Hodkinson. In 1916 the three production companies merged to form the Famous Players-Lasky Corporation, and then assumed control of Paramount.

DeMille retained his position as Director General with Famous Players, but he gradually gave up his supervisory duties to concentrate on making his own pictures. His first large scale spectacle, "*Joan The Woman*" (1916), received critical acclaim, but met with only modest box-office success.

During the late 1910's and early 1920's, Cecil turned out a successful and influential series of domestic social comedies. Films like "*Old Wives for New*" (1918), "*Don't Change Your Husband*" (1919) and "*Why Change Your Wife?*" (1920) gained great attention by focusing on married life rather than on the usual boy-meets-girl formula, and DeMille was able to satisfy his desire to make spectacles by inserting elaborate historical flashback sequences into several of these films.

In this period, DeMille also began to expand his business interests. In 1919 he established Mercury Aviation, the first commercial airline service to carry passengers on a regular schedule. He also sat on the board of the Bank of Italy (later Bank of America) and helped establish the bank's relationship with the motion picture industry.

In 1923, Cecil B. DeMille was allowed to try his hand at another large-scale spectacle. "*The Ten Commandments*" delivered on the spectacular in a big way--but it also went tremendously over budget and caused a strain in relations between DeMille and Famous Players-Lasky. Although "*The Ten Commandments*" proved to be one of the most successful films of the silent era, the studio did not renew DeMille's contract.

In 1925, with independent financing, he set up his own studio, Cecil B. DeMille Pictures, Inc. The new company was located at the former Thomas H. Ince studio in Culver City. During its three year existence, DeMille supervised dozens of moderately budgeted program pictures and made annual specials. Although his personal productions "*The Volga Boatman*" and "*The King of Kings*" were major box-office hits, the studio's overall program did not perform well enough to sustain the company. It was absorbed by the Pathe Exchange, Inc. and DeMille signed a three picture deal with Metro-Goldwyn-Mayer.

DeMille came to M-G-M just as silents were giving way to sound pictures. His first talking picture, "*Dynamite*" (1929), showed great skill in using the new medium and proved to be a modest hit. His next two pictures, "*Madam Satan*" (1930) and a remake of "*The Squaw Man*," were also well made films, but in the severe economic downturn that led to the Great Depression they proved to be box-office failures. After years of success in Hollywood, DeMille, whose finances were severely impacted in the stock market collapse in 1929, faced the prospect of being unemployed and insolvent.

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In 1931, Cecil and his wife went on an extended European vacation, hoping to create film production deals in Great Britain and the Soviet Union, but nothing came of these negotiations. Upon returning to Hollywood, Cecil managed to obtain a one-picture deal to produce and direct "*The Sign of the Cross*." His old studio, Paramount, put up half the budget and DeMille financed the balance on his own. "*The Sign of the Cross*" proved to be a tremendous hit, and DeMille remained with Paramount for the rest of his career.

To the end of his career, DeMille maintained his ability to produce box-office blockbusters. Whether making stories with American historical themes like "*The Plainsman*" (1936) or "*Reap the Wild Wind*" (1942); or Biblical spectacles like "*Samson and Delilah*" (1949) and his remake of "*The Ten Commandments*" (1956), Cecil B. DeMille created some of the most successful and widely seen films of all time.

DeMille suffered a heart attack on location in Egypt while making the second version of the "*The Ten Commandments*," but managed to recover sufficiently to finish the picture. He was planning a film on space exploration at the time of his death on January 21, 1959.

Jesse L. Lasky

Jesse L. Lasky was one of the pioneers of Hollywood's motion picture industry. Born in San Francisco, California, on September 13, 1880, the son of shoe-store proprietor Isaac Lasky, his early years were characterized by failure. In 1899 he followed his hero, Jack London, to Nome, Alaska, after the gold rush, but gold eluded him. In 1901 he sailed to Hawaii and became one of the few non-Hawaiians to play in the Royal Hawaiian Band.

Returning to California insolvent, he turned to vaudeville, performing a duo-cornet act with his sister, Blanche, and then found his way to New York to produce high-class musical vaudeville acts. These were the lush days of vaudeville and the money rolled in. Success in vaudeville led to the loss of Lasky's first fortune in the Folies Bergère, a lavish Broadway theater-restaurant he built with Henry B. Harris that failed after four months. It was a lucky failure, for his destiny lay in Hollywood.

In 1913 the Jesse L. Lasky Feature Play Co. was launched with Lasky as president, his best friend Cecil B. DeMille as director-general, and brother-in-law Samuel Goldfish (later Goldwyn) as general manager and treasurer. Lasky never dreamed their first movie, *The Squaw Man*, Hollywood's first feature-length film, would lay the foundation stone of a great industry.

For Lasky, unlike other movie pioneers, California was a homecoming. More than that, it was a state of mind—an attitude that influenced almost every aspect of his daily life. He took pride in being a native son of a native son: his father was born in Sacramento where his grandfather had settled in 1848, after a covered wagon crossing on the Oregon Trail.

The Lasky Company, established in Hollywood in a barn on Selma Avenue and Vine Street, prospered and grew into Famous Players-Lasky following a propitious merger—later to become mighty Paramount. Lasky called the years he headed Paramount (1916-1932), with his fiscal-minded partner Adolph Zukor, "the best years of my life."

Lasky molded stars such as Rudolph Valentino, Maurice Chevalier and Bing Crosby, and supervised over one thousand films. Many of these careets bore the personal stamp of Lasky's love of adventure and sense of the romantic, and revealed his intense pride in his American heritage—none more so than *The Covered Wagon*, the great western epic; *The Rough Riders*, with the glitter and pomp of Col. Teddy Roosevelt and his motley band of fighters; *Old Ironsides*, a flag-waving vision of Tripoli and pirates and sea battles aboard the gallant old "Constitution"; *The Vanishing American*, an inspiring portrayal of the passing of the American Indian; *Beau Geste*, a spectacular rendering of the adventure, romance and mystery of life in the French Foreign Legion; and *Wings*, spine-tingling epic of the light-hearted flying fighters of World War I, which won the first Academy Award.

During the Depression era, Lasky's production company failed. He started again as an independent producer making films such as *The Power and the Glory*, a precursor of *Citizen Kane* which brought Spencer Tracy to stardom. *Berkeley Square*, a sensitive, provocative work, considered at the time in a class by itself, gave Leslie Howard one of his most outstanding roles. In the 1940s, Lasky launched a series of screen biographies: *Rhapsody in Blue*, *The Adventures of Mark Twain* and *Sergeant York*. The latter, which critics unanimously called "a cinemasterpiece," became an overnight box-office smash and earned Gary Cooper an Academy Award.

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Maintaining his courage and enthusiasm for motion pictures in the face of a series of financial setbacks, he said, "You're never broke if you have an idea." He died in Beverly Hills, California, January 13, 1958 just a year prior to the death of Cecil B. DeMille.

### The Barn in Motion Pictures and Television

The Lasky-DeMille Barn, constructed in 1901 as a part of Colonel Northam's stable complex (at Selma Avenue and Vine Street), was repurposed in 1913 for use in Hollywood's first feature length Western, *The Squaw Man*. 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 fall of that year, Burns and Revier leased property at 4500 Sunset Boulevard. With the sale of that property to Kinemacolor Studio, Burns and Revier leased and converted the Stern barn at 6284 Selma Avenue into a lab, 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, 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. The film was developed by the Revier Studio and Lab.

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 Harry Revier's interest in his partnership with L.L. Burns and then on February 24, 1914, DeMille bought L.L. Burns's interest in the partnership. Thus the Lasky Company became 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, the company quickly purchased it and the home of John Wilson (which occupied the rest of the block), thereby giving the company control of 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 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 (Selma Avenue Vine Street Site)

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 Lasky and DeMille created bought the rights to *The Squaw Man* a venerable stage hit, and decided to shoot their picture on location in the West.

The series of transactions between Jacob Stern, Burns & Revier and DeMille would change their futures and that of the community forever. DeMille met Harry Revier in Los Angeles. It took some convincing to get him 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 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>*

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

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

<sup>8</sup> DeMille, Cecil B. *The Autobiography of Cecil B. DeMille* (Prentice-Hall, N.J., 1959), 80.

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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. For their \$30,000 investment in the film, the producers made \$300,000 in exhibition, using the proceeds to establish the first studio to make a feature length film in Hollywood. 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.

#### 1926-1929: 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 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

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story platform which may have served as a sun deck was also constructed. The barn continued to perform a variety of services; clubroom, library, gymnasium. Other uses included a reception space, dance rehearsal hall, and meeting room. Small changes continued. 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."*

Another move in January of 1956 placed the building as part of a permanent "Western" set on the backlot portion of the studio. A porch was added to one façade with it was used as the train station in *The Rainmaker* (1956).

It was in this iteration that it appeared in 1956, (with DeMille, Lasky, Goldwyn and Zukor in attendance), as 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>*

The building continued to be part of the Western-themed productions of Paramount through the 1970s. It's most important role was in the long running television series *Bonanza* (1959-73).

1979-2013 Relocation and Reuse

DeMille and Lasky's devotion to the building in which they started their careers in Hollywood was evident through the years, first in relocating it to the Paramount facility in 1926 and subsequently keeping the story alive in their writings and dedication as a California Landmark.

As early as the 1950s, the Barn's role in some memorial to the film industry had been contemplated. Los Angeles made some attempts to create a museum outside studio walls. 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>*

DeMille's death in 1959 may have halted the discussion. The Barn remained on the studio lot for over two decades and it then moved to a temporary site near Hollywood Boulevard and Vine Street. In 1979, Paramount decided to return the landmark to the community. After an interim location on Vine Street, it was located in 1983 on land intended for a never-realized museum complex near the Hollywood Bowl. Former County Supervisor John Anson Ford, who had 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.

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

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

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

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## Conclusion

The building's association with the early years of the film industry in Hollywood is equally rare and is part of the history of the entertainment industry. It is associated with two major periods of development: the origin of the motion picture industry (1908-1919) and the era of the major studios (1919-1949). It is the oldest extant building in Hollywood associated with the modest beginnings of the industry. Two buildings located in the Edendale area from the Mack Sennett era remain; both were built in 1917 and have lost both context and integrity. Buildings from the Chaplin Studio complex (1917) remain, as do a handful of structures from the early 1920s that remain on current studio lots. A set of writers' cottages (c.1915) were relocated from the William Fox Studio on Sunset and Western to the current 20<sup>th</sup> Century Fox Studio complex in the 1930s and are still extant. No stage buildings from this era remain; the oldest is believed to be a stage at Universal from 1925. The Barn's association with the beginnings of the industry in Hollywood, its direct association with the early careers of Cecil B. De Mille and Jesse Lasky, two of the acknowledged pioneers of the industry, and its continued use as a part of a studio complex and television set combine to make its significance to Hollywood and the film industry irrefutable.

Relocated several times (most as a part of the motion picture process), adaptively reused multiple times over the last 100 years, the building retains integrity of design, materials, workmanship, association and feeling established during its period of significance 1913-1959 (1913-1926 silent film era at the Selma Avenue and Vine Street location and 1926-1959 Paramount Studio at the Melrose Avenue location), the years encompassing the majority of its production life.

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, north to south, with its west façade remaining oriented to the street. The building has played a unique role in the film industry as the site of the first feature length Western in Hollywood. It was the place where the careers of film pioneers Cecil B. DeMille and Jesse L. Lasky were launched. Both men spent decades contributing to the industry and occupied various roles, but it was their creativity and vision in 1913 within this building which made their names synonymous with Hollywood.

Lasky-DeMille Barn  
Name of Property

Los Angeles, CA  
County and State

**9. Major Bibliographical References**

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

- Birchard, Robert S. *Cecil B. DeMille's Hollywood*. Lexington (KY): The University Press of Kentucky, 2004.
- 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
- Lasky, Betty. "Biography of Jesse L. Lasky". www.jesse-l-lasky.com. Web. Accessed 15 Jul 2013.
- 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

Name of repository: Lasky-DeMille Barn (Hollywood Heritage Museum)

Historic Resources Survey Number (if assigned):

**10. Geographical Data**

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

(Do not include previously listed resource acreage.)

**Latitude/Longitude Reference Points:**

**Latitude:** 34.108513  
**Longitude:** -118.336127

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

The boundary is the footprint of the building.

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

As a moved resource, the building itself is the sole historic property being nominated.

Lasky-DeMille Barn  
Name of Property

Los Angeles, CA  
County and State

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### 11. Form Prepared By

---

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

---

### Additional Documentation

---

Submit the following items with the completed form:

- Continuation sheets**
- Maps:** A map showing **Latitude and Longitude** points, 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.)

---

### Photographs:

---

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)

Lasky-DeMille Barn  
Name of Property

Los Angeles, CA  
County and State

**Property Owner:**

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

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

**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.

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 1

## Latitude/Longitude Point Reference Map

Latitude: 34.108513

Longitude: -118.336127





United States Department of the Interior  
National Park Service

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property  
Los Angeles, California

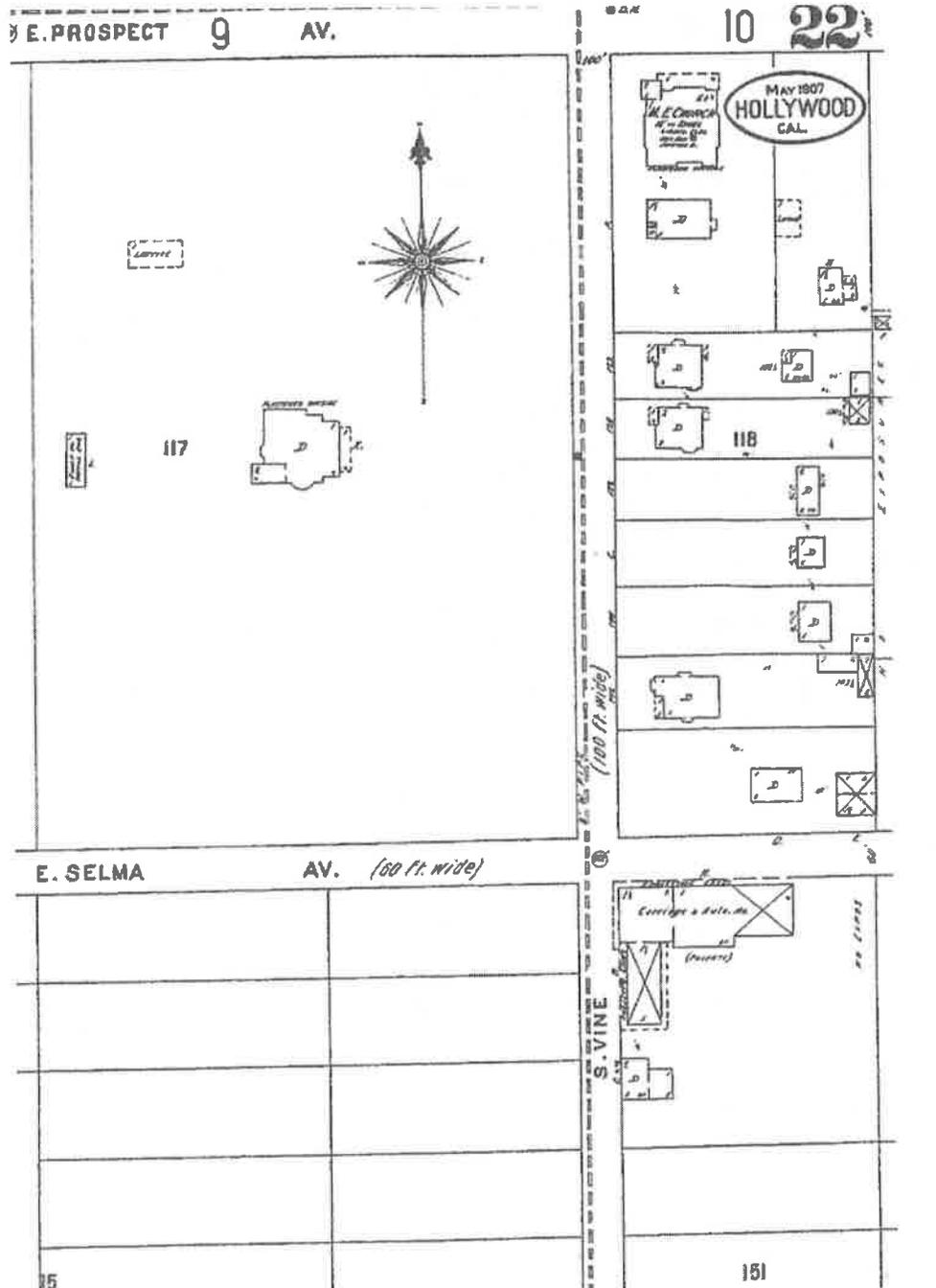
County and State

Name of multiple listing (if applicable)

Section number AD Page 3

## Attachment 2: Sanborn Maps

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



United States Department of the Interior  
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# National Register of Historic Places

Lasky-DeMille Barn

Name of Property  
Los Angeles, California

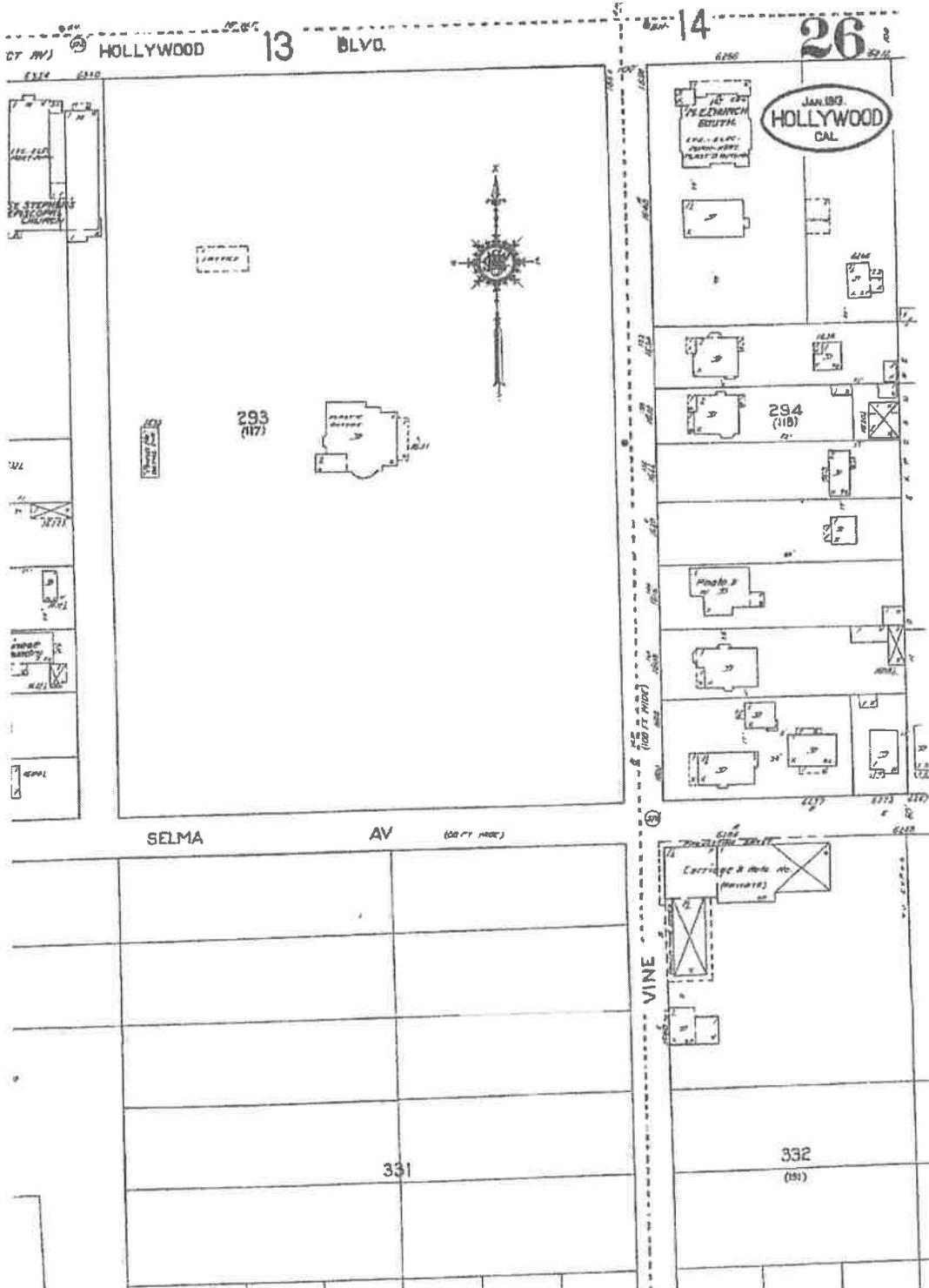
County and State

Name of multiple listing (if applicable)

Section number AD Page 4

## Attachment 2: Sanborn Maps

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



United States Department of the Interior  
National Park Service

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property  
Los Angeles, California

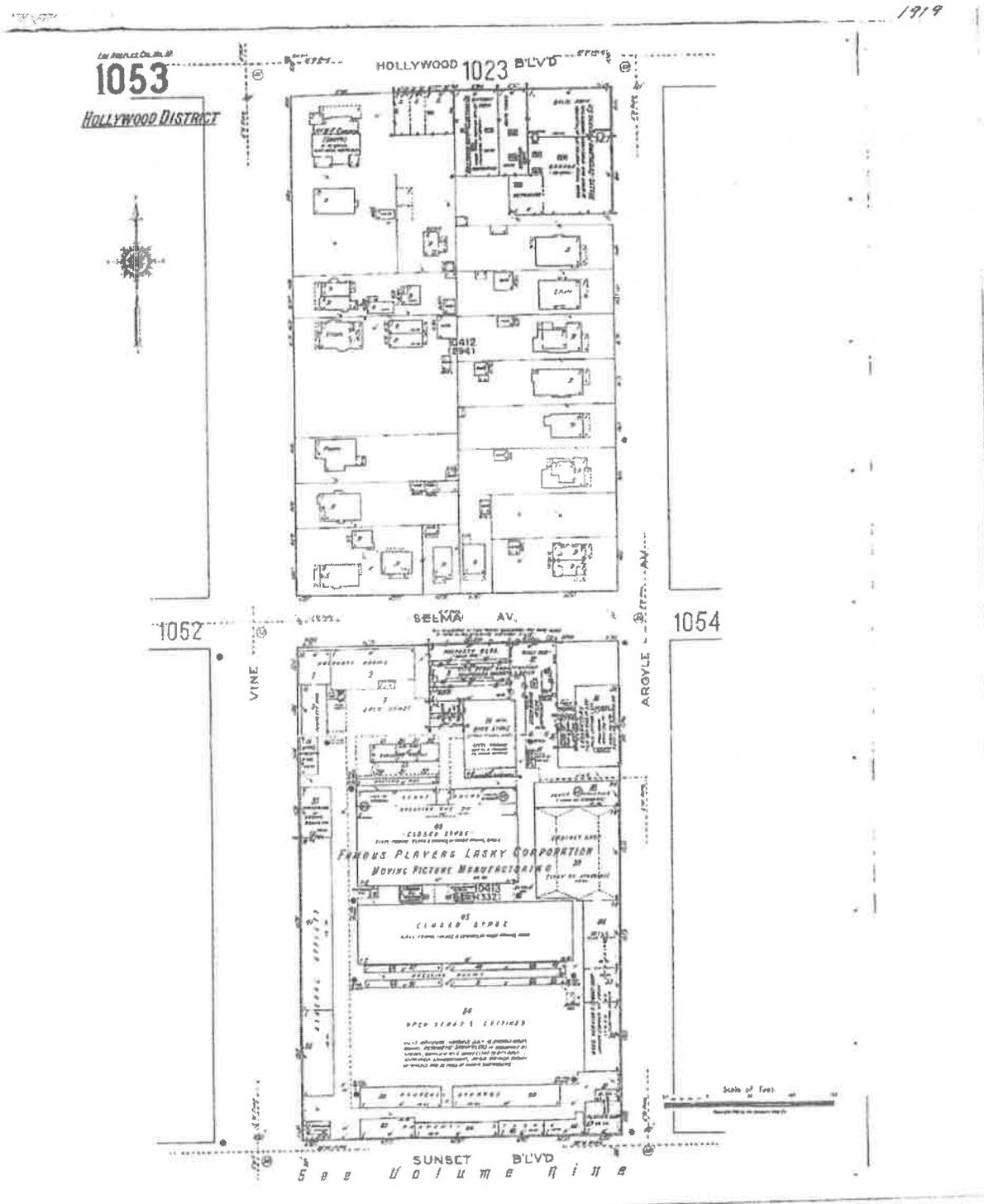
County and State

Name of multiple listing (if applicable)

Section number AD Page 5

## Attachment 2: Sanborn Maps

Sanborn Map, 1919. Detail of Famous Players Lasky.



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National Park Service

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property

Los Angeles, California

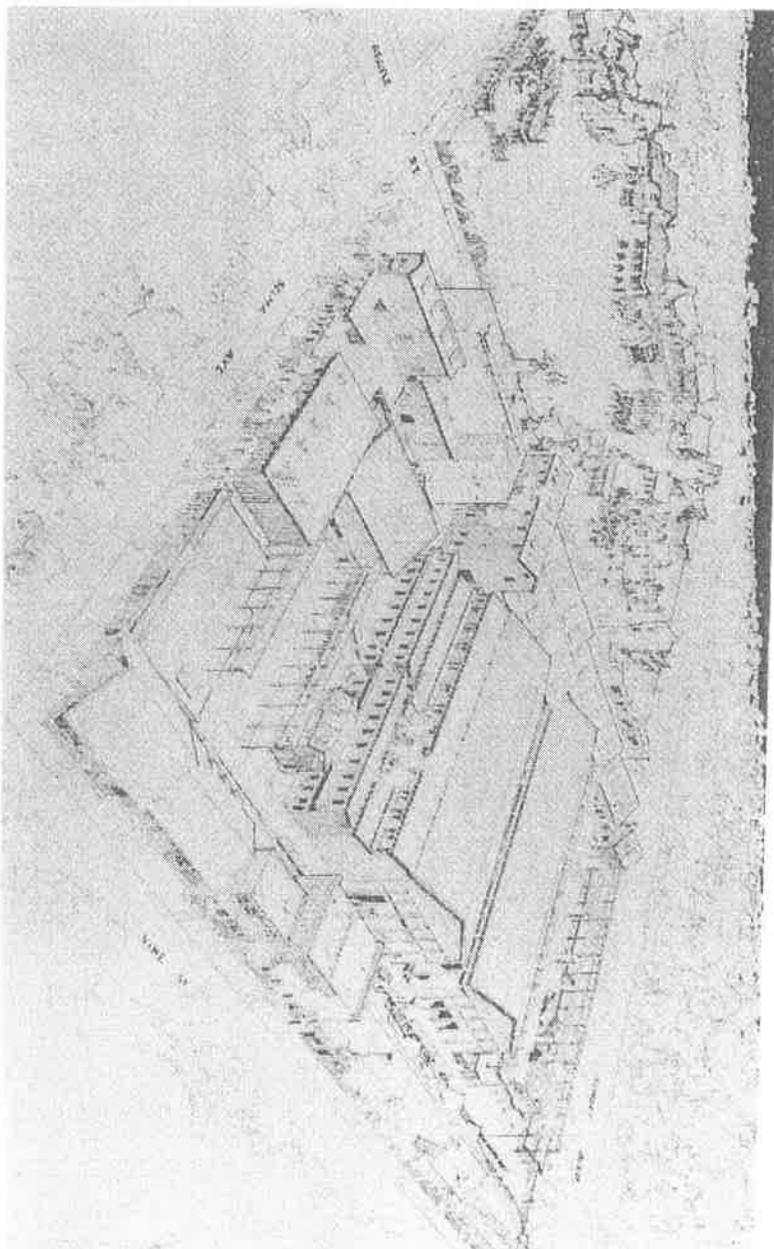
County and State

Name of multiple listing (if applicable)

Section number AD Page 6

Attachment 3: Historic Plans

Lasky Plant, Overhead rendering, c. 1920.



1920

United States Department of the Interior  
National Park Service

Lasky-DeMille Barn

Name of Property  
Los Angeles, California

County and State

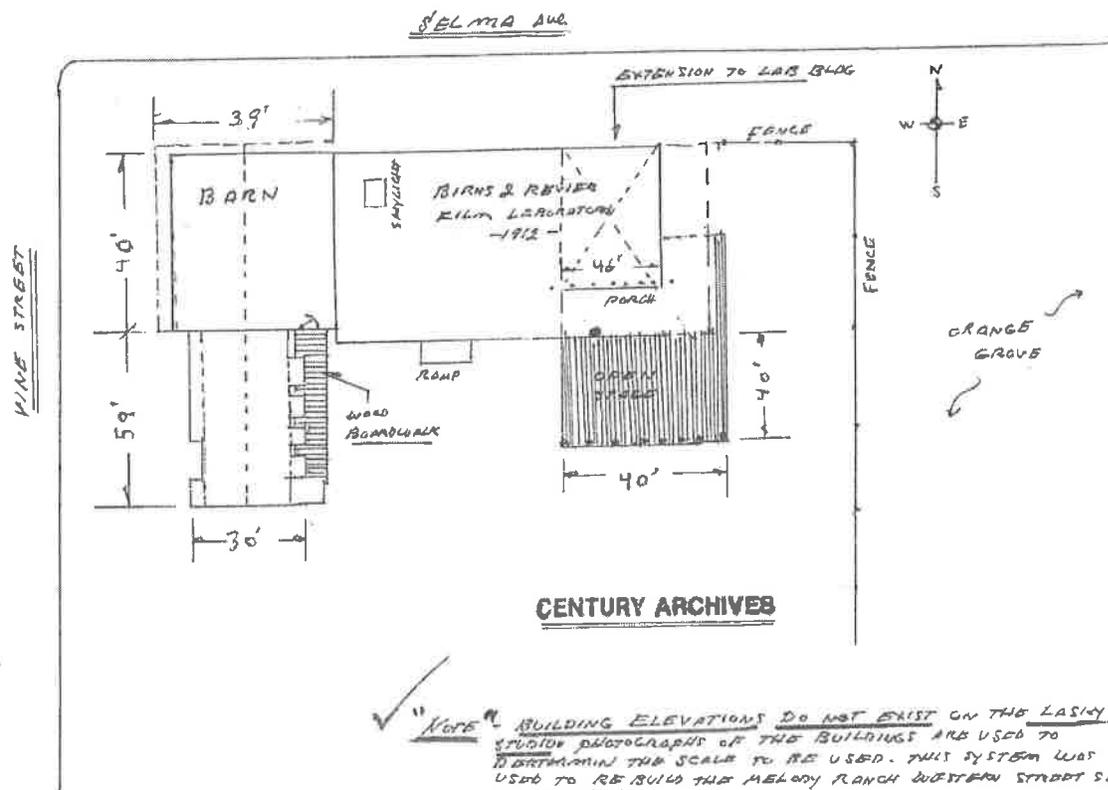
Name of multiple listing (if applicable)

# National Register of Historic Places

Section number AD Page 7

Attachment 3: Historic Plans

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



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National Park Service

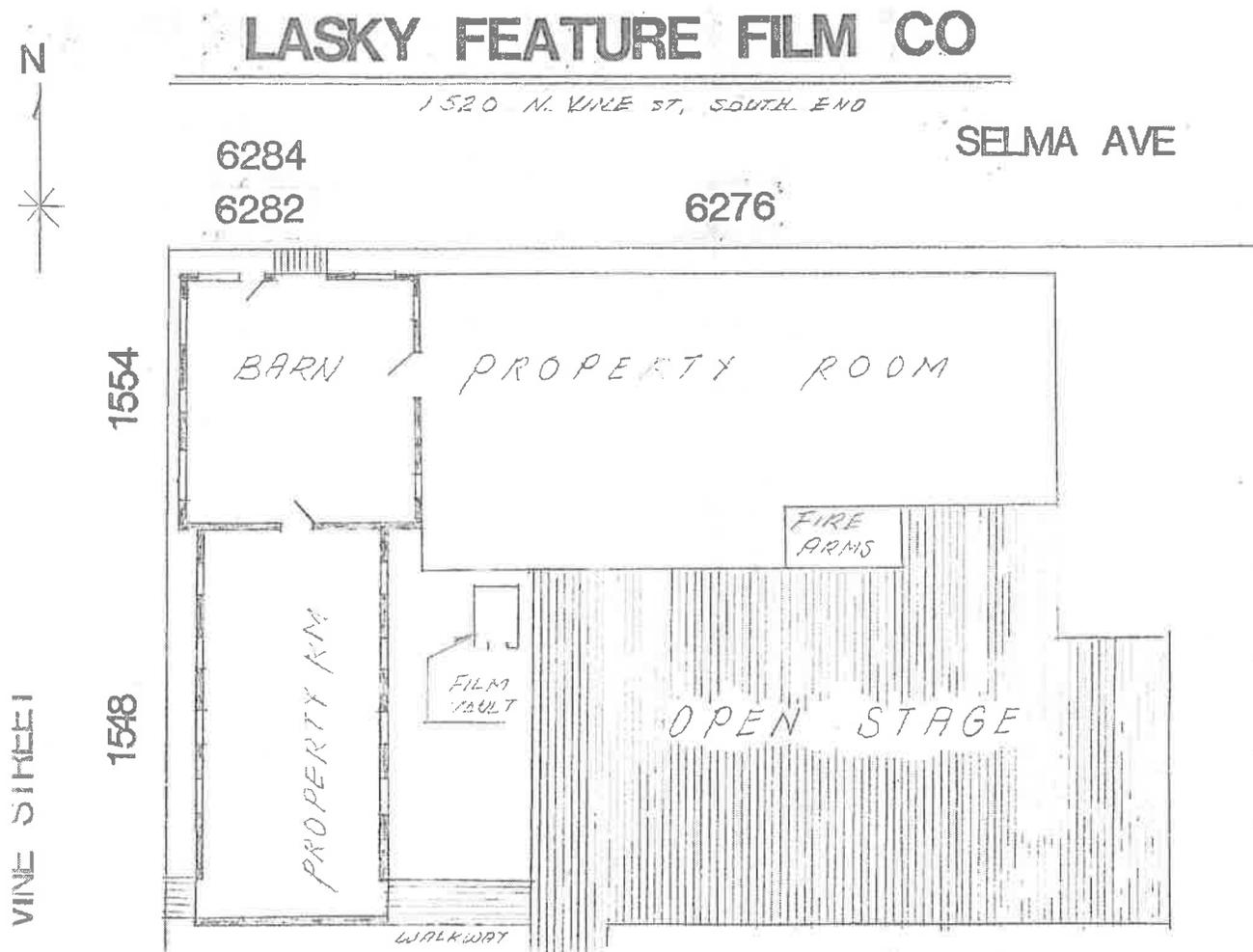
### National Register of Historic Places

Lasky-DeMille Barn
Name of Property
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Section number AD Page 8

#### Attachment 3: Historic Plans

Associated addresses, Selma/Vine location.



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# National Register of Historic Places

Lasky-DeMille Barn

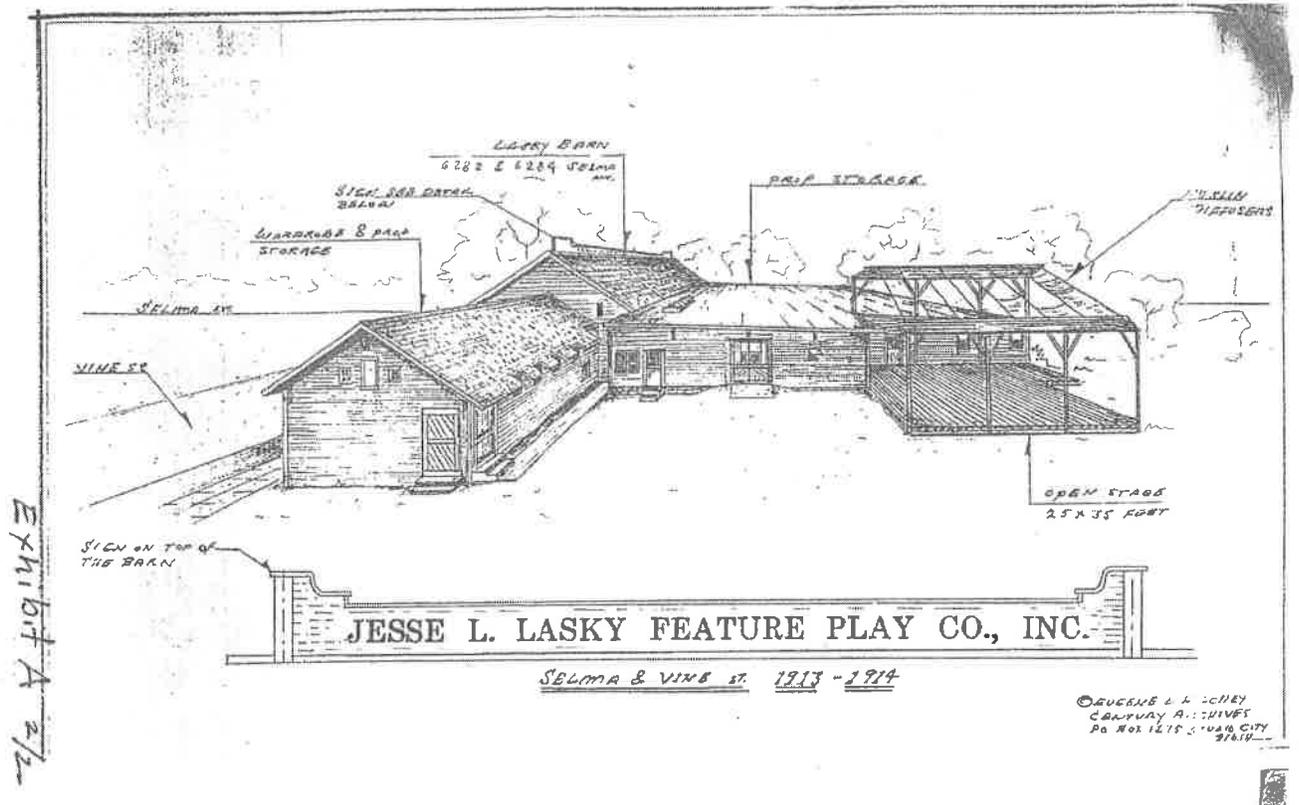
Name of Property  
Los Angeles, California

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Section number AD Page 9

## Attachment 3: Historic Plans



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

**National Register of Historic Places**

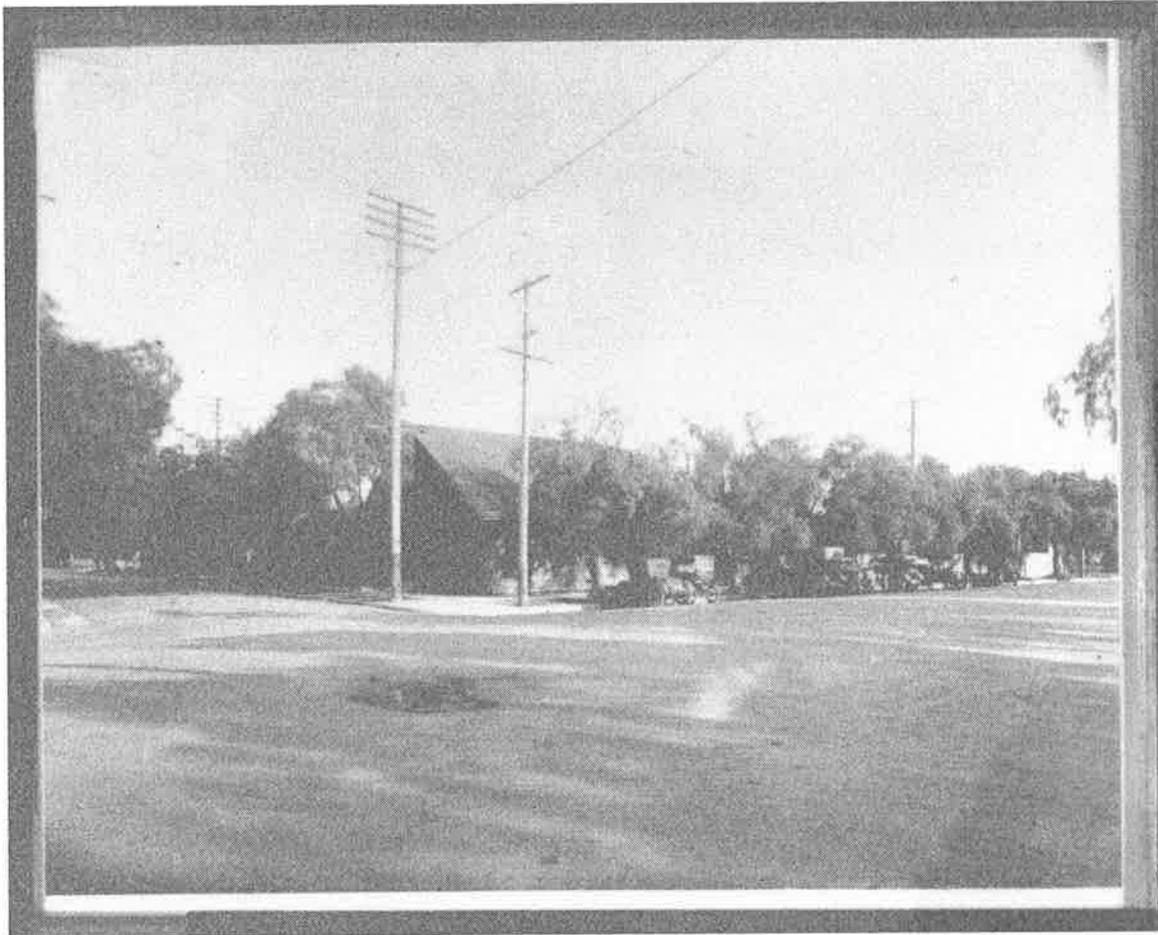
Lasky-DeMille Barn
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Name of Property Los Angeles, California
-----
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**Attachment 4: Historic Photographs**

**Selma/Vine, c. 1915**



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### National Register of Historic Places

Lasky-DeMille Barn

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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.

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Attachment 4: Historic Photographs

*The Squaw Man*, still photo, 1913.



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# National Register of Historic Places

Lasky-DeMille Barn

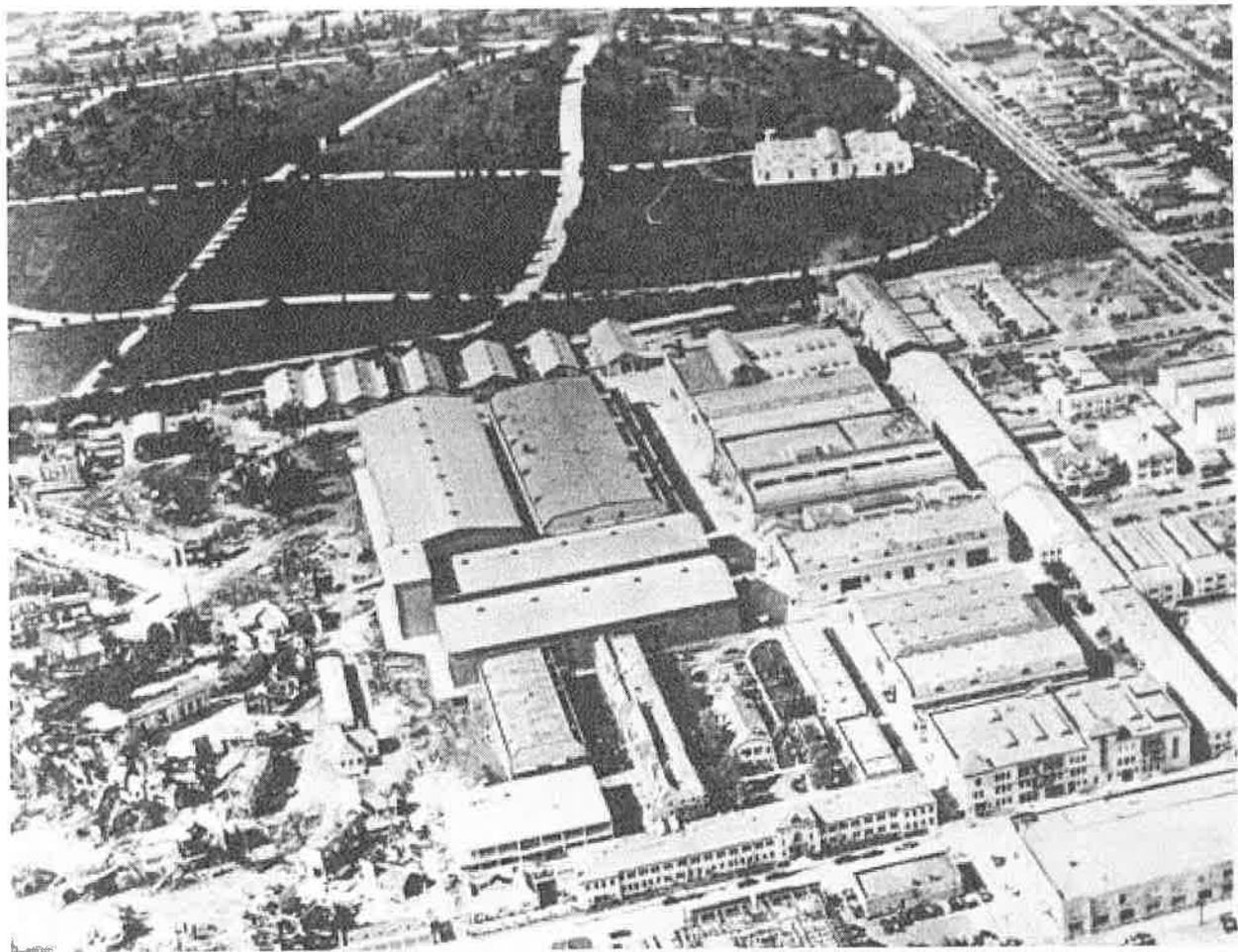
Name of Property  
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Attachment 4: Historic Photographs

Paramount Studio, Melrose Site, 1930s.



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### National Register of Historic Places

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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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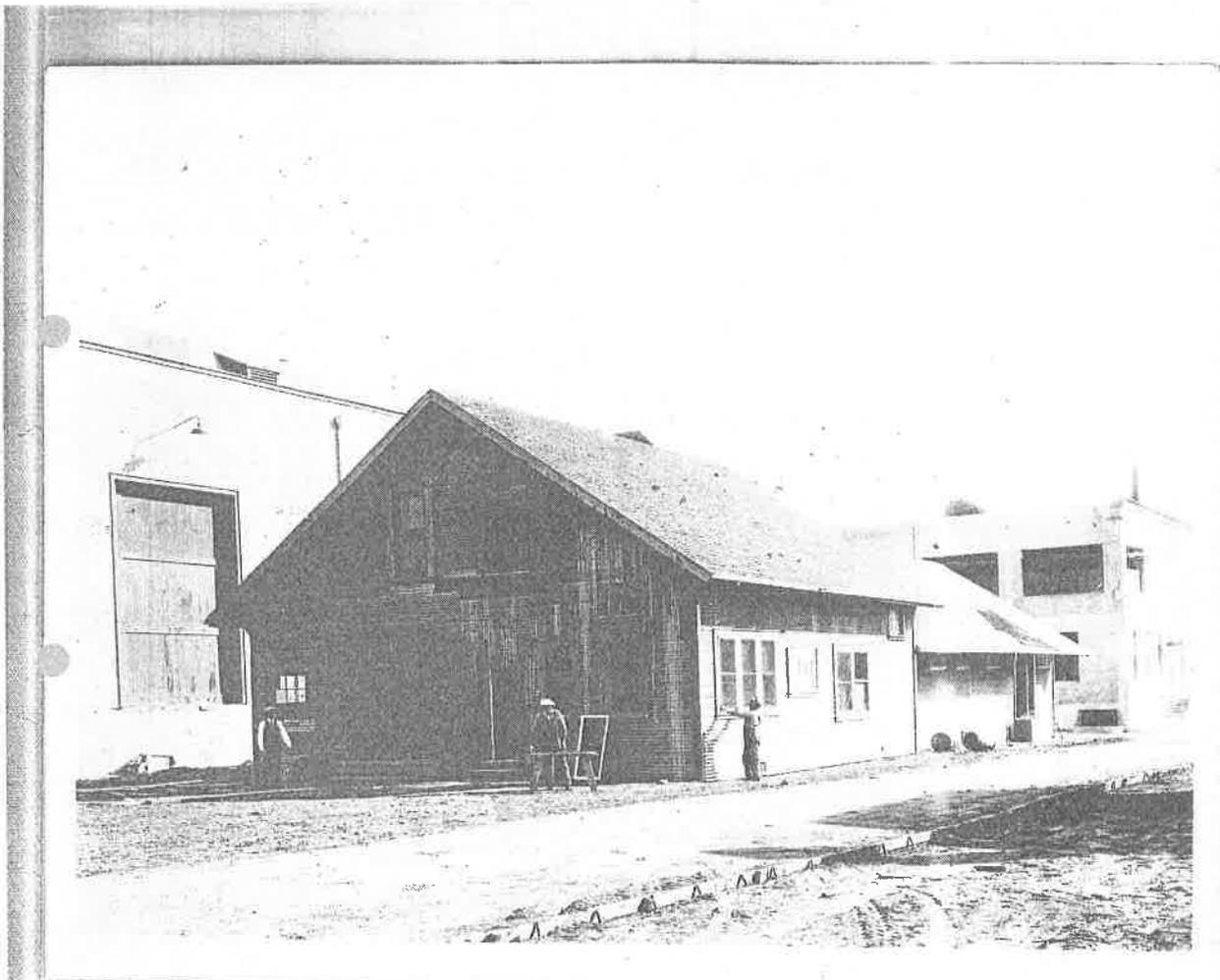
County and State

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Section number AD Page 15

Attachment 4: Historic Photographs

Barn after move to Paramount Studio lot, 1927.



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National Park Service

### National Register of Historic Places

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Attachment 4: Historic Photographs

Barn on Paramount Studio Lot, 1937.



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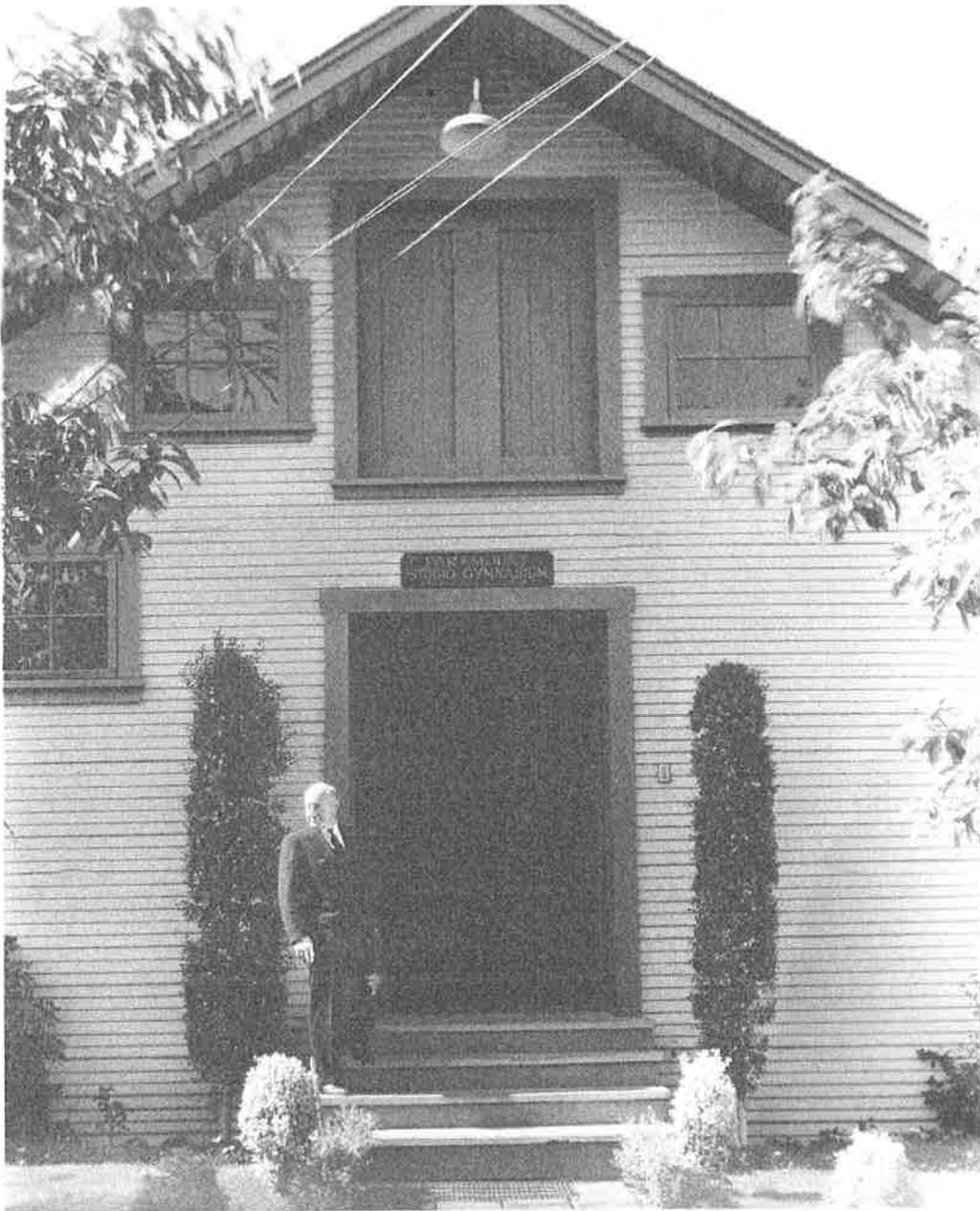
# National Register of Historic Places

Lasky-DeMille Barn
-----
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County and State
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Section number AD Page 17

Attachment 4: Historic Photographs

DeMille in front of Paramount Studio Gymnasium, 1947.



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### National Register of Historic Places

Lasky-DeMille Barn

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Attachment 4: Historic Photographs

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



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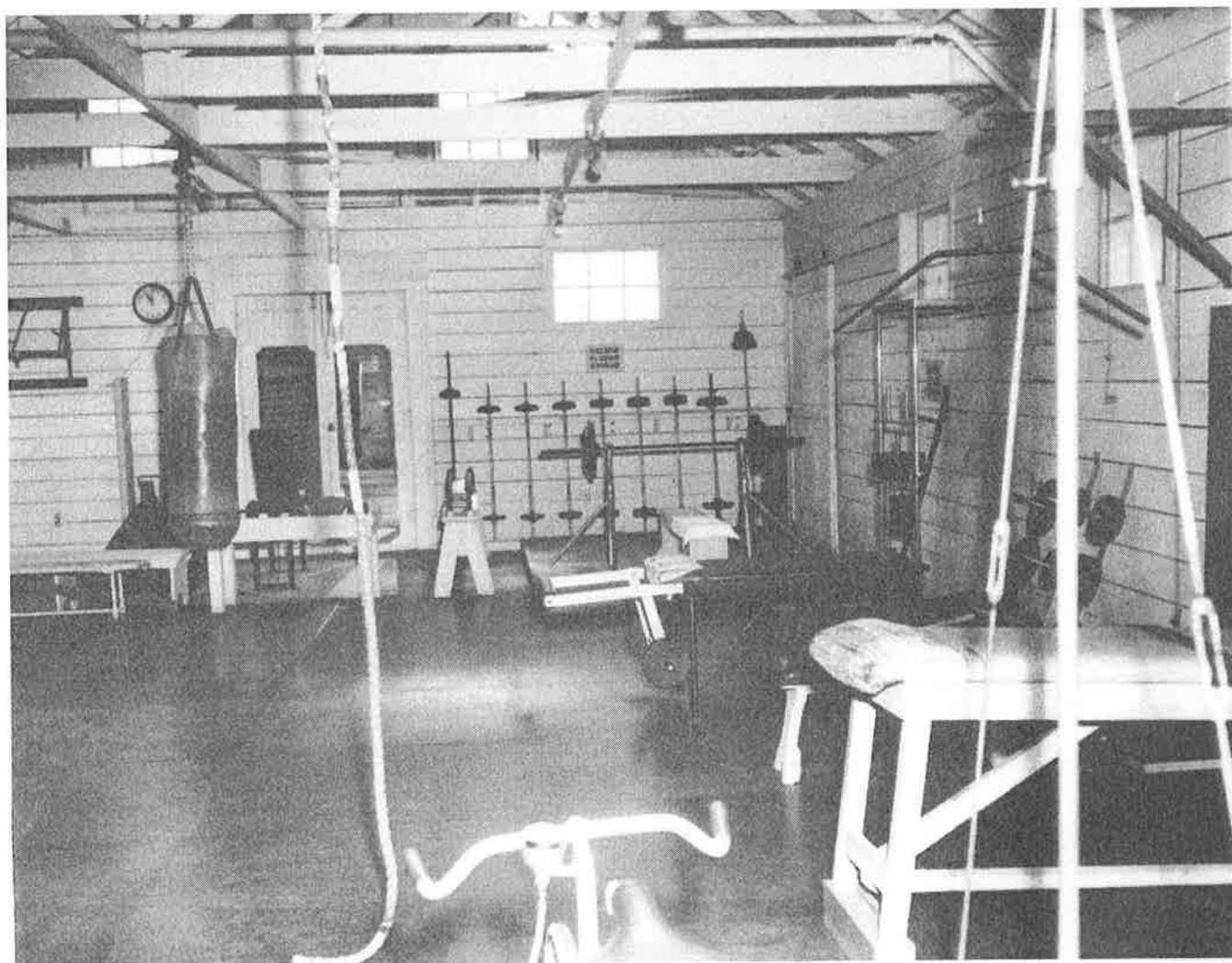
County and State

Name of multiple listing (if applicable)

Section number AD Page 19

Attachment 4: Historic Photographs

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



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

**National Register of Historic Places**

Lasky-DeMille Barn

Name of Property

Los Angeles, California

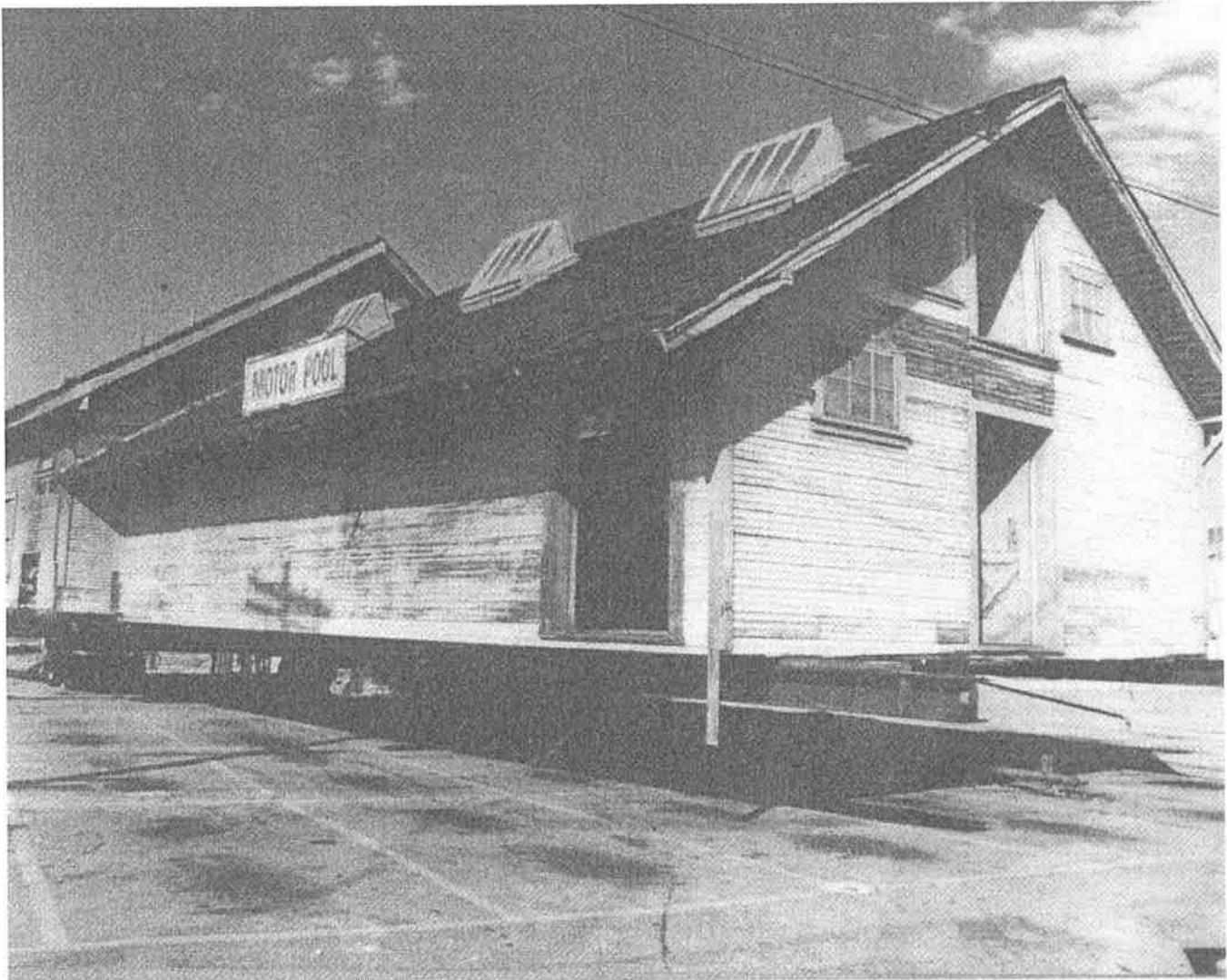
County and State

Name of multiple listing (if applicable)

Section number AD Page 20

Attachment 4: Historic Photographs

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



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

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property

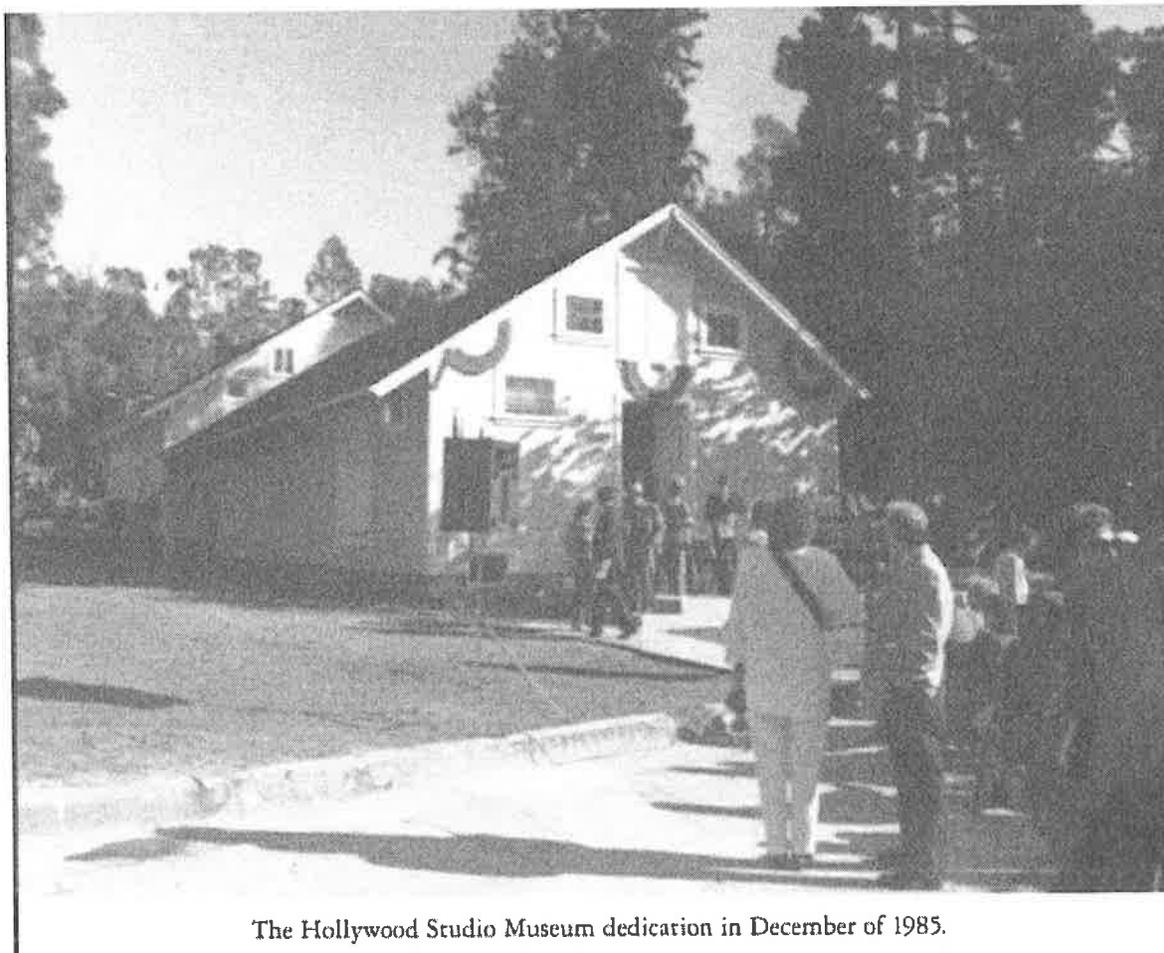
Los Angeles, California

County and State

Name of multiple listing (if applicable)

Section number AD Page 21

Attachment 4: Historic Photographs



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National Park Service

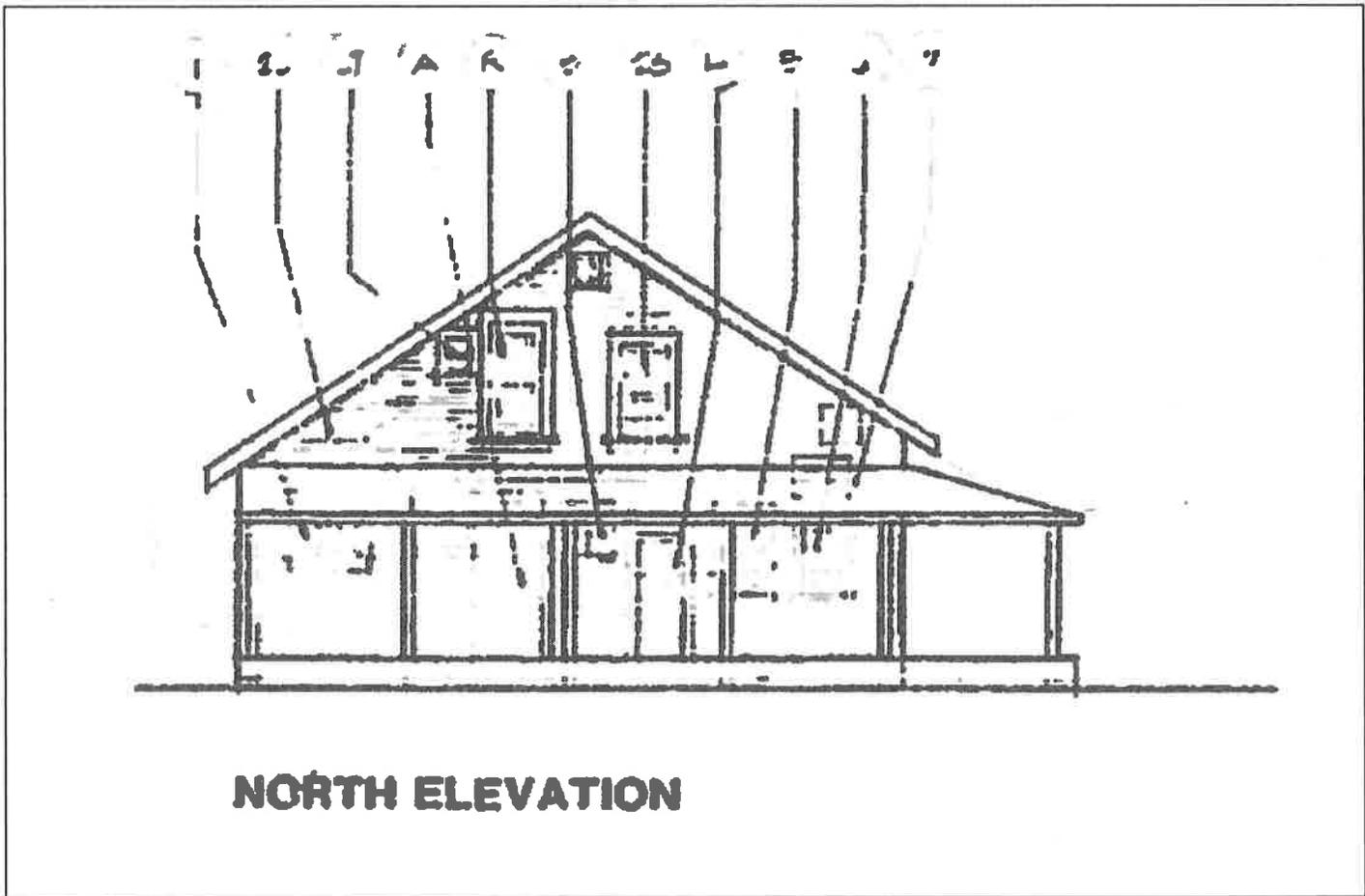
### National Register of Historic Places

Lasky-DeMille Barn
Name of Property
Los Angeles, California
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Section number AD Page 22

Attachment 5: 1983 Relocation Plans

Current Site



United States Department of the Interior  
National Park Service

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property

Los Angeles, California

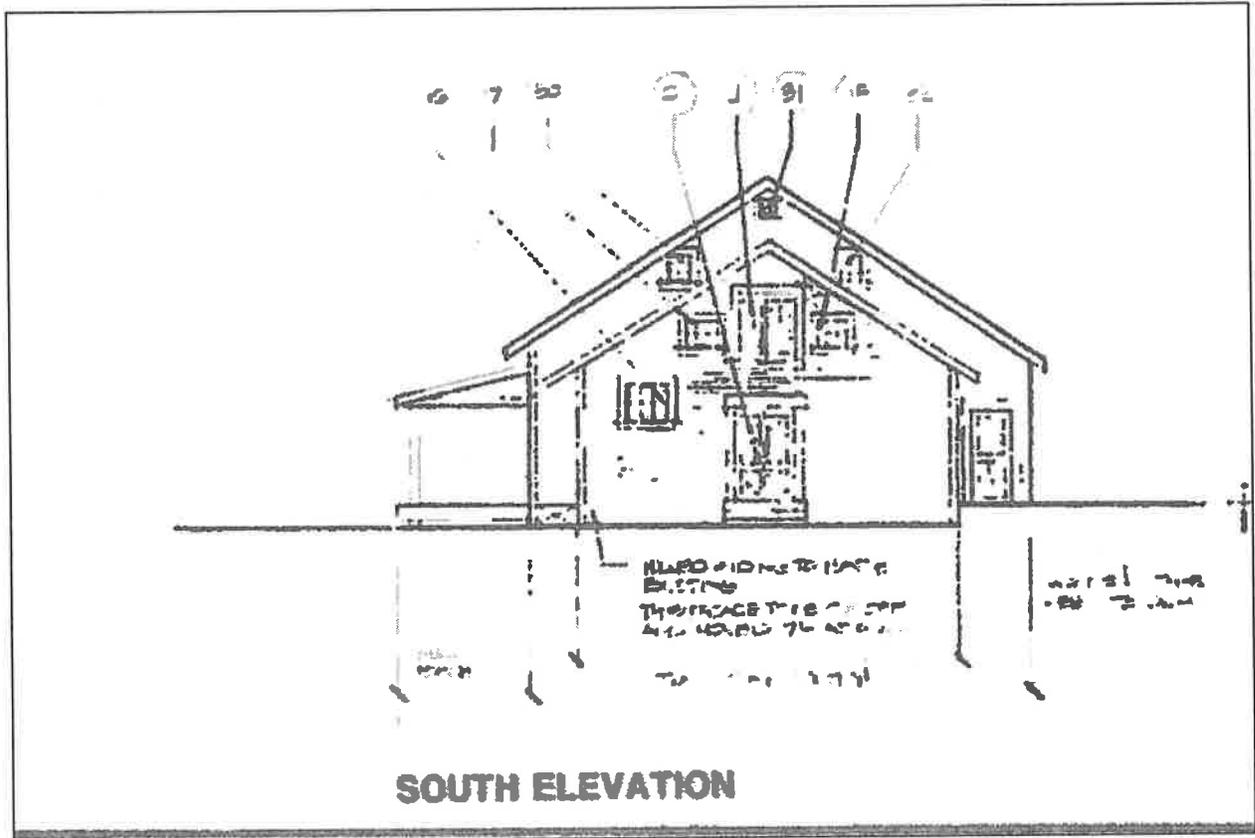
County and State

Name of multiple listing (if applicable)

Section number AD Page 23

Attachment 5: 1983 Relocation Plans

Current Site



United States Department of the Interior  
National Park Service

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property

Los Angeles, California

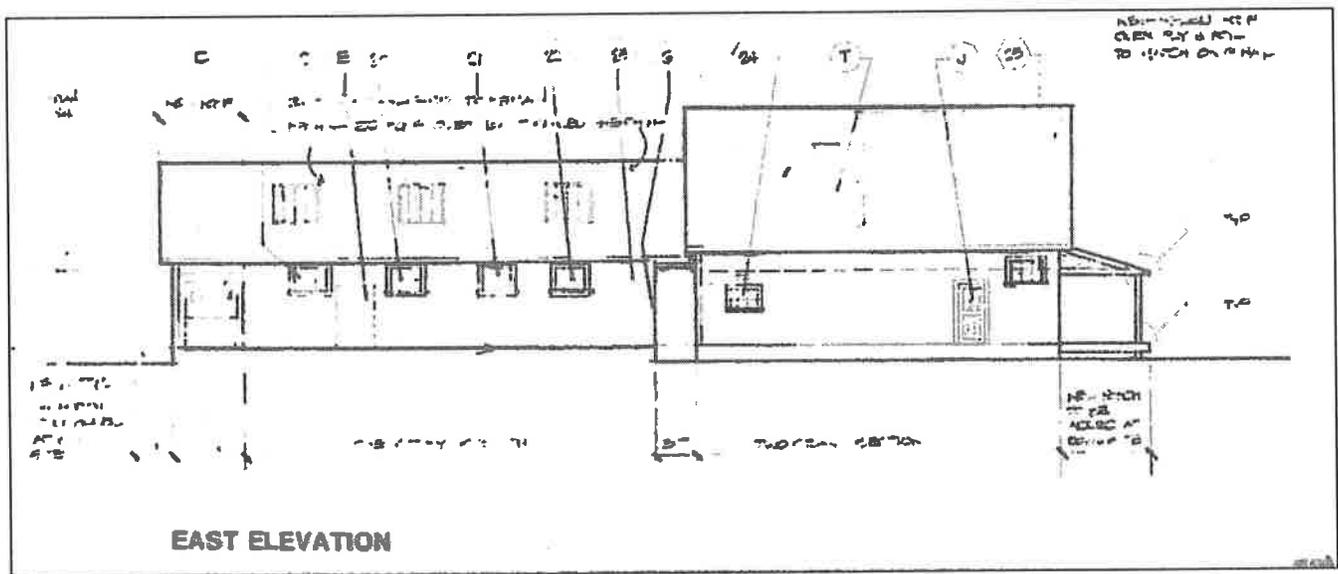
County and State

Name of multiple listing (if applicable)

Section number AD Page 24

Attachment 5: 1983 Relocation Plans

Current site



United States Department of the Interior  
National Park Service

Lasky-DeMille Barn

Name of Property  
Los Angeles, California

County and State

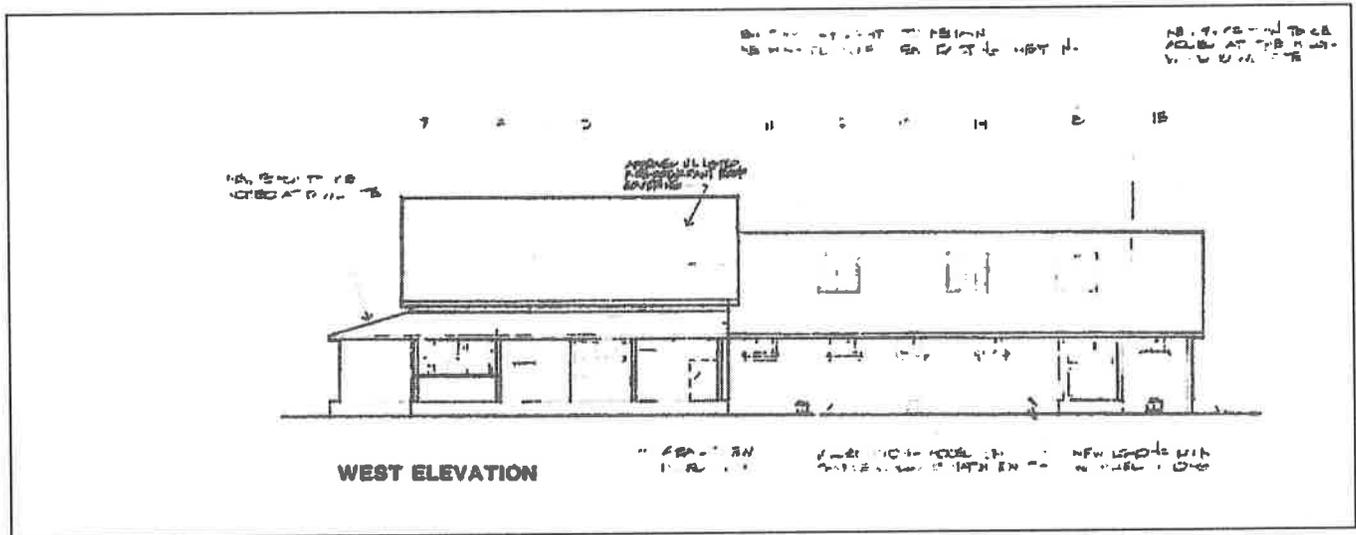
Name of multiple listing (if applicable)

# National Register of Historic Places

Section number AD Page 25

Attachment 5: 1983 Relocation Plans

Current site





United States Department of the Interior  
National Park Service

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property  
Los Angeles, California

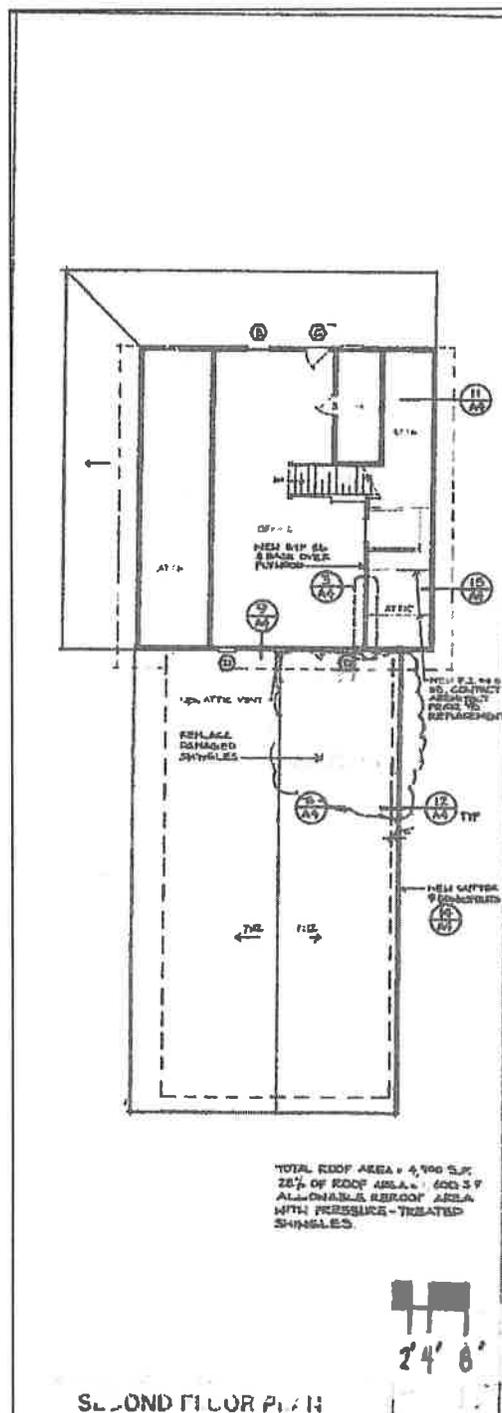
County and State

Name of multiple listing (if applicable)

Section number AD Page 27

Attachment 5: 1983 Relocation Plans

Current site



United States Department of the Interior  
National Park Service

### National Register of Historic Places

Lasky-DeMille Barn

Name of Property

Los Angeles, California

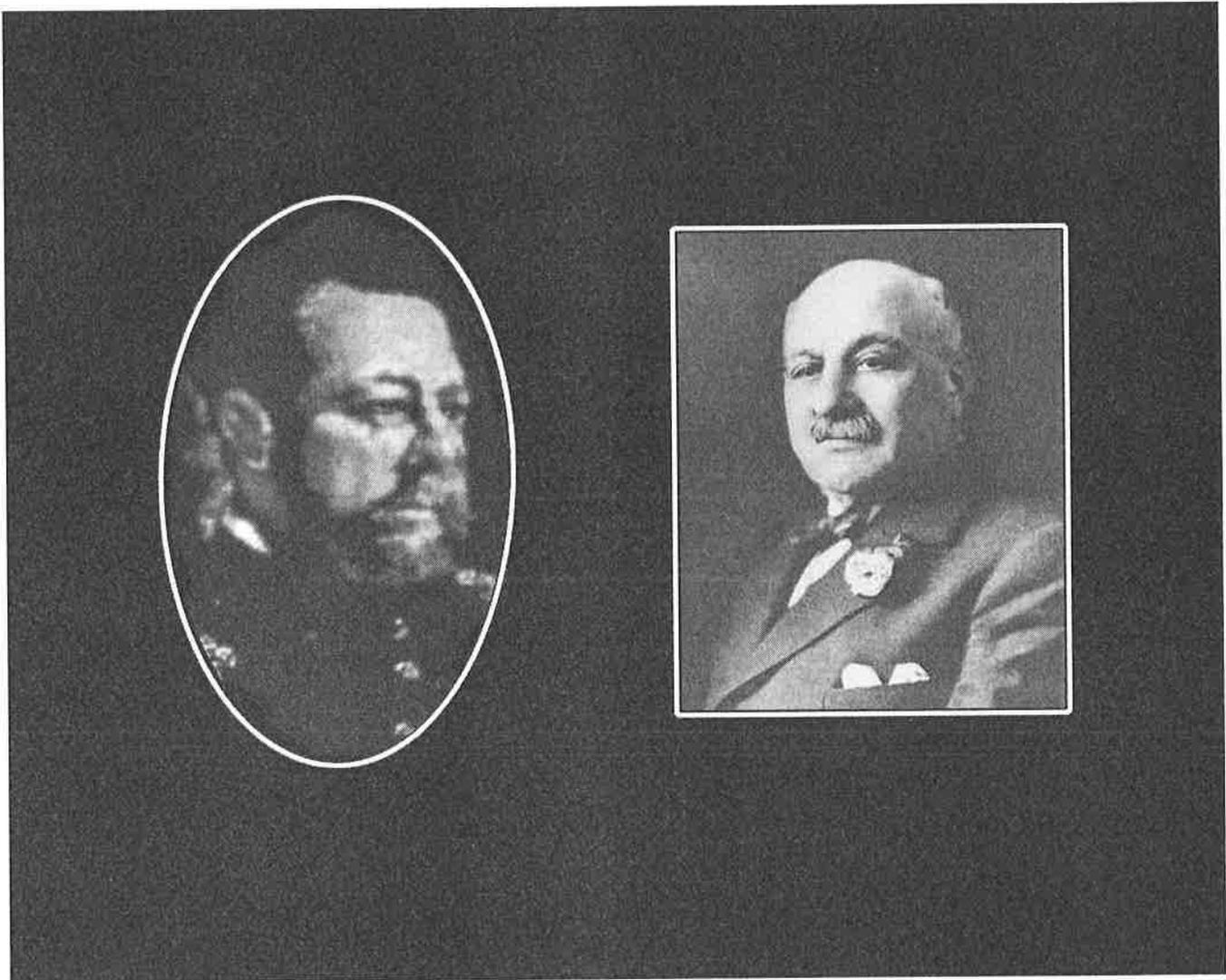
County and State

Name of multiple listing (if applicable)

Section number AD Page 28

#### Attachment 6: Associated Persons

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



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National Park Service

### National Register of Historic Places

Lasky-DeMille Barn

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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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National Park Service

### National Register of Historic Places

Lasky-DeMille Barn

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#### 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 Park Service

## National Register of Historic Places

Lasky-DeMille Barn

Name of Property

Los Angeles, California

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Section number AD Page 32

### 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

United States Department of the Interior  
National Park Service

## National Register of Historic Places

Lasky-DeMille Barn

Name of Property

Los Angeles, California

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Section number AD Page 33

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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
-----
Name of Property Los Angeles, California
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#### Attachment 8: Sketch Map/Photo key



United States Department of the Interior  
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# National Register of Historic Places

Lasky-DeMille Barn

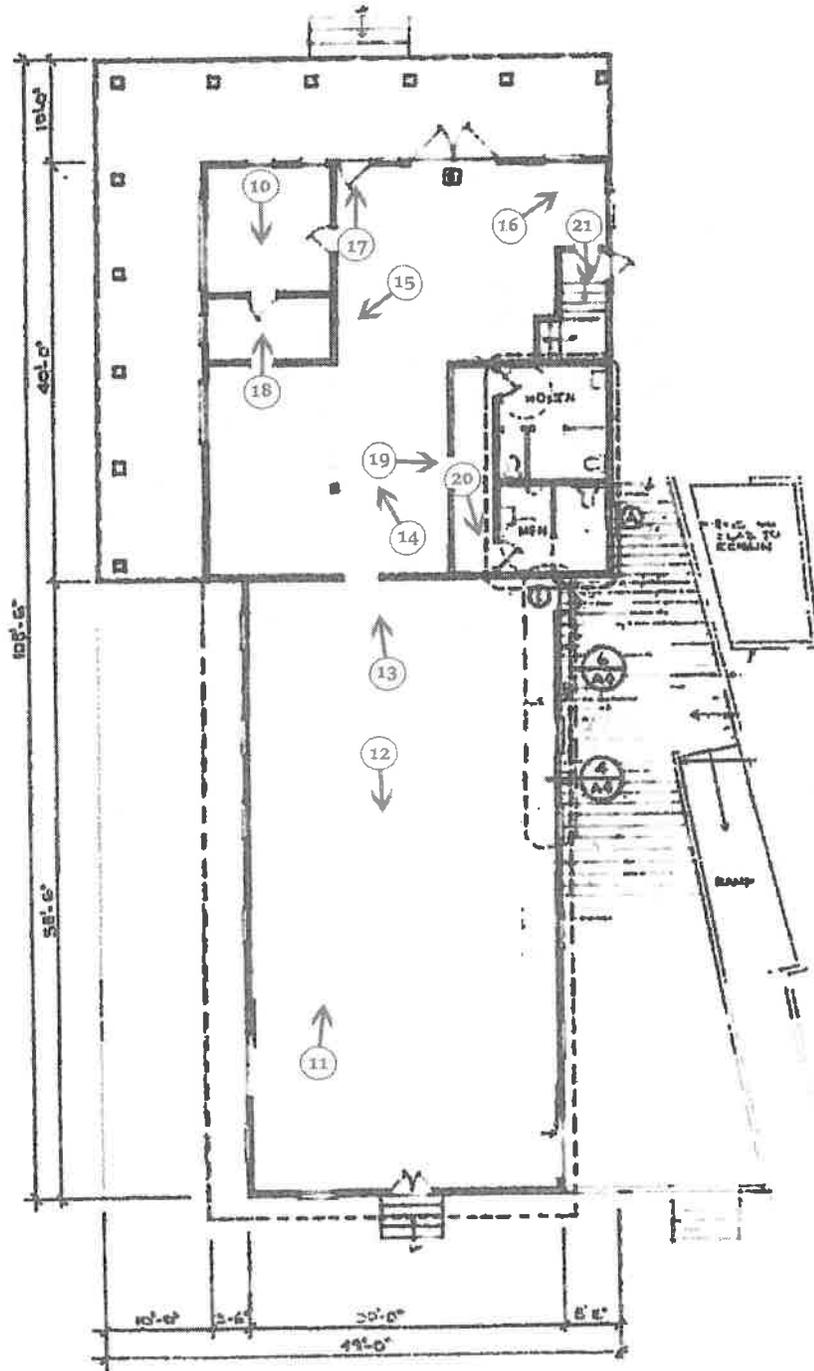
Name of Property  
Los Angeles, California

County and State

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## Attachment 8: Sketch Map/Photo key continued...



1<sup>st</sup> Floor

United States Department of the Interior  
National Park Service

# National Register of Historic Places

Lasky-DeMille Barn

Name of Property

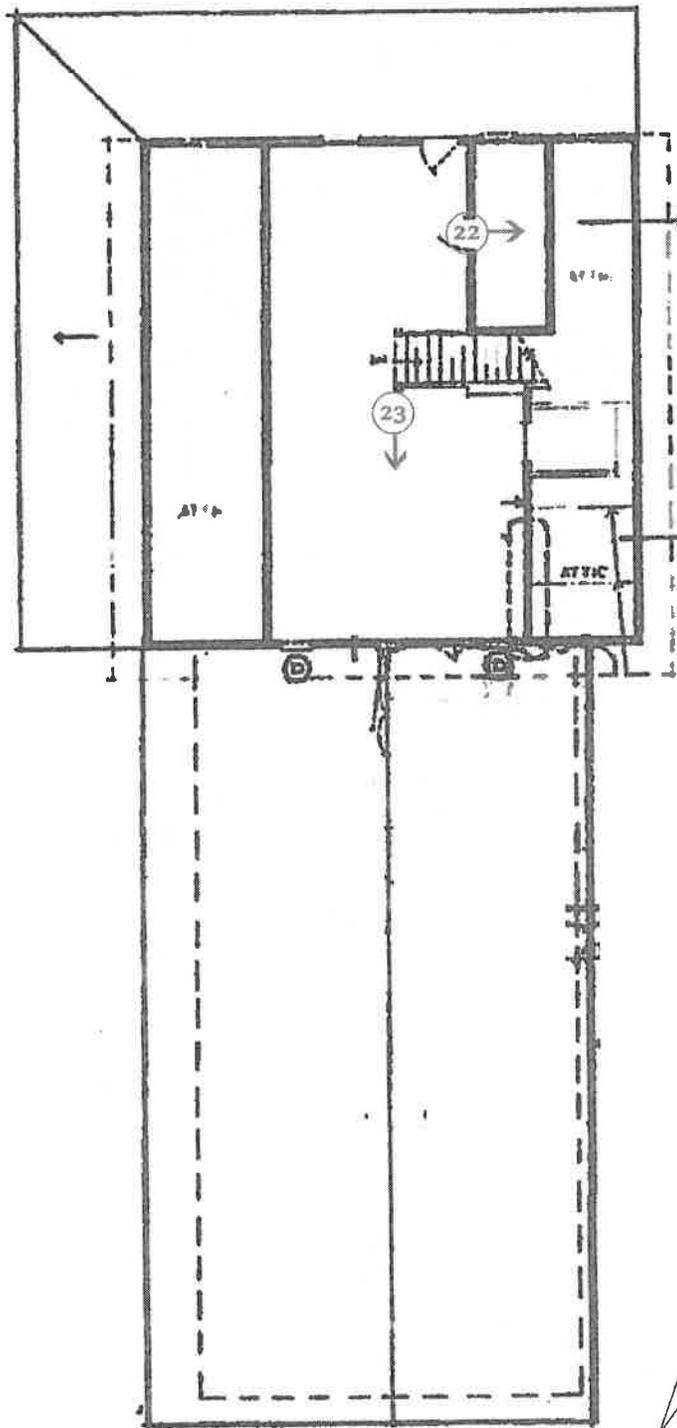
Los Angeles, California

County and State

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Section number AD Page 36

## Attachment 8: Sketch Map/Photo key continued...



2<sup>nd</sup> Floor

# HOLLYWOOD HERITAGE MUSEUM

(Hollywood Studio Museum)

Lasky-De Mille Barn, ca.

Hollywood Heritage, Inc. 1961





HOLLYWOOD  
HERITAGE  
MUSEUM





HOLLYWOOD HERITAGE MUSEUM  
LASKY DE WILLS BLDG. 1911

1911

1911

1911

# HOLLYWOOD HERITAGE MUSEUM

LASKY - DE MILLE BARN, EST. 1913

HOLLYWOOD  
HERITAGE





ACS







8284 SELMA AVE.

THE JERRY L. LARK  
TYPESETTER  
600 S. 10TH  
DENVER, CO.





**GOLDWYN WEEK**  
let's go!

George Crone  
  
[Text block]

William Hall  
  
[Text block]

Conrad "Nipper"  
  
[Text block]





Light switch panel with three switches.



Paramount WEEK

Framed document with text, likely a museum exhibit label or informational sign.

STOR

Wa

WALKWAY



AUTRY DURANTE  
ANN MILLEN  
MELDY RANCH

ROY ROGERS TRIGGER  
SPONGES OF THE PLAINS

WINGS  
CLARK BOY

IT'S OPEN  
Sept. 3-9  
IT'S  
Paramount  
WEEK



THE GREAT 1911-12  
The first film made in the United States...  
The first film made in the United States...  
The first film made in the United States...



THE GREAT 1911-12  
The first film made in the United States...  
The first film made in the United States...



EXIT

SHOWERS  
ORLANDO PERRY  
LADIES TOILET  
SUNDECK

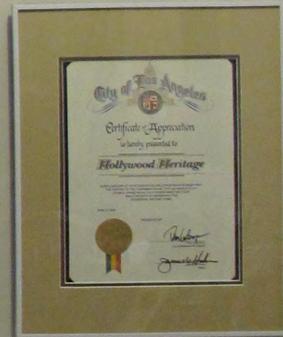
GYM  
OPEN 8:30 AM  
CLOSE 6 PM

LADIES ENTRANCE

POSITIVELY  
DO NOT LEAVE  
ANY WEARING APPAREL  
IN THIS ROOM.

FREE  
TAKE ONE





6284 SELMA AVE.

THE JESSE L. LASKY  
FEATURE PLAY CO.

Cecil B. DeMille  
Director-General



Restrooms 



Informational text block



Actors



John Barrymore in  
"Boo! Lemme!" (1928)  
Painted for  
"All About Eve"  
(1950)





WERNER

Windex

325

3000

3000

3000

