
Paramount Ranch Cultural Landscapes Inventory 2021



**Santa Monica Mountains National Recreation Area
National Park Service**



**DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION**

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January 16, 2024

In reply to: OTIS ID NPS_2023_1130_001

Jody Lyle, Acting Superintendent
Santa Monica Mountains National Recreation Area
401 West Hillcrest Drive
Thousand Oaks, CA 91360-4223

RE: Section 110 Evaluation, Paramount Ranch, Santa Monica Mountains NRA

Dear Superintendent Lyle:

Pursuant to Section (a)(2)(A) of Section 110 of the National Historic Preservation Act (NHPA), the Office of Historic Preservation has been asked to review the determination of eligibility of resources associated with the above identified properties, per Section 110 of the National Historic Preservation Act, located at Santa Monica Mountains National Recreation Area, Los Angeles County.

This office concurs with your determination regarding the landscape characteristics of Paramount Ranch National Recreation Area as described in the 2021 Cultural Landscapes Inventory of the Paramount Ranch. Contributing, non-contributing, and undetermined resources are listed on the following pages.

If you have any questions about our assessment of this document, please contact William Burg of my staff at (916) 445-7004 or william.burg@parks.ca.gov.

Sincerely,

Julianne Polanco
State Historic Preservation Officer
California Office of Historic Preservation

Table 1: Contributing Resources of Paramount Ranch
Mountain landforms
Valley Oak specimens
Native plant communities: chaparral, oak woodland, and savannah
Medea Creek
Location filming
Sites of set locations
Site of Ranch Headquarters
Site of Caretaker's House
Caretaker's House trees
Eucalyptus grove
Fire Patrol Station Ash tree in yard
Valley oak at former water tanks site
Valley oak east of church
Original Ranch Entry Road
Studio Era Roads: road from former lumber yard south to set site; road from Fire Patrol Station to water tank site; road from Fire Patrol Station to carpenter shop/mill building; road from headquarters to various movie sets, including the Hacienda set and the Marco Polo set.
Medea Creek Entrance
Longhorn Building
Mill/Carpenter Shop
Fire Patrol Station
Medea Creek Bridge
Retaining wall at former Caretaker's House

Table 2: Non-Contributing Resources of Paramount Ranch
Camp Longhorn developed area topographical contours
Causeway on Renaissance Faire road west of Marco Polo Hill
Grading associated with construction of Renaissance Pleasure Faire booths
Grading modifications during construction of the racetrack
Visitor Parking Area grading modifications
Site of log cabin structure
Coast live oak at Caretaker's House retaining wall
Fire Patrol Station other trees
Walnut trees at Longhorn Building
Trees west of Longhorn Building
Eucalyptus row south of Western Town
Lawn area south of Western Town
Willow Riparian Area along Medea Creek
NPS trail system
Sportsman's Ranch Racetrack
NPS-era entry road
Parking areas east of Medea Creek
Renaissance Pleasure Faire entrance
Pedestrian circulation features east of Medea Creek
North-South Ranch road (parallel to/east of Medea Creek)
Culvert bridge on Renaissance Pleasure Faire road
Renaissance Pleasure Faire loading dock
Restroom facility west of the Longhorn Building
Foot bridges (4)
Drinking fountain
Wood rail fences
Stone retaining wall west of Longhorn Building
Flagpole

Wood gate at Medea Creek entrance
Paramount Ranch shuttle stop
Racetrack bridge (overpass)
Building Cluster East of Medea Creek

Table 3: Undetermined Resources of Paramount Ranch
Mulholland Highway Entrance
Drainage ditch along original entry road
Machinery remnant
Large concrete pad
Pipe and sheet metal retaining wall

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Introduction

Cultural Landscapes in the Cultural Resources Inventory System

CRIS is the National Park Service's database of cultural resources on its lands, consisting of archaeological sites, historic structures, ethnographic resources, and cultural landscapes. The set of CRIS records for cultural landscapes is referred to as CRIS-CL. CRIS-CL records conform to a standardized data structure known as the Cultural Landscapes Inventory (CLI).

The legislative, regulatory and policy directions for conducting and maintaining the CRIS are as follows: Section 110 of the National Historic Preservation Act, NPS Management Policies (2006), Director's Order 28 (Cultural Resources) and Director's Order 28a (Archeology).

The Cultural Landscapes Inventory (CLI)

The CLI is the data structure within CRIS used to document and evaluate all potentially significant landscapes in which NPS has or plans to acquire any enforceable legal interest.

Each CRIS-CL record is certified complete when the landscape is determined to meet one of the following:

- Landscape individually meets the National Register of Historic Places ("National Register") criteria for evaluation; or,
- Landscape is a contributing element of a property that is eligible for the National Register; or,
- Landscape does not meet the National Register criteria, but is managed as cultural resources because law, policy or decisions reached through the park planning process.

Cultural landscapes are varied in type and include historic sites, historic designed landscapes, historic vernacular landscapes, and historic ethnographic landscapes; however, a cultural landscape also may fit within more than one type. Those cultural landscapes eligible for the National Register have significance in the nation's history on a national, state, or local level, as well as integrity.

The legislative, regulatory and policy directions for conducting and maintaining the CLI within CRIS are as follows:

The National Historic Preservation Act of 1966 (16 USC 470h-2(a)(1)), which states that “Each Federal agency shall establish...a preservation program for the identification, evaluation, and nomination to the National Register of Historic Places...of properties...”

Executive Order 13287: Preserve America, 2003. Sec. 3(a), which states that “...Each agency with real property management responsibilities shall prepare an assessment of the current status of its inventory of historic properties required by section 110(a)(2) of the NHPA...No later than September 30, 2004, each covered agency shall complete a report of the assessment and make it available to the Chairman of the Advisory Council on Historic Preservation and the Secretary of the Interior...”

Executive Order 13287: Preserve America, 2003. Sec. 3(c), which states that “each agency with real property management responsibilities shall, by September 30, 2005, and every third year thereafter, prepare a report on its progress in identifying...historic properties in its ownership and make the report available to the Council and the Secretary...”

The Secretary of the Interior’s Standards and Guidelines for Federal Agency Historic Preservation Programs Pursuant to the National Historic Preservation Act, 1998, which provides under Standard 2 the guidance that follows: “An agency provides for the timely identification and evaluation of historic properties under agency jurisdiction or control and/or subject to effect by agency actions (Sec. 110 (a)(2)(A) and Sec. 112.”

Management Policies 2006. 5.1.3.1 Inventories, which states that “The Park Service will (1) maintain and expand the following inventories...about cultural resources in units of the national park system...Cultural Landscape Inventory of historic designed landscapes, historic vernacular landscapes,...and historic sites...”

Cultural Resource Management Guideline, 1997, Release No. 5, page 22 issued pursuant to Director's Order #28, which states that "As cultural resources are identified and evaluated, they should also be listed in the appropriate Service-wide inventories of cultural resources."

General Information

<i>Cultural Landscape Inventory Name</i>	<i>Paramount Ranch</i>
<i>Cultural Landscape Inventory Number</i>	<i>725076</i>
<i>Parent Cultural Landscape Inventory Name</i>	<i>N/A</i>
<i>Parent Cultural Landscape Inventory Number</i>	<i>N/A</i>
<i>Park Name</i>	<i>Santa Monica Mountains National Recreation Area</i>
<i>Park Alpha Code</i>	<i>SAMO</i>
<i>Park Org Code</i>	<i>8540</i>
<i>Property Level</i>	<i>Landscape</i>

Landscape/Component Landscape Description

Paramount Ranch is a rural historic landscape in the Santa Monica Mountains National Recreation Area, which encompasses 765 acres, comprising the most representative, surviving portion of the approximately 2,400-acre former Paramount Studios Movie Ranch ("Paramount Ranch"). Paramount Pictures, the well-known film studios located in Los Angeles, owned and developed the property between 1927 and 1943 for use as a movie ranch. Movie ranches were properties leased or owned by film studios located outside of urban Los Angeles that provided specific advantages for filming a wide variety of movies, including landscape diversity and an absence of power lines and urban noise that were constraints of the typical urban studio lot. Paramount Ranch once included much of the undeveloped and mountainous terrain that surrounds it, but today these lands predominantly lie outside the park boundaries. However, located within park boundaries are the former ranch operations area, the sites of historic film locations, much of the historic road system, and views to the adjacent hills.

Paramount Ranch is bounded on the northeast by Cornell Road and to the southeast by Malibu Creek State Park. To the south are residences along the Mulholland Highway Corridor, and to the west and north are hills that separate the site from residential development along the Kanan Road corridor. The principal landforms within Paramount Ranch are the valley of Medea Creek and the hills to the west of the creek. Medea Creek, which follows a general north-south course in the eastern section of the property, is at an elevation of about 750 feet. Sugarloaf Peak, the largest of the hills on the west side of the creek, reaches 1,515 feet in elevation. A small valley,

descending from west to east, runs through the hills along the west side of the ranch toward the center of the property.

Paramount Ranch contains typical coastal foothill vegetation communities representative of the Mediterranean climate in California. Shrubland, primarily chapparal, covers nearly two-thirds of the property's acreage. Along Medea Creek, the riparian vegetation consists primarily of willows with associated forbs and grasses. Oak woodlands are near the watercourses and the dominant species are coast live oak (*Quercus agrifolia*) and valley oak (*Quercus lobata*). Oak savannahs, which are grasslands with scattered valley oaks, are also present at the ranch, and they were the principal areas for film production and set construction during the period of significance.

The central developed area of Paramount Ranch is located at the intersection of the small valley that trends in an east-west direction and Medea Creek. This is the area where operational support activities were centered during the Paramount era and where several structures were erected over the years. Although none of the studio's formal administrative functions were housed at the ranch, a 1937 studio-drawn plan of the site refers to this central area as "ranch headquarters." This document will refer to this area as the "headquarters area" or "ranch core." Several structures that date from the period of significance (1927-1943) remain extant here, including the movie studio's mess hall/kitchen building (the Longhorn Building), the Mill/Carpenter Shop, and the Medea Creek Bridge.

SIGNIFICANCE SUMMARY

Paramount Ranch is a historic vernacular landscape that is significant at the state level under National Register Criterion A as a representative example of a movie ranch used by the large Hollywood movie studios in the 1920s, 1930s, and 1940s. The ranch has been in continuous use as a film location since it was acquired by Paramount in 1927 and is a tangible link to the Golden Age of Hollywood, which began in the late 1920s with the rise of the studio system. The period of significance extends from 1927 to 1943, which encompasses the years of Paramount Studios' ownership, development, and intensive use of the ranch and its landscape for on-location filming. Paramount Ranch is significant under National Register Criterion A for its contribution to the motion picture industry. The ranch played a vital role in supporting the studio's

production schedule. In its heyday in the 1930s, Paramount Studios filmed nearly one-fifth of its productions at the ranch and rented the ranch to other film companies as production needs allowed.

ANALYSIS AND EVALUATION SUMMARY AND CONDITION

The physical integrity of the ranch property focuses largely on the natural landscape, which served as the essential reason for selecting the location as a movie ranch. Three basic components convey the historical significance of the cultural landscape, starting with the natural landscape that served location shoots and as scenic background. Second, the working landscape that facilitated the creation of film sets. And third, production/operations facilities within the working landscape, which were built to serve as the primary movie production support facilities. The land use patterns and the relationships of open space to developed areas remains a strong aspect of the overall integrity of the site and is essential to conveying a sense of the historic use of the ranch property.

The landscape characteristics of Paramount Ranch that retain integrity include natural systems and features, spatial organization, land use, topography, circulation, and buildings and structures. The natural setting of the ranch, which is comprised of natural systems and features, is the primary landscape characteristic that made the site valuable to the film industry as a location to produce motion pictures. The ranch's diverse natural features and landscape qualities allowed for a wide range of locales to be represented on-screen, while site modifications, including grading for building and road construction, allowed for the operational activities necessary to support on-site film production. These landscape characteristics continue to evoke the setting and feeling of the historic period and contribute to the site's significance as one of the best-preserved examples of a movie ranch as developed by the motion picture industry in Southern California during the studio era. The cultural landscape is in fair condition.

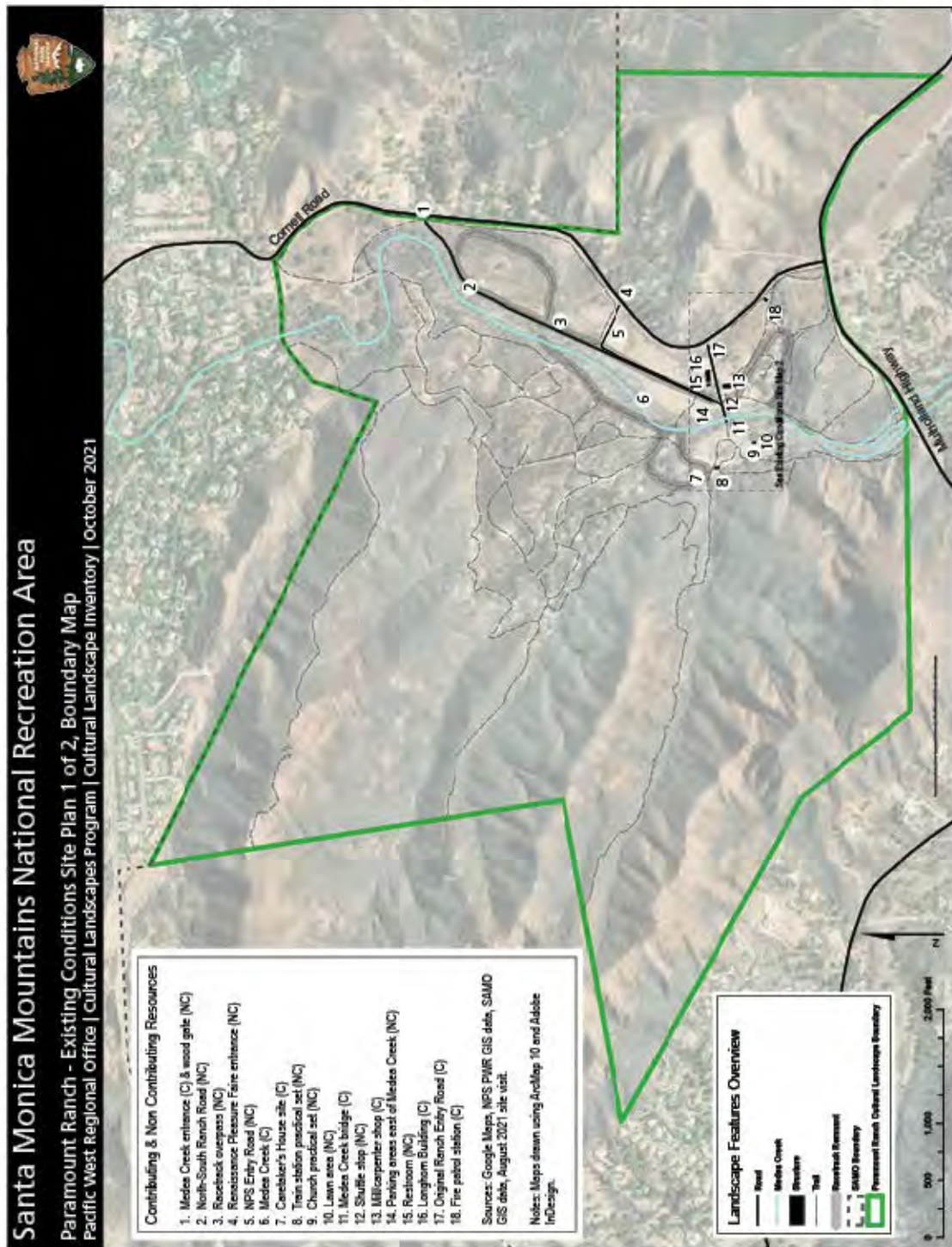
Landscape Hierarchy Description

Paramount Ranch is a single cultural landscape with no component landscapes.

Landscape Type

Historic Vernacular Landscape

Site Plan



Site Map #1: Existing Conditions Plan 1 of 2, showing the cultural landscape boundary. See Supplemental Information, Appendix A, for full-sized version of the site plan.



Site Map #2: Existing Conditions Plan 2 of 2, showing the headquarters area, or ranch core. The cluster of destroyed buildings mark the site of Hertz Western Town that was destroyed in the 2018 fire. See Supplemental Information, Appendix A, for full-sized version of the site plan.

Other Names

Name	Type
Waring Ranch	Historic
Paramount Movie Ranch	Historic
Paramount Sportsman's Ranch	Historic
Paramount Ranch	Both Current and Historic

Concurrence Information

Park Superintendent Concurrence

Yes

Park Superintendent Concurrence Date

09/26/2003

Completion Status Explanatory Narrative

In 2003, Kathleen Fitzgerald, Historical Landscape Architect, and Len Warner, Historian, of the NPS Regional office completed the CLI.

Revisions

In August 2021, Rich Freitas (Historical Landscape Architect), Vida Germano (Cultural Landscapes Program Manager), and Stephen Lorber (Historical Landscape Architect Intern) of the NPS regional office, completed an update to the CLI that built upon previous work by Cortney Cain Gjesfeld (Historical Landscape Architect) and Vida Germano in 2017. As a result of this effort, the landscape description, chronology, physical history, analysis and evaluation--as well as several other database fields--were updated. New site plans were also prepared showing 2021 existing conditions at Paramount Ranch.

Additional research should be undertaken in a future revision to deepen the context of the motion picture industry in Southern California and document the development of movie ranches as an endemic landscape typology.

Geographic Information

Area (Acres)

764.63

Boundary Description

The cultural landscape boundary of Paramount Ranch follows the current National Park Service ownership boundary for Paramount Ranch, which is based on portions of the historic land ownership patterns established in 1927 by Paramount Studios (see Site Map #1). The property owned by the National Park Service is bordered on the east by Cornell Road for approximately one-third of a mile before it heads due east for one-quarter mile, following the boundary of Santa Monica Mountains National Recreation Area. The site boundary then heads due south for one-half mile until it meets Mulholland Highway. The southern boundary is defined for about one-third mile by Mulholland Highway before heading due west for another one-half mile. The boundary then angles northwest, following a range of hills for just under a mile before turning generally east for one-half mile. The boundary line then heads almost due north for about three-quarters of a mile. The landscape boundary rejoins the Santa Monica Mountain National Recreation Area boundary, which travels southeast toward Cornell Road for nearly one mile. Before reaching Cornell Road, the cultural landscape and Santa Monica Mountain National Recreation Area boundaries curve north around a bend in Medea Creek.

Note: Based on information derived from GIS parcel data, the boundary has been adjusted to include 764.63 acres, which counts the two parcels east of Cornell Road that were inconsistently represented in earlier versions of the CLI.

Latitude/Longitude

Geometry	Latitude	Longitude	GeoDatum	Elevation (Meters)	Position Source	Position Accuracy
Area	-118.753884	34.115208	1983 NAD			
Area	-118.768757	34.129263	1983 NAD			
Area	-118.751228	34.126399	1983 NAD			

Area	-118.745728	34.110372	1983 NAD			
Area	-118.764125	34.110967	1983 NAD			
Area	-118.776064	34.117847	1983 NAD			
Area	-118.76677	34.119315	1983 NAD			

Regional Landscape Contexts and Narratives

Physiographic

Paramount Ranch is located in the Santa Monica Mountains National Recreation Area. The Santa Monica Mountains are the southernmost range in the east-west trending “Transverse Ranges,” of Southern California. The 46-mile-long range incorporates coastal, valley and mountain geomorphology. The overall appearance of the Santa Monica Mountains is steep and rugged, with low valleys spaced intermittently along the north and south slopes.

Paramount Ranch is located within the Medea Creek drainage just north of Malibou Lake, which is a man-made lake. Medea Creek flows in a north-south direction through the site and into the lake. Soils are largely volcanic in origin, and alluvial deposits cover much of the ranch, including the creek channel and the valley oak savannah area.

Cultural

The Santa Monica Mountains, in which Paramount Ranch is located, were home to the Chumash and Gabrielino/Tongva people for thousands of years prior to occupation by European cultures. The Chumash lived on lands from the San Joaquin Valley westward to the Pacific Coast, between San Luis Obispo and Malibu Canyon. Villages were established in basins and low areas throughout the mountains (Miller, p.11-14). Archeological evidence indicates large village sites were located throughout the area. Within Paramount Ranch, one site, CA-LAN-1341, has the potential to provide information that would contribute to the understanding of the relationship between coastal and interior sites and possibly to the complex interaction between the Chumash and Gabrielino/Tongva cultures over time.

Following the arrival of Europeans in the area, the Paramount Ranch was part of a large Spanish land grant known as Rancho Las Virgenes. Beginning in the latter half of the nineteenth century, the land was subdivided into smaller, individual properties, and a number of ranches were established throughout the area.

In the early decades of the twentieth century, Los Angeles-based real estate speculators further divided these tracts of land in the Santa Monica Mountains. Some 4,000 acres of land, which today encompass Paramount Ranch, was purchased by the Waring family, who brought livestock onto the land and engaged in the cultivation of crops (oats, wheat and barley). By the 1920s, the area was still rural in character, but the rapid growth of metropolitan Los Angeles was beginning to reach this westernmost portion of Los Angeles County as the county began construction of Cornell Road, which cuts through the property on its eastern edge. Real estate speculation increased as roads were developed in the area, and the property that was once part of Rancho Las Virgenes was further subdivided in anticipation of residential development. Today, residential subdivisions occur along the northwest and northeast boundaries of the park.

Political

Paramount Ranch, which is owned and managed by the National Park Service, is located in the community of Agoura, in Los Angeles County, California. The property shares its boundary with the Santa Monica Mountains National Recreation Area boundary along the north and part of its east edge. It borders Malibu Creek State Park on the southeast; private property abuts the site to the north as well as to the south, west of Mulholland Highway. The area to the west is a mix of undeveloped public and private land, with the Trifuno Canyon Open Space beyond, west of Kanan Road.

Location Map Graphic Information



General location of Santa Monica Mountains National Recreation Area.

State and County

State

California

County

Los Angeles County

Management Information

Management Category

Should be Preserved and Maintained

Management Category Date

9/10/2003

Management Category Explanatory Narrative

Paramount Ranch meets criteria for significance under the National Register of Historic Places for its association with broad patterns in history (Criterion A). The ranch is also compatible with the park's legislated significance, providing recreational and interpretive opportunities to visitors. Congress established the Santa Monica Mountains National Recreation Area in 1978. The enabling legislation (P.L. 95-625) directed the Department of the Interior to "manage the recreation area in a manner which will preserve and enhance its scenic, natural, and historic setting and its public health value as an airshed for the southern California metropolitan area while providing for the recreational and education needs of the visiting public."

Santa Monica Mountains National Recreation Area manages Paramount Ranch as a cultural resource as outlined in their General Management Plan which states "The primary goal of the park at the ranch is to preserve the elements of the cultural landscape and the uses associated with it. The continued use of the site by the film production community would be encouraged. Preservation would include stabilization of structures and upgrading the utilities to meet public safety standards. Secondary goals would include expansion of the interpretation of filming in the landscape through a variety of diverse programs both on-and off-site. A final goal for the site is to generate a revenue to support operations, preservation, and interpretation of Paramount Ranch and filming history in the mountains. Most of the goals can be achieved through expansion and diversification of activities." (GMP:2002, p. 197) As a result, Paramount Ranch falls under Category B: Should be Preserved and Maintained.

Legal Interests

Legal Interest Type	Fee Simple Reservation Expiration Date	Other Organization/Agency	Legal Interest Narrative
Fee Simple			

Adjacent Lands Information

Yes – Adjacent lands do contribute

Adjacent lands are lands located outside of the boundaries of the park. Adjacent lands were used as scenic backdrops by Paramount Studios and other production companies associated with filming at Paramount Ranch. The adjacent lands provided distant vistas of an undeveloped landscape in all directions. Landscape types varied from rugged peaks to vegetated hillsides.

Mulholland Highway and Cornell Road, the primary access roads associated with Paramount Ranch, are also considered adjacent lands because they are outside the cultural landscape boundary and are neither owned nor maintained by the park.

Adjacent lands, still largely undeveloped to the west and south, and the surrounding ridgelines as viewed from within the property, continue to provide a versatile backdrop and contribute to the significance of the Paramount Ranch

Uses Information

Functions and Uses

Major Category	Category	Historic Use	Current Use	Primary Use
Recreation/Culture	Other	Yes	No	Yes
Recreation/Culture	Outdoor Recreation	No	Yes	Yes

Public Access

Unrestricted

Associated Ethnographic Groups

Yes – Unrestricted Information

Ethnographic Group	Type
Chumash	Both Current and Historic

Ethnographic studies of the area include Chester King's "Overview of the History of American Indians in the Santa Monica Mountains" (2011) and "Cultural Affiliation and Lineal Descent of Chumash Peoples in the Channel Islands and the Santa Monica Mountains" by Sally McLendon and John R. Johnson (1999).

National Register Information

Documentation Status

Keeper – Documented

Documentation Narrative Description

Paramount Ranch was determined eligible for the National Register on June 1, 2002 with Keeper concurrence.

Concurrence Eligibility

Eligible – Keeper

6/1/2002

National Register Significance Level

State

National Register Significance -- Contributing/Individual

Individual

National Register Classification

District

Statement of Significance

SUMMARY

Paramount Ranch is a historic vernacular landscape, which is significant at the state level under National Register Criterion A as a representative example of a movie ranch used by the large Hollywood movie studios in the 1920s, 1930s, and 1940s. The ranch has been in continuous use as

a film location since it was acquired by Paramount Studios in 1927 and is a tangible link to the Golden Age of Hollywood, which began in the late 1920s with the rise of the studio system. The period of significance extends from 1927 to 1943, which encompasses the years of Paramount Studios' ownership, development, and intensive use of the ranch and its landscape for on-location filming. Paramount Ranch is significant under National Register Criterion A for its contribution to the motion picture industry. The ranch played a vital role in supporting Paramount Studios' production schedule. In its heyday in the 1930s, Paramount Studios filmed nearly one-fifth of its productions at the ranch, and it rented the ranch to other film companies as production needs allowed (see Appendix B, "Paramount Ranch Film List: Theatrical Releases and Made for Television").

CRITERION A

Paramount Ranch is significant as a representative example of a movie ranch originally developed by one of Hollywood's major movie studios in the 1920s. Three basic components of the movie ranch include the natural landscape that served location shoots and as scenic background, the film sets within the landscape, and the buildings that supported movie production on site. The built and natural features of Paramount Ranch convey a sense of time and place associated with Hollywood moviemaking during its Golden Age, and they reflect the substantial contribution the Paramount Ranch made to the American motion picture industry. Its natural systems and features, circulation system, spatial organization, and individual buildings and structures reflect typical characteristics of a major studio movie ranch during this period.

The ranch's landscape provided the background for settings around the country and the world, including the American South, colonial New England, Central Europe, Southeast Asia, and the South Pacific. However, the landscape was particularly suited for filming movie westerns as its undeveloped hillsides, canyons, and stretches of grasslands were used to simulate the landscape of the frontier period of the American West. The Western is an outsized theme of the nation's mythology and appears in all forms of storytelling. Western-themed movies connected with audiences in that the myth of the west that allowed people to imagine a world that was larger and as real as their own lives. This particular location was easily adaptable to the western setting

that allowed film makers to convey the idea of the mythic west (Douglas J. McReynolds, "Alive and Well: Western Myth in Western Movies," *Literature/Film Quarterly*, Vol. 26, No. 1, 1998, pp. 46-52; Alice Allen, correspondence, October 5, 2021).

The ranch's location in the Santa Monica Mountains allowed the studio to utilize the chaparral landscape and diverse landforms for set locations and background settings. Location decisions had to consider how the location would "read" when filmed in black and white. Much of the hillside vegetation keeps its dark green color year-round, providing a reliable background. Addition of "greens" (potted or artificial plants, shrubs, and trees) could be placed closer to camera to create any landscape (Alice Allen, correspondence, October 5, 2021). Major landforms including Sugarloaf Peak and Ladyface Mountain, as well as the profile of the Santa Monica Mountains are unchanged from their appearance during the period of significance. The topography of the ranch landscape shows evidence of its use dating back to the 1930s, where graded areas denote the former locations of large-scale sets and studio-era roads. The variety of vegetation and diverse landforms remain consistent with their historic character. Sugarloaf Peak, located in the southwestern section of the ranch, rises from the Medea Creek Valley to an elevation of 1,515 feet. The ridgeline of the Santa Monica Mountains is steep and rugged and terminates ranch views to the south. The distinctive crest of Ladyface Mountain defines distant views to the north.

The ranch's natural features included a meandering creek, oak savannah, and rolling chaparral hills interspersed with steep canyons that provided dramatic backdrops in many films. The diversity of the landscape offered a variety of scenery representative of a world-wide range of locations. At a large scale, the ranch landscape stood in for such diverse locales as a South Pacific island village on a set constructed for the movie "Ebb Tide" (1937), a medieval Chinese village for "The Adventures of Marco Polo" (1937), and New England, when "Maid of Salem" (1937) was filmed on a re-created version of eighteenth century Salem, Massachusetts. Like theatrical scenery, these large-scale sets were regularly re-dressed or torn down, and entirely new sets were constructed on the same site, depending on production needs. And, like theatrical scenery, they were made of temporary or lightweight materials that looked good on camera and were easy for crew members to move or change. Sets were (and still are) temporary or semi-permanent

structures, either facades (one or two sides of structures) or practical (three-dimensional with usable interior). At the same time, dedicated work areas were created to support efficient on-site operations. Studio-era circulation systems accommodated access to operational facilities by production trucks and from those facilities to set locations (Alice Allen, correspondence, October 5, 2021).

The Medea Creek entrance off Cornell Road to the north of the ranch's main entrance provided access to the Grandstand, Maid of Salem, and German town set locations. The unpaved road from this entrance followed the creek south to the headquarters area. Set locations, a caretaker's residence, and support structures further north were accessed by a road that came into the ranch from the northwest. Also accessed by this road was the Paramount Western Town, a film set constructed by the studio that should not be confused with the "Hertz Western Town," which would later be constructed on the property; the Paramount Western Town was located on land owned by the studio at the time of its construction, but the location of this set lies outside of the boundaries of what is today known as the Paramount Ranch park unit as owned by the NPS) —. Set locations on the west side of Medea Creek were accessed by crossing the Medea Creek Bridge at the headquarters area and using internal, unpaved roads to reach them (See maps and images, History #10, #11, #15).

Some set locations underwent topographical manipulation which created more permanent effects on the landscape, such as grading at the sites of both the "Wells Fargo" and "Marco Polo" sets. This fact underlines the significance of both the versatile nature of these locations and the importance of their role among the larger landforms that were used to evoke locations, both familiar (the middle America, small town life, depicted in Tom Sawyer) and exotic (the mountainous terrain of Marco Polo's China).

At a smaller scale, specific features of the ranch setting in the Medea Creek Valley can be observed in many of the films made at the ranch. Medea Creek appeared in "The Man From Wyoming" and "The Virginian", among others (Wannamaker, 1990: 61). Valley oak trees on the property were incorporated into the sets for "The Lone Cowboy" (1933), "The Robin Hood of El Dorado" (1936), "Rose of the Rancho" (1936), "Maid of Salem" (1937), and "So Proudly We Hail"

(1943) (see History images #11 and #12). Additional research, including the systematic viewing of the hundreds of films shot at the ranch, could further document the importance of the ranch and its setting for use in movies (see Appendix B, “Paramount Ranch Film List: Theatrical Releases and Made for Television”).

These diverse locales—the wide-open spaces of the American West, the tropical South Pacific, the mountain villages of China, and Colonial-era New England, to list only a few—were evoked through a combination of large-scale, though temporary, sets and carefully contained camera angles. The property was also adapted for filming outdoor, action-oriented films, particularly the popular Western films of the period. These movies showcased the natural setting of Paramount Ranch, and the chaparral hillsides and oak-studded savannahs, which would have been unfamiliar to many audiences outside of California, became defining images of “the West” in the moviegoer’s imagination.

In addition to the natural landscape and topographic modifications for set locations and roads to access the sets, the support facilities at Paramount Ranch aided in the filming activities that took place on the property. These vernacular buildings that date to the period of significance and remain on site include the following: the Longhorn Building, the former commissary (or mess hall), the Mill/Carpenter Shop, and the Fire Patrol Station. These buildings reflect the basic materials, workmanship, and design typical of buildings constructed for use by movie ranches by the end of the period of significance, and they are associated with the infrastructure constructed by the movie studio in order to support filming at the ranch.

After Paramount Studios sold the ranch in 1943, they continued to use a few of their sets, but they subsequently removed the last of their sets, leaving the utility infrastructure in place. Paramount Ranch was broken into parcels, with owners holding the land until development could occur. The southern parcel containing the studio's abandoned buildings was acquired by the Hertz family in 1953. Like other property owners in the area during this time, they marketed the ranch as a potential site for either large, organized recreational events or filming. To enhance its marketability for filming, they created their own version of a western town set by repurposing the storage buildings left by the studio in the headquarters area. Over time, the Hertz Western

Town went through many changes until the underlying, historic, Paramount Studios-era storage buildings—as well as the sets placed over them— were destroyed by the Woolsey Fire in 2018.

CONTEXT

The rich history of the motion picture industry and the development of movie ranches in Southern California presented here is only a cursory overview. This context provides the framework for assessing the historical significance and integrity of Paramount Ranch, but it is not a comprehensive overview of the history of the motion picture industry or movie ranches throughout Southern California.

By the time of the First World War, the motion picture industry in the United States was centered in communities in and around Los Angeles, California. The benign climate allowed outdoor filming to occur year-round, and the availability of large tracts of undeveloped land in the greater Los Angeles area contributed to the city's growth as the center of the American motion picture industry. As the various film companies gravitated toward Los Angeles, studio back lots were constructed. In time, movie ranches were developed to escape the downsides of the studio lots, including visual and auditory intrusion from powerlines and urban noise, and to provide natural vistas and panoramas as backdrops. The undeveloped setting provided by the movie ranch supported filming scenes across genres that required large, open, outdoor spaces, and it could represent different places, times, and events.

Motion picture companies had filmed outdoor sequences in such Los Angeles locales as Griffith Park throughout the 1910s, but the studio complexes were surrounded by developments, and sweeping panoramas or period sets could not be filmed on the lot. The growing industry realized that more sizable tracts of land, acquired either through lease or outright purchase, would increase production efficiency. A benign climate, which facilitated year-round outdoor filming, and a variety of natural terrain in the region contributed to the expansion of studio production facilities, or movie ranches, outside of Hollywood. One of the chief values of movie ranches was their ability to provide film productions with locations that created an illusion of authenticity that could not be realized on the back lots.

The Hollywood studios began to look to outlying sites for filming these sweeping exterior scenes, and by 1912, Inceville, developed by the New York Motion Picture Company in the Santa Ynez Canyon in Santa Monica, was established as among the earliest of southern California movie ranches. Inceville, however, lasted little more than a decade. The same year Inceville was established, Universal Pictures began development of its ranch. Around 1916, the Fox studio developed a ranch in the Silverlake district of Los Angeles, which was abandoned in the 1930s.

At this time, most motion picture companies maintained studios on both coasts—Paramount opened its Astoria Studios in Queens in September 1920 and filmed more than 100 silent features there—but by the end of the decade Los Angeles was renowned as the hub of motion picture industry (Burns and Cody: 83). Motion picture production facilities, or studios, in and around Hollywood, Burbank, and Culver City were often labyrinthine complexes of buildings, sets, and workshops that covered acres, typically encompassing “. . . actual stages where films are shot; workshops where sets are built; storerooms where sets, properties, furniture, and costumes are kept; areas for maintaining and storing cameras, lights, and related equipment; dressing and make-up rooms; editing facilities; facilities for special effects; screening theaters; all the administrative and executive offices and buildings; and all the machinery and personnel involved in the plant’s operation and the making of movies” (Burns and Cody: 81, quoting Konigsberg, p. 358).

Filming in an open setting is a mobile operation with workspace designated for each department each day. Most equipment and support services were located on-site, or in trucks driven from the studio, and each set location would have land available to allocate workspaces for each department. Each set, or each filming location, involved more than what the camera could see. It was a worksite. Some crewmembers worked near the camera and sound equipment, keeping the lighting correct and constant. Farther back was "base camp," an area (often in tents) for dressing rooms, hair, makeup, and wardrobe. Beyond that would be the transportation department, with the large trucks that shuttle back to the studio on a daily basis, supporting camera, lighting, sound, and other technical systems while in the field. The permanent structures on the movie ranch property provided support services; these included the mill and the operational buildings

west of Medea Creek. Food service, restroom facilities and drinking water were also provided, brought to the property from off-site sources (Alice Allen, correspondence, October 5, 2021).

Paramount Ranch's origins as a film production facility began in the early 1920s when the Lasky-Famous Players film company became part of the Paramount corporate organization and abandoned its property in the Griffith Park area to move to the Paramount Ranch in Agoura. Paramount Studios was one of the major motion picture studios that dominated the film industry from the mid-1920s to the 1940s. By the time Paramount purchased a portion of the former Waring ranch, the vast majority of motion pictures produced in the United States were made in Hollywood, and Paramount's name was one of the most prominent names in the motion picture business. When the property was acquired by the studio, the age of the silent screen was about to be eclipsed by the rise of the "talkies," and Hollywood had achieved its status as both the national and international film capital.

Along with Metro-Goldwyn Meyer (MGM), Twentieth-Century Fox, Warner Brothers, and Radio-Keith-Orpheum (RKO), Paramount Studios produced motion pictures as rapidly and efficiently as possible to meet audience demands. The studio constructed a few structures at Paramount Ranch to function as satellites to the studio complex in Hollywood. The studio built structures to support on-site set construction, properties storage, rolling stock (vehicles) and livestock. These structures constituted a facility designed to support on-location filming in an otherwise undeveloped landscape that could in turn be utilized as background scenery as scripts demanded.

Other movie ranches in the Los Angeles area included RKO's ranch in Encino which was in use less than thirty years. At the same time, Warner Brothers developed a movie ranch in Calabasas which no longer exists. The 1930s also saw the development of several other movie ranches which no longer survive. These ranches included Corriganville, developed by stuntman Ray "Crash" Corrigan in the Santa Susana Pass area, an example of a private landowner leasing or renting out their property for filming. This practice saw landowners sometimes adding features, such as water features or irrigated lawns to attract production, like the Hertz family would do

later with their Western Town on the former Paramount Ranch property (Alice Allen, correspondence, October 5, 2021).

Monogram studios' ranch in Newhall was also developed in the 1930s, which later became the Gene Autry Melody Ranch, destroyed by fire in 1960. In the 1940s, MGM leased 1,862 acres on the Conejo Ranch in the Thousand Oaks-Moorpark area of Ventura County; this facility was in use until the 1970s. Also in the 1940s, Twentieth Century-Fox Film Corporation leased, and then bought acreage in the Santa Monica Mountains, calling it Century Ranch, which was acquired by the State of California in 1974 and is now Malibu Creek State Park.

Motion picture studios continued to acquire Southern California properties and develop movie ranch facilities through the 1950s. These included the 10,000-acre Getty Ranch, later known as the Big Sky Ranch in the Simi Valley of Ventura County; this property was broken up in 1987 after more than thirty years of film work. Disney Studios continues to use the Golden Oak Ranch in Placerita Canyon, which it established in 1959, long after the Golden Era of Movies had ended.

CONCLUSION

The Paramount Ranch is one of oldest existing movie ranches in Southern California, having accommodated filming—whether for motion pictures or for television—from the 1920s through the present day. After passing through the hands of various owners, this parcel was acquired by the National Park Service in 1980. Filming has occurred at the site under each of these owners.

NPS property constitutes slightly more than 31% of the original tract Paramount Studios purchased in 1927 for use as a location filming and production facility. The current cultural landscape boundary encompasses 765 acres of the original 2,461 acres owned by the studio. Although this represents only a portion of the original ranch acreage, the Park Service property contains the resources essential to a movie ranch, namely, the space to accommodate all the people, equipment and vehicles required for film production in an outdoor setting away from the resources of the studio lot; and landscape features—an abundance of open space with diverse landforms, and vegetation that can be used to represent—on-screen—a variety of real and

imaginary locations, and convey a sense of place that ties the property to the period of significance.

INTEGRITY

Major features of the ranch landscape are essentially unchanged from their appearance during the period of significance. Individual landscape characteristics and features that convey an association with the ranch's historic past include natural systems and features, spatial organization, land use, topography, circulation, and buildings and structures. These landscape characteristics and features continue to create the setting that has made the ranch a valuable resource for on-location filming from the 1920s to the present day.

The physical integrity of the ranch property focuses largely on the natural landscape, which served as the essential reason for selecting the location as a movie ranch. The land use patterns and the relationships of open space to developed areas remains a strong aspect of overall integrity of the site and is essential to conveying a sense of the historic use of the ranch property.

Paramount Ranch is a vernacular landscape. The ranch's natural landscape, features, and flora were utilized in the production of "authentic" live action sets as panoramas, vistas, or close ups. Layered atop that natural landscape, which included a full array of terrain (foothills, mountains, canyons, flat lands, wooded sections, watercourses, etc.), were support facilities including stage set locations and operational facilities. These facilities included a corral, lumber yard, and prop storage buildings that were built on the flat areas on either side of Medea Creek in the southern part of the ranch. Paramount Ranch served as a landscape where movie makers could create settings to take movie goers to different places; an open location upon which films could be produced. If not for the natural components of the site, this location would not have been chosen. All other elements are supporting in nature, and they were changed as necessary to comply with the tasks at hand, while the basic setting remained intact. The movie sets built within the natural landscape were ephemeral and not expected to last. The lack of movie-era movie sets does not detract from the overall integrity of the site because these sets were part of the larger filming landscape.

Paramount Ranch's operational center, located in headquarters area, spanned the level ground adjacent to both sides of the southern stretch of Medea Creek. This area, including its buildings, structures and circulation infrastructure combined with the property's natural setting (creek, grasslands, trees, and hills) and the continued use of the property since the Paramount era for filming evokes the setting and feeling associated with the historic period of film making. Internal roads emanated from the ranch core and provided access to sets and open spaces throughout the ranch that were used for filming. Although support facilities and set locations existed on other parts of the property, the central use of this area remains strongly evident today. The surrounding landscape was left largely free of any structures or remains of movie sets that could detract from the natural setting. Within this core area, the relationship of key structures—including the Medea Creek Bridge, the carpenter/mill shop and the commissary—still lay out the pattern of land use that occurred during the studio era.

The integrity of the site has been negatively impacted by later land uses, such as the creation of a racetrack and use of the site for the Renaissance Pleasure Faire. However, these modifications did not damage outlying set locations since they were focused immediately adjacent to the core of the movie ranch, nor did their construction involve the removal of any contributing buildings or structures from the movie period. Although the racetrack—in particular—is a non-contributing feature, neither it nor features of the Renaissance Pleasure Faire significantly detract from either the core area or the background scenery used in films. Both the racetrack and open lawn area are now considered non-contributing portions of the historic district. The added dirt roads and topographic cuts introduced in the 1970s for the Renaissance Faire are small in scale and remain well hidden by the grass and scrub vegetation. They do not detract from the chaparral hillsides' ability to read as the backdrop for the American West and other locations around the world. This is especially true when these later land use areas are considered within the context of the ranch as a whole.

The core of the Paramount Ranch includes three historic buildings (Longhorn Building, Mill/Carpenter shop, Fire Patrol Station) and two historic structures (Medea Creek Bridge and the stone retaining wall at the caretaker's site). Because the primary significance of the ranch is associated

with a combination of its land use, setting, and historic buildings associated with location filming, the recent construction of the church and rail station practical sets (three-dimensional structures suitable for interior and exterior filming) are in keeping with the historic land use. Additionally, the destruction of the Hertz Western Town in the 2018 fire, has not diminished the integrity of Paramount Ranch because these facilities were constructed after the period of significance.

Although the condition of the Paramount Ranch has diminished since the end of the period of significance, it still retains integrity and conveys its historic use as a movie ranch during the golden era of moviemaking. Comparable facilities in Southern California of the same or greater age have been altered to the point where they no longer function, retain sufficient features, or a natural setting to retain integrity as movie ranches. Paramount Ranch is now owned and managed by the National Park Service, includes the core of the movie ranch and the natural setting that retain integrity and continue to be used for movie and television filming. The natural systems and features, spatial organization, land use, topography, circulation, and buildings and structures retain their association with the golden era of motion picture production in Southern California.

National Register Significance Criteria

Criterion A: Event

National Register Periods of Significance (with Historic Context Themes)

Start Year/Era and End Year/Era	Historic Context Theme	Subtheme	Facet
CE 1927-1943	Expressing Cultural Values	Motion Pictures	Producing Motion Pictures

National Register Areas of Significance

Category	Subcategory (only for Archeology and Ethnic Heritage)	Narrative
Entertainment - Recreation		

National Historic Landmark

No

World Heritage Site

No

National Natural Landmark

No

Chronology & Physical History

Chronology

Start Year	Start Era	End Year	End Era	Major Event	Major Event Description
1800	CE	1800	CE	Land Transfer	Jose Joaquin de Arrillaga, the Spanish acting governor of Alta California provisionally granted an unknown quantity of land known as Rancho Las Virgenes to Miguel Ortega.
1837	CE	1837	CE	Land Transfer	Rancho Las Virgenes was ceded by provincial governor Juan Bautista Alvarado to Jose Maria Dominguez, governor of the Mexican province of California.
1886	CE	1886	CE	Established	The United States Land Commission patents the Rancho Las Virgenes property to be sold at public auction.
1903	CE	1903	CE	Purchased/Sold	The State of California sells Tracts 1 and 2 to Isabelle Thornton (for \$813.57).
1915	CE	1915	CE	Purchased/Sold	Bruce and Madge Waring purchase the property from Mrs. Thornton.
1923	CE	1923	CE	Purchased/Sold	The Warings sold parcels totaling some 4,100 acres to the Cleveland Insurance and Trust Company.
1927	CE	1927	CE	Purchased/Sold	The Paramount Land Company purchased 2,461 acres from the Title Insurance and Trust Company.
1927	CE	1927	CE	Built	Medea Creek Bridge was constructed by 1927.
1927	CE	1927	CE	Built	The water tanks were on site by 1927.
1927	CE	1927	CE	Developed	Development of the movie ranch began construction of roads and permanent buildings in an area designated as ranch headquarters.
1927	CE	1927	CE	Built	Ranch buildings were constructed including a caretaker's residence, bunkhouse, stables, corrals, prop sheds, locker rooms, blacksmith shop, sawmill, wells fencing, and a pump house.

Paramount Ranch
Santa Monica Mountains National Recreation Area

1927	CE	1927	CE	Moved	Paramount started to move sets to the ranch.
1928	CE	1928	CE	Built	Large-scale set construction began in outlying areas, beyond the ranch core. These sets include the Swiss Village set, a 40-structure Western Town set, and the Taylor Ranch set.
1931	CE	1933	CE	Built	Additional ephemeral large-scale sets were built, including the Hacienda (Alvarado) set, a Post Stockade set, and a German/Austria street set, on the southern end of the ranch.
1935	CE	1935	CE	Built	The Longhorn Building, which serves as the kitchen and mess hall, was built, replacing existing tent structure commissary.
1937	CE	1937	CE	Built	More large-scale sets were built at the ranch, including: "Marco Polo," "Ebb Tide," "Maid of Salem," and "Wells Fargo" sets.
1937	CE	1937	CE	Built	Support structures for the ranch, including an incinerator and powder magazine structure, were built.
1937	CE	1937	CE	Paved	The primary access to the ranch, Cornell Road, was paved.
1937	CE	1937	CE	Rehabilitated	A few facades of Paramount's Western Town, located at the north end of the ranch, were changed to a more Midwestern town look, beginning a gradual transformation that culminated in a full Midwestern street by the early 1940s.
1942	CE	1942	CE	Rehabilitated	Midwestern Town set was updated again for filming of "Miracle at Morgan's Creek."
1943	CE	1943	CE	Purchased/Sold	Paramount Studios sold the ranch property to Esser Wikholm but retained a 5-year lease on use of the Hacienda and Midwestern Street sets.
1945	CE	1945	CE	Removed	The Wells Fargo set, Post Stockade, Salem Street, and Marco Polo sets were removed.
1953	CE	1953	CE	Purchased/Sold	314.26 acres of the ranch property, containing set locations for "Marco Polo," "Ebb Tide," as well as the Taylor Ranch and Hacienda sets were sold to Arthur Whizin.

**Paramount Ranch
Santa Monica Mountains National Recreation Area**

1953	CE	1953	CE	Purchased/Sold	326 acres, which included the former headquarters area and the German street and Salem street set, were sold to William B. Hertz.
1954	CE	1954	CE	Built	Utilizing the ends of the structures in the operational core west of Medea Creek, Hertz created a "Western Town" set with a faintly "mining town" theme. Hertz marketed the site as a setting for filming, parties, and special events.
1954	CE	1954	CE	Built	False front facades from the RKO Studios movie ranch in Encino were brought to the site by Hertz and integrated to enhance and improve his Western Town.
1954	CE	1954	CE	Built	Concrete storage bins were built south of the Mill/Carpenter shop.
1954	CE	1955	CE	Established	The log cabin, located west of the horse barn, was utilized in association with the production of "The Silver Star," a low budget movie released March 25, 1955. Later that year, the cabin also appeared in "The Lonesome Trail."
1954	CE	1954	CE	Planted	A walnut tree was planted near the southwest corner of the Longhorn Building.
1954	CE	1954	CE	Removed	The door and window sash building, and the office/tack shop building were removed from former headquarters area.
1955	CE	1955	CE	Purchased/Sold	The Hertz property was sold to an investment syndicate who renamed the property Paramount Sportsman's Ranch.
1956	CE	1956	CE	Established	The log cabin prominently appeared in two episodes of the "The Cisco Kid."
1956	CE	1956	CE	Built	A racetrack was built for sports car racing and was featured in the film "The Devil's Hairpin."
1957	CE	1957	CE	Abandoned	The racetrack was abandoned.
1958	CE	1958	CE	Built	Cabins, a swimming pool, and a basketball court were built for Camp Longhorn, a

					summer camp for boys established southwest of Hertz Western Town.
1959	CE	1959	CE	Rehabilitated	CBS Television made numerous improvements and additions to Hertz Western Town to transform it into Georgetown, CO for exteriors for the 1959 television series, Hotel de Paree. This includes enlarging and enhancing the appearance of an existing small rustic building to be the title hotel. These improvements had a lasting effect on the appearance of the town for many years after.
1960	CE	1960	CE	Planted	Eucalyptus trees were planted near the Camp Longhorn site
1960	CE	1960	CE	Removed	The corrals were removed from the headquarters area, except for one corral adjacent to the horse barn.
1962	CE	1962	CE	Established	Dee Cooper, part-time actor and cowboy, leased property from Sportsman's Ranch and staged cowboy rodeos and rented out the property for filming.
1965	CE	1965	CE	Built	The access road near north ranch boundary was constructed as Cooper leased right-of-way from Sportsman's Club for Renaissance Pleasure Faire access, parking, and logistical support. Parking for 4,000 cars was provided within footprint of former racetrack.
1965	CE	1965	CE	Purchased/Sold	Paramount Sportsman's Ranch property was sold to Paramount Land Company, an entity unaffiliated with Paramount Pictures Corporation. The other undeveloped parcel remained under ownership of Art Whizin.
1969	CE	1969	CE	Damaged	A flood occurred, damaging property along Medea Creek.
1969	CE	1969	CE	Excavated	Dee Cooper dug two ditches, one along the west and south sides of Hertz Western Town, the other parallel to the middle (longest) storage shed to direct water north to join Medea Creek near the location of the southern crossing of the racetrack (also the site of a temporary creek crossing placed annually for the Faire.)

1969	CE	1969	CE	Rehabilitated	By the 1970s Hertz Western Town was not maintained, with some facades failing or removed.
1971	CE	1971	CE	Rehabilitated	For the 1971 movie, "Angels Hard as they Come," a church façade was erected in Hertz Western Town. This church stayed until 1975 when it was replaced by another façade that filled the empty spot for a few years.
1977	CE	1978	CE	Damaged	Agoura Fire spreads into ranch, but no buildings are destroyed.
1978	CE	1978	CE	Rehabilitated	Producers of the 1978 Western feature film, "Shame, Shame on the Bixby Boys," constructed new sets at Hertz Western Town due to the deterioration of the set.
1979	CE	1979	CE	Built	Dredge ponds were built south of the former headquarters area to store spoils from nearby Malibu Lake.
1980	CE	1980	CE	Purchased/Sold	NPS purchased the Hertz/Paramount Sportsman's parcel, as well as two parcels on the east side of Cornell Road (NPS 128-01; 128-03) to conserve the historic viewshed from the ranch.
1983	CE	1983	CE	Altered	The northern two thirds of the prop shed closest to Medea Creek was torn down.
1983	CE	1983	CE	Built	Public restroom was erected in front (west) of Mill/Carpenter shop building.
1983	CE	1983	CE	Destroyed	Ranch bunkhouse was demolished for action sequence in Glen A. Larson Production's television series, "The Fall Guy."
1983	CE	1983	CE	Graded	Dirt from dredge spoils was used to construct a parking area west of the Longhorn Building.
1983	CE	1983	CE	Planted	Area of former corrals south of Hertz Western Town was seeded, and underground sprinkler system was installed, to create a lawn.

1983	CE	1983	CE	Removed	NPS removed the remains of Camp Longhorn, former ranch Caretaker's House, incinerator, and water tanks.
1984	CE	1984	CE	Built	NPS hired a production designer, James F. Clayton, Sr., to design new facades and structures for an all new Western Town to replace the deteriorated Hertz-era set.
1988	CE	1988	CE	Abandoned	Renaissance Pleasure Faire moved to another location, leaving the Paramount Ranch. The Pleasure Faire sets were demolished.
1991	CE	1991	CE	Built	NPS and CBS build wooden footbridge and re-build culvert access to lawn. An equestrian bridge was built behind (west of) Hertz Western Town.
1991	CE	1991	CE	Rehabilitated	In late 1991 transformed Hertz Western Town into circa 1800s Colorado Springs, CO, the setting for the pilot for the CBS series, "Dr. Quinn, Medicine Woman." Substantial repair work and changes to the buildings, designed by veteran Production Designer Albert Hescong, took place, giving the town a more authentic appearance. Many of the changes made to the look of the town remain for years after the show leaves the ranch.
1994	CE	1994	CE	Purchased/Sold	Whizin sold his property, which includes the sites of the Marco Polo, Taylor Ranch and Ebb Tide sets, to a developer.
1994	CE	1994	CE	Rehabilitated	The Mill/Carpenter Shop and Longhorn Building were rehabilitated for use by CBS as a shop and production offices.
1995	CE	1995	CE	Purchased/Sold	A 314-acre parcel along the northern boundary of the property and formerly owned by Arthur Whizin was acquired by the NPS.
1998	CE	1998	CE	Removed	Ephemeral sets constructed for Dr. Quinn were removed, including the homestead, resort, schoolhouse, ranch house, and barn. The train station practical set remained on site.

2001	CE	2001	CE	Built	Two concrete drinking fountains were installed by the NPS on the east side of the lawn adjacent to the road.
2003	CE	2003	CE	Graded	The area immediately surrounding the barn was graded to enhance drainage and culverts were installed.
2003	CE	2003	CE	Rehabilitated	The barn was rehabilitated. As part of this project, deteriorated framing was removed (approximately 80% of the structural integrity of the barn was rotted or termite infested) and new framing and trusses were installed. Additionally, historic corrugated siding and roofing materials were replaced in kind, and new barn doors were installed.
2003	CE	2004	CE	Built	The NPS removed the culvert access to the lawn and replaced it with a wood bridge and associated concrete abutments that extended over the ditch to the lawn. The bridge was built in a style compatible with an existing bridge located in the lawn to the east.
2004	CE	2004	CE	Altered	Energy efficient vinyl, thermal pane, dual glaze windows were installed in the Fire Patrol Station (LCS #105).
2004	CE	2004	CE	Paved	The Paramount Ranch Entrance Road was surfaced with chip seal. At this time the floor of the Prop Storage Shed (pavilion) also was surfaced with a coat of slurry seal.
2004	CE	2004	CE	Planted	As part of an event associated with National Public Lands Day, volunteers removed a stand of an especially aggressive invasive plant and in its place planted over 300 native plant species at Paramount Ranch. Additionally, volunteers replaced a split rail fence in Hertz Western Town.
2004	CE	2004	CE	Constructed	A wood canopy structure with a bench and associated concrete sidewalk and pad was constructed west of the Mill/Carpenter Shop building in the Paramount Ranch parking area to serve the ParkLINK Shuttle. The shuttle stop supported a transit system pilot project that operated from 2005 to 2007.

2004	CE	2004	CE	Removed	Encroaching vegetation was removed near the racetrack bridge (overpass). Also, large diameter willow limbs that were growing onto the bridge surface were cut back.
2004	CE	2004	CE	Removed	Two adjacent eucalyptus trees (measuring approximately 40 feet and 30 feet high, respectively) were removed near the racetrack west of the Prop Storage shed (pavilion) in Hertz Western Town.
2005	CE	2015	CE	Established	Post 2005, a boneyard containing piles of wood, stone and soil was established at the southern extent of the parking lot west of Medea Creek.
2005	CE	2005	CE	Planned	A three-phase eradication, suppression, and native plant re-vegetation plan for perennial pepperweed was undertaken along six acres of Medea Creek and its tributaries at Paramount Ranch.
2005	CE	2005	CE	Built	A donation box (iron ranger) was installed near the Medea Creek Bridge.
2005	CE	2005	CE	Built	Improvements were made to the Mill/Carpenter Shop building to support conversion of the building into a fire station. Notable exterior modifications included the installation of a concrete slab outside of the south entrance door.
2005	CE	2005	CE	Built	Aging split rail fence was replaced with pole craft fencing in several locations at Paramount Ranch, including near the historic entry road, Mill/Carpenter Shop building, Longhorn Building, as well as several other locations.
2006	CE	2006	CE	Built	A split rail fence was constructed on the north side of the Paramount Ranch Witness Oak in Western Town to protect the root zone beneath the dripline from vehicle parking and from foot traffic during events.
2006	CE	2006	CE	Repaired	The metal post and wire fencing located on NPS property along the east side of Cornell Road was repaired.

2006	CE	2006	CE	Repaired	The roof and fascia board associated with the train depot practical set was removed and replaced with new sheathing, felt paper, fascia board and a corrugated metal roof. The roof and fascia board were painted to match existing buildings in Western Town.
2007	CE	2007	CE	Removed	Yellow star thistle (<i>Centaurea solstitialis</i>) infestations on seven acres of degraded grassland at Paramount Ranch were treated with Milestone herbicide (aminopyralid).
2006	CE	2007	CE	Constructed	The public restroom located in front (west) of the Mill/Carpenter Shop building was removed and a new restroom was constructed west of the Longhorn Building.
2008	CE	2008	CE	Built	The eastern-most footbridge to the lawn was replaced by the NPS.
2008	CE	2008	CE	Built	A culvert was replaced near Witches' Wood located within the Paramount Ranch visitor trail system.
2008	CE	2008	CE	Built	Pole craft fencing was installed along portions of the perimeter of Paramount Ranch.
2008	CE	2008	CE	Built	The NPS replaced a non-functioning - potentially-historic gate located along Cornell Road with a new gate.
2009	CE	2009	CE	Built	Two hitching posts were installed at Paramount Ranch.
2010	CE	2010	CE	Altered	Solar panels were installed on the roof of the Longhorn Building on the south-facing side.
2010	CE	2010	CE	Altered	A low concrete curb was constructed on the western façade of the Mill/Carpenter Shop building to control soil erosion. Additional foundation repair work was also completed at this time.
2011	CE	2011	CE	Removed	Curbing comprised of twelve 8-foot-long telephone pole sections lying from end to end was removed from Paramount Ranch. The curbing was situated along Medicine Woman

					Trail opposite the former site of "The Homestead" set from the Dr. Quinn show.
2012	CE	2012	CE	Altered	Five windowpanes were replaced with laminated glass on the Fire Patrol Station (LCS #105). Also, the front and rear wooden screen doors were replaced with solid-core doors.
2013	CE	2014	CE	Removed	The NPS mapped and assessed all target invasive species at Paramount Ranch along trails and in locations where they had spread into interior areas of otherwise intact native vegetation. Yellow star thistle, perennial pepperweed, Italian thistle and poison hemlock were treated along the riparian corridor and in other locations. Follow up work was performed in March 2014.
2016	CE	2016	CE	Removed	The log cabin structure was dissembled and removed from the site during a film production.
2018	CE	2018	CE	Destroyed	The Woolsey Fire destroyed vegetation, buildings, and structures throughout Paramount Ranch and Hertz Western Town, including the equipment storage shed, prop storage sheds (2), livestock barn, and set facades.

Physical History

The following section provides information on the physical development and evolution of the site, organized by time periods.

1800-1915: MEXICAN ERA AND THE DISSOLUTION OF RANCHOS LAS VIRGENES

The land now occupied by the Paramount Ranch was part of what was once a large Spanish land grant called Rancho Las Virgenes. In 1800, according to Hubert Howe Bancroft, the eminent nineteenth century chronicler of California history, Jose Joaquin de Arrillaga, the Spanish acting governor of Alta California, provisionally granted an unknown quantity of land known as Las Virgenes to Miguel Ortega (Burns and Cody, p. 26, citing Bancroft, p. 111-112). Following Mexico's independence from Spain, title to Las Virgenes was granted in 1834 to the governor of the Mexican province of California. In 1837, Las Virgenes, which was identified as encompassing

8,885 acres, was ceded by provincial governor Juan Bautista Alvarado to Jose Maria Dominguez. Disputes over the legal ownership on these lands following California's entry into statehood reached the United States Land Commission in 1852 to resolve the claims on the property. It was not until 1886 that the land was finally patented by the United States and sold at public auction. The property was platted, divided into large tracts and individual parcels, and changed hands several times before portions of it were purchased by Bruce and Madge Waring, Los Angeles-area real estate dealers.

1915-1927: LOS ANGELES AREA REAL ESTATE SPECULATION

Beginning in 1915, the Warings accumulated parcels that, over time, eventually totaled some 4,100 acres of the former Rancho Las Virgenes. Little documentation has been discovered in regard to the specific development of the property under the Warings' ownership, but there were several structures built during the period of their tenure, including two ranch houses—one that housed the Warings and one that housed the ranch foreman (Wanamaker, p. 16). The Waring residence was located near the northern section of the ranch, while the foreman's residence was located near the original south entrance to the ranch property. The Warings engaged in farming, cultivated crops, and kept livestock, using seasonal laborers to carry on the work of the ranch (Wanamaker, p. 15). This use of the property as a strictly agricultural enterprise ended in 1923, when the Warings sold their land to the Cleveland Insurance and Trust Company. The Cleveland Insurance Company soon sold to the Title Insurance and Trust Company part of the property, consisting of 2,800 acres that encompassed two large tracts of the subdivided Rancho Las Virgenes. Portions of this property were then sold to John H. Blair and Associates, a real estate holding company. The ownership of the property changed hands several times throughout the 1920s.

In 1916, Jesse Lasky, who went on to co-found Paramount Studios, co-leased the Universal Ranch (comprising some 1600 acres in Burbank fronting Griffith Park) for location filming and two years later entered into a short-term lease for an additional 1,500 acres on West Roscoe Boulevard in Canoga Park. The property gradually became known as Lasky Ranch ("New Lasky Lot Opened for Picture," Los Angeles Times, 21 November 1927, cited in Wanamaker, p. 35; and Alice Allen, correspondence, October 5, 2021). On July 22, 1927, as the lease on the Lasky Ranch expired, the

Paramount Land Corporation, a subsidiary of the newly re-christened Paramount Famous Lasky Corporation, purchased from John H. Blair and Associates 2,461 acres of the former Waring Ranch property for \$412,000 (Records of the Title Insurance and Trust Company, SAMO Archives; "Studio Plans Announced," Los Angeles Times, 17 July 1927, cited in Wanamaker, p. 33).

1927-1953: ESTABLISHMENT AND DEVELOPMENT OF THE PARAMOUNT RANCH

The studio described its newly acquired property as "... (an) ideal location site for pictures, having every conceivable type of terrain in its broad expanse, foothills, mountains, canyons, large stretches of flat ground, wooded sections, everything..." ("New Ranch to Make Film Bow Monday," Paramount Studios News, 16 November 1927, cited in Burns and Cody, p. 95). The wide-open tract of land was located just to the west of Calabasas, and south of the present-day Ventura Freeway (U.S. Highway 101), but well within a day's driving distance at some thirty-five miles north of downtown Los Angeles.

Following the purchase of the property, an announcement in the studio's newsletter encouraged Paramount's employees to visit the site, which it heralded as "... the largest single piece of property held by any motion picture company...." According to a November 1927 article in the studio's newsletter, "... the new Paramount ranch will receive its baptism of fire as a site for film production. The first company to use the new ranch for photographing motion pictures will be the troupe which will make George Bancroft's first starring picture, tentatively called 'Honky Tonk' and released as 'The Showdown.' The set for this picture is now under construction."

The article continued: "An improvement program ... is now under way at the newly acquired acreage ... Pola Negri's sets from 'Barbed Wire' [French farmhouse, barns and sheds] were moved to the new ranch. Paramount's famous Western street is benefiting by the change [of location]. As the nucleus around which this bigger and better western street will grow a small army of carpenters and movers is now making the old buildings intact. Things other than picturesque settings are making the hegira across the northern valley. All of the live stock that made its home on the old Lasky ranch is being moved to the new. Some of the finest cattle

ponies in the West have already become accustomed to their new quarters in a modern stable and corral" ("New Ranch to Make Film Bow Monday," Paramount Studios News, 16 November 1927, cited in Burns and Cody, p. 105).

Although the studio did not purchase the land until 1927, motion picture filming had already begun at the site, with the filming of "Border Legion," a movie Western based on a story by Zane Grey. The ranch would be conducive for the filming of Westerns, but it was also widely used as a substitute for a variety of worldwide locales. Shortly after acquisition of the property, Paramount transformed the movie ranch into a production facility complementary to its Hollywood studio property. The nucleus of the movie ranch was the headquarters area, accessible from Los Angeles on the Ventura Highway and Cornell Road via a narrow, unpaved entry drive.

The headquarters of the ranch encompassed over a dozen support facilities associated with the production of motion pictures, including equipment storage and repair; grip storage lockers for camera and lighting equipment; a set construction area that included mill/carpentry and nearby lumber yard; paint and electric shops; a Caretaker's House with both a detached garage and a small, detached ancillary dwelling; a bunkhouse; livestock barn and corrals; a blacksmith shop; and a Fire Patrol Station, which had been the former Caretaker's House during the Warings' ownership of the property (see photos, History #1-6). An interconnecting system of narrow, unpaved roads and a steel bridge that spanned Medea Creek linked the headquarters area with the outlying sets.

Paramount enclosed the entire ranch area with an eight-foot wire fence. Infrastructure improvements in the headquarters area included a water supply and distribution system, sewage disposal, electricity, and a telephone system linking the ranch's various sets. Water was pumped from wells that Paramount developed on the property and was stored in two 20,000-gallon tanks on a hill to the southeast of the Mill/Carpenter Shop ("New Lasky Lot Opened for Picture," Los Angeles Times, 21 November 1927, quoted in Burns and Cody, p. 95).

By 1928, the outlying sets, which were generally arrayed to the north and south of the headquarters area along the intermittently flowing Medea Creek, included a Swiss Village, located approximately one mile northwest of the headquarters area on the western bank of Medea Creek; a two-street Paramount Western Town comprising approximately forty structures, located approximately one mile north of the headquarters area; and the Taylor Ranch set, which included two ranch houses, a barn and corral, and several shacks, located approximately one-half mile north of the headquarters area. These sets were generally sited with a southern exposure, to maximize the available light. Lights and light-reflecting surfaces were also used (Wanamaker, p. 45; Alice Allen, correspondence, October 5, 2021).

The buildings that initially comprised Paramount's Western Town were brought from the Lasky Ranch in Burbank when Paramount took over the property. Aerial photos record the continued expansion of development during the studio's ownership of the property. By 1933, the studio erected a copy of a Mexican-era hacienda and surrounding courtyard, known as the Hacienda or Alvarado set, approximately one-quarter mile west-northwest of the headquarters area. A post stockade set, representative of a frontier fort, was constructed east of Medea Creek approximately one-quarter mile north of the headquarters area. A German/Austrian street set was built less than one-quarter mile northeast of the headquarters area circa 1931 (see photo: History #7). To the south of the headquarters area, both east and west of Medea Creek, several small structures were also erected by 1933. Many of these were smaller movie sets, including an oil derrick used for the film. Such smaller sets often encompassed several temporary structures, constructed with either false fronts or only two or three sides and supported by piers, which were frequently redressed for future filming purposes.

Permanent development at the Paramount Ranch increased during the early 1930s (see photo: History #6). A mess hall/kitchen was constructed in the headquarters area in 1935. This building most likely replaced the movie ranch's temporary "tent city," which apparently functioned as a commissary and provided temporary offices and dressing rooms from approximately 1933-1935. By 1937, Cornell Road was paved with rock and oil and a drainage swale had been dug perpendicular to the road just north of the headquarters area. An incinerator was also added to the headquarters area by 1937, north of the lumber yard and west of the Mill/Carpenter Shop, and

to the northwest of the headquarters area a powder magazine was built for the safekeeping of hazardous materials. Parking for the headquarters area was located parallel to the north side of the entry drive, but production crew members were often bussed to the ranch from Paramount's Hollywood studio and would stay onsite in the bunkhouse. Parking also was provided in front of (west) of the lumber yard, south of the mill carpenter shop.

Four additional motion picture sets also dotted the landscape of the Paramount Ranch by 1937 for films that were released in that year. These semi-permanent set constructions, as well as the layout of the headquarters area and the location of roads and utility structures were identified on a studio-produced map (See maps, History #8-10). A large set was built by Goldwyn atop a bluff located approximately one-quarter mile north of the headquarters—a medieval Chinese fortress and village for the Goldwyn studio's production of "The Adventures of Marco Polo"—exemplifying how Paramount made its movie ranch available to other movie studios for filming. Other sets included Tehua Village (a Pacific Island village setting for "Ebb Tide," starring Ray Milland) built on a sand bar adjacent to Medea Creek about one mile north of the headquarters area; and Salem Town was built adjacent to German/Austrian Street, for Claudette Colbert's "Maid of Salem." San Francisco was represented in two separate sets; a street was built on a hill approximately one mile north of the headquarters area, on the east side of Medea Creek for filming "Wells Fargo" starring Joel McCrea, which depicted the city as it looked in 1849, and another set showed an impression of San Francisco circa 1860. In addition to these large-scale, substantial sets, Western Street was improved with more buildings. Approximately eighteen buildings along a street of the Paramount Western Town set were redressed in 1937 for "The Adventures of Tom Sawyer," a Selznick International Pictures production released in 1938. The existing natural vegetation was incorporated into the sets; examples of these include the sets for "The Lone Cowboy" (1933), "The Robin Hood of El Dorado" (1936), "Rose of the Rancho" (1936), "Maid of Salem" (1937), and "So Proudly We Hail" (1943) (see image, History #11 and #12).

In 1937, the movie ranch was at the height of its activity, and in addition to the studio-produced site map, the studio took aerial photographs of the ranch (see image, History #13). This documentation recorded the extent of both permanent and semi-permanent developments (movie sets) of the ranch. Headquarters development was concentrated in the southern section of

the property on either side of Medea Creek, while film sets were located in the northern section of the ranch. By this time, the headquarters area consisted of several buildings on the east side of Medea Creek (the mess hall/kitchen building, mill carpenter shop, sash and door shed, lumber yard, incinerator, and pump house), all clustered along the ranch entry drive, and storage facilities, barns, corrals, a Caretaker's House, and bunkhouse grouped together on the west side of Medea Creek. Telephone and power lines generally followed the main ranch road along the east bank of Medea Creek. The main line split to the east to service the Longhorn Building and Mill area, the water tanks and the Fire Patrol Station, before exiting the ranch to the east. Another line crossed the creek at the bridge, to service the production sheds and barn west of the creek (Alice Allen, correspondence, October 5, 2021).

In December 1943, Paramount Pictures Inc. sold the ranch to Eser Wickholm, for approximately \$40,000. According to the terms of the sale, Paramount retained the use of storage buildings located on the property for one additional year and leased two extant motion picture sets for future filming, for a period not to exceed five years. An aerial photograph of the property taken in 1945 reveals that the headquarters area was intact. All of the outlying sets, with the exception of both the Midwestern Town and Hacienda sets, were removed, though remnants of the San Francisco Street circa 1860 and Post Stockade sets were visible on their original sites. Mulholland Highway was under construction near the southern end of the property and acres of grassland were cleared both north and south of the former headquarters area, evincing the encroaching Los Angeles populace and the future sub-division of what was once the Paramount Ranch (see photo, History #14).

The lack of activity reflected in the 1945 aerial photograph of the ranch signals the general trend in Hollywood at the time; motion picture production dramatically decreased during the war, declining as much as 40% between 1942 and 1945, but the motion picture industry's revenues continued to climb as revenue per film rose faster than expenses (Burns and Cody, p. 177-178, citing Balio, p.107).

Though Paramount continued to film on the ranch after the lease expired, aerial photographs reveal how quickly both the property and surrounding environs were transformed over the

succeeding decades, as urbanization increasingly encroached on the once-remote site. By 1952, a few remnants of facades and structures remained of the Midwestern Town set, the last of the former movie ranch's outlying sets, along with the steel water tanks. At this time, the headquarters area itself was intact. Mulholland Highway was under construction to the south, as was Highway 101 to the north, which was being built to replace Ventura Road. Numerous secondary roads were also being constructed along the property's periphery, and on the former movie ranch unpaved roads radiated westward from both the former headquarters area and the site of the Hacienda set into the nearby foothills near Truinfo Canyon (Chavez and Cody, p. 192).



History #1: Prop sheds on the west side of Medea Creek in the headquarters area, looking northwest towards Ladyface Mountain, circa 1927. (Source: MARC WANAMAKER/BISON ARCHIVES)



History #2: Prop shed and paint and electrical shop looking south/southeast, circa 1927. (Source: MARC WANAMAKER/BISON ARCHIVES)



History #3: The Mill/Carpenter Shop during filming in 1941, looking west. The incinerator is visible over the building's roofline. The Medea Creek Bridge and barn are visible in the background along with Sugarloaf Peak. (Source: MARC WANAMAKER/BISON ARCHIVES)



History #4: The lumber yard behind (west of) the Mill/Carpenter Shop. Riparian vegetation lining Medea Creek is visible in the middle ground. Sugarloaf Peak looms in the background. (Source: MARC WANAMAKER/BISON ARCHIVES)



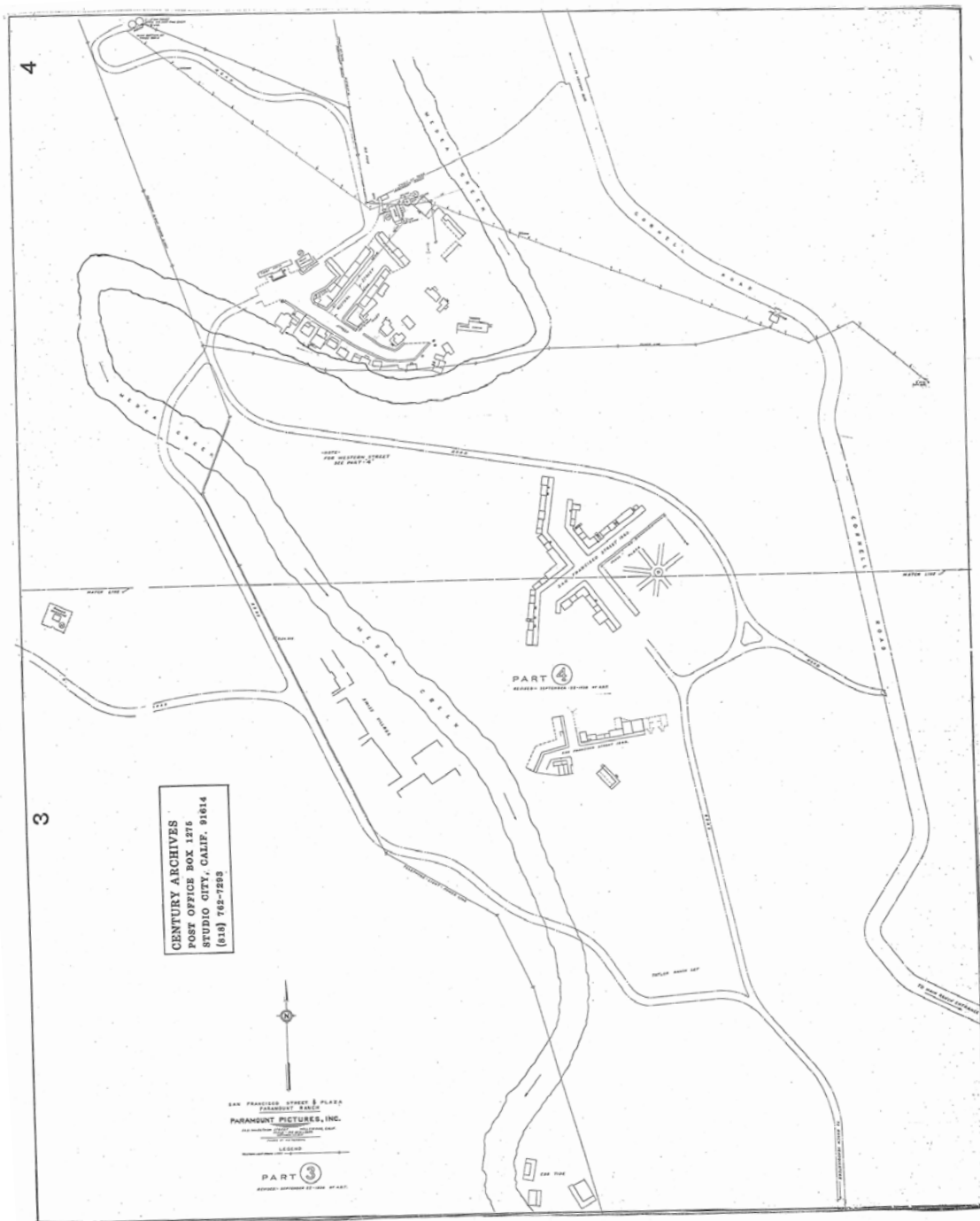
*History #5: Starlet Mary Brian stands at the southeast corner of the caretaker residence in the headquarters area, circa 1927.
(Source: MARC WANAMAKER/BISON ARCHIVES)*



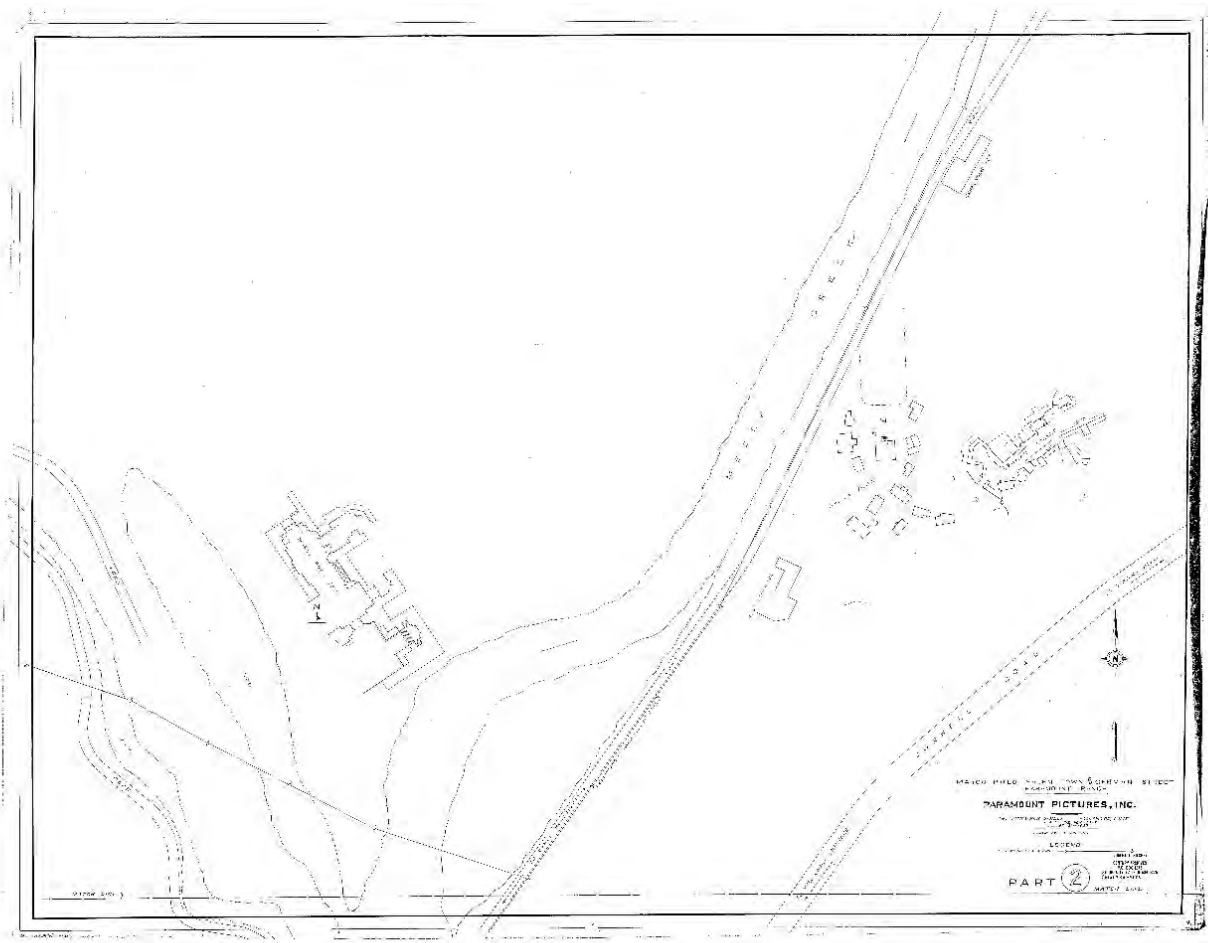
History #6: Aerial view of ranch property in 1939 (looking southwest) showing the cluster of operational buildings in the ranch headquarters area. The Marco Polo set and Grandstand sets are visible at the bottom of the image, just left of center. Medea Creek winds through the site into Malibou Lake. Sugarloaf Peak dominates the right middle ground. (Source: The Benjamin and Gladys Thomas Air Photo Archives, Spence Collection)



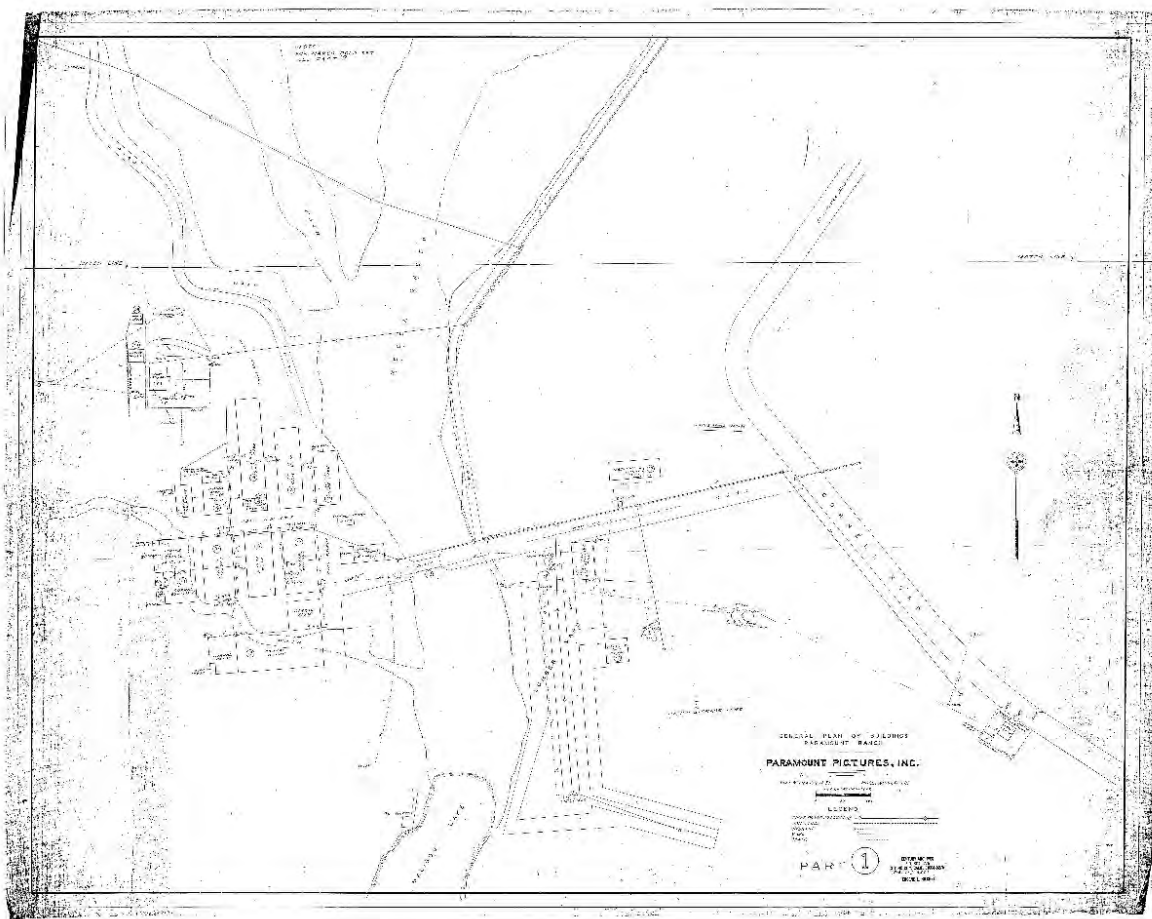
History #7: By 1937, large-scale sets had been built at the ranch, including the Salem Town and German Street sets visible in the lower right of this photograph (looking southwest). (Source: The Benjamin and Gladys Thomas Air Photo Archives, Spence Collection, Folder 69A, 1937)



History #8: The north section of the ranch appears on this studio-drawn map, revised in 1938. The area north of the "Taylor Ranch set" is outside the NPS property. See Appendix C for full-sized version. (Source: MARC WANAMAKER/BISON ARCHIVES)



History #9: Set locations north of headquarters appear on this 1937 studio-drawn map of the ranch. Note that there is a gap between this drawing and the area depicted in History #8. See Appendix C for full-sized version. (Source: MARC WANAMAKER/BISON ARCHIVES)



History #10: Paramount Ranch headquarters area. See Appendix C for full-sized version. (Source: MARC WANAMAKER/BISON ARCHIVES)



History #11: "Maid of Salem" set with oak tree prominently featured. (Source: MARC WANAMAKER/BISON ARCHIVES)



History #12: "Rose of the Rancho" at the Hacienda set featuring an oak tree. (Source: Academy of Motion Picture Arts and Sciences)



History #13: 1937 aerial of Paramount Ranch. See Appendix D for full-sized version. (Source: UCSB Library-Map and Image Lab, Fairchild Aerial Photo Collection)



History #14: By 1945 the effects of encroaching development are becoming visible: Mulholland Highway is under construction, as seen in the lower right (red arrow). The red circle marks the location of the ranch core. (Source: UCSB Library-Map and Image Lab, Fairchild Aerial Photo Collection, C9800, 1945)

1953-1955: HERTZ WESTERN TOWN AND BEGINNING OF TELEVISION PRODUCTION AT PARAMOUNT RANCH

Between December 1953 and January 1954, the new owner of the ranch, Eser Wickholm, sold two parcels of land. The first parcel was the 314.26-acre Whizin property, which contained the locations of the former Marco Polo, Hacienda, Taylor Ranch, and Ebb Tide sets. A second sale transferred ownership of 335.99 acres of what was once the core of the former Paramount Ranch, including the headquarters area, to William B. Hertz and the Cornell Land Company. Hertz transformed the former mess hall/kitchen into a social hall and meetinghouse and opened the former movie ranch to an array of activities, including horseback riding, fox hunting, chuck wagon barbecues, hayrides, square dancing, staged Indian powwows, and dog shows. The Hertz era of ownership was instrumental in initiating recreational use of the property, but it also marked the beginning of the use of the ranch for location filming for the relatively new and growing medium of television (Wanamaker, p. 84).

Between 1953 and 1954, Hertz constructed facades on several studio-era storage buildings in the former headquarters area and purchased additional facades from the RKO Ranch to add between existing storage buildings to create a western-themed town, which was advertised for rent in the Hollywood trade papers. The Hertz Western Town set evolved, as Hertz induced television production companies to erect additional building facades for filming and leave them standing when finished (Wanamaker, p. 89).

Sometime between 1952-1954 either the previous owner, Eser Wickholm, or William Hertz, razed two buildings that once stood in the studio's headquarters area, a door and window sash storage building and a combination office/paint shop/tack room building. The barn and corrals erected by Paramount near the former headquarters area remained standing and were probably used by television production companies for the tending of stock during filming. By 1954 concrete bins for storing sand or gravel were erected south of the studio's former mill/carpentry shop, a concrete pad was poured west of the former mess hall/kitchen, and a still-extant walnut tree was planted southwest of the building. A mortared stone retaining wall was also constructed west of the Longhorn Building at this time (see photo, History #15). Remnants of Paramount's Midwestern Town remained north of the former headquarters area, and Mulholland Highway

was partially completed. Residences also dotted the landscape adjacent to the southeast corner of the ranch, on the south side of Mulholland Drive (Burns and Cody, p. 200).



History #15: This view into the headquarters area shows the condition of the landscape circa 1953, soon after Hertz purchased the property (SAMO collection 102/series 09, Folder 1).

1956-1980: TELEVISION FILMING, PARAMOUNT SPORTSMAN'S RANCH, AND RECREATION

On December 23, 1955, Hertz sold the property he had acquired from Wickholm two years earlier to three businessmen—Jack Baskin, Paul Drummond, and Gary Bronneck—who renamed the property the Paramount Sportsman's Ranch (Mike Malone, personal communication, September 13, 2021). The new owners built a racetrack during the summer of 1956 to accommodate sports cars, and they conducted auto races. The racetrack featured eleven tight turns, a long straightaway, and a crossover bridge, and it varied in width from thirty-four feet on the straight to fifty-five feet through the banked turns. The crossover bridge that was constructed on the

property is relatively rare in circuit raceway design in the United States (Tom Young, personal communication, September 13, 2021). The racetrack course traversed much of the oak savannah area west of Cornell Road to Medea Creek and overlaid many of the former movie ranch's historic roads. During 1957, Paramount filmed pieces of "The Devil's Hairpin", a movie about a champion race driver, using the track for action sequences and as a backdrop to the story (Osmer, p. 2; Wanamaker, p. 99; Eames, p. 223). The films "How to Stuff a Wild Bikini" (1965), "Spinout" (1966), "Munsters, Go Home!" (1966), and "The Love Bug" (1968) also include scenes that used the racetrack (Tom Young, personal communication, September 13, 2021) (see photo, History #16).

Events sponsored by Sports Car Club of America (SCCA) also were held five times on the Paramount circuit. However, the occurrence of three fatalities during the SCCA event held in December 1957 in combination with the ever-increasing speed of cars during this period of time caused the property owners to re-evaluate their comfort in conducting auto races on the property. Subsequently, the track lease was not renewed, and the racetrack was abandoned in 1957.

The development of the Paramount Sportsman's Ranch racetrack occurred during the post-war trend of closed-circuit road racing construction, as road racing became popular across the United States with a growing middle class. While auto road racing began at the turn of the 1900s in the United States, auto track racing had its origins in 1930s Europe, and wealthy Americans quickly took to the activity. The sport was largely limited to those with the financial means until the growth of the middle class during the post war boom following World War II. Sports car racing in post-World War II America grew as part of the leisure pursuits of the emerging middle and upper classes. 1950s car culture emerged, and racing sports cars became an American pastime for those that could afford it (Kinney, "Racing on Runways," 195-196; Kinney, "Sports Car Paradise," 1-4). The first Sports Car Club of America in the United States was established in Boston in 1944, and the club supported the first post-World War II race in 1948 in Watkins Glen, New York. Regional chapters of the club proliferated through the United States in the early 1950s (Kinney, "Sports Car Paradise," 4-5).

Initially, road racing took place on public streets. However, these road courses were quickly abandoned due to the limited safety of driving on streets through towns. Closed-circuit racetracks were developed as a response to the danger of racing on public streets. By the mid-1950s, permanent closed road tracks were established throughout the United States, with the first tracks opened in 1955 in Lime Rock, Connecticut, and Road America, Wisconsin. In California, one of the earliest street courses in Pebble Beach was in use from 1950 to 1956 before being abandoned for a dedicated track in 1957 in Monterey County. This raceway, Laguna Seca, is in use in the present day, although the circuit was reconfigured for safety enhancements in 1988 (WeatherTech Raceway Laguna Seca – Wikipedia).

A proliferation of racing clubs and tracks occurred in Southern California after World War II. The California Sports Car Club was established in 1947, and the Los Angeles Region of the Sports Car Club of America in 1949. The first club-organized public road race occurred at Palos Verdes in 1947, and the first club oval racetrack competition was held in 1949 at the Carrell Speedway in Gardena (Kinney, "Sports Car Paradise," 5-7). Additional racing venues were constructed in Southern California in the 1950s, with races held at Torrey Pines in 1951, Santa Barbara in 1953, Bakersfield in 1954, Hansen Dam in 1955, and Hourglass Field in 1957 (Kinney, "Sports Car Paradise," 8). Significantly, one of the earliest permanent road courses in Southern California is the Willow Springs International Motorsports Park located near Rosamond in Kern County, California. Constructed in 1952, the first race was held on November 23, 1953. The course remains unchanged in its configuration since its construction, and it is still in use today (Background & History, Since 1953, willowspringsraceway.com. This racetrack is a listed California Point of Interest). Another prominent Southern California circuit-course raceway was the Riverside International Raceway, which opened on September 21, 1957. It was the first raceway in Southern California to hold the U.S. Grand Prix for Sports Cars on October 11-12, 1958. This significant event ushered in the professional racing in the region (Kinney, "Racing on Runways," 12-13). The Riverside County closed-circuit raceway was an important location for the sport of racing and to the filming industry until its demolition in 1988.

The construction of the closed-circuit raceway at Paramount Ranch fits within the context of this period of racetrack development in Southern California as one of several local closed-circuit

raceways that were constructed and used for a short period of time for sports car, formula 3, and stock car racing (Tom Young, personal communication, September 13, 2021). The raceway at Paramount, while only noted in local newspapers of the time for the competition held on December 7 and 8, 1957, was part of the trend of closed-circuit course construction during the 1950s in the United States. Other closed-circuit raceways at the time were more influential in the sport, but the raceway at Paramount serves as an example of the many raceways that were constructed during this time.

In addition to the racetrack, toward the end of the 1950s, the owners of the ranch built a summer camp for boys, called Camp Longhorn, which was located slightly southwest of the Western Town set. Camp Longhorn's facilities included cabins, tents, a swimming pool, and a basketball court. Sited on a sloping portion of the property, these facilities were constructed on three leveled areas rising to the west; the cabins and tents were on the highest ground, with the pool on the lowest level (see photo, History #17).

Beginning in 1960, country recording artist Charlie Aldrich operated a weekend entertainment attraction in Hertz Western Town, known as the "Charlie Aldrich Movie Ranch" or "Charlies Aldrich Hangtown Movie Ranch," which included music, Wild West shows including gunfights and stunt shows, and occasional appearances by Western television actors (Don Bitz, personal communication, September 13, 2021. He notes that there are advertisements and articles for this attraction in local newspapers).

During the Sportsman's Ranch era of ownership of the ranch, recreational activities constituted a large portion of the use of the site, but filming also continued to occur on the property. From 1955 through 1961, several popular television Westerns shot scenes for episodes at the ranch including *The Cisco Kid*, *Gunsmoke*, *Tombstone Territory* and *Bat Masterson*. During 1959 and 1960, the short-lived lesser-known series, *Hotel de Paree* and *Klondike*, used Hertz Western Town as the featured hometowns of Georgetown, CO and Skagway, AK, filming exterior scenes for almost all episodes at the ranch (Wanamaker, p. 98; NPS *The Life and Times of Paramount Ranch*, ND: 3, SAMO archives; Don Bitz personal communication, September 13, 2021). Starting about 1963 and continuing through the end of the decade, filming switched from being primarily

Western television series to non-Western series such as “The Fugitive”, “Perry Mason” and “Mannix,” all filming episodes using the racetrack. During these years feature films including “Pajama Party,” “Spinout with Elvis Presley,” “Munster, Go Home!,” Walt Disney Production’s “The Love Bug” and others were also drawn to the racetrack (Don Bitz personal communication, September 13, 2021).

By 1961, an aerial photograph of the ranch area reveals that construction of both Mulholland Highway and Highway 101 was complete, but Kanan Road which linked Highway 101 with the coast was under construction. Silver Creek Road, which connects Cornell Road to Kanan Road, was also under construction immediately north of the site of Paramount’s former Midwestern Town set, remnants of which were still visible in the photograph. Three residential dwellings stood on the former site of Paramount’s Taylor Ranch set, and two dwellings were erected in the vicinity of the studio’s former San Francisco Street set. Access roads connecting the houses to Cornell Road were also built. Extensive grading is visible east of Cornell Road and several concrete house pads had been poured in the vicinity, reflecting the development pressures on the property adjoining the ranch.

Within the boundaries of the Sportsman’s Ranch, the corrals in the headquarters area, with the exception of the one that adjoined the barn, were removed. A few cabins, a basketball court, and a swimming pool, all in various stages of deterioration were all that remained of the abandoned Camp Longhorn. In addition, numerous eucalyptus trees had been planted near the former camp.

From 1962 to 1973, Dee Cooper, part-time actor and cowboy, leased the Sportsman’s Ranch from its owners, and marketed the property as a filming location. Cooper could provide horses and riders to companies for filming and could also source cattle, period vehicles, and other livestock (Alice Allen, correspondence, October 5, 2021). Cooper also used the site for a weekly rodeo. Location rentals and the weekend rodeos were not the only sources of income Cooper derived from the property. In 1965, the Sportsman’s Ranch provided logistical support for the Renaissance Pleasure Faire when Cooper leased a parcel of land located northwest of the former ranch headquarters to the event’s organizers. Described by its sponsors as a trip to sixteenth

century England, the Renaissance Pleasure Faire re-created the era with actors in period costumes, and entertained visitors with a variety of period games, and events (including jousting, which occurred in a ring constructed on the site of the former Marco Polo set). Additional infrastructure introduced to the site during this time included a tower built on a hill west of the creek, which was used to coordinate parking. When fire destroyed the wooden bridge that connected the two hills, the crew of the faire replaced it with a culvert and causeway. Improvised culverts made from storage drums still remain extant today in the western portion of the ranch. Cooper leased facilities and right-of-ways on the Paramount Sportsman's Ranch to the organizers, providing parking for 4,000 vehicles, camping and sanitary facilities, and barn and corrals for support of various equestrian facilities (Wanamaker, 105). The Renaissance Pleasure Faire ran for the first time in 1965, again in 1966, and in 1968 through 1988, ending when the land was sold (Personal communication with Don Bitz, September 13, 2021. He cites Roxanne Dungereaux *Original Renaissance Pleasure Faire Fiftieth Jubilee*, 2012).

An aerial photo taken during 1964 that shows the property reveals that Cooper erected his rodeo ring to the northwest of Paramount's former mess hall/kitchen, yet only the corral that abutted the barn is visible in the photograph. The additional corrals required to confine Cooper's large rodeo stock were constructed sometime towards the end of 1964, if not later. Remnants of the long-abandoned racetrack in the vicinity of the former movie ranch's headquarters area, the remains of the Midwestern Town set to the north of the Paramount Sportsman's Ranch, and the newly constructed roadway linking Cornell Road and Kanan Dume Road are also visible.

On August 5, 1965, the owners of the Paramount Sportsman's Ranch filed a record of survey to combine the three separate parcels of land into one. On December 29, 1966, the parcel—comprising approximately 336 acres—was sold to the Paramount Land Company, a company unaffiliated with Paramount Pictures Corporation.

During the 1970s and 80s, production companies occasionally filmed made-for-television movies using the landscape, with its scenic variety, and the Western Town set built by William Hertz as backdrops. During the 1970s, production companies were drawn to the ranch's landscape and Western Town for still photo sessions like the Desperado album cover shoot for the band, The

Eagles. The property also was used for counterculture biker-type films, low budget action films produced by Roger Corman and other like directors, low budget horror and science fiction movies, and many of the popular television series of the time like “Dukes of Hazzard,” “Charlie’s Angels,” and “CHIPS.” In the 1980s when the National Park Service took over ownership of the ranch, this use of the property continued with fashion and other still photo shoots, music videos, short films, and student films being added to the mix.

While filming continued to take place at the ranch, several changes to the landscape occurred. Natural disasters occurred in the area, including a 1969 flood and the Malibu Fire of 1970. In 1978, the Agoura-Mailbu fire swept through the area. However, the extent of damage caused by each of these disasters, as wrought upon the landscape, was not identified during research for this report. Additionally, encroaching urbanization threatened to compromise the integrity of the site of the former movie ranch. By the late 1970s, dense commercial development existed between Ventura Road and Highway 101 to the north, and increasing residential development spread east of both Cornell Road and the former site of Paramount’s San Francisco Street set. Dredge ponds were built south of the former headquarters area in which spoils from Malibou Lake were dumped, and sections of the savannah’s grassland were compacted from parking associated with the Renaissance Pleasure Faire. The run-off from the surrounding development and the channelization of Medea Creek altered the creek’s hydrology, creating a year-round stream that had once flowed intermittently. Since then, a dense riparian zone has developed adjacent to the creek, due to the increased water flow.



History #16: This production still from the film "The Devil's Hairpin" shows the recently constructed racetrack at the ranch. Cornell Road is in the background. (SAMO archives, no id #).



History #17: Camp Longhorn was developed southwest of Western Town during the Sportsman's Ranch period. (SAMO archives, no id #).

1980 to PRESENT: PARAMOUNT RANCH UNDER NPS OWNERSHIP

In the face of impending residential development, the NPS acquired the 336-acre tract that included the core of the former movie ranch on July 2, 1980. Designated Paramount Ranch by the NPS, the land became part of the Santa Monica Mountains National Recreation Area, which had been designated less than two years earlier, on November 10, 1978.

On August 25, 1980, the NPS purchased 61.5 acres of adjacent land east of Cornell Road and another 39-acre tract east of that the following year. The expanded boundaries of the NPS holdings totaled approximately 437 acres, including approximately 36 acres that fell outside the confines of the original Paramount Ranch. This land acquisition ensured that the open, undeveloped views that had made the property valuable as a filming location were preserved as open space.

From 1982-1984, NPS removed the remains of the Camp Longhorn cabins, basketball court, and swimming pool, and it razed several movie ranch-era structures (the former Caretaker's House and detached garage; an incinerator; the water tanks that stood on the hill overlooking the former headquarters area; and sections of two prop storage sheds). The ranch's former bunkhouse, slated for removal, was demolished; its destruction was filmed in an episode of Glen A. Larson Production's "The Fall Guy."

In addition to outright removal, the park service also began alterations to historic buildings, including the conversion of the former Fire Patrol Station to park housing. A public restroom also was erected in front of the former mill/carpentry shop, dirt excavated from the dredge ponds was used for fill to construct a parking area west of the former mess hall/kitchen near Medea Creek, and a lawn was seeded on the site of the former Paramount corrals, south of the Hertz Western Town, to create a "meadow." An underground sprinkler system was installed to water the lawn (NPS Ranger Alice Allen memo to Steve Burns, 27 March 1996).

In 1984, the NPS hired a production designer, James F. Claytor, Sr, to design and oversee renovation of the eastern end of the Hertz Western Town. He designed a set of new facades for the southern side of the storage garage, and a saloon was designed to replace the facade that had covered the southern end of the prop storage shed closest to Medea Creek.

The park service also rehabilitated William Hertz's circa 1953-54 Western Town to both encourage continued use of the site for television productions and to attract commercial use events, such as weddings and corporate picnics. Self-contained bathrooms were installed inside the town's "hotel," and a free-standing two-story residence was erected in Hertz Western Town near Medea Creek to provide living quarters for park personnel. Two years later, a commercial use licensee constructed interiors for the Hertz Western Town's saloon and general store inside Paramount's former equipment and prop storage sheds, respectively, and painted the exteriors of all the buildings and structures. The commercial use licensee also installed a lawn with underground sprinklers in the footprint of the removed prop storage shed. However, during the latter half of the 1980s, the condition of Western Town deteriorated due to infrequent use and deferred maintenance (Burns and Cody).

In 1991, CBS prepared to film its series “Dr. Quinn, Medicine Woman” at the ranch. The construction coordinator for the television show noted that some commercials had been shot there recently, “[but] basically, the old town was falling apart [and it was necessary for a] crew of 20 propmakers working a good six weeks to make the town look presentably old and create a workable set for the shows producers” (“Refurbishing the Paramount Ranch for Dr. Quinn,” Local 44 Newsreel, (Vol. 5, Issue 5), May, 1994:3; quoted in Burns and Cody: 228). To prepare for filming the series, CBS built a church practical set on the lawn and a wooden footbridge across the lawn to the set, rebuilt the culvert access to the lawn, and built an equestrian bridge behind Hertz Western Town to access a former Paramount storage shed redressed as a cabin (Burns and Cody). Substantial repair work and changes to the Hertz Western Town buildings, designed by veteran Production Designer Albert Hescong, took place, giving the town a more authentic appearance. Many of the changes made to the look of the town remained for years after the show left the ranch (Don Bitz, personal communication, September 13, 2021).

In its use of the ranch for filming its series “Dr. Quinn, Medicine Woman”, CBS resurfaced facades and repaired existing structures, for reasons related both to safety and aesthetics. In addition, the production designers and crew of “Dr. Quinn, Medicine Woman” refurbished and continued the historic use of Paramount’s former mill/carpentry shop and transformed the former mess hall/kitchen into production offices. A second homestead set for the program was built near the former site of Paramount’s Hacienda, or Alvarado, set. “Dr. Quinn, Medicine Woman” ceased production in 1998 and the outlying sets and structures built for the show, except for the railroad depot, were removed. Architectural and cosmetic changes to the town, itself, except for the blacksmith, remained until some of them were later changed by other productions. The NPS continued to manage the site, and, in 1995, it acquired the former Whizin tract, which was comprised of 327 acres lying directly north of its current holdings. This acquisition brought the property to its current size of 765 acres.

The landscape of the Paramount Ranch continues to be used for a variety of filming projects that include episodes of major television series, extended ongoing use by several series, educational and documentary shows, tv movies, feature films both major and independent, direct to video

movies, student and short films, commercials, music videos and still photo shoots. Filmmaking also has expanded in recent years to include movies, episodic series or other entertainment for Internet and streaming content providers. However, destruction of the Hertz Western Town in the 2018 Woolsey Fire and the 2020 onset of the Covid-19 pandemic halted filming use of the ranch for a while, but some filming eventually returned, although not with the same frequency as before.

The NPS completed several minor modifications and maintenance activities throughout the 2000s to support the historic land use, NPS operations, and visitation on site. Notable projects included grading of the site to enhance drainage, rehabilitating the livestock barn, and modifying the Mill/Carpenter Shop in order to support conversion of the building to a fire station. Various minor maintenance activities were completed in the mid-2000s. A new public restroom building near the Longhorn Building was constructed in 2007. Other maintenance activities occurred throughout Paramount Ranch. In 2016, the log cabin structure was removed by a production crew.

Although filming continues at the ranch, as it has since the 1920s, recreational activities are also central to the site's current use. Trails used by hikers and equestrians traverse sections of the old studio-era road system. Ranger-led and volunteer-led tours provide the visiting public with information on the history of the ranch and its use as a film location. A long-standing attraction is the series "Silents Under the Stars," sponsored by the Silent Society of Hollywood Heritage in partnership with the National Park Service. This popular event, in which Hollywood's silent films are screened outdoors at the ranch, has been occurring annually since 1988. Additionally, the annual Topanga Banjo and Fiddle Festival is also a popular event at the site.

These contemporary uses of the Paramount Ranch continue the site's legacy as a working movie ranch. The natural setting of the property, as well as built features—including the road system and the Medea Creek Bridge, which date from the era when Paramount Studios relied on the site for location shooting—remain as tangible evidence of the character of a southern California movie ranch developed in the early decades of the twentieth century.

In 2018, the Woolsey Fire destroyed vegetation, buildings, and structures throughout Paramount Ranch and Hertz Western Town, including the equipment storage shed, two prop storage sheds, the livestock barn, and set facades. Since the fire, the NPS has been working to clear the debris and plans to rebuild some of the facilities lost in order to perpetuate the property's historic use as a location for film production.

Analysis & Evaluation

Analysis and Evaluation Summary

Paramount Ranch, a historic vernacular landscape, exhibits the characteristics typical of movie ranches developed by the motion picture industry in Southern California in the early twentieth century. The cultural landscape characteristics that contribute to the site's significance include natural systems and features, spatial organization, land use, topography, buildings and structures, and circulation. Non-contributing landscape characteristics include archeological sites, cluster arrangement, and vegetation.

Contributing Landscape Characteristics

The natural systems and features of the site influenced the design and affected the physical layout and use of the ranch. The variety of natural landscape features within the ranch boundaries—oak savannahs, chaparral, grasslands, and oak woodlands—offered a range of filming opportunities and evoked a variety of locales. These natural features have remained relatively consistent, with the exception of Medea Creek, a principle natural feature of the site. The character of the creek has changed such that what was an intermittent creek during the period of significance is now a perennial stream. Overall, however, natural systems and features retain integrity as a landscape characteristic and are contributing.

The natural features of the site determined the overall spatial organization of the movie ranch; buildings constructed in support of film production were located on the relatively flat land adjacent to Medea Creek. Film sets were constructed in outlying locations, where the undeveloped landscape could be used, if required, and the hills functioned as a scenic backdrop. Spatial organization retains integrity as a landscape characteristic and is contributing.

Land use activities at Paramount Ranch continue to reflect its historic purpose: a working movie ranch where motion pictures were filmed. Since the 1950s, television productions have used the site. Contemporary use includes filming for feature films, television series, commercials, and music videos. Because of this continuity of land use based on location filming, land use is a contributing landscape characteristic.

Topography is a contributing landscape characteristic and reflects development of the site during the historic period. Modifications to the topography undertaken during the period of significance are discernable in the landscape and denote the location of film sets and original road construction. The site of the former set for the 1937 film “The Adventures of Marco Polo,” for example, may be observed as a leveled area on top of a small hill to the north of the former ranch headquarters area.

Circulation patterns continue to reflect the early use of Paramount Ranch when numerous dirt roads were constructed to connect the operational core of the ranch with outlying set locations. Minor modifications to the system of circulation, included construction of a new entry drive and parking areas, post-date the period of significance and are associated with use of the site after it was sold by Paramount Pictures in 1943. However, the historic circulation system remains apparent in the landscape.

Buildings and structures that remain at the former ranch headquarters area and which date to the period of significance have been altered throughout the years; yet, despite these modifications, buildings and structures considered to be a landscape characteristic retain integrity and contribute to the significance of the site. These buildings are important, tangible links to the historic period and reflect the use of Paramount Ranch for location filming from the late 1920s to the present day. When considered for their associative integrity and compared to like resources, alterations to the buildings have not sufficiently diminished the integrity of their design.

Individual structures that contribute include a retaining wall west of the ranch Caretaker’s House site and the Medea Creek Bridge, constructed during Paramount Studios’ development of the site.

Non-Contributing Landscape Characteristics

Individual remnant ornamental and functional plantings introduced during the period of significance survive and indicate the location of residences and developed areas. The most intact of these historic planted areas is the ranch Caretaker’s House site where a eucalyptus grove and other trees relate to the former residential site. At the Fire Patrol Station, a single tree that dates to

the historic period remains. Overall, however, vegetation no longer retains integrity due to planted areas introduced to the site following the period of significance. These include the walnut trees, sycamores, and coast live oaks planted south and west of the Longhorn Building, as well as eucalyptus plantings south of Hertz Western Town. The former lawn area west of Medea Creek and south of Hertz Western Town encompasses an area that was historically occupied by the headquarters corral. Due to these factors, vegetation no longer retains integrity as a landscape characteristic and does not contribute.

Cluster arrangement no longer retains integrity as a landscape characteristic. The loss of original movie ranch buildings and the spatial relationship between existing buildings no longer evokes the physical relationship and organizational cluster of ranch buildings.

Integrity

The landscape characteristics of Paramount Ranch that retain integrity include natural systems and features, spatial organization, land use, topography, circulation, and buildings and structures. The natural systems and features, which together comprise the natural setting of the ranch, are the primary landscape characteristics that made the site valuable to the film industry as a location to produce motion pictures. This was due to the diverse natural features and landscape qualities that allowed for a wide range of locales to be represented on-screen, while site modifications—including grading for building and road construction—allowed for the operational activities necessary to support on-site film production.

Paramount Ranch retains integrity as a historic vernacular landscape, and the above-listed landscape characteristics display all seven aspects of integrity as defined by the National Register of Historic Places: location, design, workmanship, materials, setting, feeling, and association.

The ranch occupies the same property in the Santa Monica Mountains that was historically used during the period of significance, and it retains its integrity of location. Paramount Ranch retains integrity of design in that the landscape reflects the property's historic function as a movie ranch, primarily through the layout of roads linking the core area of the ranch with outlying set locations, , as well as the layout of the ranch core or headquarters area with buildings that date to

the period of significance. The buildings and roads that date to the period of significance display their original design, workmanship, and materials that contribute to the integrity of Paramount Ranch. Paramount Ranch also retains integrity of setting in that the natural features of the site—the oak savannah, woodlands, grasslands, and chaparral hillsides—and the character of the surrounding area—including the prominent landforms of Ladyface Mountain and Sugarloaf Peak—reflect the historic character of the ranch and why the location was selected for film production.

The natural systems and features, spatial organization, land use, topography, circulation, and buildings and structures continue to evoke the setting and feeling of the historic period and contribute to the site’s significance as one of the best-preserved examples of a movie ranch as developed by the motion picture industry in Southern California during the studio era. Despite the loss of a few buildings and planted vegetation, as well as the introduction of new plantings, the intact physical setting combined with the high integrity of the ranch core and surrounding natural landscape—along with the continued use of the ranch as a location for filming—evokes the feeling and association of a working movie ranch developed by the motion picture industry of Southern California between the 1920s and 1940s. Consequently, the landscape retains integrity.

Landscape Characteristics and Features

This section presents an analysis of landscape characteristics and their associated features and corresponding historic structure names and numbers, if applicable. It also includes an evaluation of whether the feature contributes to the property’s National Register eligibility for the historic period (1927-1943), contributes to the property’s historic character, or if it is noncontributing, undetermined, or managed as a cultural resource. If a feature is non-contributing, it is evaluated as “compatible” (visually congruent with the historic character of the landscape) or “incompatible” (visually incongruent with the historic character of the landscape).

Natural Systems and Features

Natural systems and features are the natural aspects that have influenced the development and physical form of the landscape, and they can include geology, geomorphology, hydrology, ecology, climate, and native vegetation.

Natural systems and features establish a physical context for the cultural landscape features of Paramount Ranch. The climate, soils, hydrology, flora, and fauna at Paramount Ranch collectively create a place where the movie set locations and headquarters development were both practically feasible and economically profitable for Paramount Studios.

Location filming at Paramount Ranch utilized a variety of landscape types—including chaparral, oak woodland, and savannah plant communities—to represent a range of locations on film. Much of the native vegetation keeps its dark green color year-round, providing a reliable background for black and white filming. Sugarloaf Peak (1515 feet in height) and Ladyface Mountain (2031 feet in height) are prominent landforms which evoke different landscapes and help to convey the setting of multiple locations from around the world (see photo, Natural Systems and Features #1). The large valley oaks found around the property may have had the same effect on individual set designs. These trees appear to have been determinants in establishing set locations such as Salem Town and German Street (see images, History #7 and #11). Further research is being conducted to determine the importance that the location of oak trees had on locating particular sets and will be included in the CLI, when available.

Along with Sugarloaf Peak and Ladyface Mountain, Medea Creek is a major landscape feature at Paramount Ranch as it flows through the headquarters area. There is some debate about the reason for the creek's increased flow since the period of significance. One theory is that the perennial flow could be a result of the recovery of water tables after both agricultural uses and rural housing that relied on wells disappeared. The more widely held theory is that increased run-off from residential development in Agoura Hills has intensified the flow of water in Medea Creek over time (correspondence with John Tiszler, NPS Plant Ecologist, October 1, 2021). The resulting riparian plant community has altered the character of the property but has not affected

its value as a filming location; for instance, the vegetation has been used to represent the jungles of southeast Asia in at least three separate films (communications with Alice Allen, July 2003).

Climate

The climate at Paramount Ranch is typically Mediterranean, which enables year-round filming opportunities. Winters are cool, ranging from 38 to 68 degrees Fahrenheit mean temperature in January. The average mean temperature in July is from 58 to 72 degrees Fahrenheit. Low to moderate amounts of precipitation come primarily in the form of rain during the winter months. The yearly rainfall can vary greatly from year to year from fifteen to twenty-six inches. During extremely wet years, up to fifty inches of rain has been reported in the canyons. Very little rainfall occurs from May to October because of a stable Pacific high pressure system to the northwest.

The Santa Ana winds come from the arid regions to the east. These hot, dry winds occur during the fall and winter and may have a very high velocity. The winds can reach eighty to ninety miles per hour and exacerbate already dangerous fire conditions.

Soils

Most of the soils at the ranch are derived from volcanic rock, with alluvial deposits in the creek channel and valley oak savannah areas. Water permeates the soil slowly, creating high levels of run-off and the tendency for sheet and gully erosion. The soils in the chaparral communities can develop a water-repelling layer following fires, which when combined with the loss of vegetation cover, increases run-off and erosion in the post-fire environment.

Hydrology

The drainage at Paramount Ranch flows down the steep mountainous ravines toward the rolling hills of the valley oak savannah in small intermittent streams before reaching the flat Medea Creek floodplain. The development of Agoura Hills to the north and its attendant run-off is thought to have dramatically changed the hydrology of Medea Creek from an intermittent stream to a continuous stream (see photo, Natural Systems and Features #2). The plant community is primarily willows with associated herbs and grasses (see photo, Natural Systems and Features #2). According to the Los Angeles Flood Control District, a flow rate of 17,800 cubic feet per second could occur in the creek following a heavy rain. There are no check dams in the creek

within the boundary of the cultural landscape (Paramount Ranch CLR, 241, quoting “NPS, A Hydrological Evaluation of Medea Creek, Paramount Ranch,” 1981, SAMO archives).

Flora

Coastal sage shrub, chaparral, grassland, limited wetlands, oak woodland, and oak savannah native plant communities are found within the 765-acre property. Due to the increased flow of Medea Creek, an extensive willow riparian woodland community has recently developed.

As of 2021, over half (55%) of the property is covered in chaparral. Chamise (*Adenostoma fasciculatum*), coffeeberry (*Rhamnus californica*), scrub oak (*Quercus dumosa*), laurel sumac (*Malosma laurina*), sugarbush (*Rhus ovata*), and a variety of Ceanothus (*Ceanothus sp.*) are associated with this community. Some of the chaparral areas have been cleared and have become part of the grassland community, which is comprised mostly of non-native annual grasses. Stands of native stipa grass (*Stipa sp.*) remain throughout the property. Oak savannah is a mix of annual and perennial grasslands interspersed with valley oaks. This plant community historically created what was considered the prime area for movie production and location filming (see photo, Natural Systems and Features #3). Oak woodland communities are located near the streams and in a few locations on lower slopes of hills. Coast live oak (*Quercus agrifolia*), valley oak (*Quercus lobata*), and Mexican elderberry (*Sambucus mexicana*) are the dominant species within the community. Riparian areas contain a substantial cover of willow, mainly arroyo willow (*Salix lasiolepis*). Wetland communities are generally composed of rushes (*Juncus sp.*), sedges (*Carex sp.*), and cattails (*Typha sp.*).

Recent fieldwork and research completed between 2010 and 2011 by students in the Institute of the Environment & Sustainability at UCLA (UCLA study) suggests that between 1989 and 2010 the vegetation communities associated with Paramount Ranch were stable; however, there were a few locations that experienced significant change during this period. Using historic photographs, aerial photographs, and satellite imagery, the authors of the UCLA study indicated that the area of greatest change occurred in the riparian zone associated with Medea Creek. Notably, a 1989 aerial photograph revealed that the stream did not flow continuously and had a sparse and discontinuous tree canopy, while the 2010 aerial revealed a dense canopy of riparian vegetation along the length of

Medea Creek. The authors of the UCLA study suggest that the explanation for this occurrence "...lies in the increased runoff due to increased suburban landscaping." Additionally, the authors of the UCLA study suggested that urbanization and development on nearby lands also represented a significant change in land cover associated with viewsheds at Paramount Ranch. (See "Current and Historical Distribution of Vegetation Communities at Paramount Ranch, Santa Monica Mountains National Recreation Area" by Ross Bernet, Morgan Fahlman, Kevin Kawakami, Charles Le, Jessica Savio and Karly Wagner in the Institute of the Environment & Sustainability at UCLA (June 2011) for additional information regarding changes in other vegetation communities at Paramount Ranch including chaparral, coastal sage scrub and grassland between 1989 and 2010).

While the natural systems and features have been modified, likely due to the surrounding Agoura Hills development, the changes have not been substantial enough to effectively change the historic character of the property and its use as a filming location as a whole; instead, these changes have added more diversity to the potential landscape types. The climate, soils, hydrology, and species historically found at the ranch remain extant upon the landscape today. As a result, the natural systems and features retain integrity and, together, they comprise a contributing landscape characteristic of Paramount Ranch.



Natural Systems and Features 1: View of ridgeline to the north and west boundaries. Looking from a section of the Studio Era Road south of the Valley oaks on the water tanks site (NPS, August 2021).



Natural Systems and Features 2: Medea Creek and riparian vegetation (NPS, August 2021).



Natural Systems and Features 3: Oak Savannah at Hacienda Set Site (NPS, August 2021).

Feature Name	Feature Contribution	CRIS CL Featured ID	CRIS-HS Resource Name	CRIS-HS Resource ID
Mountain landforms	Contributing	191695		
Valley Oak specimens	Contributing	191696		
Native plant communities: chaparral, oak woodland, and savannah	Contributing	191697		
Medea Creek	Contributing	191690		

Spatial Organization

Spatial organization is the three-dimensional organization of physical forms and visual associations in a landscape, including the articulation of ground, vertical, and overhead planes that define and create spaces.

The spatial organization of Paramount Ranch was established in response to the site's natural setting, topography, and vegetative characteristics, and it was determined by the practical and operational needs of an early twentieth-century movie ranch in southern California, which required both developed areas—support facilities and infrastructure—as well as wide-open, expansive, undeveloped spaces. By locating the ranch headquarters on level land adjacent to Medea Creek and concentrating development in this area, the majority of the studio's property could remain in its natural state and, therefore, provide a naturalistic setting for location filming (see photo, Spatial Organization #1).

The natural features of the site—which include small hills and canyons within the Medea Creek drainage, as well as flat areas adjacent to the creek and surrounding open territory, consisting of a mixture of rolling hills of chaparral, oak savannah and oak woodlands— influenced the general location of roads, buildings, and structures necessary to support the operations and administration of a working movie ranch. Permanent buildings, which formed the functional core of the ranch, were erected on the east and west sides of Medea Creek, and semi-permanent sets were built in outlying areas. A network of roads linked the operational core of ranch with these outlying areas where filming occurred.

Aerial photos show that the area south of the ranch's livestock corral was cleared of trees between 1937 and 1945 to create a larger open space. NPS maintained the area's open character when it converted the site into an irrigated lawn in the early 1980s. The area is no longer irrigated but remains open in character.

The course of Medea Creek, its associated floodplain, and adjacent level land each were major influences in establishing the spatial organization of the permanent development of Paramount Ranch; however, prominent landforms surrounding the ranch also influenced the spatial

organization of the ranch, including a large rock outcrop known as Ladyface Mountain, a distinctive ridgeline to the north of the property, and Sugarloaf Peak, which rises to the south of the ranch, (see photo, Spatial Organization #2). These natural landforms often determined where productions were going to film or where sets would be constructed, insofar as these features could be used to represent terrain consistent with the fictional setting of the film.

The physical organization of the ranch, the location and arrangement of permanent buildings and structures, and the general pattern of circulation each were derived from the overall landscape characteristics of the site's natural setting. The spatial organization retains integrity and is a contributing landscape characteristic of Paramount Ranch.



Spatial Organization 1: Ranch headquarters on the east side of Medea Creek (NPS, August 2021).



Spatial Organization 2: Sugarloaf Peak to the southwest with Oil Well Set Site in the foreground (NPS, August 2021).

Land Use

Land uses are the principal activities in a landscape that form, shape, and organize the landscape as a result of human interaction.

Land use at Paramount Ranch historically has centered on one activity: location filming. The ranch was organized around a central, functional core of permanent buildings and structures in the ranch headquarters area. This core developed area of the ranch functioned primarily to support on-site filming. Storage sheds for equipment and props, livestock barns and corrals, a caretaker's residence and other structures were built in the headquarters area during Paramount Studios' initial site development. Beyond the headquarters area, the movie ranch was largely undeveloped in order for the natural landscape to serve as backdrop scenery for motion picture filming. Within this largely undeveloped natural landscape, semi-permanent, large-scale sets were constructed in numerous locations. These semi-permanent structures—movie sets such as the Marco Polo set, Paramount's Midwestern Town, and the Hacienda set—were designed and located within the ranch property to create the appropriate setting as required by a particular film. The sets, themselves, changed as productions came and went, but the sites were regularly re-used as old sets were re-dressed and new sets were constructed, based on evolving production needs.

Because the principal purpose of the ranch was to accommodate location filming, filming could occur anywhere on the ranch property, including the developed area of the ranch, the ranch headquarters area. Production stills from the studio era offer evidence that the headquarters area did not fulfill a strictly utilitarian function; it appeared onscreen and functioned as a convenient backdrop for films set in western locations. The corrals, barns, and chaparral hillsides created a typically "Old West" scene. With Westerns being such a popular genre of the era, the headquarters area appeared on-screen in productions filmed at Paramount Ranch., including *Under the Tonto Rim* (1933), *The Trumpet Blows* (1934), *Home on the Range* (1935), and possibly others (Mike Malone, personal communication, September 13, 2021; see photo: Land Use #1).

The use of the property for location filming meant that any area of the ranch could be utilized for its potential landscape values, as necessitated by the story line of the script being filmed. It also

resulted in a landscape largely devoid of distinct zones that separated land use activities by function. In effect, a single land use category—motion picture filming—applied to the entire ranch landscape. Location filming continues to take place still today at Paramount Ranch.

Recreation is the other contemporary land use at the Paramount Ranch. The ranch has accommodated recreational uses since the early 1950s, as it was introduced during the Hertz family ownership of the property; however, many of the facilities that accommodated these recreational uses during the early 1950s through the 1980s, when the Park Service acquired the property, were non-structural and temporary in nature (i.e. square dancing, picnicking, hayrides, barbecues). Physical evidence of recreation as a former land use activity is apparent in the landscape as it relates to the era of the Sportsman's Club and the Renaissance Pleasure Faire, both of which fall outside of the period of significance. Features such as the remnants of the racetrack and the cuts in the hillsides, culverts and foundations from the Renaissance Pleasure Faire reflect these two eras in the history within the cultural landscape.

Under Park Service ownership, an extensive trail system, was developed to provide visitors with hiking and horseback riding opportunities, and this trail system typically took advantage of roads established during the movie era. Some of the studio era roads are still followed, and additional circulation patterns created for the Renaissance Pleasure Faire also were incorporated into the NPS trail system. In addition to the recreational opportunities facilitated by this trail system, corporate picnics and other community recreational events regularly occur at the ranch.

While recreation remains a major non-contributing but compatible component of the land use activities at the Paramount Ranch, the ranch has continued to provide on-location filming opportunities for a variety of media, including television series and specials, print advertisements, fashion photography, music videos, as well as feature films. Due to this constant use of the site for filming, the land use retains integrity and is a contributing landscape characteristic.



Land Use #1: Filming occurred throughout the ranch, including the headquarters area as shown in this production still from the 1934 film, "The Trumpet Blows." (PGSO, CLI, SAMO-N-0007-5, 2003)

Feature Name	Feature Contribution	CRIS CL Featured ID	CRIS-HS Resource Name	CRIS-HS Resource ID
Location filming	Contributing	191698		

Topography

Topography is the three-dimensional configuration of the landscape surface characterized by features (such as slope and articulation) and orientation (such as elevation and solar aspect).

Paramount Ranch is located in the Medea Creek drainage, and the natural topography of the site is characterized by relatively flat terrain adjacent to the creek as interspersed with small intermittent drainages leading toward the floodplain of Medea Creek. Surrounding this low-lying area are rolling hills, which give way to steep mountains and canyons.

Modifications to the site's natural topography were undertaken by Paramount Studios-Famous Lasky Players in 1927 during initial development of the ranch. Because the site had the advantage of a relatively large area of level ground on either side of Medea Creek on which to construct buildings and structures, most of the topographical manipulation necessary for the development of ranch infrastructure was related to the construction of roads (see photo: Circulation #1). Additional localized grading operations were undertaken during construction of some of the permanent buildings on the site, such as the Caretaker's House, where a dry laid retaining wall was built along the west side of the residence site (see photo: Buildings and Structures #5).

New historical research completed in 2015 notes that as early as 1954, a small log cabin structure, located west of the livestock barn, was utilized in association with the production of "The Silver Star", a low budget movie released March 25, 1955. Later that year, the cabin also appeared in "The Lonesome Trail." In 1956, the log cabin appeared in "The Cisco Kid." Despite its early use in television production on site, the building was likely constructed or remodeled to give it the appearance of a log cabin after the period of significance. The structure was disassembled and removed from the site during a film production in 2016. Only the leveled site upon which the log cabin was located remains extant today.

Construction of ephemeral sets required grading to create level ground on which to erect elaborate set pieces, such as the Hacienda set (also known as the Alvarado set), built in 1931 a short distance (approximately 1,000 feet) northwest of the headquarters area. Grading was also required to level approximately seven acres on the top of a small hill approximately one-quarter

mile north of the headquarters area where the set for “The Adventures of Marco Polo,” was built in 1937 to resemble a medieval Chinese fortress and village.

In the years following Paramount’s ownership of the ranch, modifications to the site’s topography were largely concentrated in two general locations: in the southern section of the ranch in the area surrounding Hertz Western Town and the historic ranch headquarters, and in the northern section where the annual Renaissance Pleasure Faire was held. When the ranch was operated as the Paramount Sportsman’s Club in the mid-1950s, a racetrack was built which provided banked curves for the racers to negotiate, while generally following natural topographic contours and utilizing circulation patterns established by the studio. Construction of the racetrack required significant topographical modifications in certain stretches of the track (see photo, Topography #1). During the mid-1950s and the Sportsman’s Club era, the development of a summer camp for boys—Camp Longhorn—was built in an area southwest of Hertz Western Town. Here, grading was undertaken to provide level ground for the construction of camp structures.

The Renaissance Pleasure Faire, an annual event sponsored by the Living History Centre on property adjacent to the ranch to the northwest, attracted large crowds to the area. The lessee of the ranch, Dee Cooper, sub-let right-of-way access for logistical support for the Faire. Grading modifications associated with this period and use included the construction of a causeway on one of the studio era roads that led to the Faire site. Slight grading operations were also accomplished to create level areas for individual booths and attractions at the Renaissance Pleasure Faire. However, these slight grading modifications are minor considering the total acreage of the ranch and do not significantly affect the historic character of the topography.

National Park Service grading projects were initiated in the early 1980s to facilitate recreational use of the site. These modifications to the site’s topography included transforming the former location of the ranch corral into a lawn and the introduction of underground sprinklers (see photo: Vegetation #5). A series of culverts was constructed on the northeast side of the lawn area to channel seasonal water away from Hertz Western Town, through a dry creek channel, and into

Medea Creek. The NPS also brought in fill material to level the area northwest of the Longhorn Building in order to construct a large visitor parking area (see photo: Circulation #2).

Today, the topography reflects evidence of each of the above-mentioned periods of ownership and use of the ranch. Grading modifications—mostly related to road construction as well as large set constructions—undertaken during Paramount Studios' initial development of the site took place during the period of significance and are key topographical features associated with the historic function of Paramount Ranch (see photo, Topography #2). They are integral components of the landscape that clearly communicate how the site was developed and used as an early twentieth-century movie ranch in Southern California. The topography retains integrity as a contributing landscape characteristic of Paramount Ranch.



Topography 1: Portion of the racetrack that was developed when the ranch was operated as the Paramount Sportsman's Club in the mid-1950s (NPS, August 2021).



Topography 2: German Town Set Site (NPS, August 2021).

Feature Name	Feature Contribution	CRIS CL Featured ID	CRIS-HS Resource Name	CRIS-HS Resource ID
Sites of set locations	Contributing	192633		
Site of Ranch Headquarters	Contributing	191849		
Site of Caretaker's House	Contributing	104254		
Camp Longhorn developed area topographical contours	Non-contributing	103458		
Causeway on Renaissance Faire road west of Marco Polo Hill	Non-contributing	103459		

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Grading associated with construction of Renaissance Pleasure Faire booths	Non-contributing	104178		
Grading modifications during construction of the racetrack	Non-contributing	104247		
Visitor Parking Area grading modifications	Non-contributing	104255		
Site of log cabin structure	Non-contributing	103437		

Vegetation

Vegetation includes deciduous and evergreen trees, shrubs, vines, groundcovers, and herbaceous plants and plant communities, whether indigenous or introduced in the landscape.

Ornamental vegetation at Paramount Ranch is limited to plantings around the Caretaker's House site and the Fire Patrol Station. The vegetation associated with these locations dates to the period of significance.

Contributing

The Caretaker's House site is surrounded by a grove of Red Gum Eucalyptus trees (*Eucalyptus camaldulensis*), a single Canary Island Pine (*Pinus canariensis*), and what appears to be a juniper (see photo, Vegetation #1). These trees, evident in a 1937 aerial, still define the house location and may have been planted either to provide a screen to enclose the Caretaker's House during filming or to provide privacy from the production facilities nearby (see photo, History #6).

Vegetation at the Fire Patrol Station may have been planted as early 1928. An aerial photo from 1937 shows that vegetation formed a screen along the south side of the building (see aerial photo, History #13). A velvet ash (*Fraxinus velutina*) stands south of the house within the fenced yard. (see photo, Vegetation #2).

A single valley oak (*Quercus lobata*) found at the Paramount-era water tanks site also dates to the period of significance (see photo, Vegetation #3). Formerly the valley oak was part of a pair; however, the second oak was destroyed by the Woolsey Fire and was observed in 2021 as standing dead. Another large valley oak stands alone next to the church south of the former Hertz Western Town location (see photo, Vegetation #4).

Non-Contributing

The other remaining plantings at Paramount Ranch post-date the period of significance. The eucalyptus found at the Paramount-era water tanks do not appear to date to the period of significance (see photo, Vegetation #3). The large walnut tree (*Juglans californica*) located south of the Longhorn Building was planted in 1953 (see photo, Vegetation #4). The NPS planted three

California sycamores (*Platanus racemosa*) and two coast live oak (*Quercus agrifolia*) west of the Longhorn Building in 1993. In proximity to these trees, two small walnut trees were identified during field investigation in 2015. Also, at this time, a walnut tree was identified east of the original ranch entry road near the Mill/Carpenter Shop building.

A short row of eucalyptus, planted circa 1960, is still found south of Hertz Western Town along the western edge of the former corral location (see photo, Vegetation #5). As of 2021, the row consists of three trees with one in severe decline. The two velvet ash trees west of the Fire Patrol Station and the Coast Live Oak in the northwest corner of the fenced yard appear to post-date the period of significance. A small coast live oak growing at the base of the ash inside the yard is also non-contributing.

A coast live oak is growing at the north end of the stone wall at the Caretaker's House site.

A large lawn was planted by the NPS in 1982 at the former corral location. The park no longer irrigates this area.

Medea Creek has evolved from an intermittent stream during the period of significance to a continuous stream today (see photo, Natural Systems and Features #4). The resulting plant community is primarily composed of willows (*Salix sp.*) with associated forbs and grasses (see photo, Natural Systems and Features #5).

While vegetation at Paramount Movie Ranch has lost integrity as a whole, the trees around the Caretaker's House site and the Fire Patrol Station trees date to the period of significance and retain integrity as individual landscape features. The valley oaks at the former water tanks site and east of the church practical set also date to the period of significance and retain integrity as individual landscape features. These remaining features may be preserved and maintained as cultural resources, although, in general, vegetation does not retain integrity as a landscape characteristic of Paramount Ranch.



Vegetation 1: Caretaker's Residence Trees, facing north (NPS, August 2021).



Vegetation 2: The contributing ash tree inside the Fire Patrol Station fence, and non-contributing ash trees along the trail, facing north (NPS, August 2021).



Vegetation 3: Valley Oaks, facing north. The eastern oak was killed by the 2018 fire (NPS, August 2021).



Vegetation 4: Valley oak next to Church (NPS, August 2021).

Feature Name	Feature Contribution	CRIS CL Feature ID	CRIS-HS Resource Name	CRIS-HS Resource ID
Caretaker's House trees	Contributing	104256		
Eucalyptus grove	Contributing	191693		
Fire Patrol Station Ash tree in yard	Contributing	104258		
Valley oak at former water tanks site	Contributing	104260		
Valley oak east of church	Contributing	191691		
Coast live oak at Caretaker's House retaining wall	Non-contributing	192696		

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Fire Patrol Station other trees	Non-contributing	192586		
Walnut trees at Longhorn Building	Non-contributing	104262		
Trees west of Longhorn Building	Non-contributing	104261		
Eucalyptus row south of Western Town	Non-contributing	104257		
Lawn area south of Western Town	Non-contributing	104259		
Willow Riparian Area along Medea Creek	Non-contributing	104263		

Circulation

Circulation refers to the spaces, features, and applied material finishes that constitute systems of movement in a landscape.

The circulation system at Paramount Ranch consists of the following; primary paved roads providing access to the site; unpaved, two-track dirt roads linking the headquarters area of the ranch with outlying set locations; and a system of hiking trails. In addition to these basic elements of the circulation system, several parking areas also contribute to the overall system of circulation at Paramount Ranch. The basic character and patterns of the circulation system were established by Paramount Studios during the period of significance. Subsequent owners of the ranch modified and expanded the circulation system, adding individual components such as a new entry drive, additional two-track dirt roads, and hiking trails. The existing trail system was introduced in the early 1980s when the NPS acquired the property, however, elements of the network of hiking trails follow earlier routes established or used by the Paramount Studios.

The historic circulation system has been modified by the auto racetrack, built in 1956, where a repaved portion of the straight-away connects the two ranch entry roads and provides access to site parking. Additional portions of the auto racetrack have been incorporated into the circulation system along the west side of Medea Creek—where the track circles around the south and west sides of the Hertz Western Town site—and they do not constitute a major impact on the historic circulation patterns of the ranch. Because only portions of the racetrack have been incorporated into the circulation system, and portions have deteriorated to the point that they no longer retain integrity, this landscape feature is more appropriately understood as an individual archaeological resource rather than an element of the ranch circulation system.

Primary Access

Mulholland Highway and Cornell Road are the primary access roads associated with Paramount Ranch. Cornell Road is a two-lane, asphalt-paved 25-foot-wide road with guard rails and storm water drop inlets. Cornell Road is under the jurisdiction of the Los Angeles County Road Department. The road was surveyed in 1922 and has been the principal access road to the ranch since Paramount Studios first used the site circa 1927. Mulholland Highway, a two-lane road

built circa 1945, follows an east-west alignment and intersects with Cornell Road, which follows a north-south route near the southeast corner of the site. While both Cornell Road and Mulholland Highway delineate portions of the cultural landscape boundary, they are outside the boundary (see Adjacent Lands Information).

Two paved entry drives from Cornell Road provide access to the site. The southern entry drive is the original main ranch entrance to the headquarters and is contributing (see photo: Circulation #1). The other entry drive was established on a studio-era dirt road in the 1970s to provide access to visitors attending the Renaissance Pleasure Faire, which was staged in the northern section of the ranch property. In the early 1980s, the entry constructed for the Renaissance Pleasure Faire was paved and developed by the NPS as the primary entrance to the ranch. This road is non-contributing. Both entry roads intersect with a north-south paved road that originated during the studio era as part of the primary circulation system, but that was re-paved and incorporated into the auto racetrack during the Sportsman's Ranch era. This paved roadway connects the two entry drives and provides access to visitor parking located on the east side of Medea Creek (see photo: Circulation #2). Another parking area located off of this roadway is to the north of the park administration building. Both parking areas are unpaved. Developed by the National Park Service to serve visitors, neither of these large visitor parking areas are contributing features of the circulation system at the Paramount Ranch.

In addition to the above entry points for the ranch, three other points of access exist. The first is located at the point where Medea Creek is closest to Cornell Road; a road enters the landscape, made secure by a double gate constructed of wood (see photo: Circulation #3). At the far north end of the ranch another access point exists, where a gate with a dirt ramp was built for the Renaissance Pleasure Faire. A third access point exists on Mulholland Highway east of Medea Creek. Past the NPS gate, an unpaved road travels southwest and parallel to Mulholland Highway before following the creek north to the headquarters area, terminating at the area known as the NPS boneyard.

The original ranch entry road has been paved by the National Park Service; however, through comparison of photographs from the Hertz collection, circa 1953, to the road in its present

configuration, it is possible to discern that the entry road appears to have the same width and alignment as it did historically (see photo: History #15). Los Angeles County Road Department slightly modified the intersection of the entry road and Cornell Road while realigning a curve on Cornell Road in this area. This original entry road is no longer used as the main ranch entry. This entry drive is now open only to one-way traffic exiting the park and is contributing.

Secondary Roads

A network of secondary roads—which are one-lane, unpaved roads, often just two tire tracks through open savannah, oak woodland, and chaparral hillsides—emanate from the former ranch headquarters area and lead to outlying areas to the north, south and west. These roads were developed during the studio era and connected the functional core of the ranch with various set locations. These roads continue to delineate circulation patterns established during the period of significance and reflect the historic use of the site for location filming. These roads are used by pedestrians, by park personnel, and by visitors riding on horseback through the park. They are also still used as roads to access filming locations. These secondary roads, which largely reflect historic development and use of the site during the movie era, are contributing (see photo: Topography #1).

Pedestrian Circulation: Hiking Trails

A system of hiking trails lead from the main visitor parking area and extend to the north, south, east, and west (see site map). The Overlook Trail takes off from the northwest corner of Hertz Western Town and leads to the west, past the former site of Camp Longhorn. This trail intersects with the Coyote Canyon Trail. A short spur off the Coyote Canyon Trail terminates at a picnic site. Coyote Canyon Trail connects with the Hacienda Trail, which leads to the north, toward the area known as Witches' Wood (it first became known by this moniker during the era of the Renaissance Pleasure Faire). From Witches' Wood, the Backdrop Trail and a series of short spurs that lead to the south, offer expansive southerly views toward Sugarloaf Mountain. Medea Creek Trail is a loop trail that follows the creek along its east bank and parallels Mulholland Highway as it turns northwest to terminate near the Longhorn Building. Many of these hiking trails follow historic period ranch roads and may have been established following the period of significance;

however, a more detailed assessment of their historical development needs to be conducted than can be offered here (see photo: Circulation #4).

Pedestrian Circulation Features East of Medea Creek

To accommodate the addition of a new restroom facility and shuttle stop at Paramount Ranch, several new circulation features were constructed in proximity to the Longhorn Building and the Mill/Carpenter Shop building. In 2004, a shuttle stop and associated concrete sidewalk and pad was constructed west of the Mill/Carpenter Shop building in Paramount Ranch parking area to serve the ParkLINK Shuttle (see photo, Circulation #5). The sidewalk measures approximately 5 feet wide and extends north, across the historic entry road to a curvilinear gravel path, which provides access to the restroom facility. In addition, a concrete pad and sidewalk was constructed circa 2007 on the north side of the restroom facility, which provides access to a ramp associated with the Longhorn Building.

Summary

The circulation system at Paramount Ranch reflects different periods of ownership and use, but the basic components of the system developed during the period of significance retain integrity. Circulation is a contributing landscape characteristic.



Circulation 1: Original Main Ranch Entrance Road, facing west looking at the Main Ranch Cluster (NPS, August 2021).



Circulation 2: Main Ranch Visitor Parking, facing east (NPS, August 2021).



Circulation 3: Medea Creek Entrance, looking north and showing the non-contributing gate adjacent to Cornell Road (NPS, 2015).



Circulation 4: Studio-era roads that currently act as visitor trails (NPS, August 2021).



Circulation #5: Concrete sidewalk and pad associated with the shuttle stop (NPS, 2015).

Feature Name	Feature Contribution	CRIS CL Feature ID	CRIS-HS Resource Name	CRIS-HS Resource ID
Original Ranch Entry Road	Contributing	103450	Paramount Movie Ranch Main Roads	59691
Studio Era Roads: road from former lumber yard south to set site; road from Fire Patrol Station to water tank site; road from Fire Patrol Station to carpenter	Contributing	103454	Paramount Movie Ranch Main Roads	59691

shop/mill building; road from headquarters to various movie sets, including the Hacienda set and the Marco Polo set.				
Medea Creek Entrance	Contributing	103448		
NPS trail system	Non-contributing	103455		
Sportsman's Ranch Racetrack	Non-contributing	103453		
NPS-era entry road	Non-contributing	103449		
Parking areas east of Medea Creek	Non-contributing	103451		
Renaissance Pleasure Faire entrance	Non-contributing	103452		
Pedestrian circulation features east of Medea Creek	Non-contributing	191699		
North-South Ranch road (parallel to/east of Medea Creek)	Non-contributing	194156		
Mulholland Highway Entrance	Undetermined			

Buildings and Structures

Buildings are elements constructed primarily for sheltering any form of human activity in a landscape, while structures are elements constructed for functional purposes other than sheltering human activity.

Buildings and structures at Paramount Ranch include both permanent and temporary structures, principally movie sets. Because the site always has been used for location filming, sets have constantly evolved depending upon production needs. Paramount Studios erected numerous permanent buildings—barns, storage facilities, a carpenter shop and a mess hall—to support production at the ranch during initial site development. Some of these buildings were removed over the years, and some were destroyed by the 2018 Woolsey Fire. Several buildings from the studio era remain, including the Longhorn Building, the Mill/Carpenter Shop, and the Fire Patrol Station. These buildings contribute to the significance of the Paramount Ranch cultural landscape.

Beginning around 1953 when the property was under the Hertz family ownership, several of the former headquarters buildings were dressed to create a large outdoor set known as Western Town. These buildings were destroyed during the 2018 Woolsey Fire.

Following is a brief sketch of the physical evolution and existing conditions of each of the buildings at the ranch that date to the period of significance.

Contributing Buildings

Longhorn Building (HS #201): This building was stabilized after suffering damage in the 1994 Northridge earthquake. Modifications included extending the west façade, removing part of the building on the northeast corner, adding new siding and windows, and creating a new interior layout and finishes. In 2010, solar panels were installed on the roof of the Longhorn Building on the south facing side. The building dates to the early 1930s and was used during the studio era as a mess hall/kitchen to feed studio personnel. The building contributes to the significance of the cultural landscape (see photo, Buildings and Structures #1).

Mill/Carpenter Shop building (HS #206): This building was stabilized and modified by CBS for use as its carpenter shop. CBS replaced the siding and roofing, modified the barn doors, and covered the original skylights. The building retains its general form and contributes to the significance of the landscape (see photo, Buildings and Structures #2).

Fire Patrol Station (HS #105): This building pre-dates establishment of the movie ranch. It remains in its original location and was adapted in the early 1980s for park housing. Originally, there was a garage associated with the house and a wire fence with gate enclosed the area. The fence, garage, and gate are now gone. The residence is a one-story building with a gable roof. A front porch on the east side of the building is covered with a shed roof. In 2004, energy-efficient vinyl, thermal pane, dual-glaze windows were installed in the Fire Patrol Station (see photo, Buildings and Structures #3).

As indicated above, these buildings have been modified over time, but alterations largely have been reversible. These buildings maintain their historic function as support structures that facilitate on-location filming at the Paramount Ranch. The Paramount Ranch buildings contribute to the significance of the cultural landscape. The buildings that were part of the Hertz Western Town, which were destroyed in the 2018 Woosley Fire, included the following: the Livestock Barn (HS #209), the Equipment Storage Garage (HS #210), the Prop Storage Shed (HS #203), and another Prop Storage Shed (HS #207).

In addition to the above-listed contributing buildings, several structures contribute to the significance of the Paramount Ranch cultural landscape. These include the Medea Creek Bridge and a retaining wall that defined the west edge of the site of the former caretaker's residence. These structures are key features that evoke the site's origins and historic use as an early twentieth century movie ranch in Southern California.

Contributing Structures

The Medea Creek Bridge, built in 1927, was one of the earliest structures built by the studio during initial development of the ranch. The bridge links the historic entry drive with the former

headquarters area and, therefore, reflects historic circulation patterns at Paramount Ranch. It is a key contributing structure in the cultural landscape (see photo, Buildings and Structures #4).

A dry laid stone retaining wall remains extant to denote the former site of the Caretaker's House, and it contributes to the significance of the cultural landscape (see photo, Buildings and Structures #5).

Non-Contributing Structures

Non-contributing structures include the following: culvert bridges on the road to the Renaissance Pleasure Faire site; a loading dock constructed for use by the Faire; a shuttle stop constructed in 2004, as located west of the Mill/Carpenter Shop building; a new restroom facility constructed between 2006 and 2007, as located west of the Longhorn Building; four footbridges, wood rail fences, a wood gate at the Medea Creek entrance; and a drinking fountain in the lawn area. The contemporary footbridge northwest of the church structure was destroyed by the Woolsey Fire in 2018 and has since been rebuilt.

Non-contributing building facades constructed in the area known as Hertz Western Town after the period of significance were destroyed by the Woolsey Fire in 2018, except for the church and train station practical sets (see site map).

Summary

Although several buildings have been removed or destroyed over the years and existing buildings all have been modified to varying degrees, the extant buildings at Paramount Ranch retain integrity as contributors to the Paramount Ranch cultural landscape in association with the studio-era headquarters development during the period of significance.



Buildings and Structures 11: Longhorn Building, north elevation (NPS, August 2021).



Buildings and Structures 2: Mill/carpenter shop building, south elevation (NPS, August 2021).



Buildings and Structures 3: Fire Patrol Station House, northwest elevation (NPS, August 2021).



Buildings and Structures 4: Medea Creek Bridge, looking southwest (NPS, August 2021).



Buildings and Structures 5: Caretaker's House Retaining Wall, looking northwest (NPS, August 2021).

Feature Name	Feature Contribution	CRIS CL Featured ID	CRIS-HS Resource Name	CRIS-HS Resource ID
Longhorn Building	Contributing	103438	Paramount Movie Ranch Mess Hall-Kitchen	59681
Mill/Carpenter Shop	Contributing	103440	Paramount Movie Ranch Mill Carpenter Shop	59682
Fire Patrol Station	Contributing	103434	Paramount Movie Ranch Fire Patrol Station	59685

Medea Creek Bridge	Contributing	103439	Paramount Movie Ranch Medea Creek Bridge	59689
Retaining wall at former Caretaker's House	Contributing	103446		
Drainage ditch along original entry road	Undetermined	191704		
Culvert bridge on Renaissance Pleasure Faire road	Non-contributing	103431		
Renaissance Pleasure Faire loading dock	Non-contributing	103444		
Restroom facility west of the Longhorn Building	Non-contributing	103445		
Foot bridges (4)	Non-contributing	103435		
Drinking fountain	Non-contributing	191705		
Wood rail fences	Non-contributing	191706		
Stone retaining wall west of Longhorn Building	Non-contributing	191707		
Flagpole	Non-contributing	191708		
Wood gate at Medea Creek entrance	Non-contributing	191709		
Paramount Ranch shuttle stop	Non-contributing	191692		

Paramount Ranch
Santa Monica Mountains National Recreation Area

Racetrack bridge (overpass)	Non-contributing	191710		
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Cluster Arrangement

Cluster arrangement is the locations and patterns of buildings, structures, and associated features in the landscape.

The cluster arrangement of a landscape refers to the location and patterns of buildings, structures, and associated spaces. The buildings and structures of Paramount Ranch historically have been clustered on either side of Medea Creek, near the original entry to the movie ranch. These cluster areas were developed to support the functional and operational requirements of the movie ranch.

Building Cluster East of Medea Creek

The cluster of buildings and structures in this area include the Longhorn Building and the Mill/Carpenter Shop building, which is separated from the Longhorn Building by the historic entry road. These two buildings are located at an approximately ninety-degree angle to each other. A public restroom, drainage structure, wood fence, mortared stone retaining wall, as well as a leveled parking area also occur in this cluster of buildings and structures located east of Medea Creek (see site plan). The Mill/Carpenter Shop and the Longhorn Building were constructed during the studio era, while the stone retaining wall was built in the mid-1950s when the property was owned by William R. Hertz. The National Park Service built the parking area and drainage structure and erected the wood fence and restroom building. An incinerator building and a door and window sash storage building, which dated to the studio era of the ranch, were once located in this cluster arrangement east of Medea Creek but no longer stand. NPS also removed the studio-era water tanks on the hill south of the Mill/Carpenter Shop.

The cumulative effect of these changes is that the spatial relationship between individual buildings no longer remains. Therefore, the cluster arrangement no longer contributes to the significance of the landscape.

Feature Name	Feature Contribution	CRIS CL Feature ID	CRIS-HS Resource Name	CRIS-HS Resource ID
Building Cluster East of Medea Creek	Non-contributing	103456		

Archeological Sites

Archeological sites inventoried in the CLI include the location of ruins, traces, or deposited artifacts in the landscape that are associated with the period of significance and are evidenced by the presence of either surface or subsurface features. The CLI does not disclose the location of sensitive archeological sites. There is one primary historic archaeological resource that has been identified within the Paramount Ranch cultural landscape boundary, which is the racetrack.

Racetrack

During the summer of 1956, the owners of the Paramount Sportsman's Ranch built a racetrack to accommodate sports cars, and they conducted auto races. The racetrack featured eleven tight turns, a long straightaway, and a crossover bridge, and it varied in width from thirty-four feet on the straight to fifty-five feet through the banked turns. The racetrack course traversed much of the oak savannah area west of Cornell Road to Medea Creek, and it overlaid a few of Paramount Ranch's historic roads. The racetrack was closed in December 1957 after seven total races and several deaths (NPS 2005). The track was featured in multiple Hollywood movies, including "The Devil's Hairpin" (1957) and "Roadracers" (1959). The racetrack currently includes several remnant segments that vary in width from 20 feet to 55 feet, depending upon the structural integrity of the segments. The turns were designed to be wider than the straightaways. Remnants of the automobile racetrack built on the site in 1956 post-date the period of significance and are non-contributing.

Undetermined features

Several new historic remnant features of undetermined origin were documented at Paramount Ranch during field investigation in 2015. The function and associated dates of construction and/or installation of these features remains unknown; however, they may yield additional information to help better understand activities associated with film production at Paramount Ranch during the period of significance. Completion at a future point in time of an Archeological Overview and Assessment that includes Paramount Ranch will provide additional documentation and analysis of these features.

The following photographs illustrate the range of newly identified archaeological features, which includes remnant machinery, a retaining wall, and two paved surfaces. More research is necessary to identify which historic context these features are associated with to determine if they are contributing or non-contributing.



Archeological Sites #1: Photograph showing a piece of remnant machinery located near Marco Polo Hill (NPS, 2015).



Archeological Sites #2: Photograph looking toward Ladyface Mountain showing a large concrete surface. The construction date and function of the concrete pad is unknown; however, based on information derived from a photograph on page 12 of "Paramount Ranch Remembered," it postdates the 1970s (NPS, 2015).



Archeological Sites #3: Photograph looking northwest showing a pipe and sheet metal retaining wall. The construction date and function of the wall is unknown; however, it is located in proximity to the concrete pad noted above (NPS, 2015).

Feature Name	Feature Contribution	CRIS CL Feature ID	CRIS-HS Resource Name	CRIS-HS Resource ID
Racetrack remnants	Non-contributing	191711		
Machinery remnant	Undetermined	191712		
Large concrete pad	Undetermined	191713		

Pipe and sheet metal retaining wall	Undetermined	191714		
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Condition Assessment

Condition

Fair

Condition Date

8/24/2021

Narrative

Paramount Ranch is in fair condition, with all contributing resources in need of minor preservation maintenance work within the next three to five years to bring the cultural landscape into good condition. In 2018, Paramount Ranch was burned by wildfire, resulting in heavy erosion that occurred in the hills and the creek due to vegetation loss during the fire. Contributing vegetation significant to the ranch was damaged or destroyed. Residential development around the ranch has likely caused an increase in runoff into Medea Creek, resulting in a consistent flow of water that has caused a significant growth in vegetation, which has impacted the condition of the creek riparian corridor. Flooding during the rainy season has damaged buildings in the core ranch area.

Impacts

Type of Impact:

Fire

External or Internal:

External and Internal

Impact Description:

Fires have occurred at the Paramount Ranch on a ten-to-twenty-year cycle, the most recent fire occurring in 2018. The 2018 Woolsey Fire destroyed Hertz Western Town and most of the historic buildings associated with the Paramount Studios era; killed and damaged trees; and altered the character of the riparian area vegetation.

Type of Impact:

Deferred Maintenance

External or Internal:

Internal

Impact Description:

The Caretaker's House Site eucalyptus have dead wood and suckers. The Live Oak East of Church and the Walnut Tree west of the Longhorn Building have dead wood.

The Fire Patrol Station shows signs of water damage and mold around the west-facing door on the ground-floor. The rafter ends are water damaged. On the north-side façade, the caulk connecting the stucco and wood exterior cladding has shrunk.

The Mill/Carpenter Shop has a leaky pipe on the south-facing wall that has damaged the wood siding; it also is causing the pooling of moisture against the concrete foundation. The nails that affix the wood battens on the siding are loose and working out of the wood.

The Longhorn Building entrance concrete ramp is cracked. There is also splitting and warping of the east façade cladding.

The Original Entry Road paving is cracked, and it exhibits slumping and raveling on the south edge of pavement.

The Medea Creek Bridge rails are rusting.

The Retaining Wall at the Caretaker's House Site has sections that have slumped.

Type of Impact:

Operations on Site

External or Internal:

Internal

Impact Description:

A restoration project on the German Street and Maid of Salem set sites has degraded the condition of the topography at these locations.

Type of Impact:

Pests

External or Internal:

Internal

Impact Description:

Animal burrows are common throughout the landscape. The Retaining Wall at the Caretaker's House is deteriorating in part from animals burrowing between the dry-stacked stone.

Termites have deteriorated the exterior wood cladding at the Fire Patrol Station and Mill/Carpenter Shop.

Type of Impact:

Vegetation/Invasive Plants

External or Internal:

Internal

Impact Description:

Vegetation is growing near the Longhorn Building that is inconsistent with fire-wise guidelines.

Woody vegetation and grasses are growing from the Retaining Wall at Caretaker's House and threaten its stability.

Type of Impact:

Improper Drainage

External or Internal:

Internal

Impact Description:

Water is flowing downhill from Cornell Road toward the Main Ranch buildings and is impacting the Mill/Carpenter Shop. There is evidence that water is overflowing the Original Entry Road Ditch towards its terminal end at the parking lot where the ditch narrows and flattens out. The water overflowing the ditch directly flows against the Mill/Carpenter Shop. Water damage is evident along the east edge of the Mill/Carpenter Shop, such as deteriorated battens and water stains located along the façade and the erosion of the foundation.

The Studio-Era Roads are experiencing various degrees of erosion throughout the park from improper drainage. This is particularly evident on the roads in Hertz Western Town where improper drainage is carving ruts in the roads.

Type of Impact:

Exposure to Elements / Erosion

External or Internal:

Internal

Impact Description:

Medea Creek Bridge has rust across the entire structure. The paint has significantly deteriorated. There are wood boards on the bridge deck that are deteriorating and rotting in some sections due to exposure to the elements. The concrete abutments supporting Medea Creek Bridge show signs of deterioration where the corners are spalling from exposure to moisture.

Type of Impact:

Adjacent Lands

External or Internal:

External

Impact Description:

Property immediately surrounding Paramount Ranch has been developed by private individuals. Cell towers situated on the ridge to the south of the property are visible from several locations within the cultural landscape.

Treatment

Stabilization Measures

1. Consult a hydrologist to determine how water flow is affecting and can be diverted from the Mill/Carpenter Shop and Longhorn Building where there is visible water damage to the wood facades. Where the wood is water damaged, repairing in-kind is recommended.
2. Engage a certified arborist to prune the deadwood from all contributing trees.
3. Repair the rotting rafter tails on the Fire Patrol Station.
4. Reseal the caulk connecting the stucco and wood cladding on the north-side of the Fire Patrol Station and ensure no water damage has occurred.
5. Resecure the Mill/Carpenter Shop battens with in-kind nails and replace battens in-kind where they are damaged beyond repair.
6. Repair the cracked Longhorn Building concrete entrance ramp.
7. Address termite damage at the Mill/Carpenter Shop and the Fire Patrol Station.
8. Remove invasive plants throughout site.
9. Repair the Caretaker's House retaining wall by restacking the stones that are dislodged.

Approved Treatments

Type

Preservation

Document

General Management Plan

"The primary goal of the park at the ranch is to preserve the elements of the cultural landscape and the uses associated with it. The continued use of the site by the film production community would be encouraged. Preservation would include stabilization of structures and upgrading facilities to meet public safety standards" (General Management Plan, Volume 1, page 179).

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Paramount Ranch
Santa Monica Mountains National Recreation Area

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Appendix A: Full-sized Site Plans

Santa Monica Mountains National Recreation Area

Paramount Ranch - Existing Conditions Site Plan 1 of 2, Boundary Map

Pacific West Regional Office | Cultural Landscapes Program | Cultural Landscape Inventory | October 2021



Contributing & Non Contributing Resources

1. Medea Creek entrance (C) & wood gate (NC)
2. North-South Ranch Road (NC)
3. Racetrack overpass (NC)
4. Renaissance Pleasure Faire entrance (NC)
5. NPS Entry Road (NC)
6. Medea Creek (C)
7. Caretaker's House site (C)
8. Train station practical set (NC)
9. Church practical set (NC)
10. Lawn area (NC)
11. Medea Creek bridge (C)
12. Shuttle stop (NC)
13. Mill/carpenter shop (C)
14. Parking areas east of Medea Creek (NC)
15. Restroom (NC)
16. Longhorn Building (C)
17. Original Ranch Entry Road (C)
18. Fire patrol station (C)

Sources: Google Maps, NPS PWR GIS data, SAMO GIS data, August 2021 site visit.

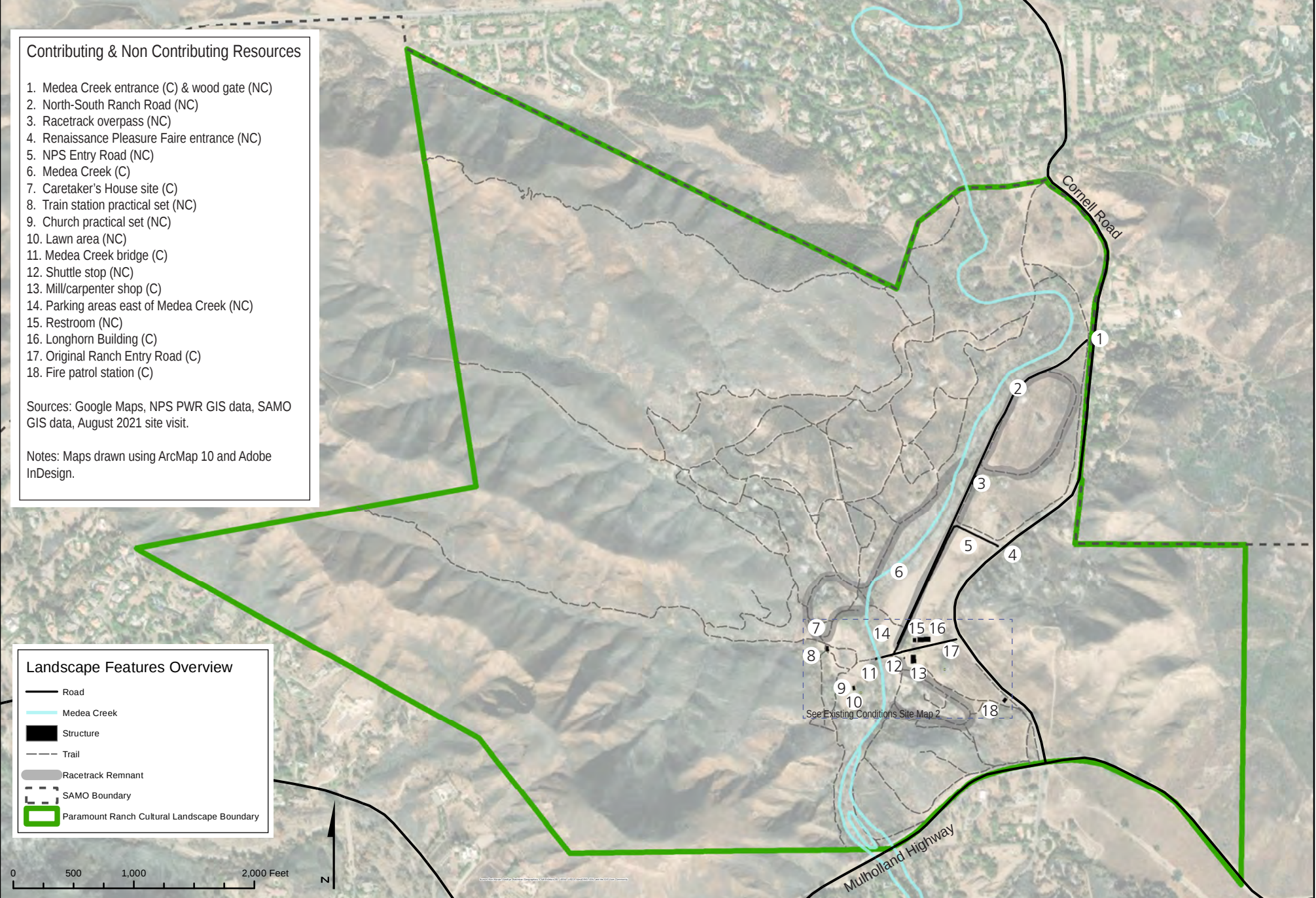
Notes: Maps drawn using ArcMap 10 and Adobe InDesign.

Landscape Features Overview

- Road
- Medea Creek
- Structure
- - - Trail
- Racetrack Remnant
- - - SAMO Boundary
- Paramount Ranch Cultural Landscape Boundary

0 500 1,000 2,000 Feet

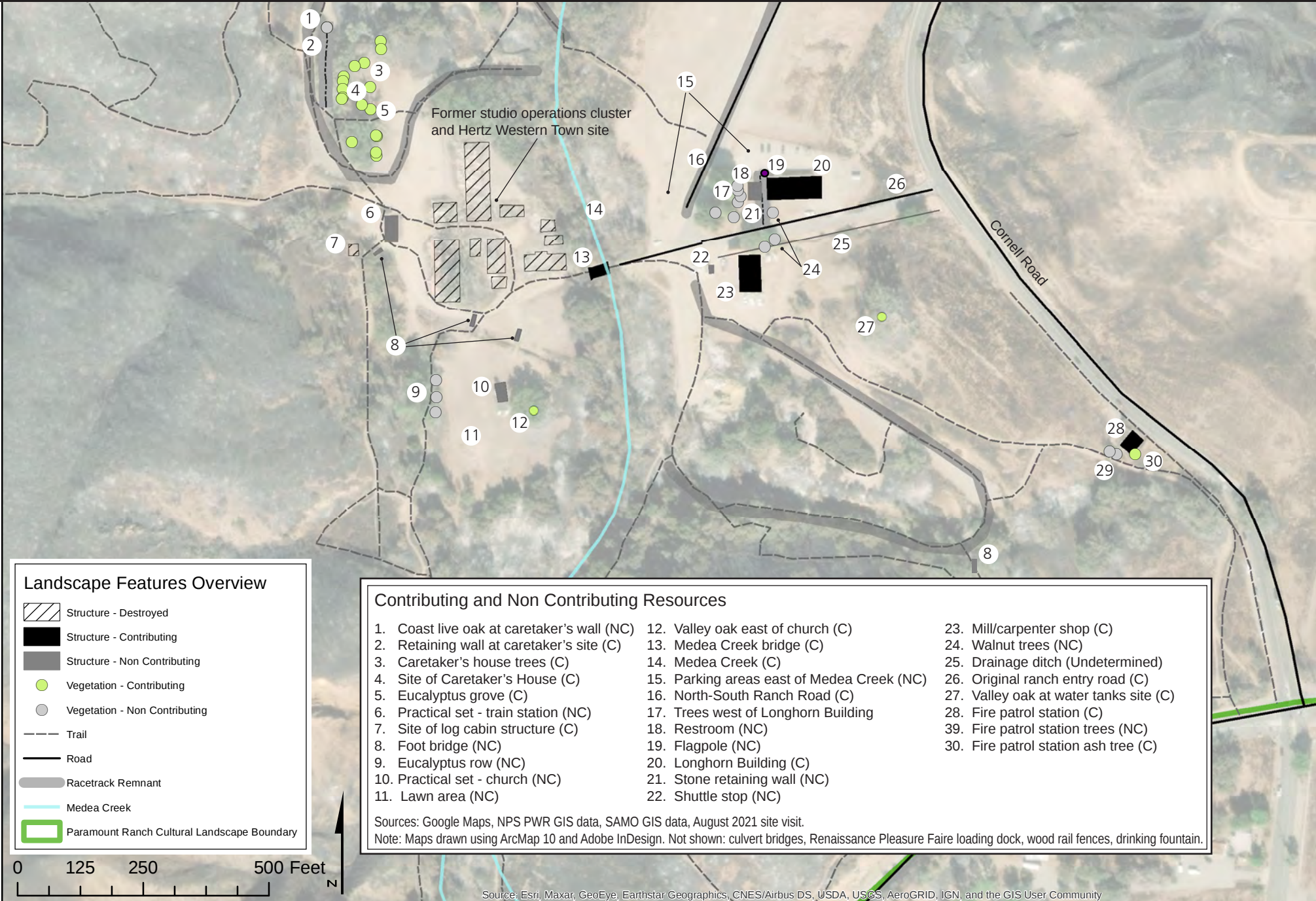
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Santa Monica Mountains National Recreation Area

Paramount Ranch - Existing Conditions Site Plan 2 of 2, Headquarters Area

Pacific West Regional Office | Cultural Landscapes Program | Cultural Landscape Inventory | October 2021



Appendix B: Paramount Ranch Film List: Theatrical Releases and Made for Television

Source: Mike Malone and Don Bitz, park volunteers and friends of Paramount Ranch

Paramount Ranch Film List **Theatrical Releases and Made for Television**

Two Flaming Youths w/W.C. Fields	1927	The Conquering Horde	1931
The Showdown	1928	Dude Ranch w/Jack Oakie	1931
Avalanche	1928	The Road to Reno	1931
Betrayal w/Gary Cooper	1928	The Avenger - Columbia	1931
The Water Hole w/Jack Holt	1928	Twenty Four Hours	1931
The Big Killing w/Wallace Berry	1928	Gun Smoke w/Richard Arlen	1931
Under the Tonto Rim	1928	I Take This Woman w/Gary Cooper	1931
The Vanishing Pioneer	1928	Hot Saturday w/Cary Grant	1932
The Mysterious Dr. Fu Manchu	1929	Sign of the Cross w/Claudette Colbert	1932
The Four Feathers	1929	Million Dollar Legs w/W.C. Fields	1932
Half Way to Heaven	1929	A Farewell to Arms w/Gary Cooper	1932
Stairs of Sand w/Wallace Berry	1929	The Broken Wing w/Leo Carrillo	1932
The Sunset Pass w/Jack Holt	1929	Horse Feathers** w/Marx Bros.	1932
The Wheel of Life	1929	Lady and Gent	1932
Wolf Song w/Gary Cooper	1929	Love Me Tonight	1932
The Virginian w/Gary Cooper	1929	The Man from Yesterday	1932
The Devil's Holiday **	1930	The Local Badman w/Hoot Gibson	1932
Mammy w/Al Jolson - Warner Bros.	1930	The Miracle Man	1932
Morocco w/Gary Cooper	1930	Island of Lost Souls w/Charles Laughton	1932
The Border Legion	1930	Shanghai Express w/Marlene Dietrich	1932
The Light of Western Stars	1930	Sinners in the Sun w/Carole Lombard	1932
A Man from Wyoming	1930	Heritage of the Desert	1932
Only the Brave w/Gary Cooper	1930	The World & the Flesh	1932
The Santa Fe Trail w/Richard Arlen	1930	The Thunder Below	1932
Anybody's War	1930	Make Me a Star w/Joan Blondell	1932
Derelict	1930	Ghost Valley - RKO	1932
The Virtuous Sin	1930	One Man Law - Columbia	1932
Shadow Ranch - Columbia	1930	Hello Trouble - Columbia	1932
The Dawn Trail -Columbia	1930	White Eagle - Columbia)	1932
The Lone Rider - Columbia	1930	Riding for Justice - Columbia	1932
The Fighting Legion - Universal	1930	Forbidden Trail - Columbia	1932
Follow Thru	1930	Blonde Venus w/Marlene Dietrich	1932
The Mighty	1930	Wild Horse Mesa w/Randolph Scott	1932
The Texan w/Gary Cooper	1930	The Man I Killed/Broken Lullaby	1932
The Spoilers	1930	Hello Everybody/Queen of the Air	1933
Tom Sawyer w/Jackie Coogan	1930	One Sunday Afternoon	1933
The Painted Desert /Pathe	1931	Phantom Thunderbolt -Fox Film Corp.	1933
Sooky w/Jackie Cooper	1931	King of the Jungle w/Buster Crabbe	1933
Huckleberry Finn w/Jackie Coogan	1931	Man of the Forest w/Randolph Scott	1933
The Fighting Caravans	1931	Under the Tonto Rim	1933
The Magnificent Lie	1931	The Story of Temple Drake	1933
Caught w/Richard Arlen	1931	The Trumpet Blows w/George Raft	1934
Unfaithful	1931	Mrs. Wiggs of the Cabbage Patch	1934
Border Law – Columbia	1931	The Last Round-Up w/Randolph Scott	1934
Desert Vengeance - Columbia	1931	The Thundering Herd	1934
The Fighting Sheriff - Columbia	1931	The Man Trailer - Columbia	1934
Branded - Columbia	1931	Melody in Spring	1934

It's a Gift w/W.C. Fields	1934	Hold Back the Dawn	1941
Six of a Kind w/W.C. Fields	1934	Sullivan's Travels w/Joel McCrea	1941
The Old Fashioned Way w/W.C. Fields	1934	Buy Me That Town	1941
The Last Outpost w/Cary Grant	1935	The Remarkable Andrew	1941
Goin' To Town w/Mae West	1935	Ball of Fire w/Gary Cooper -Goldwyn	1942
Peter Ibbetson w/Gary Cooper	1935	I Married a Witch w/Fredric March	1942
McFadden's Flats	1935	Lucky Jordan w/Alan Ladd	1942
Millions in the Air	1935	The Great Man's Lady	1942
Rumba w/George Raft	1935	The Forest Rangers	1942
So Red the Rose w/Randolph Scott	1935	And the Angels Sing	1943
Rose of the Rancho	1936	The Good Fellows	1943
Till We Meet Again	1936	So Proudly We Hail	1943
Valiant Is the Word for Carrie	1936	And Now Tomorrow	1944
Desert Gold	1936	Henry Aldrich, Boy Scout	1944
It's A Great Life	1936	Miracle of Morgan's Creek	1944
Trail of the Lonesome Pine	1936	Hail the Conquering Hero	1944
Nevada w/Buster Crabbe	1936	Welcome Stranger w/Bing Crosby	1948
Woman Trap	1936	Five	1951
The Preview Murder Mystery	1936	Soldiers Three w/David Niven MGM	1951
The Jungle Princess w/Ray Milland	1936	Bwana Devil w/Robert Stack	1952
The Robin Hood of El Dorado - MGM	1936	The Silver Star – Lippert Pictures	1955
Sutter's Gold - Universal	1936	The Lonesome Trail – Lippert Pictures	1955
High, Wide and Handsome	1937	The Devils Hairpin w/Cornel Wilde	1957
The Toast of New York** – RKO	1937	Eighteen and Anxious	1957
Nothing Sacred w/Carole Lombard	1937	Roadracers – AIP	1959
Maid of Salem w/Claudette Colbert	1937	Tickled Pink aka Magic Spectacles	1961
Wells Fargo w/Joel McCrea	1937	Pajama Party - AIP	1964
Borderland w/Wm. Boyd	1937	How to Stuff a Wild Bikini - AIP	1965
Mountain Music w/Martha Raye	1937	Spinout – Elvis Presley - MGM	1966
Ebb Tide w/Ray Milland	1937	Munster Go Home - Universal	1966
Partners of the Plains/Wm. Boyd	1937	The Split - MGM	1968
It Happened in Hollywood - Columbia	1937	The Love Bug - Disney	1968
Tropic Holiday w/Ray Milland	1938	The Illustrated Man - Warner Bros.	1969
The Adventures of Tom Sawyer - UA	1938	Black Angels	1970
Bar 20 Justice/Wm. Boyd	1938	Angels Hard as They Come	1971
In Old Mexico/Wm. Boyd	1938	Evel Knievel - MGM	1971
The Texans w/Randolph Scott	1938	The Student Teachers	1973
Cassidy of the Bar 20/Wm. Boyd	1938	Herbie Rides Again - Disney	1974
Pride of the West w/Wm Boyd	1938	Foxy Brown - AIP	1974
Adventures of Marco Polo -Goldwyn	1938	Big Bad Mama – Angie Dickenson	1974
Beau Geste w/Gary Cooper	1939	Crazy Mama	1975
The Lady's From Kentucky	1939	Posse from Heaven	1975
Never Say Die w/Bob Hope	1939	Death Race 2000 – Sylvester Stallone	1975
Geronimo w/Preston Foster	1939	Hollywood Boulevard	1976
Hotel Imperial w/Ray Milland	1939	Breaker! Breaker! – Chuck Norris	1977
Undercover Doctor	1939	Mule Feathers	1977
Remember the Night	1940	Texas Detour – Cinema Shares Inter.	1978
Dr. Cyclops	1940	Hi-Riders	1978
Those Were the Days w/Wm. Holden	1940	Shame, Shame on the Bixby Boys	1978
Northwest Mounted Police	1940	Don't Go Near the Park	1979
Caught in the Draft w/Bob Hope	1941		

Angel's Brigade, aka Angel's Revenge,	
aks Seven from Heaven	1979
Galaxina – Crown International	1980
Without Warning	1980
The Boogey Man	1980
The Return	1980
Red's w/Warren Beatty	1981
Scream	1981
Young Warriors aka The Young	
Graduates of Malibu High	1983
The Shooting: The Story of the Kane	
Brothers* – Groat Brothers	1983
The Philadelphia Experiment	1984
Action Impossible II	1984
Nomad Riders	1985
Lightning, the White Stallion	1986
Wisdom	1986
Commando Squad	1987
House II: The Second Story	1987
Deep Space*	1987
Big Bad Mama II	1987
The Great Outdoors	1988
The Big Picture	1988
Mutant on the Bounty	1988
LA Heat	1989
Easy Wheels	1989
The Border of Tong aka Massacre*	1990
Frogtown II aka Return to Frogtown*	1992
Mad at the Moon	1992
Sweet Justice**	1992
The Naked Truth aka Glitch II*	1992
Seedpeople*	1992
Alien Intruder*	1993
Lost in Africa	1993
Time Wars*	1994
Joe Joe Angel & the Dead Guy	1997
Home Fries	1997
The Face of Alexander Dumas: The	
Man in the Iron Mask	1998
Blast from the Past	1999
Flintstone's Viva Rock Vegas - Univ.	1999
The Rowdy Girls*	2000
Gunshy	2000
Escape to Grizzly Mountain*	2000
The Stoneman*	2002
Van Helsing - Universal	2003
The Long Ride Home*	2003
Missing Brendan*	2003
Gang of Roses	2004
The Girl Next Door	2004
Marilyn Hotchkiss' Ballroom Dancing	

And Charm School	2005
Devil's Highway	2005
Slaughterhouse of the Rising Sun*	2005
The Lake House - Warner Bros.	2006
Norbit - Dreamworks	2006
Crazy	2008
Shadowheart*	2009
Big Money Rustlas	2010
6 Guns*	2010
The Scarlet Worm aka	
Cowboy Vengeance	2011
Wyatt Earp's Revenge*	2012
Gang of Roses II: Next Generation*	2012
Revenge	2013
Doc Holiday's Revenge*	2014
American Sniper - Warner Bros.	2014
Un Hombre Destinado a Hacer Justicia	2015
Bone Tomahawk	2015
Traded	2016
Miracle in the Valley, aka Boonville	
Redemption*	2016
Hickok	2017
Cannibal Corpse Killers*	2018
Gone Are the Days*	2018
The Mercenary*	2019
The Outsider***	2019

*Denotes titles made for direct Video, DVD or Blu Ray release. Includes some that had brief theatrical, festival or special screenings & some intended for theatrical release for which that didn't happen.

**Documentation indicates Paramount Ranch filmed scenes were cut from movie.

***Last movie to film in the Western town before the November 2018 Woolsey Fire.

Documentation sources: Production Files, Photographs, Photo Captions, Press books, Industry Publications, National Park Service records and viewing the films. This list is not all-inclusive, as ongoing research continues to uncover unknown titles.

Updated March 2021

Appendix C: 1937 Paramount Studios Ranch Map

Source: MARC WANAMAKER/BISON ARCHIVES

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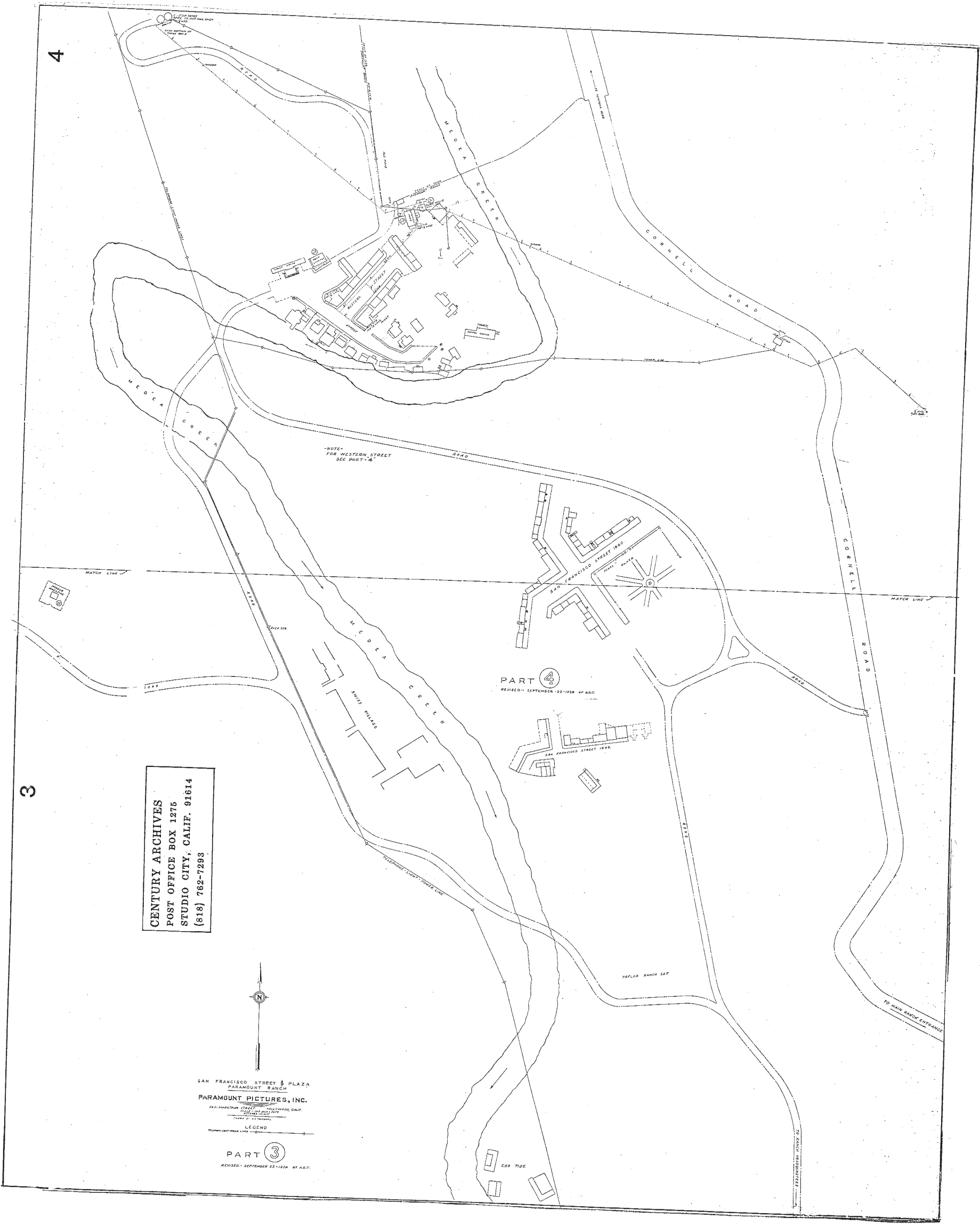
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CENTURY ARCHIVES
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91604-1000

LEGEND
PART 3
REVISED - SEPTEMBER 22-1934 AT A.D.T.

PART 4
REVISED - SEPTEMBER 22-1934 AT A.D.T.





MARCO POLO SALEM TOWN GERMAN STREET
PARAMOUNT RANCH

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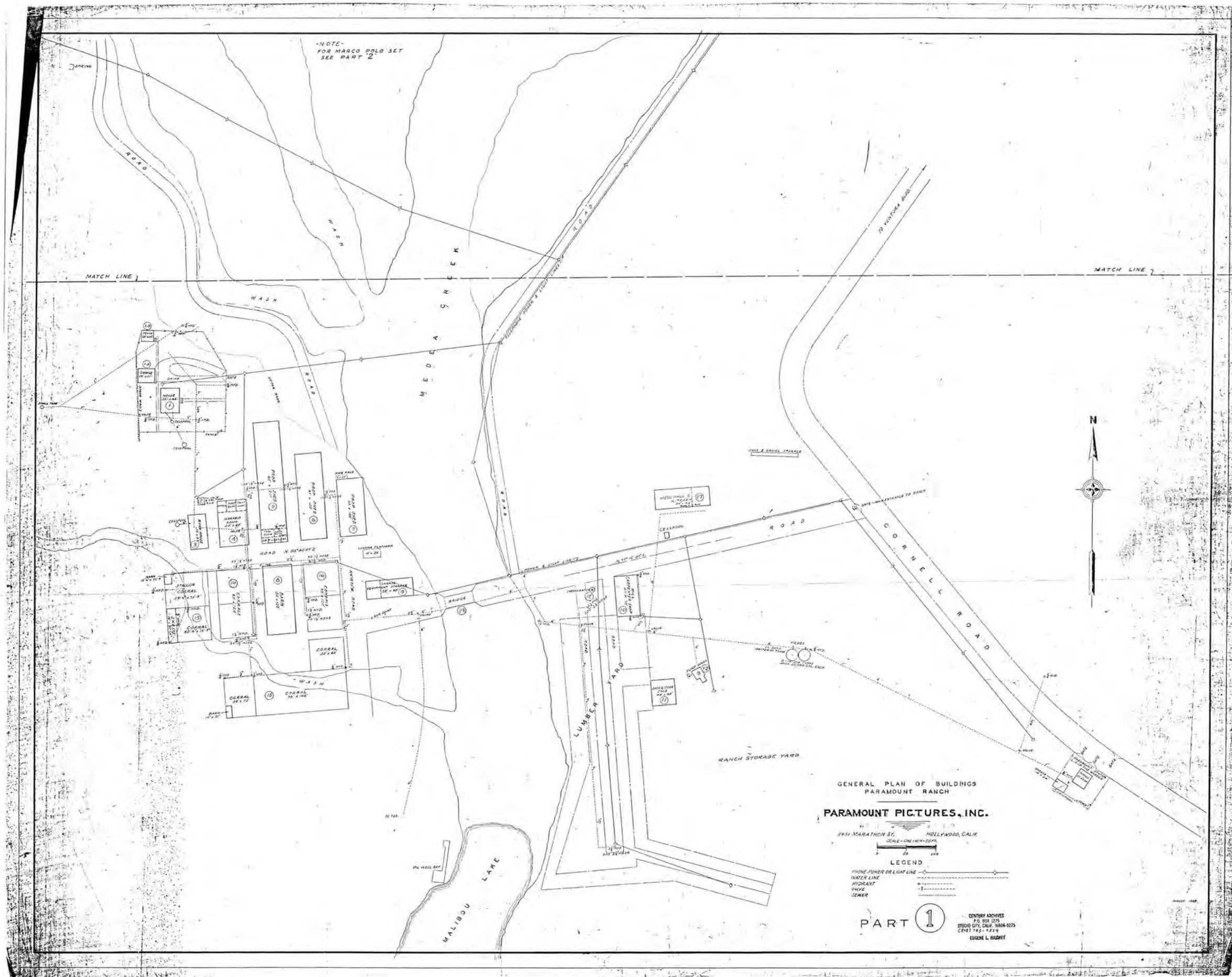
5451 MARATHON STREET - HOLLYWOOD, CALIF.
SCALE - ONE INCH = 100 FEET
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LEGEND

YELLOW LINE - POWER LINE
EUGENE L. WALCHET
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(818) 785-3334

PART **2**

MATCH LINE



Appendix D: 1937 Aerial Photograph of Paramount Ranch

Source: *UCSB Library-Map and Image Lab, Fairchild Aerial Photo Collection*



Appendix E: 2021 Impact Photos



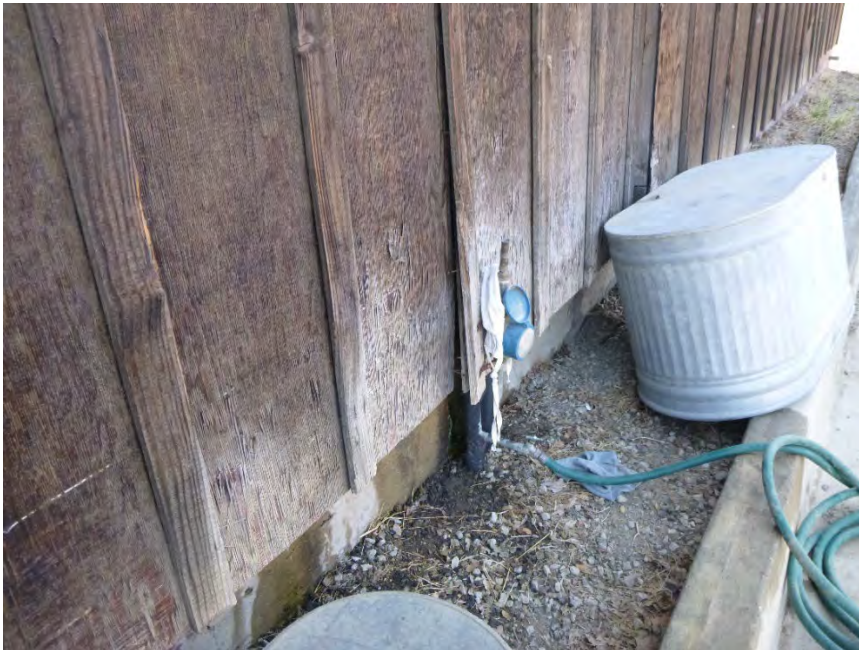
Impacts 1: Almost dead valley oak on the former water tanks site (NPS, August 2021).



Impacts 2: Debris on Hertz Western Town Road (NPS, August 2021).



Impacts 3: Encroaching vegetation at Log Cabin Set Site (NPS, August 2021).



Impacts 4: Leaking Pipe at Mill/Carpenter Shop (NPS, August 2021).



Impacts 5: Cracking asphalt in Original Entry Road (NPS, August 2021).



Impacts 6: Planted Oaks in tree tubes at German Street Set Site (NPS, August 2021)



Impacts 7: Termite damage on Mill/Carpenter Shop (NPS, August 2021).



Impacts 8: Invasive grasses at Valley Oaks (NPS, August 2021).



Impacts 9: Eroded foundation at Mill/Carpenter Shop (NPS, August 2021).



Impacts 10: Rusting metal on Medea Bridge (NPS, August 2021).