

Appendix F

Historic Resources Report



FORD THEATRES PROJECT COUNTY OF LOS ANGELES

Historic Resource Report



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EXECUTIVE SUMMARY

This report presents the results of a historic resource report prepared for the Ford Theatres Project. Nestled in the Hollywood Hills at the junction of Cahuenga and Highland Avenues, the John Anson Ford Theatres (Ford Theatres) is owned by the County of Los Angeles and operated through a three-way partnership between the County of Los Angeles Department of Parks and Recreation, the County of Los Angeles Arts Commission, and the Ford Theatre Foundation. The 32-acre property sits on the east side of the Cahuenga Pass and currently provides two entertainment venues: the 1,200-seat Ford Amphitheatre and the 87-seat theatre space, known as Inside the Ford.

The County of Los Angeles proposes improvements to the Ford Theatres (Project). The Project includes the rehabilitation of portions of the existing amphitheatre and the development of approximately 59,030 square feet of new buildings and approximately 48,750 square feet of outdoor plaza areas. These improvements would include a 299-seat theatre, a multi-purpose flex space, a restaurant, office spaces, and enhanced parking facilities and visitor amenities. The Project would also provide for the renovation of exterior landscape areas and enhanced vehicle and pedestrian circulation. An approximately 0.75-mile hiking trail located between two trailheads along the north and south ends of the Project Site is also proposed. These improvements would enhance existing facilities and provide for new artistic programming opportunities that together would activate the Project Site and transform the existing Ford Theatres from a single-use performing arts facility open primarily on weekends to a multi-use cultural and recreational center open daily for a wide variety of users.

The Ford Theatres property was evaluated as a potential historic resource in 1994 and determined eligible for listing in the National Register of Historic Places (National Register). Properties that have been determined eligible for listing in the National Register are automatically included in the California Register of Historical Resources (California Register). Properties that are listed in the California Register are considered to be historic resources subject to the California Environmental Quality Act (CEQA).

As the evaluation was 20 years old, GPA determined that the property should be re-evaluated to account for the changes that had been made to the property in the intervening years. After conducting additional research and field inspections, it was concluded that the Ford Theatres is eligible for listing in the National Register under Criterion A as one of the oldest performing arts sites in Los Angeles still in use, and eligible under Criterion C as one of only five outdoor theatres in Los Angeles remaining from the early 20th century. GPA documented the alterations to the property since it was originally constructed, and concluded that it retains sufficient integrity to convey its significance. GPA also identified the character-defining features of the property.

As the property is a historic resource subject to the CEQA, GPA analyzed the potential impacts the Project may have on the Ford Theatres. GPA concluded that the impact of the new construction could be mitigated by the application of the Secretary of the Interior's Standards. The Project would negatively affect the property's integrity of setting and feeling. Nevertheless, the integrity as a whole would be sufficient to convey its significance. The Ford Theatres would continue to be eligible for listing in the California Register.



1. INTRODUCTION

1.1 Purpose and Qualifications

The purpose of this report is to identify and evaluate historic resources that may be affected by the implementation of the Ford Theatres Project (Project); to assess any potential impacts the Project may have on identified historic resources; and to recommend mitigation measures, as appropriate. This report was prepared to facilitate the environmental compliance of the Project under the provisions of the California Environmental Quality Act (CEQA).

The Project includes the rehabilitation of portions of the existing amphitheatre and the development of approximately 59,030 square feet of new buildings and approximately 48,750 square feet of outdoor plaza areas. These improvements, which would be developed in several phases, would include a 299-seat theatre, a multi-purpose flex space, a restaurant, office spaces, and enhanced parking facilities and visitor amenities. The Project would also provide for the renovation of exterior landscape areas and enhanced vehicle and pedestrian circulation. An approximately 0.75-mile hiking trail located between two trailheads along the north and south ends of the Project Site is also proposed. These improvements would enhance existing facilities and provide for new artistic programming opportunities that together would activate the Project Site and transform the existing Ford Theatres from a single-use performing arts facility open primarily on weekends to a multi-use cultural and recreational center open daily for a wide variety of users.

This report includes a description of the regulatory framework for the evaluation of historic resources, a description of the environmental setting including a brief history of the John Anson Ford Theatres and the context in which it was evaluated, an analysis of potential impacts that the Project may have on identified historic resources, and recommended mitigation measures for any potential adverse impacts to those resources.

Teresa Grimes, Principal Architectural Historian at GPA Consulting, was responsible for the preparation of this report. Ms. Grimes fulfills the qualifications for historic preservation professionals outlined in Title 36 of the Code of Federal Regulations, Part 61. Her resume is available upon request.

1.2 Methodology

In preparing this report, the following tasks were performed:

1. Researched the Ford Theatres to determine whether or not it is currently listed as a landmark at the national, state, or local levels and whether or not it has been previously evaluated as a historic resource. The research revealed that the amphitheatre was evaluated in 1994 and determined eligible for listing in the National Register of Historic Places. This evaluation corresponds with a California Register Status Code of 2S2. A copy of the state historic resource inventory form is attached as Appendix A. Properties that have been determined eligible for listing in the National Register of Historic Places are automatically included in the California Register of Historical Resources. For more information about these programs see Section II of this report. As the property was evaluated 20 years ago, it was re-evaluated to account for the changes that have been made to the property since the original evaluation.



2. Conducted a field inspection of the Project Site and surrounding area to determine the scope of the study. The study area was identified as the Project Site itself.
3. The post-war motel building that is located north of the vehicular entrance to the Project Site from the Pilgrimage Bridge was not identified as a potential historic resource for lack of integrity. The 1954 aerial photograph of the property illustrates that it is merely a remnant of a large motel complex that originally included two other buildings of equal size. Alterations to the existing building include the replacement of doors, windows on the first story, and possibly the exterior cladding. Due to the alterations, it has no genuine potential to qualify as a historic resource and was not targeted for further research or evaluation.
4. Conducted a subsequent field inspection to analyze the physical integrity of the property and to identify and photograph the character-defining features of the Ford Theatres.
5. Researched the property to establish the general history and context through Internet sources and local libraries including a review of relevant databases, books, and articles. The history of the property at www.fordamphitheatre.org was the starting point for the research. The Ford Theatres staff also provided information about the physical changes that have taken place since the 1990s.
6. Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation designations, and assessment processes and programs to establish the significance, integrity, period of significance, and character-defining features of the property.
7. Analyzed the Project description and plans for potential impacts and developed mitigation measures.

2. REGULATORY FRAMEWORK

Generally, a lead agency must consider a property a historic resource under the CEQA if it is eligible for listing in the California Register. The California Register is modeled after the National Register. Furthermore, a property is presumed to be historically significant if it is listed in a local register of historic resources or has been identified as historically significant in a historic resources survey (provided certain criteria and requirements are satisfied) unless a preponderance of evidence demonstrates that the property is not historically or culturally significant.¹ The National and California Register designation programs are discussed below.

2.1 National Register of Historic Places

The National Register is "an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment."²

¹ Public Resources Code Section 5024.1 and 14 CCR Section 4850.

² Title 36 Code of Federal Regulations Part 60.2.



Criteria

To be eligible for listing in the National Register, a property must be at least 50 years of age (unless the property is of "exceptional importance") and possess significance in American history and culture, architecture, or archaeology. A property of potential significance must meet one or more of the following four established criteria: ³

- A. Associated with events that have made a significant contribution to the broad patterns of our history; or
- B. Associated with the lives of persons significant in our past; or
- C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. Yield, or may be likely to yield, information important in prehistory or history.

Physical Integrity

According to *National Register Bulletin #15*, "to be eligible for listing in the National Register, a property must not only be shown to be significant under National Register criteria, but it also must have integrity." Integrity is defined in *National Register Bulletin #15* as "the ability of a property to convey its significance."⁴ Within the concept of integrity, the National Register recognizes the following seven aspects or qualities that in various combinations define integrity: feeling, association, workmanship, location, design, setting, and materials.

Context

To be eligible for listing in the National Register, a property must also be significant within a historic context. *National Register Bulletin #15* states that the significance of a historic property can be judged only when it is evaluated within its historic context. Historic contexts are "those patterns, themes, or trends in history by which a specific...property or site is understood and its meaning...is made clear."⁵ A property must represent an important aspect of the area's history or prehistory and possess the requisite integrity to qualify for the National Register.

2.2 California Register of Historical Resources

In 1992, Governor Wilson signed Assembly Bill 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups, and citizens to identify historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse impacts.⁶

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

³ Title 36 Code of Federal Regulations Part 60.4.

⁴ *National Register Bulletin #15*, pp. 44-45.

⁵ *Ibid.*, p. 7.

⁶ Public Resources Code Section 5024.1 (a).



- California properties listed in the National Register and those formally Determined Eligible for the National Register;
- State Historical Landmarks from No. 0770 onward; and
- Those California Points of Historical Interest that have been evaluated by the State Office of Historic Preservation (SOHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.⁷

The criteria for eligibility of listing in the California Register are based upon National Register criteria, but are identified as 1-4 instead of A-D. To be eligible for listing in the California Register, a property generally must be at least 50 years of age and must possess significance at the local, state, or national level, under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It 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
4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Historic resources eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. Resources less than 50 years of age may be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance. While the enabling legislation for the California Register is less rigorous with regard to the issue of integrity, there is the expectation that properties reflect their appearance during their period of significance.⁸

The California Register may also include properties identified during historic resource surveys. However, the survey must meet all of the following criteria:⁹

1. The survey has been or will be included in the State Historic Resources Inventory;
2. The survey and the survey documentation were prepared in accordance with office [OHP] procedures and requirements;
3. The resource is evaluated and determined by the office [OHP] to have a significance rating of Category 1 to 5 on a DPR Form 523; and
4. If the survey is five or more years old at the time of its nomination for inclusion in the California Register, the survey is updated to identify historical resources which

⁷ Public Resources Code Section 5024.1 (d).

⁸ Public Resources Code Section 4852.

⁹ Public Resources Code Section 5024.1.



have become eligible or ineligible due to changed circumstances or further documentation and those which have been demolished or altered in a manner that substantially diminishes the significance of the resource.

OHP Survey Methodology

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

1. Listed in the National Register or the California Register.
2. Determined eligible for listing in the National Register or the California Register.
3. Appears eligible for listing in the National Register or the California Register through survey evaluation.
4. Appears eligible for listing in the National Register or the California Register through other evaluation.
5. Recognized as historically significant by local government.
6. Not eligible for listing or designation as specified.
7. Not evaluated or needs re-evaluation.

3. ENVIRONMENTAL SETTING

3.1 Historical Background

Nestled in the Hollywood Hills at the junction of Cahuenga and Highland Avenues, the Ford Theatres is owned and operated by the County of Los Angeles and located in a county regional park. The 32-acre property sits on the east side of the Cahuenga Pass and provides two entertainment venues: the 1,200-seat Ford Amphitheatre and the 87-seat theatre space, known as Inside the Ford.

The amphitheatre was built in 1920 as the site of the Pilgrimage Play, a 12-part Passion Play depicting the life and death of Jesus Christ. Hence the original name for the venue was the Pilgrimage Theatre. The author, Christine Wetherill Stevenson, believed the rugged beauty of the Cahuenga Pass would provide a dramatic outdoor setting for the play. Wetherill Stevenson was born and raised in Philadelphia where she helped found the Philadelphia Art Alliance. Together with Mrs. Chauncey D. Clark and other investors, she purchased the land on which the Hollywood Bowl now sits for the purposes of building a theatre. The other investors didn't like the idea of being limited to religious productions, so they bought out Wetherill Stevenson, and she purchased the land across the street. A wood amphitheatre was built on the site with the help of volunteers. Taking advantage of the box canyon, the stage was set against a natural backdrop



of chaparral and cypress growing up the hillside. The original design and layout for the amphitheatre was apparently prepared by architect Bernard Maybeck.

H. Ellis Reed was hired to produce and direct the play, which was performed by local actors every summer from 1920 to 1929. The play was performed nightly, except Sundays, for approximately eight weeks. A cast of more than 100 was selected at the beginning of each summer, although the same actors performed a few roles for several seasons. While attending Hollywood High School, Fay Wray appeared in the play. Other actors who graced the Pilgrimage Theatre included Gale Gordon, Peggy Converse, Rachel Ames, and Addison Richards. Wetherill Stevenson did not live to see the theatre become a cultural institution. She died suddenly in 1922, just two years after the play opened. An electrically illuminated cross was erected on the hill above the amphitheatre and dedicated in her honor in 1923.¹⁰ After Wetherill Stevenson's death, *Los Angeles Times* owner Harry Chandler acquired the property and performance rights to the play from her estate.

Originally, patrons arrived to the amphitheatre mostly by streetcar. By 1924, more and more patrons arrived by automobile. So driveways and parts of the grounds were regraded and resurfaced. Schools, churches, civic organizations, and other groups often purchased large blocks of tickets and made annual excursions to see the play together. The venue became even more accessible by automobile and bus when the Hollywood Parkway opened in 1940.¹¹ Parking areas were also expanded at this time.¹²

A brush fire in 1929 destroyed the original wood structure. The present amphitheatre was built on the same site and opened in 1931. The orientation of the seating area and location of the stage generally remained the same, and some of the original stone was incorporated into the new structure at house right. The amphitheatre is constructed of board-formed poured-in-place concrete and supposedly designed in the style of ancient Judaic architecture to resemble the gates of Jerusalem.¹³

The architect of the amphitheatre, William Lee Woollett was born in Albany, New York and came from a long line of architects. Following in his father's footsteps William Lee Woollett studied architecture at MIT and after working for the Boston firm Femur and Page, he returned to Albany in 1896 to set up his own practice. In 1905, he was joined briefly by John W. Woollett, one of his brothers, who was also an architect. After the fire and earthquake in San Francisco, William Lee went out to investigate the prospects of starting an office there in 1909. He stayed in California and later gained considerable recognition for his State Armories in San Francisco and Los Angeles, numerous schools, office buildings, theatres, and houses. William Lee Woollett's son, William Woollett, and grandson Joseph L. continue to practice in California.

The Pilgrimage Play was not performed in 1938 season so that the internationally renowned theatre director Max Reinhardt could stage *Faust*. The art director Nicolai Remisoff altered the stage for the production. "He retained the former center stage, sliced off the canyon walls, and built on either side a stage at right angles to the old one."¹⁴ The classic Goethe drama was one of three theatre events organized by Reinhardt that year. From 1902 and 1933, Reinhardt directed various theatres in Berlin. In 1920, he helped organize the Salzberg Festival in Austria.

¹⁰ No Author, "Giant Steel Cross to be Monument," *Los Angeles Times*, July 8, 1923, p. II5.

¹¹ The Parkway is now part of the Hollywood Freeway.

¹² No Author, "Travel to Outdoor Stage Entertainments Simplified," *Los Angeles Times*, July 7, 1940, p. A1.

¹³ This statement is often made about the design of the theatre, but is pure speculation.

¹⁴ No Author, "Cast of 150 Rehearses Daily for Presentation of 'Faust'," *Los Angeles Times*, August 1, 1938, p. A1.

After Austria was invaded by Germany in 1938, he immigrated to the United States. He was invited by the California Festival Association to organize the Salzberg-in-Hollywood. Previously, the association hired Reinhardt to stage plays in the Hollywood Bowl in 1932 and 1936. Although the three plays staged by Reinhardt were praised by critics and audiences, the annual festival that was envisioned did not come to fruition.

Production of the Pilgrimage Play resumed in 1939 and continued to be performed until 1964, interrupted only by World War II, when the structure was converted to dormitories for servicemen.¹⁵ In 1941, the land was deeded to the County of Los Angeles. The Pilgrimage Play continued to be presented until a lawsuit in 1964 forced its closure because of its religious nature. Opponents argued that expending public funds on a religious play violated the principle of the separation of church and state.

The County continued to use the amphitheatre for a variety of concerts and performances, but public attendance dwindled. The structure gradually deteriorated until the late County Supervisor John Anson Ford obtained funding for capital improvements, several decades ago. The Pilgrimage Theatre was then renamed in his honor. It was used intermittently for Shakespearean plays, jazz concerts, and dance performances until former County Supervisor Ed Edelman revived the venue with the creation of the Ford Amphitheatre Season (originally called "Summer Nights at the Ford") in 1993.



Figure 1 – Original façade of the Pilgrimage Theatre, as it was known in 1920. Source: Los Angeles Public Library Photographs Collection.

¹⁵ No Author, "Pilgrimage Play Bowl Postwar Expansion Told," *Los Angeles Times*, January 23, 1944, p. A6 and "Development Program for Bowl Drawn," *Los Angeles Times*, March 26, 1944, p. B1.



Figure 2 – Henry Herbert as Christ in 1923. Source: Los Angeles Public Library Photographs Collection.



Figure 3 - Men assess the damage of the brush fire in 1929. Source: Los Angeles Public Library Photographs Collection.



Figure 4 – Artist rendering of the new amphitheatre. Date unknown. Source: Los Angeles Public Library Photographs Collection.



Figure 5 – View of the new amphitheatre just as construction began in 1931. Source: Los Angeles Public Library Photographs Collection.



Figure 6 – The new amphitheatre under construction in 1931. Source: Los Angeles Public Library Photographs Collection.



Figure 7 - The stage in 1931 included three levels. The lowest level appears to have had a concrete slab with stonework along the front. The staircase on the north appears to circle around to a part of the set to the south. Source: Los Angeles Public Library Photographs Collection.



Figure 8 - By 1947 the lower stage was replaced and the stage towers were constructed. It appears that the retaining walls and staircases were reconstructed, as the landscaping and set piece are gone. Source: Los Angeles County Music Center.

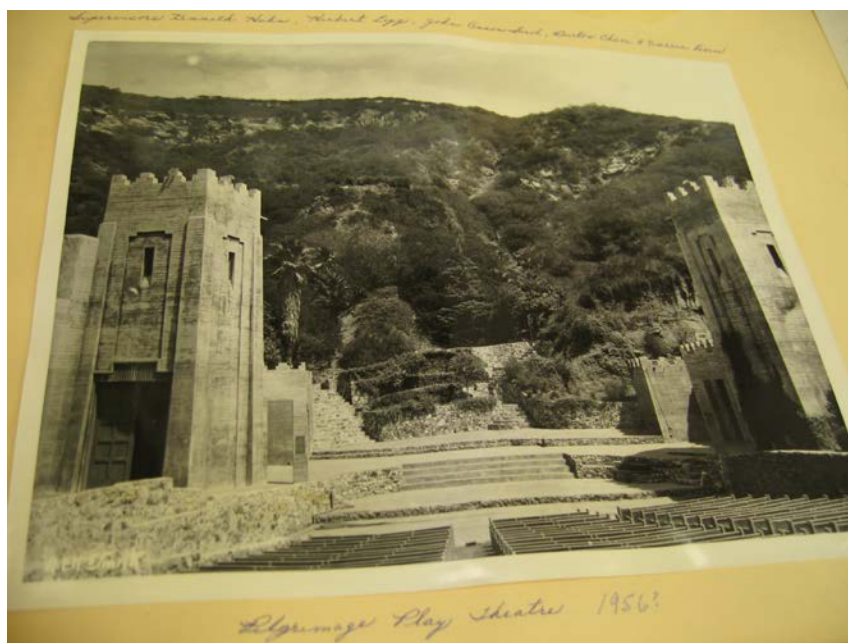


Figure 9: The stage area remained mostly unchanged between 1947 and 1956. It appears that the steps between the lower and middle stage levels are concrete instead of stone. Source: Huntington Library.



The indoor theatre space at the Ford was rented by numerous groups, most notably the Mark Taper Forum, who made it the home of their second stage “Taper Too” from 1972 to 1997. In 1998, the space was extensively renovated and renamed Inside the Ford. Improvements were also made to the stage, backstage and public areas of the Ford. An additional \$1.6 million was spent between 1999 and 2000 to make the facility ADA (Americans with Disabilities Act) complaint. These improvements included an elevator for the three-level structure, the construction of the new entryway, and Edison Plaza.

3.2 Architectural Description

The 32-acre site is irregular in shape and located in the Hollywood Hills on the east side of the Cahuenga Pass. It consists of natural and man-made features, the largest of which is the 1,200-seat amphitheatre. The landscape is diverse. It includes native and non-native trees, grasses, and shrubs. The terrain consists of rolling foothills, some quite steep. Surface parking lots are located off Cahuenga Boulevard on the western edge of the site. Newer pre-cast concrete blocks and older broken concrete pieces are used to form retaining walls along parking lots and driveways. Near the vehicular entrance to the site from the Pilgrimage Bridge is a post-war motel building that is used as office space by the Ford Theatre Foundation, Los Angeles County Arts Commission staff, and Los Angeles Philharmonic. A service road leads from the former motel building to the north side of the amphitheatre ending in a cul-de-sac. This road is lined with Italian cypress (*Cupressus sempervirens*) trees on the north and a sidewalk and low iron fence on the south. The cul-de-sac includes handicapped parking spaces and a loading zone.

Besides the amphitheatre there are two small buildings on the site: the concession building and the box office. The concession building was originally designed as the box office. It is located near the cul-de-sac of the service road on the north side of the amphitheatre. It is a two-story building with a flat roof and stucco exterior. A shade structure is located on the north and west elevations where patrons place and receive orders from windows. Second story windows are covered by security bars. The box office was originally designed as the caretaker’s cottage. It is located at the entrance courtyard on the west side of the site. It is also a one-story building with a flat roof and stucco exterior. The building has two levels, which is reflected in the stepped massing. The ticket window is located on the north elevation and is covered by an awning.

The entryway to the amphitheatre is from the south parking lot. It was constructed in 2000 and consists of winding paths that create a gradual climb from the box office, a waterfall, various species of trees and plants, and pocket picnic areas. At the top of the entryway is Edison Plaza. The amphitheatre generally has an east-west orientation and is situated in a box canyon. The seating area is on the west, while the stage and back stage area is to the east. The main entrance is centered and recessed at the base of the outside wall. It is flanked by convex and concave concrete walls with different surface textures. These different surface textures are found throughout the structure. In some cases the boards used to form the concrete walls were laid vertically and in other cases they were laid horizontally. The mixture of the concrete is also inconsistent. In some cases it has a heavy aggregate and in other cases a fine one. Above the main entrance is a pointed arched parapet. The pointed arched doorway on the inside wall of the main entrance has been closed. The door next to the main entrance leads to the entry of the Inside the Ford theatre. Storage and dressing rooms are also located on this lower level.

Grand staircases are located on each side of the main entrance. The one on the south marches up the outer wall, while the one on the north is situated between the inner and outer walls.



The north staircase bifurcates to lead to the concessions building and the amphitheatre lobby at Door A, while the south staircase leads to the amphitheatre lobby at Door D. The back inside wall of the seating area is broken by four, heavy, double wood paneled doors decorated with a recessed grill pattern. These doors are situated in rectangular openings and lead to the seating aisles. On the upper level is a stucco clad addition housing the projection room and lighting booth. Also attached is a tall corrugated metal parapet wall running along the top of the amphitheatre wall. The wall was added to reduce the sound from Cahuenga Boulevard and the Hollywood Freeway. These two major additions have not altered the original structure, but merely rest on top of the walls. The amphitheatre seating consists of individual metal theatre type chairs and is not original.

The north and south walls of the seating area are stepped downward towards the stage. The stage has upper and lower levels and is flanked by two elaborate two-story towers with crenellated parapets. These towers were added in 1945, the same time the stage was enlarged.¹⁶ Rustic stonework forms the foundation for the stage and the walls at the rear of the stage. The stone appears to be local, and the various colors, shapes, and size suggest that the walls were constructed and repaired over time. The hillside with stone retaining walls encloses the amphitheatre on the east. The stone on the south side of the seating area may have been recycled from the 1920 structure.

4. EVALUATION OF ELIGIBILITY

4.1 National Register of Historic Places

Criterion A

To be eligible for the National Register under Criterion A, a resource must have a direct association with events that have made a significant contribution to the broad patterns of our history. The Ford Theatres is eligible for listing in the National Register under Criterion A at the local level in the context of the cultural history of Los Angeles. It is significant as one of the oldest performing arts sites in Los Angeles still in use. The other performing arts venues in Los Angeles include: Trinity Auditorium (1913) which is no longer used for the performing arts; the Hollywood Bowl (1920) which has been rebuilt several times; and the Greek Theater (1930) which is still in use. In addition to these major theatres and amphitheatres there are a number of smaller venues in Los Angeles. Many were owned by theatre circuits that operated nationally or regionally including the Orpheum, Pantages, and Belasco. The Los Angeles County Music Center was built between 1964 and 1967 and represents an endeavor to create a modern civic auditorium that began in the 1930s.

The Ford Theatres, like other theatres in Los Angeles, represents the personal vision of an individual on a quest to bring the performing arts to Los Angeles. Christine Wetherill Stevenson, a wealth Quaker from Philadelphia, sought to promote open-air dramas focusing on the lives of great religious leaders. As the founder of the Theater Arts Alliance in 1918, she spearheaded the search for a natural setting to build an amphitheatre to produce the plays. She and Mrs. Chauncy Clarke first purchased 65 acres that became the site of the Hollywood Bowl.¹⁷ After parting ways with the Theater Arts Alliance, she purchased a 29-acre site across from the Bowl and had constructed a wood amphitheatre. She hired director H. Ellis Reed to produce the drama of the *Life of Christ*, having written the play herself. The play opened in 1920 and was

¹⁶ No Author, "Pilgrimage Theatre Work to Be Rushed," *Los Angeles Times*, February 28, 1945, p. 2.

¹⁷ The number of acres varies slightly depending on the source.



performed every summer until 1964, with only brief interruptions. Although Wetherill Stevenson died in 1922, the amphitheatre she created lived on. Since the 1960s the amphitheatre has featured more diverse programming to appeal to a more diverse audience. The period of significance for this context would be 1931 when the new amphitheatre was constructed through 1964 when the Pilgrimage Play ceased production.

Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. Many persons have worked, performed, and attended the Ford Theatres since it was constructed. Visiting a building, whatever its use would not be considered an important connection. The amphitheatre would not be considered eligible under Criterion B because a historically significant actor, musician, or artist performed there; seeing that it is highly unlikely that the amphitheatre would be reflective of the person's body of work. However, it is the cumulative contribution these individuals made to the performing arts that support the eligibility of the amphitheatre under Criterion A. There are two individuals with a close association with the amphitheatre: Christine Wetherill Stevenson and John Anson Ford. The amphitheatre would not be considered significant for its association with Wetherill Stevenson because she died in 1922, just two years after the opening. As such, she did not play a part in the design or construction of the existing amphitheatre, although the play she wrote was performed there for decades. While John Anson Ford was instrumental in revitalizing the amphitheatre, his efforts took place too recently to be considered historically significant. Therefore, the Ford Theatres is ineligible for listing in the National Register under Criterion B.

Criterion C

To be eligible for listing under Criterion C, a property must embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction. The Ford Theatres was constructed of board-formed poured-in-place concrete, which was a popular method of construction during the Great Depression. Therefore, the amphitheatre would not be significant for its method of construction because it was neither innovative nor unique. As one of only five outdoor theatres in Los Angeles remaining from the early 20th century, the Ford Theatres is significant as a type. The outdoor theatre movement that took place during the early part of the 20th century resulted in the construction of a number of amphitheatres. Some were constructed in parks by municipal governments, while others were constructed on college campuses.

The Hollywood Bowl and Greek Theater are substantially different from the Ford Theatres in terms of the architecture. The Hollywood Bowl was primarily designed for musical performances and features a shell, which has been reconstructed. The design of the Greek Theater was a fairly literal interpretation of an ancient Grecian amphitheatre, which has been somewhat lost by later alterations. The remaining amphitheatres in Greater Los Angeles are in Eagle Rock, Claremont, and Pasadena. Myron Hunt designed all three. Constructed in 1920, the Brookside Theater in Pasadena is very small, nestled on a hillside in a public park, and includes no permanent buildings. The Hillside Theater at Occidental College in the community of Eagle Rock was constructed in 1924. Although the auditorium and orchestra remain, the skene (backstage) and proscenium were demolished and reconstructed in a late modern style. The outdoor theatre at Pomona College in Claremont was designed in 1912. It has been restored and renamed the Fred Sontag Greek Theater.



The Ford Theatres embodies the distinguishing characteristics of a type – an early 20th century amphitheatre - in its overall plan, sequencing of spaces, concrete walls and support system, monumental main entrance and staircases, minimal ornamentation, open-air seating, and stage area that blends into the canyon. The amphitheatre is also significant for its association with the architect William Lee Woollett. Woollett was known for his flamboyant approach to ornament and rather liberal view of architectural historicism. Perhaps his best-known extant work is his collaboration with Albert C. Martin on the Million Dollar Theater (1918). This was actually the first building he designed after moving to Los Angeles from San Francisco. He also designed interior murals for the Paramount Theater (1920), prepared plans for the Santa Monica Pier Amusement Company to reflect Pompeian architecture, and designed a theatre in Venice. A talented artist as well, Woollett's non-architectural works included murals, set designs, and sculptures. He often wrote articles about architecture and urban planning in trade magazines and professional journals. Active in civic affairs, he was appointed to the Municipal Arts Commission in 1933 and helped draft the Cultural Heritage Ordinance in 1962. The Ordinance established the Cultural Heritage Commission, and Woollett became the founding president. Woollett was a prolific and accomplished architect who is considered a master for the quality of his work and for his contributions to the profession. The Ford Theatres represents one of his larger and more prominent commissions. The corbelled arches and crenellated parapets prominently displayed reflect a free and largely speculative interpretation of the architecture of the Holy Land.

Criterion D

Criterion D was not considered in this report, as it generally applies to archeological resources. At any rate, there is no reason to believe that the Ford Theatres has yielded, or will yield information important to the prehistory or history of the local area, California, or nation.

Integrity

To be eligible for listing in the National Register, properties must retain their physical integrity from the period in which they gained significance. In the case of architecturally significant properties, the period of significance is normally the date of construction. For historically significant properties, the period of significance is usually measured by the length of the associations. As such, the period of significance for the Ford Theatres is 1931 to 1964; the year the building was constructed through the period when the Pilgrimage Play was still performed. While some factors of integrity are more important than others depending on the property, a majority of the seven recognized factors should be retained. The amphitheatre retains its integrity of location, materials, workmanship, feeling, and association. Its integrity of setting and design has been diminished by changes that post-date the period of significance; however, they are still adequate. Overall, the amphitheatre retains sufficient integrity to convey its significance. Following is a point-by-point analysis:

- *Location – The place where the historic property was constructed or the place where the historic event occurred.*

The Ford Theatres has not been moved. Therefore, its integrity of location has been retained.

- *Setting – The physical environment of the historic property.*

While the broad setting of the Ford Theatres remains substantially unaltered, the immediate setting has changed noticeably. The vast majority of the 32-acre site has not been improved.



The surrounding hillsides continue to be covered with native and non-native trees, shrubs, and grasses that blend into the neighboring landscape. Surface parking lots and driveways have been enlarged, paved, and repaved; however, they are concentrated on the west side of the site and are visually disconnected from the amphitheatre. The entryway to the amphitheatre from the south parking lot was constructed in 2000. It represents the most significant change to the setting since 1964. Historic photographs (please see the cover photograph) depict a long, wide, nearly straight flight of steps to the front of the amphitheatre. The new winding paths and landscaping create a more organized and formal approach that did not exist historically. Therefore, the overall integrity of setting is low.

- *Materials – The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.*

Most of the changes to the amphitheatre since 1964 have involved the addition, not the removal of, materials. The original poured-in-place concrete walls and support system and wood doors and screens are still present. Some wood doors have been replaced; however, the new doors are identical to the old. Since the key materials remain, the integrity of materials has been retained.

- *Design – The combination of elements that create the form, plan, space, structure, and style of a property.*

A number of alterations to the amphitheatre since 1964 have muddled the design. These include the new entryway and elevator in the front and the sound walls along the upper level and sides of the seating area. However, the 1931 fabric remains remarkably distinguishable from these later additions because it is characterized by the poured-in-place concrete walls and support system that remain evident throughout the stage house and seating area. Furthermore the reoccurring design motifs, supposedly based upon the architecture of the Holy Land, including the heavy wood doors and screens, pointed arched openings, and religious symbols are still present and visible. Therefore, the integrity of design is fair.

- *Workmanship – The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*

The techniques used in the construction of the building are in full display. The boards and different types of concrete used in the construction of the building can be seen in the textures and patterns on the walls. The hand-chiseled wood doors and screens reveal the workmanship of the carpenters who created them. However, it must be noted that the doors are mostly reproductions. While the original design and material has been preserved, the workmanship from the period no longer remains. However as a whole, the integrity of workmanship in the amphitheatre is sufficient.

- *Feeling – A property's expression of the aesthetic or historic sense of a particular period of time.*

This aspect of integrity is the most difficult to assess because it depends on individual perceptions. It results from the presence of physical features that, taken together, convey the property's historic character. Therefore, the Ford Theatres retains its integrity of feeling, because it still evokes the sense of an outdoor theatre constructed during the 1930s.



- *Association – The direct link between an important event or person and a historic property.*

The Ford Theatres is not eligible under Criterion B, but is eligible under Criterion A. The building is associated with a pattern of events, the history of the performing arts in Los Angeles. The key features from the period of significance remain including the poured-in-place concrete structure and support system, basic plan of the building, seating area, and stage. Therefore, the amphitheatre retains its integrity of association.

4.2 California Register of Historical Resources

The California Register was modeled on the National Register. The criteria for eligibility for listing in the California Register are virtually the same as the National Register. Therefore, the Ford Theatres is eligible for listing in the California Register for the same reasons noted above.

4.3 Character-Defining Features

Character-defining features are the architectural components that contribute to a building's sense of time and place. Preservation Brief #17: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character notes:

A complete understanding of any property may require documentary research about its style, construction, function, its furnishings or contents; knowledge about the original builder, owners, and later occupants; and knowledge about the evolutionary history of the building. Even though buildings may be of historic, rather than architectural significance, it is their tangible elements that embody its significance for association with specific events or persons and it is those tangible elements both on the exterior and interior that should be preserved.¹⁸

The character-defining features of buildings can be generally grouped into three categories: the overall visual character of a building, the exterior materials and craftsmanship, and the interior spaces, features, and finishes. The relative importance of character-defining features depends on the level of craftsmanship, visibility, and integrity. In addition, some character-defining features are more important than others in conveying the significance of the building.

The Ford Theatres is significant in the cultural history of Los Angeles, specifically the performing arts, at the local level. It also exemplifies the outdoor theatre movement as an excellent example of an early 20th century amphitheatre. The period of significance of the property is 1931 to 1964; the year the amphitheatre was constructed through the period when the Pilgrimage Play was still performed. The features in Table I (see Appendix B) are described as either "primary" or "secondary" character-defining features. Primary character-defining features are considered the most important elements contributing to the significance of the property, while secondary features are considered less important.

5. PROJECT IMPACTS

5.1 Determining the Significance of Impacts on Historical Resources

In enacting the California Register, the Legislature amended CEQA to clarify which properties are significant, as well as which project impacts are considered to be significantly adverse.

¹⁸ *National Register Preservation Brief #17, p. 1.*



A project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment.¹⁹

A substantial adverse change means demolition, destruction, relocation, or alteration of the resource such that the significance of a historical resource is materially impaired.²⁰

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

Substantial adverse change in the significance of a historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource is materially impaired.²¹

The Guidelines go on to state that the significance of a historic resource is materially impaired when a project:

Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources.²²

Thus, a project would have an impact on a historic resource if it reduced its integrity to the point that it would no longer be able to convey its significance, and therefore the historic resource would no longer be eligible for inclusion in the California Register of Historical Resources.

5.2 Secretary of the Interior's Standards

The Secretary of the Interior's Standards for Rehabilitation (Standards) are codified at 36 Code of Federal Regulations (CFR) Section 67.7. The Standards are designed to ensure that rehabilitation does not materially impair the significance of a historic resource. Thus, the Standards are usually relevant in assessing whether there is a substantial adverse change under CEQA. The CEQA Guidelines state:

Generally, a project that follows the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* or the *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historic resource.²³

The definition of "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features, or finishes that are important in defining the building's historic character.

The Standards are as follows:

¹⁹ Public Resource Code Section 21084.1.

²⁰ Public Resource Code Section 5020.1(q).

²¹ 14 CCR Section 15064.5(b)(1).

²² 14 CCR Section 15064.5(b)(2).

²³ 14 CCR Section 15064.5(b)(3).



1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other buildings, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Significant archeological resources affected by a project will be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials that characterize the property. The new work shall be differentiated from the old and will be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Standards are not intended to be prescriptive, but instead provide general guidance. They are intended to be flexible and adaptable to specific project conditions to balance continuity and change, while retaining materials and features to the maximum extent feasible. Their interpretation requires exercising professional judgment and balancing the various opportunities and constraints of any given project. Not every Standard necessarily applies to every aspect of a project, nor is it necessary to comply with every Standard to achieve compliance. For a project to comply with the Standards, it must achieve a balance of continuity and change.

5.3 Analysis of Project Impacts

The Ford Theatres Project proposes to enhance the existing facilities and provide for new artistic programming opportunities that together would activate the Project Site and transform the existing Ford Theatres from a single-use performing arts facility open primarily on weekends to a multi-use cultural and recreational center open daily for a wide variety of users. The Project is



comprised of the following components: historic amphitheatre, Ford Terrace, Ford Plaza, Transit Center/Flex Space, and hiking trail. For a complete description of the Project, please refer to the Draft Environmental Impact Report. Each of these components is analyzed separately below for its potential impact on the historic resource.

While compliance with the Standards results in a less than significant impact on historic resources under CEQA, noncompliance does not necessarily equal the material impairment of historic resources. Historic resources can continue to retain sufficient integrity to convey their significance, even if they are altered in a manner that does not comply with the Standards. Thus, the analysis of project impacts was based on whether the Project complies with the Standards and whether the Project would affect the integrity of the Ford Theatres and therefore its eligibility for inclusion in the California Register.

Amphitheatre

Improvements Underway

In September 2013, the County of Los Angeles Chief Executive Office prepared a Notice of Exemption pursuant to CEQA Guidelines, Article 19, Section 15331, Historical Resource Restoration/Rehabilitation (Class 31) for the rehabilitation of portions of the existing amphitheatre. As described in more detail below, these improvements will provide for hillside stabilization, stage reconstruction, disabled access and code compliance improvements, theatrical systems infrastructure improvements, and mechanical and electrical systems upgrades. These improvements were analyzed independently for compliance with the Class 31 exemption for historic resource rehabilitation consistent with the Secretary of Interior's Standards.

The hillside stabilization improvements will include the installation of compatible stone-clad retaining walls and drainage improvements along the rear of the stage to stabilize the existing slope and reduce runoff from the surrounding hillside. The stage reconstruction will include the removal of the existing two-level concrete amphitheatre stage structure to allow the installation of an improved stage structure, including the placement of new and upgraded foundations that meet current code requirements; new wood stage flooring and supports; an under stage drainage system; enhanced stage support and ADA-compliant performer spaces; and new ADA-compliant restroom facilities and associated plumbing. Code-required upgrades for fire/life safety and disabled access will also be implemented. Theatrical systems infrastructure improvements include improvements to the stage pit such as new steps and traps. In addition, new energy-efficient theatrical and audio-visual infrastructure to replace existing antiquated systems, including a projection screen, lighting/sound proscenium truss, and lighting towers will also be implemented. Other improvements involve the rehabilitation of portions of the stage buildings and towers including the removal of the exterior paint to provide water-resistant surfaces and to return the structures to their original color, and the installation of new roofing, windows, doors, and interior infrastructure for power, heating, and air conditioning. A new addition at stage left to accommodate an audio rack room and related heating, ventilation, and air conditioning will also be provided. As part of these improvements, 24 trees are anticipated to be removed based on their health, root structure, and impact to the stabilization of the adjacent hillside. Such trees will be replaced with new landscaping, including new trees and shrubs.



Proposed Improvements

Within the amphitheatre, the Project would replace the existing approximately 860-square-foot projection booth and control room located to the rear and above the seating area with a new 800-square-foot projection booth and control room. Existing lighting positions along the back of the amphitheatre would also be removed and replaced with an upgraded lighting platform that would be integrated within a new sound wall. In addition, a retractable shade structure would provide cover for the amphitheatre during day time performances.

These improvements appear to comply with the relevant Standards. Per the Standards, these improvements are consistent with the historic use of the amphitheatre (Standard #1) and do not involve the removal of any primary character-defining features (Standard #5). The existing projection room and control room, as well as the sound wall are not character-defining features.

The proposed projection booth and control room as well as the sound wall would be an improvement on these existing, non-original additions. Inside the seating area, these features would be visible but behind the audience during performances. Covered in sound absorbent panels, they would present a fairly plain and neutral backdrop for the historic architecture. Outside the seating area, there would be a screen of semi-transparent panels that would have a lighter feel than the existing corrugated metal. Furthermore, these features would be clearly differentiated from the original concrete structure (Standard #9) and could be removed in the future without negatively impacting the original concrete structure (Standard #10).

These improvements would not negatively affect the integrity of the Ford Theatres. The existing projection booth and control room as well as the sound wall have already diminished the integrity of design. (Please see the analysis of integrity on pages 16 to 18.) As stated above, the replacement of these features is an improvement on the existing condition. They would also enable the return of the walkway at the amphitheater level to its original condition. This walkway is now obstructed by an access stair that would be removed. Nonetheless, given the fluid nature of the architectural design until the approval of final plans, mitigation measures for this component of the Project are required to ensure compliance with the Standards.

Ford Terrace

North of the amphitheatre, the existing handicap parking at the upper gate would be relocated, and that area would be modified to accommodate a new dedicated artist performance entry and provide for a two-story office and concessions building and an approximately 3,750-square-foot plaza collectively referred to as the Ford Terrace. The two-story building would include approximately 2,500 square feet of office space in one level above an approximately 2,500-square-foot concessions area at the first level. To the west of the new two-story building would be a raised plaza deck that would serve pre- and post performance concessions, private receptions, and intermission concessions. The plaza would feature landscaped raised planters with built-in benches along the perimeter and a new sound wall along the eastern perimeter of the plaza. Access to the new plaza would be from a new staircase from the existing amphitheatre walkway and a new accessible ramp that would encircle the existing elevator tower. Beneath the plaza, the modified driveway would form a service level referred to as the Service Court providing a loading dock and stage loading area to serve events and general facility maintenance such as trash and recycling pickup, as well as fire department access. An approximately 1,570-square-foot workshop to support performances would also be provided within the Service Court adjacent to the loading dock. To provide for these improvements, the Project would require removal of the existing concession building. In



addition, use of the existing Inside the Ford theatre space would be removed. This space would be repurposed as a self-serve food marketplace area and for storage. New ADA-accessible restrooms would also be provided at the lower level.

It appears that these improvements would have a minimal visual impact on the amphitheatre from within the seating area. The north wall of the amphitheater separates the seating area from the existing loading zone, which is not a character-defining feature. The design of the Ford Terrace is a particularly sensitive matter given its proximity to the historic amphitheater. It would be similar to the design of the other components of the Project, which are intended to form a cohesive whole. As this component of the Project primarily involves new construction, the most applicable Standards are #9 and #10. Given the fluid nature of the architectural design until the approval of final plans, it is also difficult to ascertain the compatibility between the new construction and the historic resource. Therefore mitigation measures for this component of the Project are required to ensure compliance with the Standards.

These improvements would affect the integrity of setting. The concession building is a secondary character-defining feature. Although it was constructed during the period of significance, it has been altered. The removal of this building would not in and of itself constitute an impact on the historic resource, because it does not have any significance separate and apart from the amphitheatre. As stated on pages 16 to 18, the integrity of setting is already low because of the changes that have occurred since 1964. The integrity of setting would be further diminished with the removal of the concession building and the construction of these improvements.

Inside the Ford theatre is not a character-defining feature, because it post-dates the period of significance and was extensively renovated in 1998. Therefore, reusing this space would comply with the Standards and would not negatively affect the integrity of the Ford Theatres because it would not involve the alteration or removal of any character-defining features.

Ford Plaza

West of the amphitheatre, generally within the existing south parking lot, the Ford Plaza would be developed and would include a new three-level parking structure, referred to as the south parking structure. A plaza deck that would serve as the primary gathering space for the Ford Theatres would be created above the parking structure. As part of the Ford Plaza, the existing 365-square-foot box office would be repurposed as a museum/gallery for the Ford Theatres and just west of the existing box office a new approximately 560-square-foot box office would be constructed. A three-story building providing approximately 17,600 square feet of office uses and approximately 1,200 square feet of shops/visitor amenities would be located adjacent to the new box office. This three-story building would terrace south at the foothill of the plaza level. In addition, at the southern boundary of the Ford Plaza, an approximately 1,000-square-foot conference room would be built to support the adjacent office uses. Adjacent to the conference room would be an outdoor area that could accommodate small informal performances, musical entertainment, and/or overflow/support monitors to view events occurring within the indoor venues. North of these uses within the Ford Plaza would be an approximately 3,900-square-foot, 150-seat restaurant that would include a 1,300-square-foot kitchen/bar, a 2,600-square-foot indoor seating area, and a 1,000-square-foot outdoor seating area. The restaurant would serve as the main cooking facility for the site concessions. East of the restaurant, a new indoor performance venue comprised of approximately 8,000 square feet and including 299 seats would be provided.



There are no character-defining features in this portion of the property that are related to the historic significance of the Ford Theatres, other than the box office which is discussed below. While these improvements are situated on the western edge of the Project Site, the amphitheatre would be visible in the distance. Therefore, this area of the property is somewhat more sensitive than the location of the Transit Center/Flex Space, which is discussed below. The integrity of the setting of the Ford Theatres is already low because of the changes that have occurred since 1964, specifically the existing Edison Plaza, stairs, and picnic areas constructed in 2000. These improvements created a more organized and formal approach to the amphitheatre than existed historically. (Please see the analysis of integrity on pages 16 to 18.)

While a very large portion of the 32-acre site would remain unimproved parkland, from the perspective of theatre patrons, the amphitheatre would no longer feel like an independent cultural venue nestled in the Hollywood Hills. Rather the amphitheatre would be one part of a larger cultural and recreational center. The Ford Plaza would represent a significant increase in the utilization of the property. Therefore it would further diminish the integrity of setting and would compromise the integrity of feeling of the Ford Theatres.

As this component of the Project primarily involves new construction, the only applicable Standards are #9 and #10. The design of the Ford Plaza is similar to the design of the other components of the Project, which are intended to form a cohesive whole. The buildings are situated on either side of a plaza, which is essentially a continuation of the existing stairs. This is a smart organizational device because it funnels the view toward the amphitheatre. Rather than constructing one large building, the uses are divided into a series of smaller buildings that would be constructed of concrete, wood, metal panels, and glass. They appear to comply with Standard #9 in that they would not destroy any historic materials, are clearly distinguishable as new, and are appropriately scaled to the site. The buildings comply with Standard #10 because they could be removed in the future without negatively impacting the historic resource. Nonetheless, given the fluid nature of the architectural design until the approval of final plans, it is difficult to ascertain the compatibility between the new and old. Therefore mitigation measures for this component of the Project are required to ensure compliance with the Standards.

The box office is a secondary character-defining feature. Although it is an original element of the amphitheatre, it has been altered. Therefore, only the height, shape, massing, flat roof, and stucco exterior are considered character-defining - not the interior or box office windows on the north elevation. There are no specific plans for how this building would be repurposed as a museum/gallery. However, any impacts these alterations would have on the box office could be reduced to a less than significant level by compliance with the Standards. Therefore mitigation measures are required.

Transit Center/Flex Space

A Transit Center consisting of a bus/van loading and unloading zone, a three-level parking structure referred to as the north parking structure, a new rehearsal and event space referred to as the Flex Space, and a maintenance area would be constructed along the northwestern extent of the property. The approximately 8,300-square-foot Flex Space would be constructed at the lowest level of the parking structure. A plaza area referred to as the Transit Plaza would also be located below the parking structure. The upper deck of the parking structure would extend over the Flex Space and the Transit Plaza. At the upper deck, an approximately 6,300-square-foot maintenance area consisting of office, storage, garage, and yard areas would also be



provided. To provide for these improvements, the Project would require removal of the former motel building.

These improvements appear to comply with the Standards. The north parking lot and former motel building are not character-defining features. The former motel building was not designed or constructed as part of the Ford Theatres. As this component of the Project involves new construction, the only applicable Standards are #9 and #10. Because of the distance between the proposed Transit Center/Flex Space and the historic amphitheatre, the requirement for compatibility between the new and old and the concept of reversibility rooted in these two Standards is not paramount. The design of the Transit Center/Flex Space is similar to the design of the other components of the Project, which are intended to form a cohesive whole. Much of the new square footage would be below ground. The parking structure would be constructed of concrete and the buildings on top would feature the extensive use of glass.

These improvements would not negatively affect the integrity of the Ford Theatres. This area of the property is the ideal location for new construction because of its proximity to Cahuenga Boulevard and the Pilgrimage Bridge, the relatively flat topography, the historic condition has already been altered, and the fact that it is visually disconnected from the historic amphitheatre. The integrity of the setting of the Ford Theatres is already low because of the changes that have occurred since 1964. The remaining aspects of integrity are not relevant because there are no character-defining features in this portion of the property that are related to the historic significance of the Ford Theatres (Please see the analysis of integrity on pages 16 to 18.) As this component of the Project would have a less than significant impact on the Ford Theatres, no mitigation measures are recommended or required.

Hiking Trail

The Project would also include a 0.75-mile ridgeline trail with trail terminations at the north and south parking structures within the Transit Center and the Ford Plaza, respectively. The trail would be approximately four feet in width and would feature natural-type fencing as well as "sutter wall" style retaining walls and cut-in granite steps where areas of steep terrain. Hand-railing may also be provided at the steps.

This component of the Project would have no impact on the historic resource. In this case, none of the Standards are applicable because there are no character-defining features in this portion of the property that are related to the historic significance of the Ford Theatres. The trail would not be visually intrusive or reduce the integrity of the Ford Theatres. Therefore, no mitigation measures are recommended or required.

5.4 Mitigation Measures

CEQA requires the Lead Agency to examine and impose mitigation measures that would avoid or minimize any impacts or potential impacts to historic resources.

Amphitheatre

Under the Project, the existing amphitheatre would be altered by the replacement of the non-original projection booth and control room as well as the sound wall. It appears that there will be no substantial adverse change in the significance of the Ford Theatres as a historic resource by this component of the Project. Nonetheless, given the fluid nature of architectural design until



the approval of final plans, the following mitigation measures for implementing the Project are recommended:

Project Plan Review. To ensure that the Project is consistent with the Standards and prior to the issuance of building permits for new construction, the final architectural plans shall be reviewed and approved by a qualified professional who satisfies the Secretary of the Interior's Professional Qualification Standards for History, Architectural History, or Architecture, pursuant to 36 CFR 61.

Ford Terrace

Under the Project, the existing amphitheatre would be altered by the removal of the concession building and the construction of a dedicated artist entrance, two-story office and concessions building, and other spaces designed to support theatre operations. It appears that there will be no substantial adverse change in the significance of the Ford Theatres as a historic resource by this component of the Project. Nonetheless, given the fluid nature of architectural design until the approval of final plans, the following mitigation measures for implementing the Project are recommended:

Project Plan Review. To ensure that the Project is consistent with the Standards and prior to the issuance of building permits for new construction, the final architectural plans shall be reviewed and approved by a qualified professional who satisfies the Secretary of the Interior's Professional Qualification Standards for History, Architectural History, or Architecture, pursuant to 36 CFR 61.

Ford Plaza

Under the Project, a parking structure, plaza, and a variety of new uses would be added west of the amphitheatre including a new box office, visitor amenities, restaurant, conference room, and indoor performance venue. It appears that there will be no substantial adverse change in the significance of the Ford Theatres as a historic resource by this component of the Project. Nonetheless, given the fluid nature of architectural design until the approval of final plans, the following mitigation measures for implementing the Project are recommended:

Project Plan Review. To ensure that the Project is consistent with the Standards and prior to the issuance of building permits for new construction, the final architectural plans shall be reviewed and approved by a qualified professional who satisfies the Secretary of the Interior's Professional Qualification Standards for History, Architectural History, or Architecture, pursuant to 36 CFR 61.

Transit Center/Flex Space

Mitigation measures regarding the Transit Center/Flex Space are not required since the improvements would not significantly impact the historic or architectural significance of the Ford Theatres.

Hiking Trail

Mitigation measures regarding the hiking trail are not required since the improvements would not significantly impact the historic or architectural significance of the Ford Theatres.



5.5 Conclusions

Under CEQA, implementation of the mitigation measures proposed would reduce all impacts on the historic resource to a less than significant level. The property's integrity of setting was low and integrity of design was fair when the building was re-evaluated for the purposes of this report. The Project would reduce the integrity of the property further. As a result of so much new construction on the property, especially the Ford Terrace and Ford Plaza, which are proximate to the amphitheater, the integrity of the setting and feeling would be diminished. Nevertheless, the integrity as a whole would be sufficient to convey its historical significance. The Ford Theatres would continue to be eligible for listing in the California Register. Therefore the significance of the historic resource will not be materially impaired by the Project

6. SOURCES

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Appendix A



Appendix B

TABLE I – Character-Defining Features

Type	Feature	Description	Photographs
Not	Parking Lots, South	The south parking lots are not character-defining features because the date they were constructed cannot be verified, they are utilitarian in design, and they are visually disconnected from the theatre.	
Not	Parking Lots, North	The north parking lots are not character-defining features because the date they were constructed cannot be verified, they are utilitarian in design, and they are visually disconnected from the amphitheatre.	



Type	Feature	Description	Photographs
Not	Pole Sign	The pole sign in the south parking lot is not a character-defining feature because it was constructed after the period of significance.	
Not	Driveway between the north and south parking lots	The driveways are not character-defining features because the date they were constructed cannot be verified, they are utilitarian in design, and they are visually disconnected from the amphitheatre.	

Table I - 2



Type	Feature	Description	Photographs
Not	Driveway to loading area	The driveways are not character-defining features because the date they were constructed cannot be verified, they are utilitarian in design, and they are visually disconnected from the amphitheatre.	
Not	Motel/Office Building	The former motel in the north parking lot is now used as an office building. It is not a character-defining feature because it was not designed or constructed as part of the theatre complex.	

Table I - 3



Type	Feature	Description	Photographs
Not	Entrance Gate	The entrance gate to the Edison Plaza is not a character-defining feature because it was constructed after the period of significance.	
Not	Edison Plaza	Edison Plaza, including the staircase, ramps, and landscaping, is not a character-defining feature because it was constructed after the period of significance.	
Primary	Plan	The overall plan of the amphitheatre and the sequencing of the spaces are primary character-defining features because they are original and essential elements of the amphitheatre.	N/A

Table I - 4



Type	Feature	Description	Photographs
Primary	Materials	The primary material found in the amphitheatre is concrete. The poured-in-place concrete construction is typical of the era. Therefore it is a primary character-defining feature. The board forms are visible throughout the building and create interesting patterns on the walls.	
Primary	Materials	The charcoal stone along the south wall of the seating area is a primary character-defining feature. It was likely salvage from the 1920 structure that was destroyed by fire, and used in the construction of the 1931 amphitheatre.	

Table I - 5



Type	Feature	Description	Photographs
Primary	Stone	<p>Stone was also used in the construction of the 1931 amphitheatre along the north wall of the seating area, the stairs on the stage, and the retaining walls and stairs behind the stage.</p> <p>The stonework was changed in 1945 when the stage towers were constructed. This stone is still present and appears to have been quarried from the site. It is a primary character-defining feature because it was added during the period of significance and is highly visible.</p>	
Not	Materials	<p>Hollow clay tile was used to construct the demising walls in the interior spaces. Although original, it is not a character-defining feature because the spaces in which it is found are not visible to the general public. Furthermore, it is a common material that is not used as a design element.</p>	

Table I - 6


Type	Feature	Description	Photographs
Primary	Staircases	The north and south staircases near the main entrance are primary character-defining features because they are original and key design elements that contribute to the monumental feeling of the amphitheatre.	

Table I - 7


Type	Feature	Description	Photographs
Primary	Wood Doors, Original	<p>The original wood doors are primary character-defining features because they are original, exhibit craftsmanship from the period, and are key design elements.</p> <p>The original doors can be differentiated from the reproduction doors (see below) by the general wear, layers of paint, and hardware.</p>	

Table I - 8


Type	Feature	Description	Photographs
Secondary	Wood Doors, Reproduction	The double wood doors to the seating area and stage towers, as well as others, were reproduced. They are secondary character-defining features because they maintain the historic design, but not the historic workmanship.	

Table I - 9


Type	Feature	Description	Photographs
Primary	Wood Screens	The wood screens are primary character-defining features because they are original, exhibit craftsmanship from the period, and are key design elements.	

Table I - 10



Type	Feature	Description	Photographs
Primary	Seating Area	The open-air seating area is a primary character-defining feature because it is an essential element of the amphitheatre.	
Not	Seats	The seats are not character-defining features because they are not original and post-date the period of significance.	

Table I - 11



Type	Feature	Description	Photographs
Primary	Main Stage	<p>The main stage is a primary character-defining feature because it is an essential element of the theatre. The present size and general configuration dates from the period of significance; however, it has changed during that period. The towers added in 1945 encroached into the stage, making it slightly narrower toward the rear. At that time the stage was divided into three tiers.</p> <p>Sometime after 1956, the top tier was removed and additional steps were added to the bottom of the stairs that lead up the hillside. The lower tier was reconstructed.</p>	
Primary	Stage Left and Right Towers	<p>Other aspects of the stage include the stage left and right towers that were constructed in 1945. They are primary character-defining features because they were constructed during the period of significance and are essential elements of the amphitheatre.</p>	

Table I - 12



Type	Feature	Description	Photographs
			
Not	Stage Lighting	The stage lighting (including the fixtures as well as the battens and other support structures) are not character-defining features because they are non-original and post-date the period of significance.	

Table I - 13



Type	Feature	Description	Photographs
Secondary	Religious Symbols	Religious symbols including crosses in concrete relief are secondary character-defining features because they are original, but minor design elements.	 A photograph of a yellow building entrance. The entrance features a large, arched wooden door with a cross relief above it. The building is made of yellow concrete blocks. To the left of the door, there is a small green bush. To the right, there is a black security camera and a light fixture. In the foreground, there are some black metal chairs and a table.

Table I - 14

Type	Feature	Description	Photographs
Not	Light Fixtures	The iron chandeliers in the north staircase are the most prominent light fixtures in the amphitheatre. They are not character-defining features because they are non-original and post-date the period of significance.	


Type	Feature	Description	Photographs
Not	Elevator Tower	The elevator tower and related features are not character-defining features because they post-date the period of significance.	

Table I - 16



Type	Feature	Description	Photographs
Not	Loading In/Out	The loading zone is not a character-defining feature because it is utilitarian in design and most of the materials including the screens and roll-up door post-date the period of significance.	
Not	Inside the Ford	The main space and features associated with Inside the Ford are not character-defining features because they are utilitarian in design and post-date the period of significance.	

Table I - 17



Type	Feature	Description	Photographs
Not	Ancillary Spaces	The dressing area, storage, and other ancillary spaces below the stage are not character-defining features because they are utilitarian in design and inaccessible to the general public.	
Not	Restrooms	The restrooms are not character-defining features. Although the spaces themselves are original, they have been recently altered and include no historic fabric.	

Table I - 18



Type	Feature	Description	Photographs
Not	Concession Bar	The concession bar is not a character-defining feature. Although the space is original it includes no historic fabric.	
Not	Projection Room and Sound Booth	The projection room and sound booth is not a character-defining feature because it post-dates the period of significance.	

Table I - 19



Type	Feature	Description	Photographs
			
Secondary	Concession Building	<p>The concession building is a secondary character-defining feature. Although it was constructed during the period of significance, it has been altered. Therefore, only the height, shape, massing, flat roof, stucco exterior, and second story windows are considered character-defining - not the interior, service windows on the north elevation, or surrounding pergola.</p>	

Table I - 20


Type	Feature	Description	Photographs
Secondary	Box Office	The box office is a secondary character-defining feature. Although it is an original element of the amphitheatre, it has been altered. Therefore, only the height, shape, massing, flat roof, and stucco exterior are considered character-defining - not the interior or box office windows on the north elevation.	

Table I - 21

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION
HISTORIC RESOURCES INVENTORY

IDENTIFICATION AND LOCATION

1. Historic name Pilgrimage Theater
- *2. Common or current name John Anson Ford Amphitheatre
- *3. Number & Street 2580 Cahuenga Blvd. Cross-corridor _____
City Hollywood Vicinity only _____ Zip 90068 County Los Angeles
4. UTM zone 11 A _____ B _____ C _____ D _____
5. Quad map No. _____ Parcel No. _____ Other _____

Ser. No. _____ - _____ - _____
National Register status _____
Local designation _____

DESCRIPTION

6. Property category building If district, number of documented resources 1
- *7. Briefly describe the present physical appearance of the property, including condition, boundaries, related features, surroundings, and (if appropriate) architectural style.

This 1,500 seat open-air amphitheatre is built in an oval-shaped plan within a natural bowl in the Hollywood Hills. The west side (back) of the theater contains a tall outer wall of poured-in-place concrete with an inner wall rising from the second story. The back inside wall of the theatre is broken by three heavy, double wood paneled doors decorated with a recessed grill pattern, accessing the seating isles. A centered, corbelled arch at the base of the outside wall is flanked by fluted convex and concave concrete surfaces broken by ornamental wood grilles on each side of the recessed entry. Above the arched entry is a pointed arched parapet. A grand stairway lead up to the main entry from the parking lot below. On the second level is a stucco clad addition attached to the main second story portion, housing a lighting and sound booth. Also attached is a tall corrugated metal parapet wall running along the top of the amphitheatre wall. These two major additions have not altered the original building, but merely rest on top of the original walls. The integrity of the original architecture remains intact.

The north and south walls of the amphitheatre are stepped downward towards the stage and are decorated with cross reliefs. The stage is flanked by two, elaborate two story towers with crenelated parapets. The corbelled arch is repeated in the doors and recessed panels. The side walls towards the rear of the stage also feature crenelated parapets. Rustic stonework forms the foundation of the stage and the walls at the rear of the stage. The natural hillside setting with stone retaining walls encloses the amphitheatre at the east side. Additional details include the heavy, Gothic-arched wooden paneled doors along the side walls. (see continuation)

*Attach photo envelope here
Put address and photo date on rear of photo

8. Planning Agency
Los Angeles County Planning Department
9. Owner & address
Department of Parks and Recreation
433 S. Vermont Ave.
Los Angeles, CA 90020-1975
10. Type of Ownership Public
11. Present Use Amphitheatre
12. Zoning _____
13. Threats CDBG rehabilitation

Send a copy of this form to: State Office of Historic Preservation, P.O. Box 942896, Sacramento, CA 94296-0001

*Complete these items for historic preservation compliance projects under Section 106 (36 CFR 800). All Item must be completed for historical resources survey information.

HISTORICAL INFORMATION

- *14. Construction date(s) 1930-A Original location same Date moved N/A
15. Alterations & date _____
16. Architect William Lee Woollett Builder unknown
17. Historic attributes (with number from list) 10 - Theater

SIGNIFICANCE AND EVALUATION

18. Context for evaluation: Theme Entertainment/Religion Area Hollywood/Los Angeles
Period 1920 to 1964 Property Type amphitheatre Context formally developed? no

- *19. Briefly discuss the property's importance within the context. Use historical and architectural analysis as appropriate. Compare with similar properties.

The Pilgrimage Theater is significant under Criterion A because of the historic role it played as an important cultural event and major tourist draw for Hollywood and Los Angeles. The "Life of Christ," also called the Pilgrimage Play, was performed every summer between 1920 and 1964 except after the first theater burned in 1929-30 and once in 1934. The Pilgrimage Theater was the personal vision of Christine Wetherill Stevenson, a wealthy Philadelphia Quaker, who sought to promote open-air dramas focusing on the lives of great religious leaders. As the founder of the Theater Arts Alliance in 1918, she spearheaded the search for a natural setting to build an amphitheater to produce the plays. She and Mrs. Chauncey Clarke first purchased 65 acres that became the site of the Hollywood Bowl. In 1920, Mrs. Stevenson purchased a smaller 29 acre site across from the Hollywood Bowl, and hired director H. Ellis Reed to produce the drama of the Life of Christ, having written the play herself. After Christine Stevenson died in 1923, Los Angeles Times owner Harry Chandler acquired the property and performance rights to the play from her estate. Los Angeles County obtained the amphitheatre during the early 1940s. In 1978 the county renamed it after John Anson Ford, a popular member of the board of supervisors who served from 1934 to 1958.

(see continuation)

20. Sources

Cardwell, Kenneth H. *Bernard Maybeck*. Salt Lake City: Peregrine Smith, 1983.

(see continuation)

21. Applicable National Register criteria A & C
22. Other recognition _____
State Landmark No. (if applicable) _____
23. Evaluator Judy Triem
Date of evaluation 12/28/94
24. Survey type site specific
25. Survey name _____
- *26. Year form prepared 1994
By (name) Judy Triem
Organization L.A. County Community Development Comm.
Address 2525 Corporate Place, Ste. 200
City & Zip Monterey Park 91754
Phone (213)260-2295

* Sketch map. Show location and boundaries of property in relation to nearby streets, railways, natural landmarks, etc. Name each feature.



Continuation Sheet

#7 Description

The site is enhanced by landscape features on the adjacent hillsides, including a variety of trees. Adjacent and the north of the theater is a small, detached rectangular shaped flat roofed stucco-clad building that serves as a ticket office.

#19 Significance and Evaluation

The building is also eligible under Criterion C for its unique architectural style. The original design and layout of the amphitheater was apparently prepared by Bernard Maybeck between 1921 and 1922, but Maybeck's work was evidently largely destroyed in the fire of 1929. The present building was built on the same site as the earlier theater, apparently incorporating some of the original stone walls. This design was produced in 1930 by Los Angeles architect William Lee Woollett to reflect the ancient Judean architecture of Assyria and Babylon. The corbelled arches and crenelated parapets prominently displayed on the building reflect a free and largely speculative interpretation of the architecture of the Holy Land. The Gothic-arched, massive wooden paneled doors with metal straps also suggests a Medieval flavor. Religious symbols incorporated into the building, including cross and tablet motifs, relate directly to the building's intended purpose. This building is significant as an especially rare example of a period revival style of architecture which was employed only rarely, particularly relative to the huge popularity of the other period revival modes during the 1920s.

The building is also significant for its association with the architect and designer, William Lee Woollett, who was known for his flamboyant approach to ornament and rather liberal view of architectural historicism. Perhaps his best-known extant work is his collaboration with Albert C. Martin on the Million Dollar Theater (Los Angeles, 1918). He also designed interior murals for the Paramount Theater (Los Angeles, 1920), prepared plans for the Santa Monica Pier Amusement Company to reflect Pompeian architecture, and designed a theater in Venice. Woollett's non-architectural works included murals, set designs, sculptures and books. He was appointed to the Municipal Arts Commission in 1933.

The building is also associated with two important historical themes present in Southern California during the 1920s: religion and the entertainment industry. Both conventional and non-traditional forms of faith were gaining strength during this era, with the latter perhaps best typified by the theatrical evangelist, Aimee Semple McPherson. The Pilgrimage Theater represents a similar melding together of the entertainment and religious themes in a manner which perhaps would not have been possible elsewhere.

#20 Sources

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TERESA GRIMES is a Principal Architectural Historian at GPA. She has over 25 years of experience in the field of historic preservation in the private, public, and non-profit sectors. Teresa is widely recognized as an expert in the identification and evaluation of historic resources having successfully prepared dozens of landmark and historic district applications for a wide variety of property types. Her many projects have included historic context statements for

Riverside, Calabasas, Glendale, and Carmel-by-the-Sea, and historic resource surveys in Riverside, Whittier, Calabasas, Pasadena, and Los Angeles. Teresa has also completed numerous environmental compliance documents involving major landmarks; examples include the Cinerama Dome, Dodger Stadium, Los Angeles Sports Arena, Beverly Hills Post Office, and Baldwin Hills Shopping Center.

Educational Background:

- M.A., Architecture, University of California, Los Angeles, 1992
- B.A., Political Science, University of California, Los Angeles, 1986

Professional Experience:

- GPA Consulting, Principal Architectural Historian, 2009-present
- Christopher A. Joseph & Associates, Senior Architectural Historian, 2006-2009
- Teresa Grimes/Historic Preservation, Principal, 1999-2005, 1993-1994, 1991-1992
- Historic Resources Group, Project Manager/Architectural Historian, 1994-1998
- Getty Conservation Institute, Research Associate, 1992-1993
- Los Angeles Conservancy, Preservation Officer, 1988-1991

Qualifications:

- Meets the Secretary of the Interior's Professional Qualifications Standards for architectural history pursuant to the Code of Federal Regulations, 36 CFR Part 61, Appendix A.

Professional Activities:

- West Hollywood Cultural Heritage Advisory Board, 1990-94
- Highland Park Heritage Trust, Board Member, 1996-98
- Pasadena Heritage Board Member, 2008-12

Selected Projects:

- Coca Cola Building, Los Angeles, CEQA Historic Resource Report, 2014
- City Market of Los Angeles, CEQA Historic Resource Report, 2014
- Hollywood and Cherokee, Los Angeles, CEQA Historic Resource Report, 2014
- United Artist Theater, Los Angeles, CEQA Historic Resource Report, 2013
- Claremont Graduate University Master Plan, CEQA Historic Resource Report, 2013
- 8899 Beverly Boulevard, West Hollywood, CEQA Historic Resource Report, 2013
- LABioMed, Torrance, CEQA Historic Resource Report, 2013
- Hillcrest Motors Building, Hollywood, CEQA Historic Resource Report, 2013
- New Pershing Apartments, Los Angeles, CEQA Historic Resource Report, 2012
- Max Factor Building, Hollywood, CEQA Historic Resource Report, 2012
- House of Hope, Duarte, CEQA Historic Resource Report, 2010
- Sunset Bronson Studios, Hollywood, CEQA Historic Resource Report, 2010
- Hirsh Apartments, Los Angeles, CEQA Historic Resource Report, 2010
- Claremont McKenna College Master Plan, CEQA Historic Resource Report, 2008
- Los Angeles Wholesale Produce Market, CEQA Historic Resource Report, 2007