CBS TELEVISION CITY
7800-7860 West Beverly Boulevard
CHC-2018-476-HCM
ENV-2018-477-CE

Agenda packet includes:

1. Final Determination Staff Recommendation Report
2. Commission/ Staff Site Inspection Photos—April 5, 2018
3. Categorical Exemption
4. Under Consideration Staff Recommendation Report
5. Historic-Cultural Monument Application
6. Correspondence from Owner, Dated March 1, 2018
7. Correspondence from Owner's Representative, Dated April 17, 2018

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-476-HCM
ENV-2018-477-CE

HEARING DATE: May 3, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 7800-7860 West Beverly Boulevard
Council District: 4 – Ryu
Community Plan Area: Wilshire
Area Planning Commission: Central
Neighborhood Council: Mid City West
Legal Description: Tract TR 15680, Lot FR LT 1

EXPIRATION DATE: May 15, 2018

PROJECT: Historic-Cultural Monument Application for
CBS TELEVISION CITY

REQUEST: Declare the property a Historic-Cultural Monument

OWNERS: CBS Incorporated c/o Ryan LLC/ Emily Ferris
2800 Post Oak Boulevard, Suite 4200
Houston, Texas 77056

Columbia Broadcasting System c/o Ryan & Co. Terri White
13155 Noel Road LB 71
Dallas, Texas 75240

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARER: Alan Hess
4991 Corkwood Lane
Irvine, CA 92612

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
Commission/ Staff Site Inspection Photos—April 5, 2018

FINDINGS

- CBS Television City "reflects the broad cultural, economic, or social history of the nation, state, or community" for its association with the television industry and its significant role in the economic development of Los Angeles.

- CBS Television City “is identified with historic personages or with important events in the main currents of national, State or local history” for its association with radio and television pioneer William S. Paley.

- CBS Television City "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction” as an excellent example of an International Style television broadcasting studio.

- CBS Television City is “a notable work of a master builder, designer, or architect whose individual genius influenced his or her age” as a significant work of master architects William Pereira and Charles Luckman.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

CBS Television City, built in 1952, is a four-story corporate building located at the corner of Beverly Boulevard and Fairfax Avenue in Los Angeles’ Fairfax District. It was designed in the International Style by Southern California master architects William Pereira (1909-1985) and Charles Luckman (1909-1999) to house the production facilities, post-production facilities, and offices for the Columbia Broadcasting System (CBS) television network, which still operates out of the building today.

Though many of television’s early milestones took place on the east coast through the 1930s and 40s, Los Angeles’ first television broadcast was made in 1931. As technology improved and prices went down, television gained popularity. Originally most programming was produced and broadcast locally, with early commercial network television companies producing their national television programs at their radio facilities. By the 1940s, the studios for the major television networks--NBC, CBS and ABC--were all within a three-block radius, centered at the intersection of Hollywood’s Sunset and Vine. As television surpassed radio in popularity, the need for more production space led to larger facilities, and under the direction of broadcasting pioneer William S. Paley, CBS built Television City as the first large scale facility designed specifically for television production. Since then, the building has been the site of the shows of Jack Benny, Red Skelton and Carol Burnett, as well as programs such as *The Smothers Brothers Comedy Hour* and *All in the Family*, Elvis Presley’s 1956 debut on *The Ed Sullivan Show*, and *The Price is Right*.

Rectangular in plan, the subject property is constructed of concrete and steel with glass curtain walls and corrugated metal cladding and has a flat roof composed of rolled asphalt. It consists of two asymmetric connected wings atop a concrete platform, elevated on a grid of concrete columns. The east wing containing the offices and north-facing entrance lobby is faced on the north and east elevations with a gridded glass curtain wall and topped with a black inset metal screening wall. The west wing, slightly shorter than the east wing, is a large, mostly windowless block. Its west-facing elevation is clad in corrugated metal paneling painted black, while the north and south-facing elevations are constructed of concrete painted white. A wide exterior runway rings the west wing. The building is bounded by a large surface parking lot to the north and west, much of which is covered by long canopies. A public entry walkway leads over a bridge to the north-facing entrance, covered by a Googie-styled canopy made of corrugated steel decking painted red, which flares out at the north end with lettering reading "Television City." The primary public entrance features a pair of single-paned glass doors, with side lights to the left and transom lights above, and there is a separate entrance for performers on the ground floor on the northwest. On the interior, there are four original studios with fixed theater audience seating, large performance stages, and runways for cameras, as well as steel trusses for lighting and equipment.

Born in Chicago in 1909, William Pereira graduated from the University of Illinois School of Architecture in 1931. After graduation, he worked for the firm of Holabird and Root, where he contributed to the master plan of the 1933 Chicago World's Fair, and in 1938, he moved to Los Angeles. There, he split his time between architecture and working as a production designer in the film industry before forming a partnership with Charles Luckman in 1950. Luckman, born in Kansas City in 1909, also graduated from the University of Illinois School of Architecture in 1931. Given that there were few architecture jobs during the Depression, he entered the business world and eventually became president of Lever Brothers. After hiring Skidmore, Owings, and Merrill to design Lever's headquarters, Luckman returned to architecture. From 1950 to 1958, the firm of Pereira and Luckman designed some of Los Angeles' most prominent Modern buildings, including the Union Oil Center in Downtown Los Angeles (1958) and the Airport Theme Building at LAX (1961, Historic-Cultural Monument #570). Following the dissolution of their partnership in 1958, both architects continued to have individually prolific architectural careers. Pereira went on to design the University of Southern California's Olin Hall of Engineering (1963, Historic-Cultural Monument #1054), the Los Angeles County Museum of Art (1965), University of California San Diego's Geisel Library (1970), the Great Western Savings Building (1972), and San Francisco's Transamerica Pyramid (1972). He also designed the campus plans for the University of California Irvine (1959-1960) and Pepperdine University (1973), as well as the master plan for the City of Irvine (1963). Highlights of Charles Luckman's work include The Forum in Inglewood (1967), the Wilshire Federal Building in Los Angeles (1969), and the Aon Center on Wilshire Boulevard in Los Angeles (1973).

The subject property has undergone only minimal alterations on the exterior. The most significant are two expansions of the building, in 1969 and 1976. Two lower wing blocks were added to the east side of the east wing, and the west wing was expanded westward towards Fairfax Avenue by approximately 50% for a new digital studio. In 1966, a canopy was added to extend an existing canopy across the entire east elevation and there were several additions to the roof—in 1963, 1965, 1975, 1985, and 1988. Other alterations involve changes in the use of interior spaces, such as the original rehearsal halls being converted to office space in 1960 and a remodel of the primary entry lobby at an unknown date.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for designation at the national, state and local levels as an excellent example of an International Style television broadcasting studio and as the long-term location of CBS Television City, a major television production and broadcasting studio.

DISCUSSION

CBS Television City successfully meets four of the Historic-Cultural Monument criteria.

CBS Television City "reflects the broad cultural, economic, or social history of the nation, state, or community" for its association with the television industry and its significant role in the economic development of Los Angeles. With the post-war spread of television ownership, television began to reshape the culture of both the United States and Los Angeles. Though the medium grew out of movie and radio industries already well-established in Los Angeles, television's electronic production required a new type of facility to fully and economically meet a growing demand for programming. CBS Television City fulfilled this demand in the early years of television as the first large-scale, all-new facility in the country designed to meet the mass-production of television programming. Television production continues to remain a major contributor to the economy of Los Angeles.

CBS Television City "is identified with historic personages or with important events in the main currents of national, State or local history" for its association with radio and television pioneer William S. Paley. The property is also associated with numerous individuals, including television stars, who may be considered significant within the history of television. In addition, as the headquarters of a major television production studio, it is linked with notable events in television that are related to the broader development of television production.

CBS Television City "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction" as an excellent example of an International Style television broadcasting studio. The International Style is defined by its expression of a building's function and structure, expressed in the efficient expression of functional systems and simplified forms without the addition of traditional ornamentation. The two main rectangular blocks of CBS Television City reflect their internal functions: a steel frame eastern block for offices faced by a large glass curtain wall, and a primarily windowless western block for the production studios. Efficiency in coordinating the movement of materials and people, the integration of the latest television cameras, lighting, air conditioning, and studio audience access, all shaped the design of what is an entertainment factory. Further, the subject property displays characteristic elements of International Style architecture that includes concrete, steel, and glass construction; a flat roof; glass curtain walls; and an articulated ground floor set back behind pilotis.

CBS Television City is also a significant work of renowned architects William Pereira and Charles Luckman, meeting the criterion of being "a notable work of a master builder, designer or architect whose individual genius influenced his or her age." An early milestone in their partnership, the success of CBS Television City contributed to their becoming one of the largest and most influential architecture firms in the region. Its design is also a significant landmark in the evolution of Pereira's design sensibility, reflecting his mastery of Modernism, which allowed him to move in more adventurous directions, such as the LAX Theme Building. Television City's complex functional organization also reflected his growing interest in large scale planning, later seen in the city plan for Irvine. Following the dissolution of Pereira and Luckman's firm in 1958, both architects went on to have successful careers, designing hundreds of buildings in Southern California and nationwide.

The subject property is intact and retains a high level of integrity of location, design, materials, workmanship, feeling, and association. The original setting was altered in when the lawn and ivy areas at the north façade were replaced with a surface parking lot and the curving walkways at the front lawn were replaced with a single straight walkway in 1976, and when fencing, gates, and parking attendant kiosks were added in 1998. Character-defining features of the property include, but are not limited to: its location at the corner of Beverly Boulevard and Fairfax Avenue, with the main building set back and facing Beverly Boulevard; the pilotis at the ground floor; the exterior concourses with railings and angled fin stanchions at the first floor; the central concrete entry bridge

with walls, planters, railing, canopy, and metal "X" supports; the glass curtain wall; the projecting planters and shed roof canopy at exterior of the entry lobby; the concrete cladding and corrugated steel decking material; and the tiled wall in the main lobby with the CBS "eye logo."

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings*."

The designation of CBS Television City as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2018-477-CE was prepared on April 12, 2018.

BACKGROUND

On March 1, 2018, the Cultural Heritage Commission voted to take the property under consideration. On April 5, 2018, a subcommittee of the Commission consisting of Commissioners Kanner and Kennard visited the property, accompanied by staff from the Office of Historic Resources.




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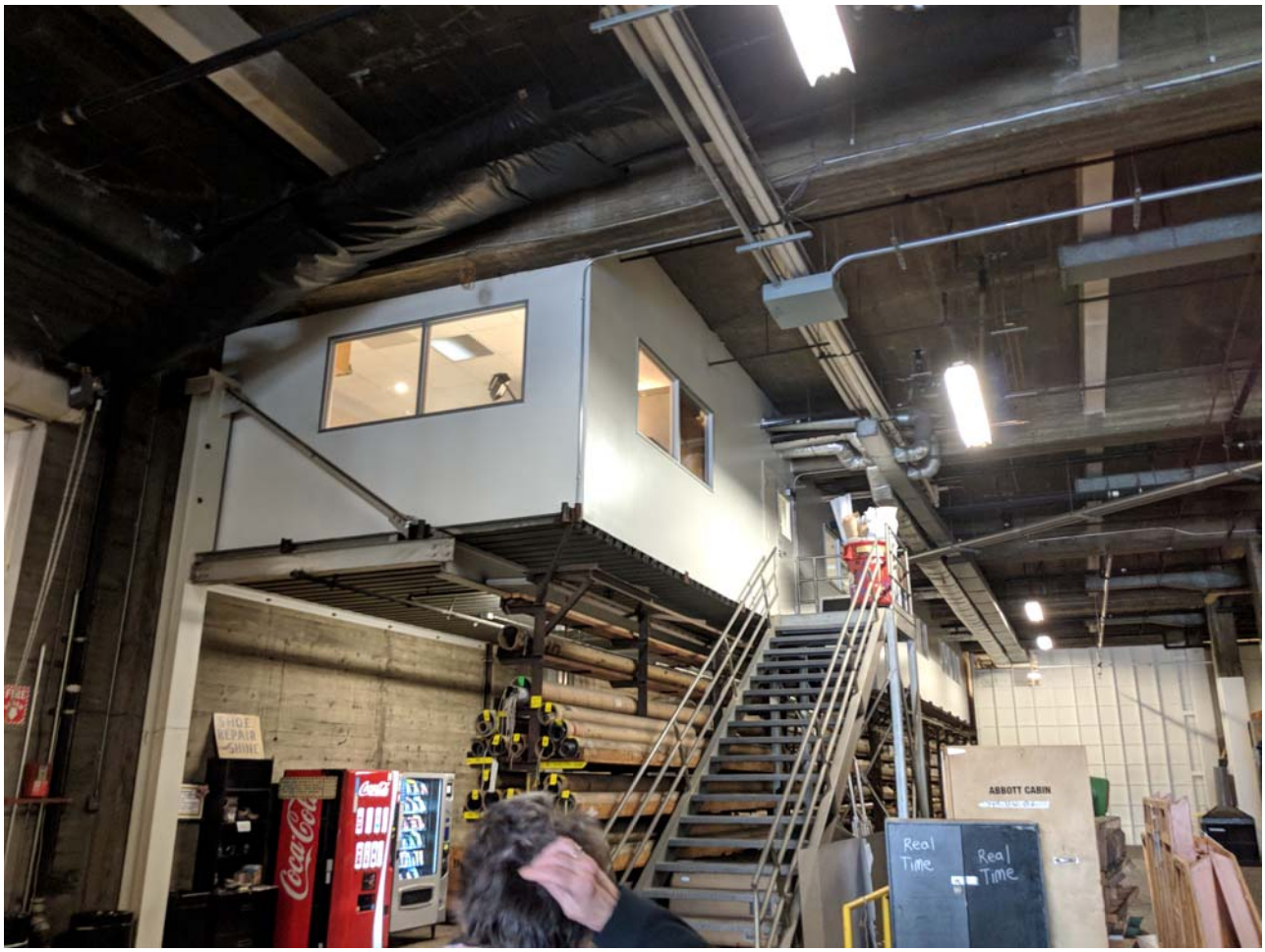
THE Late Late SHOW WITH JAMES CORDEN








ABBOTT CABIN
Real Time
Real Time


EXIT
OUTWIT · OUTPLAY
SURVIVOR
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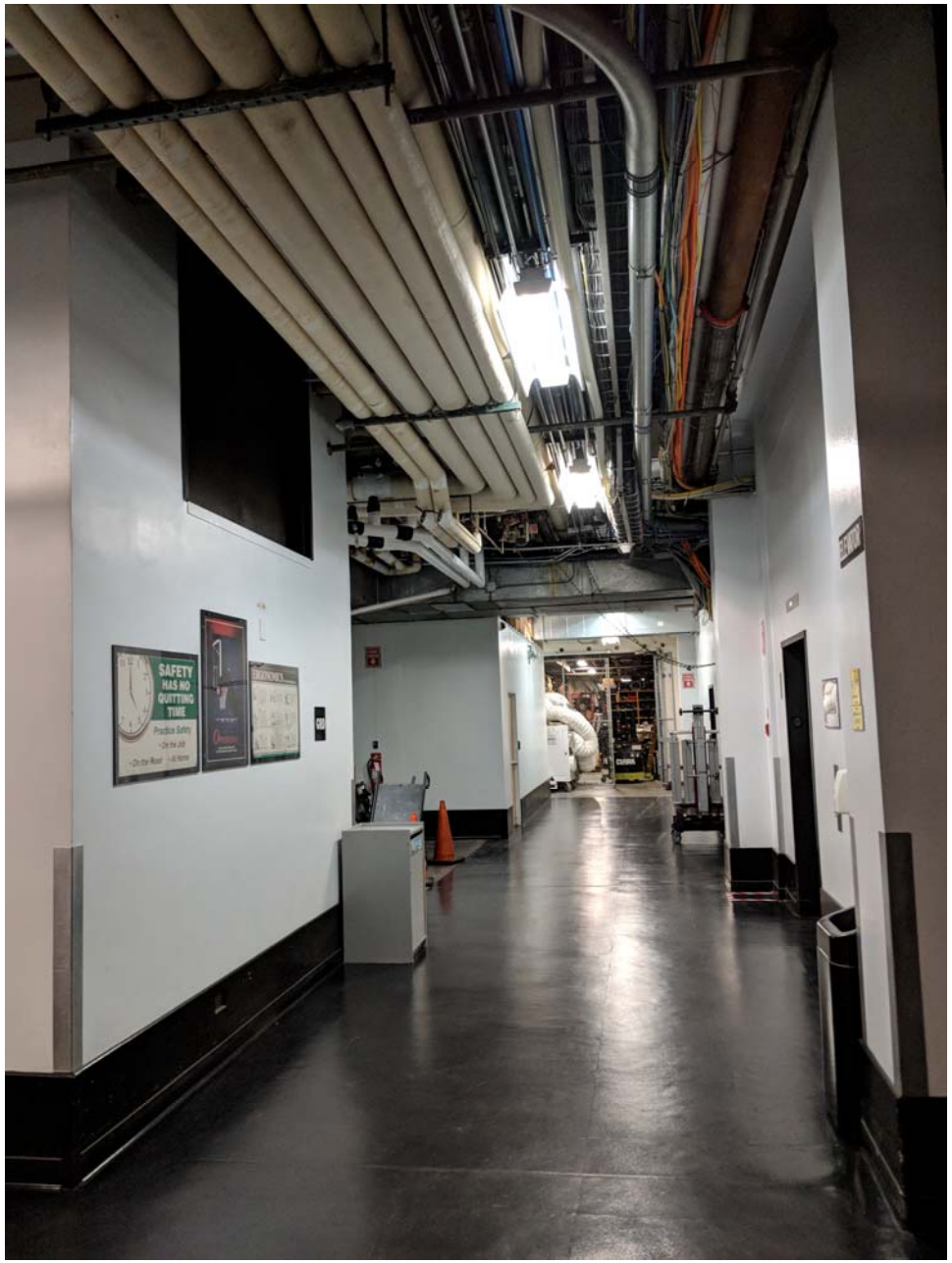
OFFICE


CBS

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HAS NO
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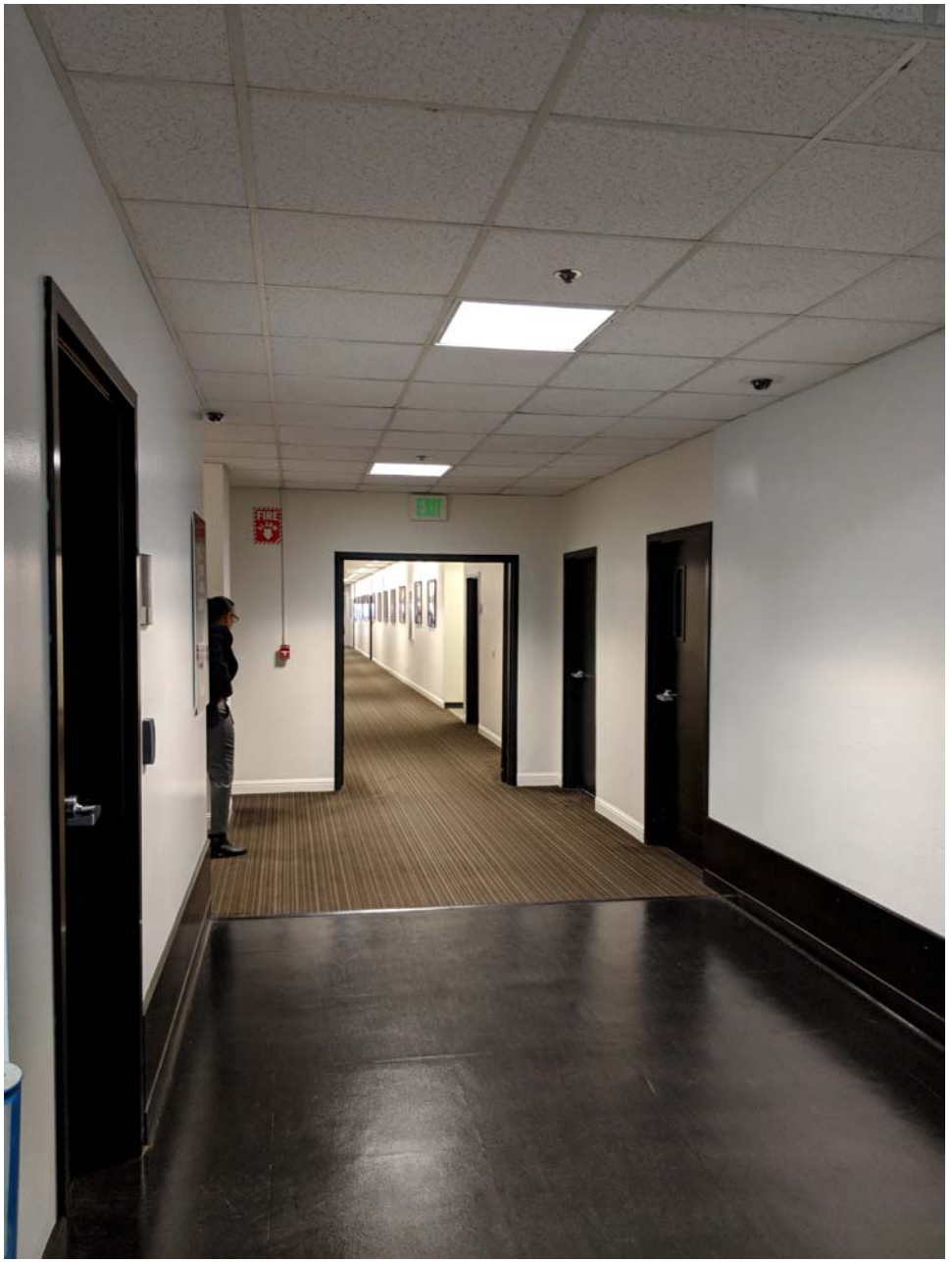
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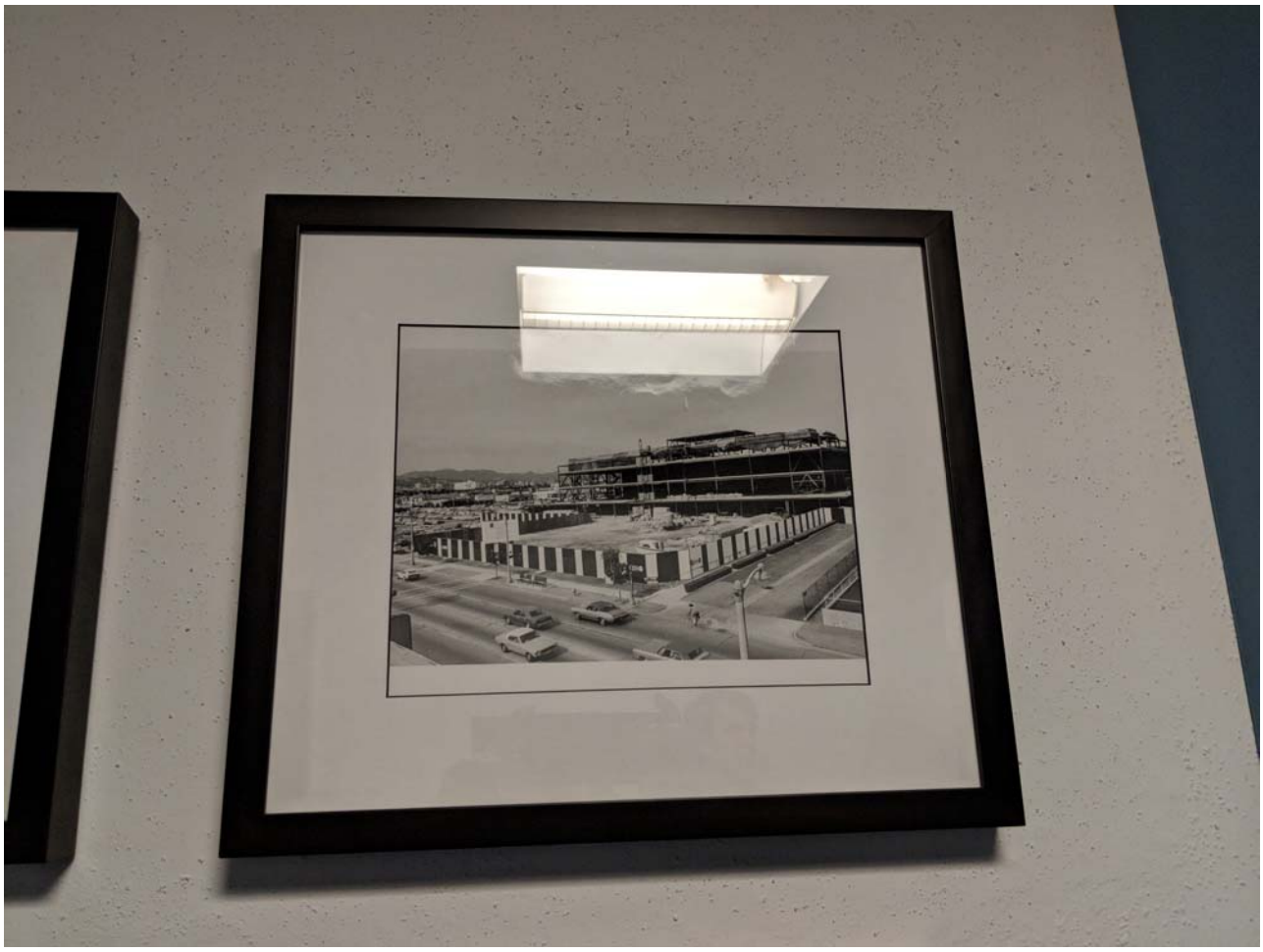
CBS





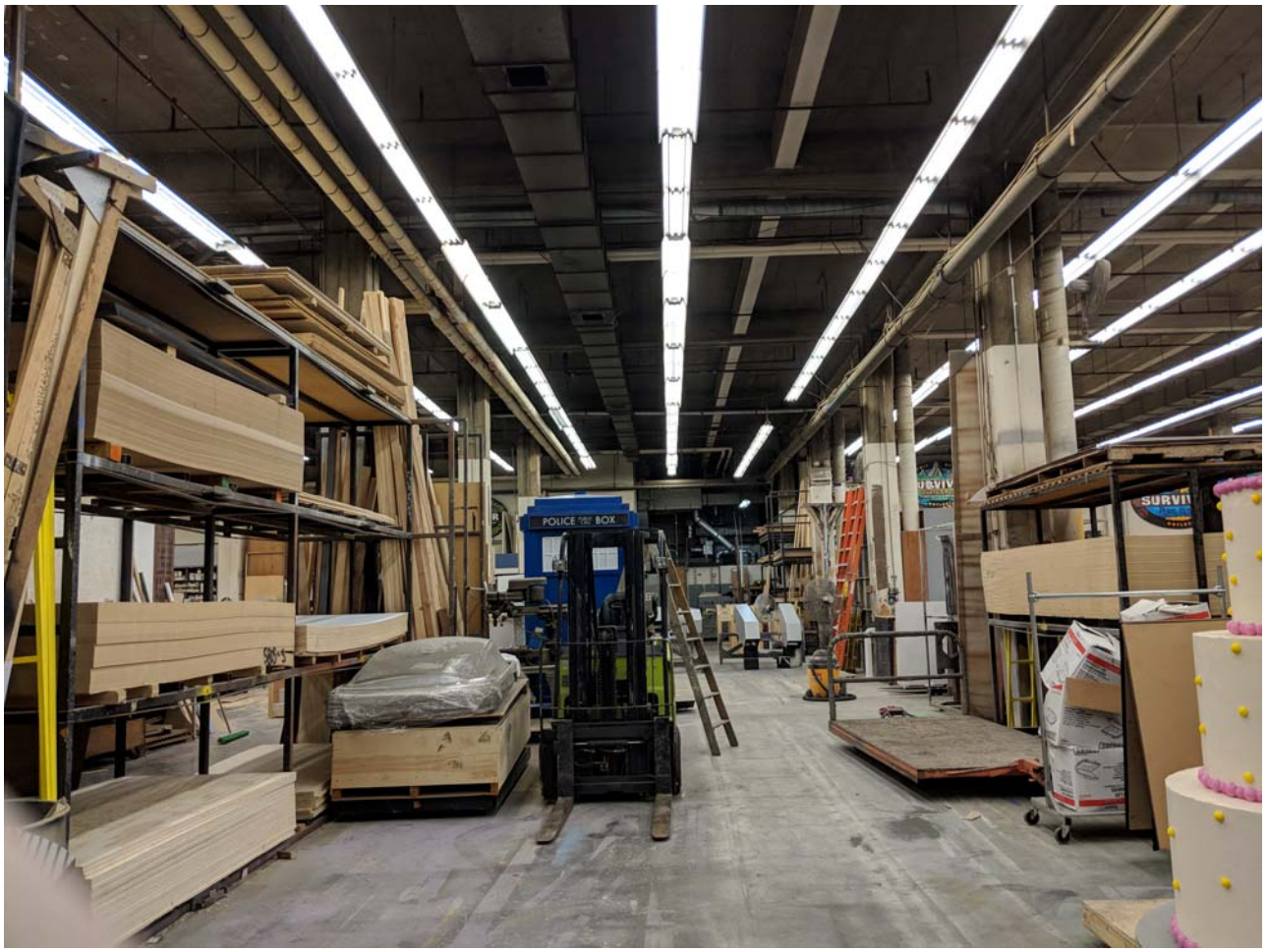



STUDIO BLDG. SOUTH WALL
(31 & 33)


CBS TELEVISION



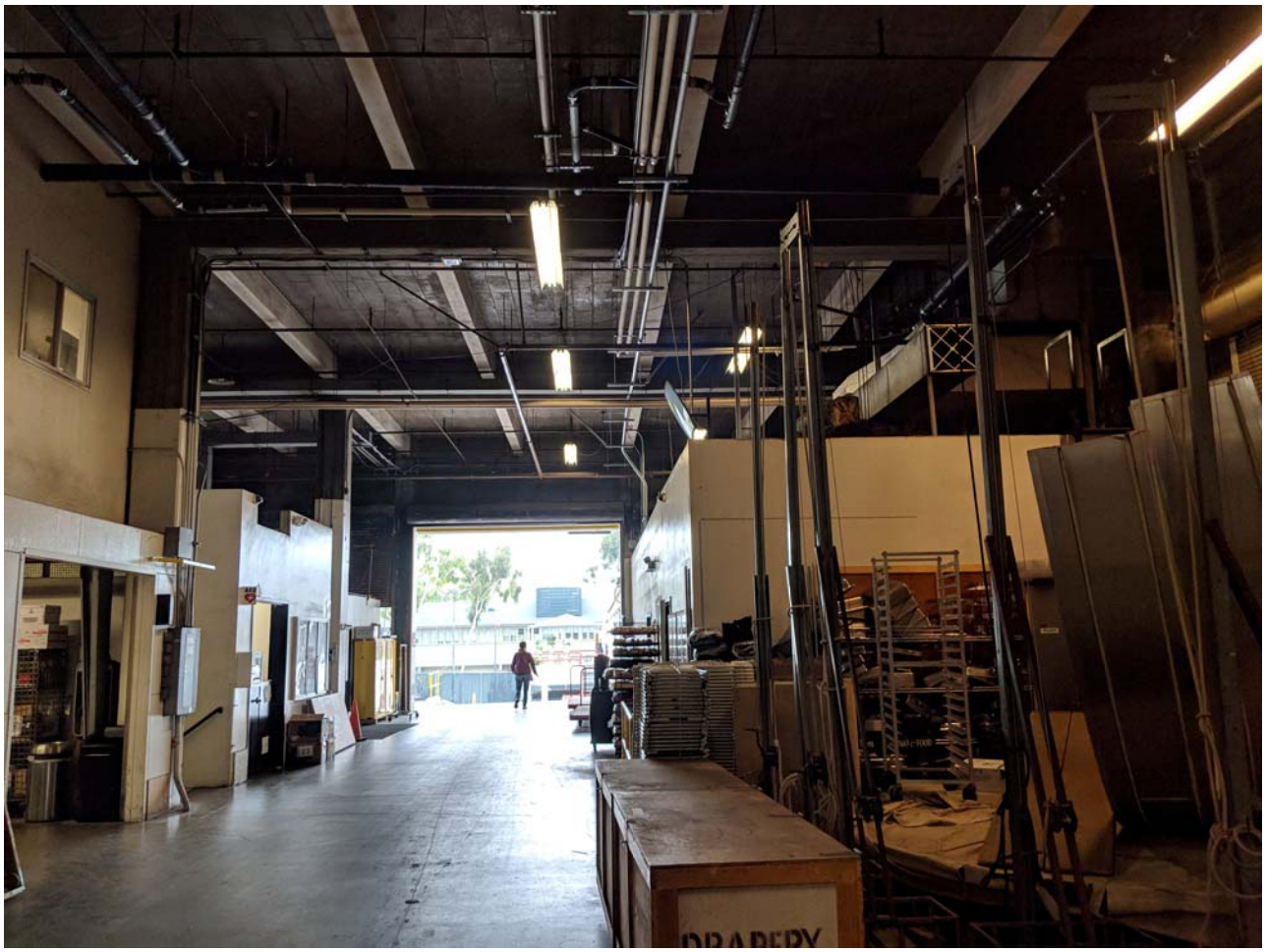

STUDIO 43
1954

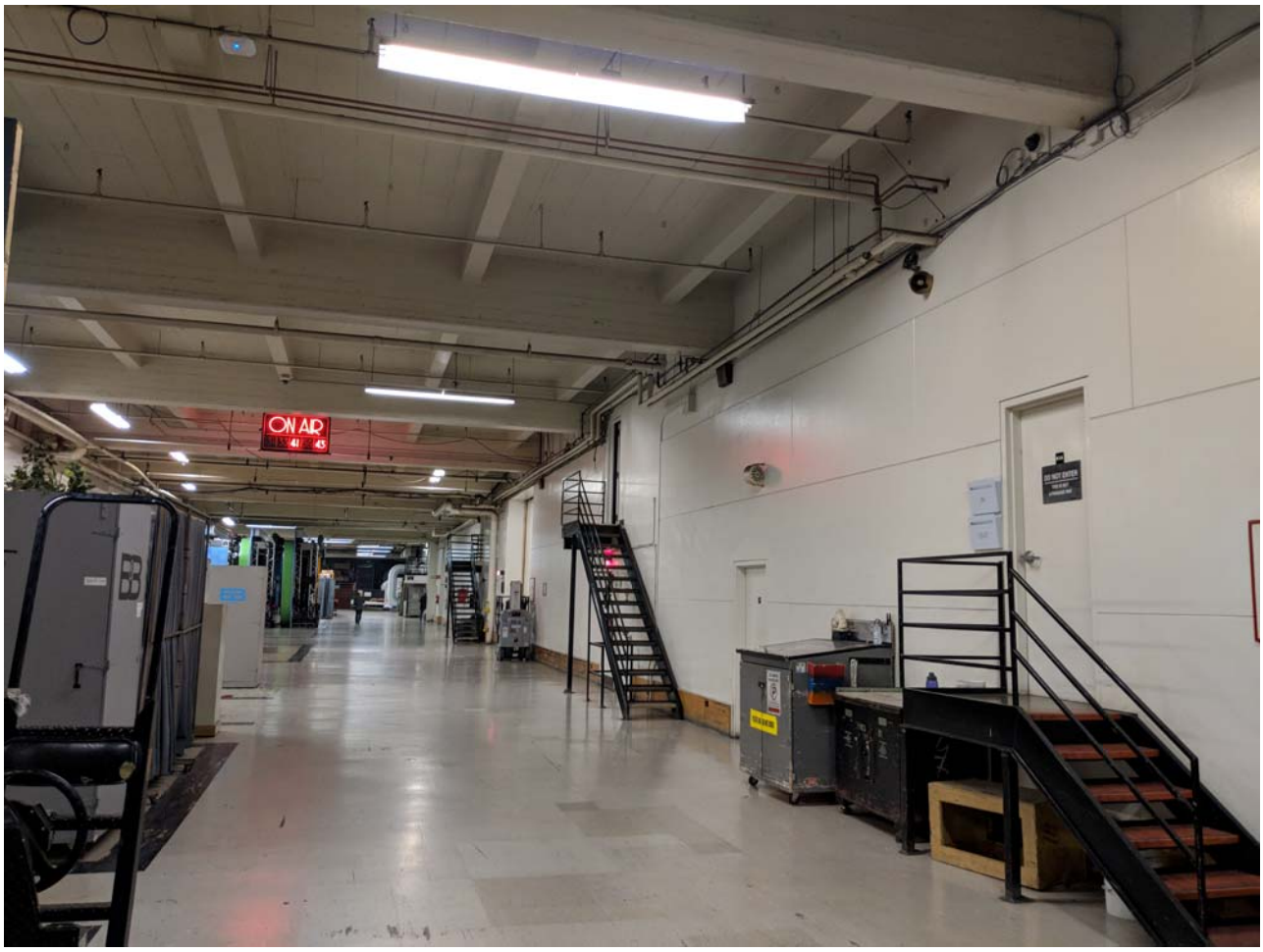

POLICE TIME BOX



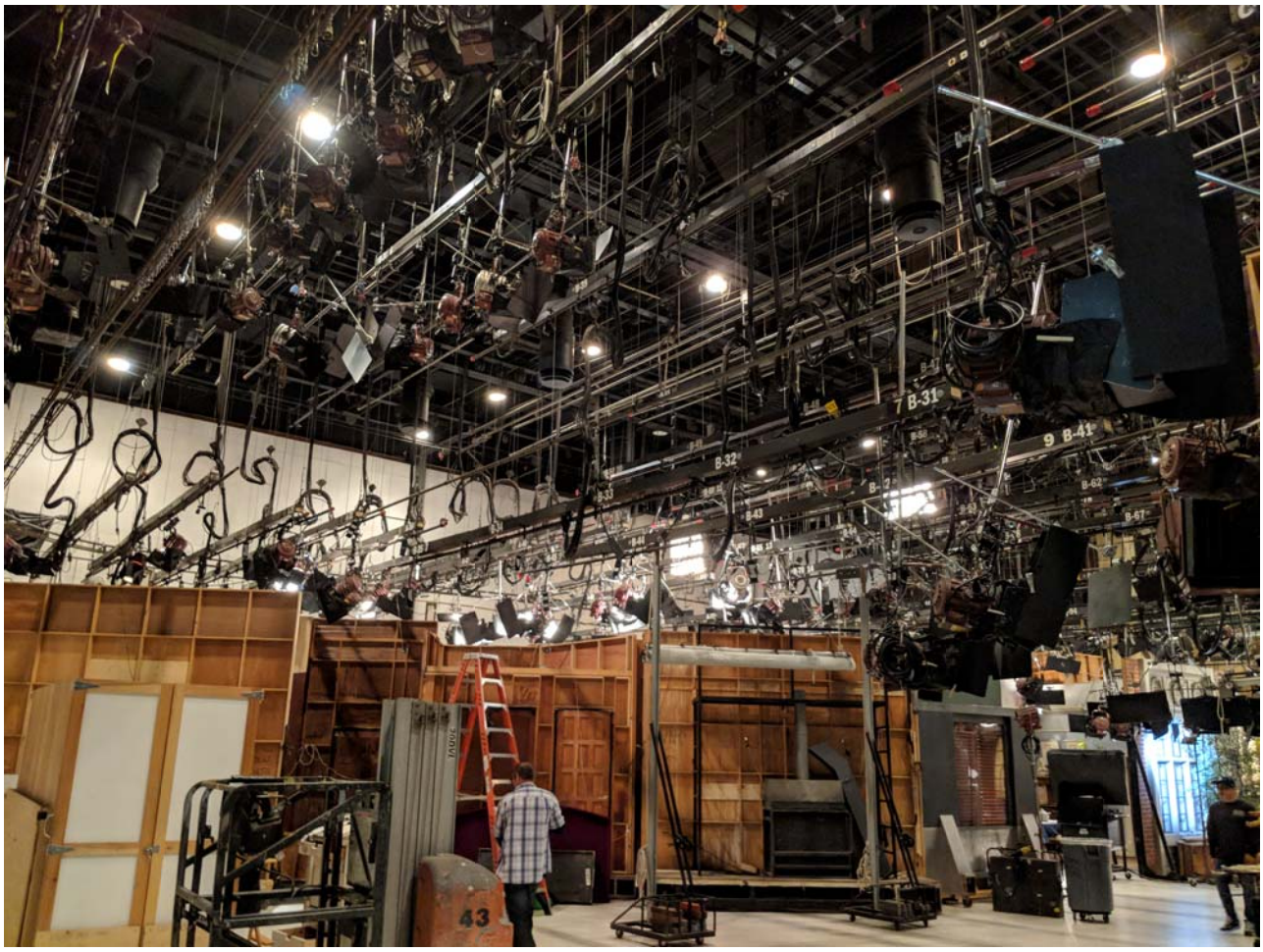

The
BROWN DERBY



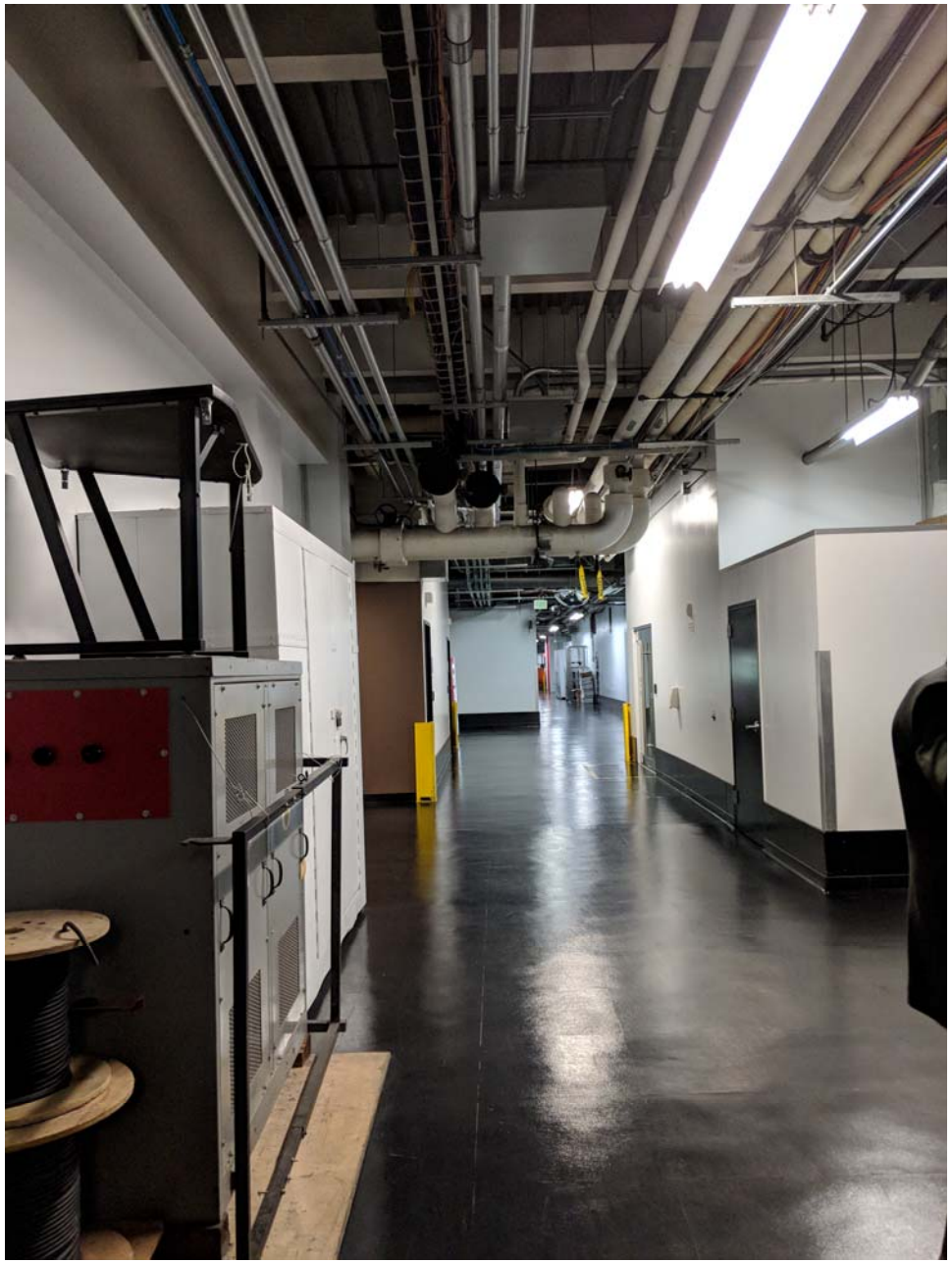


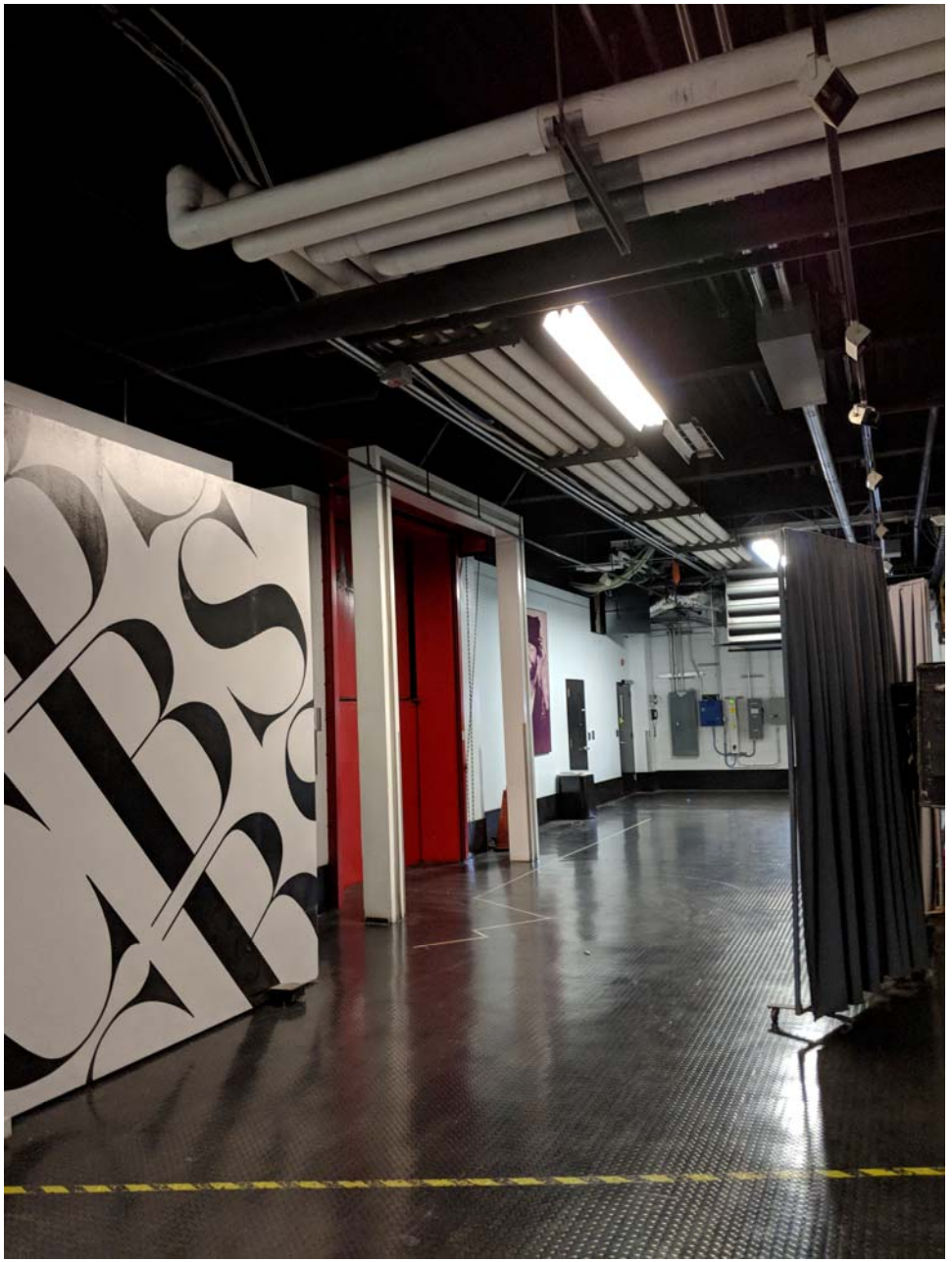

ON AIR


STUDIO
41


B-31
B-41
B-32
43


BOB BARKER STUDIO
MARCH 11, 1998
5000TH EPISODE
STUDIO
33

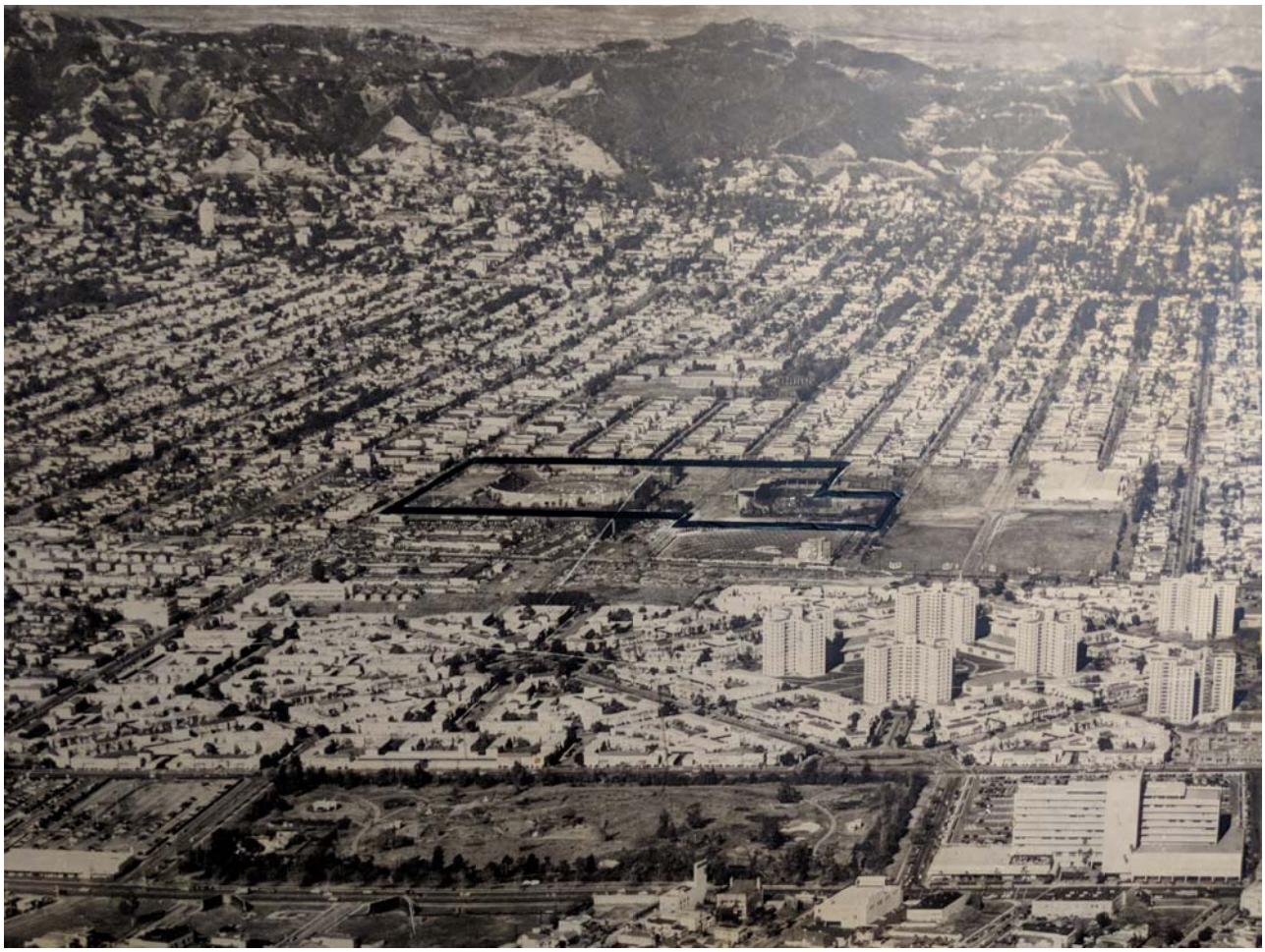








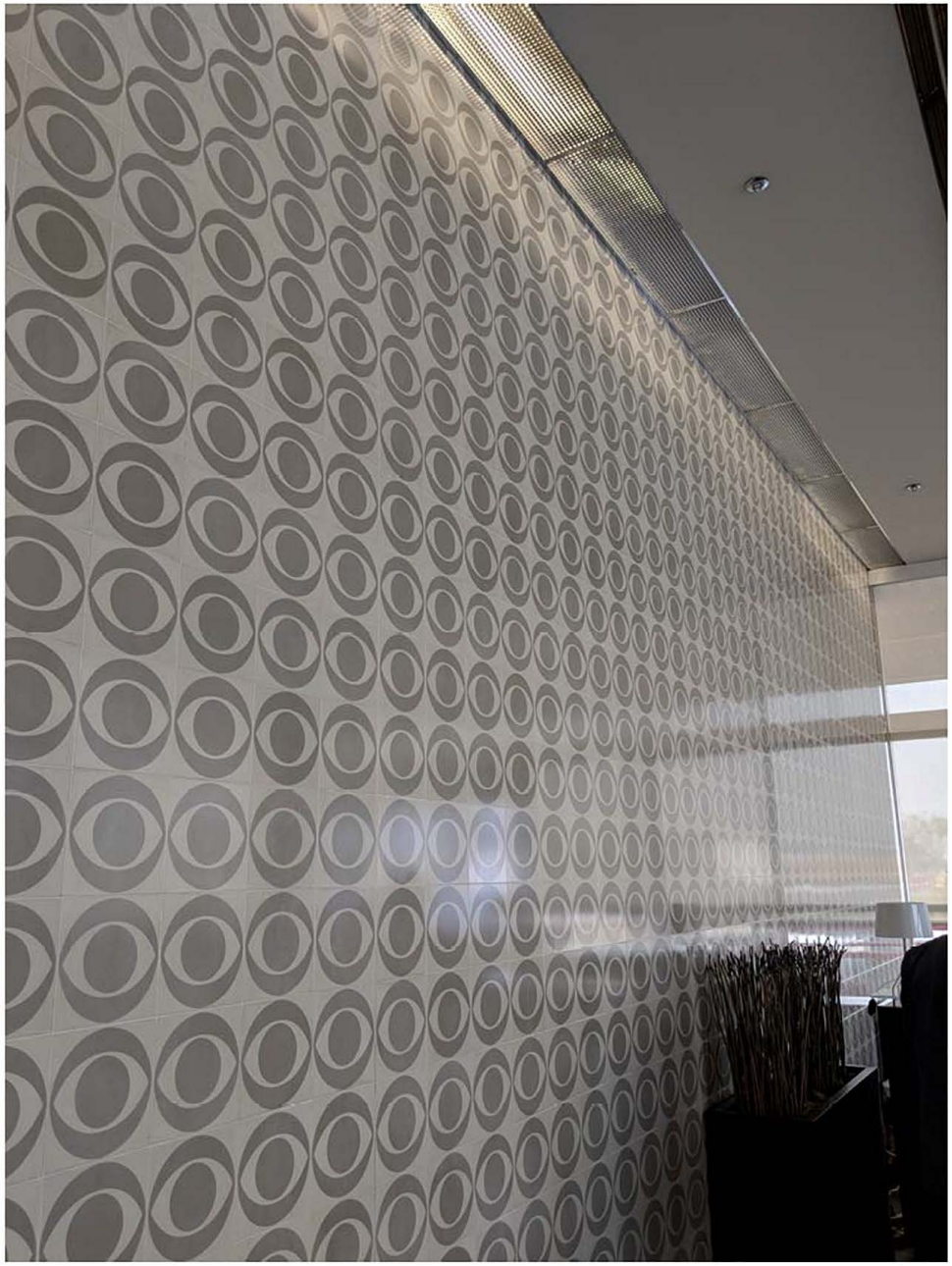





CBS TELEVISION CITY
CBS TELEVISION CITY









COUNTY CLERK'S USE

CITY OF LOS ANGELES

CITY CLERK'S USE

OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 360
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY	COUNCIL DISTRICT
City of Los Angeles Department of City Planning	4

PROJECT TITLE	LOG REFERENCE
CBS Television City	ENV-2018-477-CE CHC-2018-476-HCM

PROJECT LOCATION
7800-7860 West Beverly Boulevard, Los Angeles, CA 90036

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
Designation of CBS Television City as an Historic-Cultural Monument.

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:

CONTACT PERSON	AREA CODE	TELEPHONE NUMBER	EXT.
Melissa Jones	213	978-1192	

EXEMPT STATUS: (Check One)

		STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
	MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
	DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
	EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
×	CATEGORICAL EXEMPTION	Sec. 15300 *et seq.*	Art. III, Sec. 1

Class **8 & 31** Category _____ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of **CBS Television City** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE	TITLE	DATE
[SIGNED COPY IN FILE]	Planning Assistant	April 12, 2018

FEE:	RECEIPT NO.	REC'D. BY	DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

NAME (PRINTED) _____ SIGNATURE _____

DATE _____

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-476-HCM
ENV-2018-477-CE

HEARING DATE: March 1, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 7800-7860 West Beverly Boulevard
Council District: 4 – Ryu
Community Plan Area: Wilshire
Area Planning Commission: Central
Neighborhood Council: Mid City West
Legal Description: Tract TR 15680, FR LT 1

PROJECT: Historic-Cultural Monument Application for
CBS TELEVISION CITY

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: CBS Incorporated c/o Ryan LLC/ Emily Ferris
2800 Post Oak Boulevard, Suite 4200
Houston, Texas 77056

Columbia Broadcasting System c/o Ryan & Co. Terri White
13155 Noel Road LB 71
Dallas, Texas 75240

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARER: Alan Hess
4991 Corkwood Lane
Irvine, CA 92612

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.

2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

CBS Television City, built in 1952, is a four-story corporate building located at the corner of Beverly Boulevard and Fairfax Avenue in Los Angeles' Fairfax District. It was designed in the International architectural style by Southern California master architects William Pereira (1909-1985) and Charles Luckman (1909-1999) to house the production facilities, post-production facilities, and offices for the Columbia Broadcasting System (CBS) television network, which still operates out of the building today.

Though many of television's early milestones took place on the east coast through the 1930s and 40s, Los Angeles' first television broadcast was made in 1931. As technology improved and prices went down, television gained popularity. Originally most programming was produced and broadcast locally, with early commercial network television companies producing their national television programs at their radio facilities. By the 1940s, the studios for the major television networks--NBC, CBS and ABC--were all within a three-block radius, centered at the intersection of Hollywood's Sunset and Vine. As television surpassed radio in popularity, the need for more production space led to larger facilities, and under the direction of broadcasting pioneer William S. Paley, CBS built Television City as the first large scale facility designed specifically for television production. Since then, the building has been the site of the shows of Jack Benny, Red Skelton and Carol Burnett, as well as programs such as *The Smothers Brothers Comedy Hour* and *All in the Family*, and Elvis Presley's 1956 debut on *The Ed Sullivan Show*.

Rectangular in plan, the subject property is constructed of concrete and steel with glass curtain walls and corrugated metal cladding and has a flat roof composed of rolled asphalt. It consists of two asymmetric connected wings atop a concrete platform, elevated on a grid of concrete columns. The east wing containing the offices and north-facing entrance lobby is faced on the north and east elevations with a gridded glass curtain wall and topped with a black inset metal screening wall. The west wing, slightly shorter than the east wing, is a large, mostly windowless block. Its west-facing elevation is clad in corrugated metal paneling painted black, while the north and south-facing elevations are constructed of concrete painted white. A wide exterior runway rings the west wing. The building is bounded by a large surface parking lot to the north and west, much of which is covered by long canopies. A public entry walkway leads over a bridge to the north-facing entrance, covered by a Googie-styled canopy made of corrugated steel decking painted red, which flares out at the north end with lettering reading "Television City." The primary public entrance features a pair of single-paned glass doors, with side lights to the left and transom lights above, and there is a separate entrance for performers on the ground floor on the northwest. On the interior, features include studios with fixed theater audience seating, large performance stages, and runways for cameras, as well as steel trusses for lighting and equipment.

Born in Chicago in 1909, William Pereira graduated from the University of Illinois School of Architecture in 1931. After graduation, he worked for the firm of Holabird and Root, where he contributed to the master plan of the 1933 Chicago World's Fair, and in 1938, he moved to Los Angeles. There, he split his time between architecture and working as a production designer in the film industry before forming a partnership with Charles Luckman in 1950. Luckman, born in Kansas City in 1909, also graduated from the University of Illinois School of Architecture in 1931. Given that there were few architecture jobs during the Depression, he entered the business world and eventually became president of Lever Brothers. After hiring Skidmore, Owings, and Merrill to design Lever's headquarters, Luckman returned to architecture. From 1950 to 1958, the firm of Pereira and Luckman designed some of Los Angeles' most prominent Modern buildings, including the Union Oil Center in Downtown Los Angeles (1958) and the Airport Theme Building at LAX (1961, Historic-Cultural Monument #570). Following the dissolution of their partnership in 1958, both architects continued to have individually prolific architectural careers. Pereira went on to design the University of Southern California's Olin Hall of Engineering (1963, Historic-Cultural Monument #1054), the Los

Angeles County Museum of Art (1965), University of California San Diego's Geisel Library (1970), the Great Western Savings Building (1972), and San Francisco's Transamerica Pyramid (1972). He also designed the campus plans for the University of California Irvine (1959-1960) and Pepperdine University (1973), as well as the master plan for the City of Irvine (1963). Highlights of Charles Luckman's work include The Forum in Inglewood (1967), the Wilshire Federal Building in Los Angeles (1969), and the Aon Center on Wilshire Boulevard in Los Angeles (1973).

It appears that the subject property has undergone only minimal alterations. The most significant are two expansions of the building, both in the 1970s. Two lower wing blocks were added to the east side of the east wing, and the west wing was expanded westward towards Fairfax Avenue by approximately 50% for a new digital studio. Other alterations involve changes in the use of interior spaces, such as the original rehearsal halls on the third level being converted to studios.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for designation at the national, state and local levels as an excellent example of an International Style television broadcasting studio and as the long-term location of CBS Television City, a major television production and broadcasting studio.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: CBS Television City			Original historic name	
Other Associated Names:				
Street Address: 7800 Beverly Blvd.		Zip: 90036	Council District: 4	
Range of Addresses on Property:		Community Name: Fairfax		
Assessor Parcel Number: 5512001003	Tract: TR 15680	Block: None	Lot: FR LT 1	
Identification cont'd:				
Proposed Monument Property Type: ● Building	○ Structure	○ Object	○ Site/Open Space	○ Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:				

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1950-1952 ● Factual ○ Estimated	Threatened? Private Development
Architect/Designer: Pereira and Luckman, architects	Contractor: William Simpson Construction Co.
Original Use: television production studio	Present Use: television production studio
Is the Proposed Monument on its Original Site? ● Yes ○ No (explain in section 7) ○ Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style: International Style	Stories: 5	Plan Shape: Rectangular

FEATURE	*PRIMARY*	*SECONDARY*
CONSTRUCTION	Type: Concrete poured/precast	Type: Steel
CLADDING	Material: Glass skin	Material: Corrugated metal
ROOF	Type: Flat	Type: Flat
	Material: Rolled asphalt	Material: Rolled asphalt
WINDOWS	Type: Floor-to-Ceiling	Type: Select
	Material: Steel	Material: Select
ENTRY	Style: Off-center	Style: Select
DOOR	Type: Glass	Type: Select

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.	
1970s	studio wing expanded to the west
1970s	two lower wing blocks added to east side

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

☐ Listed in the National Register of Historic Places	
☐ Listed in the California Register of Historical Resources	
☐ Formally determined eligible for the National and/or California Registers	
☐ Located in an Historic Preservation Overlay Zone (HPOZ)	☐ Contributing feature ☐ Non-contributing feature
☐ Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
✓	Reflects the broad cultural, economic, or social history of the nation, state, or community
✓	Is identified with historic personages or with important events in the main currents of national, state, or local history
✓	Embodies the distinguising characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
✓	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age

CITY OF LOS ANGELES
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HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attech them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: Adrian Scott Fine, Director of Advocacy	Company: Los Angeles Conservancy	
Street Address: 523 W 6th St.	City: Los Angeles	State: CA
Zip: 90014	Phone Number: 213 623 2489	Email: afine@laconservancy.org

Property Owner Is the owner in support of the nomination? Yes No Unknown

Name: Leslie Moonves	Company: CBS Corporation	
Street Address: 7800 Beverly Boulevard	City: Los Angeles	State: CA
Zip: 90036	Phone Number:	Email:

Nomination Preparer/Applicant's Representative

Name: Alan Hess	Company: Alan Hess, architect	
Street Address: 4991 Corkwood Ln.	City: Irvine	State: CA
Zip: 92612	Phone Number: 949 5515343	Email: alanhes@gmail.com

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

1. ✓ Nomination Form
2. ✓ Written Statements A and B
3. ✓ Bibliography
4. ✓ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digitial copy of the main photo to: planning.ohr@lacity.org)
5. ✓ Copies of Primary/Secondary Documentation
6. ✓ Copies of Building Permits for Major Alterations (include first construction permits)
7. ✓ Additional, Contemporary Photos
8. ✓ Historical Photos
9. ✓ Zimas Parcel Report for all Nominated Parcels (including map)

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
X	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
X	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
X	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Adrian Scott Fine — Name:
12.11.2017 — Date:
Adrian Scott Fine — Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Phone: 213-978-1200
Website: preservation.lacity.org

7. A. PROPOSED MONUMENT DESCRIPTION

CBS Television City was designed as a 374,620 sq. ft facility for the production of television programs. It was originally surrounded by surface parking, most of which remains today. Designed in the International Style by Pereira and Luckman, architects and engineers, with the William Simpson Construction Co., general contractor, it opened in 1952. It is still in use today as a television production facility and retains a high degree of original physical integrity. Among the architects on the Pereira and Luckman staff were Gin Wong, project coordinator, James Langenheim, and Charles Stanton, who is credited with the design of the entry canopy. [1]

CBS Television City is in actuality a factory for the mass production of television programming. As in most factories, two considerations are central to the design: the efficient circulation of materials and people, and the ability to adapt and expand the space as technology improves.

The architects stated that "This emphasis on split-second timing, which has not been a major consideration in architectural planning for any other entertainment medium, becomes mandatory in television, where the volume of production costs can become uneconomic unless the most optimum conditions for efficient operations are provided."[2] The design's efficiency paid off economically for CBS; in the new facility 28 hours of programming per week could be produced in its four new studios, compared to 59.5 hours per week in the eighteen studios they had been using spread around the city. [3]

The original building consists of two asymmetric connected wings, each of which contains specific functions reflected in the shape, size, structure and design of each, in keeping with the Modern architectural concept that "form follows function." The cost at opening was $12 million, according to the *Los Angeles Times*.[4]

The two wings stand on a concrete platform, elevated on a grid of concrete columns, with dressing rooms, make up rooms, technical and mechanical areas, and storage on the ground floor beneath. A wide exterior runway, large enough for trucks to drive on for the transport of set, rings the western wing. Due to a site that slopes down from north to south, direct grade access to the building is at both the ground or basement level, and the second or main level.

The eastern wing is a four-story steel frame structure containing the entrance lobby, craft shops, shipping and receiving, and offices. It is faced on the north and east with a

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[1] Thomas Hines. *Architecture of the Sun: Los Angeles Modernism 1900-1970* (New York: Rizzoli International, 2010), p 684.
[2] "CBS Television City," *Arts + Architecture,* Jan. 1953.
[3] "CBS TV City Starts," *Architectural Forum,* May 1952.
[4] "CBS on Air from TV City," *Los Angeles Times,* Oct. 4, 1952, p A1.

distinctive gridded glass curtain wall. The roof of the craft-office wing holds an inset metal wall to screen mechanical equipment.

The western wing containing the four original studios is a large mostly windowless block. Dressing rooms and make up rooms are on the ground floor, the studios and control rooms are on the second (main) floor, and rehearsal rooms are above. The studios are 130' x 110' x 42'. [5] Each studio has its own control room facing the flat performance stage large enough to hold several sets. Four longitudinal walls, running east-west, are concrete to muffle sound between studios and outside, and to provide seismic stability; these are painted white on the exterior. The north-south walls are steel frame, and the west end wall (which is demountable) is covered in corrugated metal paneling painted black. Eleven-foot deep steel trusses running north-south support the roof and heavy lighting, scenery, and air conditioning equipment as needed.

To increase efficiency, the circulation systems for people and moving stage sets rationalize the design. The public arriving to attend programs (or to visit the offices) arrive along the long entry bridge and canopy on the north side; though the entire property is now fenced, this entry was originally open to the public sidewalk. Performers arrive on the ground floor on the north west at the talent entry off the surface parking lot, directly to the dressing rooms and makeup rooms. They could then circulate vertically to the main floor studios, or to the third floor rehearsal rooms.

In contrast to the simple rectangular volumes of the International Style building, the public entry canopy and walkway is an exuberant Modern statement reflecting the Googie designs seen in many of Los Angeles' contemporary commercial and public buildings. Angular pipe columns down the center of the walkway criss-cross to support the overhead canopy clad in corrugated steel decking and painted bright red, contrasting with the black and white colors of the rest of the building. The criss-cross steel columns supports a trough for indirect lighting on the underside of the canopy. Lining the walkway are distinctive angular stanchions supporting circular pipes for the railings. At the beginning of the walk, where visitors can be dropped off, the canopy flairs out, with lettering announcing "Television City." Other integral signage includes those at the corners of both wings, which have displayed "CBS Television," "CBS," and the CBS "eye" logo at various times through the years, and always spotlighted at night.

Trucks for deliveries enter on the south side, up ramps to the main level craft shops and storage. From there, heavy equipment is moved to the studios via a wide exterior runway around the studio wing, or a wide interior service corridor for trucks running between each pair of studios. In his autobiography, Charles Luckman describes the design as "what we called a 'sandwich loaf.'…we had a corridor wide enough for the passage of trucks carrying sets and scenery. On either side of the corridor, we had a row of control booths and set storage bins; beyond that, a row of large studios some of which had built-in seats to accommodate audiences. The intrinsic beauty of the design

[5] "CBS TV City Starts," *Architectural Forum,* May 1952

was its adaptability. The sandwich loaf could be easily and efficiently extended at any time." [6]

Unlike the existing theaters often used in New York and Los Angeles in the early years of TV production, CBS Television City's studios were configured specifically for the requirements of television broadcasts. This included plentiful space for the number and size of scenes needed, the technical demands of bright lighting, and the easy and creative maneuverability of the large wheeled television cameras (up to 300 pounds) of that period. The studio audience's needs were secondary to the creation of the television pictures seen by the much larger home audience. Two of the original studios (#31 and #33) had fixed theater audience seating for 350, which was sunken below the large flat performance state; a runway for cameras divided the audience so that it could get the best frontal shots. Two studios (#41 and #43) had flat floors, though moveable bleachers could be brought in for audience seating if needed.

Television production required bright lights which increased the temperature in the studios. Air conditioning was therefore extremely important. Supported by the large steel trusses overhead, the air conditioning diffusers hanging from the units were suspended on flexible "trunks" that could be adjusted to be near the TV lights.

SITE PLANNING

Television City sits on a 25-acre site which was originally part of the Rancho San Rafael and later owned by the Gilmore family. It was the site of the 18,000-seat Gilmore Stadium, ballpark, a race track, an oil field, and Herbert's drive-in restaurant. It was adjacent to the Farmer's Market on the south, and to the Pan Pacific Auditorium on the east. The surrounding Fairfax district includes commercial and medium density housing, as well as the high-rise towers and garden apartments of Park LaBrea. The Gilmores sold the property to CBS in 1950, and ground was broken Dec. 28 1950, according to a CBS press release. [7]

DEDICATION

The first broadcast from CBS Television City was of "My Friend Irma," Oct. 3, 1952 (one day before the first broadcast from NBC's Color City in Burbank). [8] The new CBS facility was officially dedicated on Nov. 15, 1952 in a major celebration featuring Los Angeles Mayor Fletcher Bowron, Art Linkletter, Zsa Zsa Gabor, Rabbi Edgar Magnin, and Earl Gilmore; rain delayed CBS executives William Paley and Frank Stanton from arriving by plane from New York, and forced cancelation of a parade. A special telecast from Television City that night featured Jack Benny, Eddie Anderson, Lucille Ball and Desi

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[6] Thomas Hines, *Modernist Maverick: The Architecture of William L. Pereira* (Reno: Nevada Museum of Art, 2013.) p 31.

[7] "Gilmore Stadium sold to CBS for TV City," *Los Angeles Times*, May 25, 1950, p A1; http://eyesofageneration.com/studios-page/cbs-studios-west-coast/

[8] https://www.provideocoalition.com/the-demise-of-nbc-burbank/ ; http://www.j-shea.com/TVCity/History.html . No longer used today by NBC, these original studio structures still stand, though they have been altered and added to. They are now known as the Burbank Studios.

Arnaz, Gracie Allen and George Burns, California Gov. Earl Warren, Eve Arden, Bob Crosby, Tim "Kingfish" Moore, Alvin "Amos" Childress, J. Carroll Naish, Alan Young, and others.[9]

EXPANSION

CBS Television City was originally conceived as the first phase of a much larger facility encompassing 2.5 million sq. ft., 24 studios, 12-story high-rises offices for talent agents, advertising agencies, and CBS headquarters, and stores and restaurants, and $35 million in costs. *Architectural Forum* described the ultimate plan as "the biggest urban business development (25 acres, upwards of $35 million) since Rockefeller Center was built around the radio." [10] This complete vision was never built, but the idea of flexibility and expandability was integral to the original design concepts as Pereira and Luckman considered some fifty design alternatives. [11] This original vision for the site could accommodate twenty-four studios, one for each half-hour of the twelve-hour broadcast day, plus office space if CBS headquarters were moved to Los Angeles.

Even though this expansive plan was never realized, flexibility was a key goal for the architect for the untested medium or television to accommodate expected advances in the production of television in the future. For expansion, the steel frame of the east wing allows for additional stories, and the glass curtain north wall can be extended out toward Beverly Blvd. The north-south walls of the studio wing, including the western end wall, are steel frame, and are demountable so that studios could be added or reconfigured as the need for expansion arose. Control booths and sponsors' booths in each studio had movable partition walls in anticipation of changing technical needs. Pilings to support future construction were built under the employee parking lot on the Fairfax Ave. side in anticipation of the larger project never realized. [12]

As the need for expansion arose, CBS leased, then bought, the former Republic Pictures lot for the CBS Studio Center in Studio City in the mid-1960s, and built a separate annex for two studios (#36 and #46) on the east side of the Television City property in 1992. [13]

ALTERATIONS

CBS Television City remains largely intact as originally designed on the exterior. As intended, the studio wing was expanded by approximately 50% on the west side, toward Fairfax Ave., in the 1970s for a digital studio, but the original exterior materials and appearance were retained as Pereira and Luckman planned. The original rehearsal

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[9] "CBS Dedicates TV City," *Los Angeles Times*, Nov. 16, 1952, p B1

[10] "CBS TV City Starts," *Architectural Forum*, May 1952.

[11] http://eyesofageneration.com/studios-page/cbs-studios-west-coast/

[12] http://www.j-shea.com/TVCity/Anecdotes.html

[13] http://www.j-shea.com/TVCity/History.html ; Thomas Tyrer, "CBS's new studios aimed at prime-time production," *Electronic Media*, Nov. 23, 1992, found in http://eyesofageneration.com/studios-page/cbs-studios-west-coast/

halls on the third level were also converted to studios. [14] Overall, it retains a high degree of original physical integrity.

Among the alterations to the original design, the audience seating pits in studio #31 was filled in to create a flat stage. Two lower wing blocks were added on the east side of the building in the 1970s.

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[14] http://www.cbstelevisioncity.com/stages

7. B. STATEMENT OF SIGNIFICANCE

CBS Television City by architects Pereira and Luckman was the first large scale facility designed specifically for television production in the United States. As CBS journalist Edward R. Murrow reported on the new facility in a 1953 broadcast, "an individual could come into the front end of this building with nothing but a pencil and an idea and when he came out he would have everything required for a complete television program, all his lighting arranged, all of his conferences with his script writers, the sets dressed, the costumes made, all the rehearsals done…The whole television program would be constructed and finally presented under one single roof." [1]

The success and significance of this design is seen in the fact that it is still in use in the 21st century for its original function.

Television City meets all four criteria for significance.

1. It reflects the broad cultural, economic, and social history of the nation, state and community.

As a mass communications medium and as an industry, television reshaped the culture of the United States and Los Angeles once television-set ownership multiplied rapidly after 1945. Though television grew out of the movie and radio industries already well-established here, television's electronic production required a new type of facility to fully and economically meet a growing demand for programming. The scale of production was daunting; *Architectural Forum* reported that television "produces more hours of visual entertainment in a month than all the Hollywood motion picture studios together turn out in a year." [2] CBS Television City fulfilled this demand in the early years of the television industry as the first large-scale, all-new facility in the nation designed to meet the mass-production of television programming. Its model influenced other facilities built later. Television production remained a major contributor to the economy of Los Angeles as CBS Television City produced a cross section of variety shows, serious theatrical productions by major playwrights (such as Playhouse 90), game shows, sit-coms, soap operas, and other entertainment types reflecting the impact of television itself. In addition, several socially and politically significant television programs were produced at CBS Television City .

2. CBS Television City is identified with historic personages or important events in the main currents of national, state, and local history.

Both the creator of CBS Television City and the performers who produced influential and ground-breaking programming at this facility were historic personages who influenced the larger currents of national, state and local history.

Major performers who are part of America's social history produced significant career programming at CBS Television City, including Jack Benny, Judy Garland, Red Skelton, and Carol Burnett. Its studio #33 was the site of Elvis Presley's first appearance on the Ed Sullivan show Sept. 9, 1956, considered a watershed in popular culture, rock and roll music, and the emergence of the youth culture. [3] In addition, several programs produced at CBS Television City played significant roles in changing the social and political character of the nation. These

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[1] "Television City with Edward R. Murrow," broadcast Nov. 1953: https://www.youtube.com/watch?v=Q5YdyY8IM9M

[2] "CBS TV City Starts," *Architectural Forum,* May 1952.

[3] https://www.elvispresleymusic.com.au/pictures/1956-september-9-ed-sullivan-show.html ; http://www.rollingstone.com/music/news/elvis-presley-on-tv-10-unforgettable-broadcasts-20160128

include *The Smothers Brothers Comedy Hour* (1967-1970), which pushed the boundaries of political speech during the Vietnam War, and producer Norman Lear's *All In The Family* (1971-1979), which injected controversial social issues into the mass media and mass culture.

The majority of the programming produced at Television City, however, reflects the spectrum of entertainment, both live and on tape, that makes television and its stars a major aspect of American society. The design of Television City adapted well to the changing technology and entertainment trends that shaped and reshaped television shows.

In the 1950s and 1960s, this programming included variety shows featuring music and comedy (such as the *Carol Burnett Show*) and specials featuring major stars (Judy Garland, Mickey Rooney, Liza Minelli), as well as serious theatrical productions by major playwrights such as William Faulkner on *Playhouse 90* and *Westinghouse Studio One Summer Theate*r that helped to introduce major talents like actor James Dean and director John Frankenheimer.

Situation comedies have always been popular productions, from the first broadcast from Television City (*My Friend Irma*) in 1952 through the 1970s sit-coms produced in front of a live studio audience, such as *All in the Family*, *Maude* and *Good Times*. Game shows have been a television staple, and shows produced at Television City include *The Price is Right*, *The Joker's Wild*, *The Match Game, $10,000 Pyramid, Family Feud,* and *Wheel of Fortune.* Soap operas are another staple, and Television City produced *The Young and the Restless* and *The Bold and the Beautiful,* among others.

In addition, the key executive who decided to build CBS Television City figured significantly in the broader history of the television industry, nationally and in Los Angeles. William Paley (1901-1990) was one of the pioneers of the radio, recording, and television industries nationally through their formative and mature years, beginning in 1927. As early as 1929, he had established a west coast presence for his vision of a nationwide radio system by affiliating with the Don Lee network. [4] Continuing this effort to tie the nation together over the airwaves, Paley as president of CBS was responsible for building both the CBS Columbia Square building (1938, William Lescaze and Earl Heitschmidt, architects, CHC-2008-3990-HCM) for radio, and then CBS Television City (1952, Pereira and Luckman, architects) as bold efforts to expand the reach and influence of CBS nationally by drawing on the Los Angeles entertainment industry's talent and expertise.

3. CBS Television city embodies the characteristics of an architectural-type specimen inherently valuable for a study of a period, style, or method of construction.

CBS Television City is a major example of the International Style of architecture in Los Angeles, and of the television production facility type nationally.

The International Style is defined by its direct expression of the building's function and structure, expressed in the use and exposure of technological materials, the efficient expression of functional systems, and simplified forms without the addition of traditional ornamentation.

Thus the two main rectangular blocks of CBS Television City reflect their distinct internal functions: a steel frame eastern block for offices and craft shops faced by a large glass curtain wall, and a primarily windowless western block for the production studios. Further reflecting the architecture's concern for functionality, Television City was designed to be expandable and adaptable as changing technological and economic conditions required. The building's austere black and white color scheme denotes its structure (white for permanent concrete walls, black for demountable steel walls) accented with bright red ornamental canopies and railings at public access points.

This functionalist International Style design and pragmatic organizational methodology were entirely appropriate for what is, in effect, a factory. Efficiency in coordinating the movement

[4] http://eyesofageneration.com/studios-page/cbs-studios-west-coast/

of materials and people, the integration of the latest TV cameras, lighting, air conditioning, and studio audience access, all shaped the design.

CBS Television City is one of the most distinctive and important International Style buildings in Los Angeles. The first so identified was the steel frame Lovell Health House (Richard Neutra, 1929), which was featured in the 1932 Museum of Modern Art exhibit titled "The International Style," which first defined the style. Many other examples in Los Angeles have been residential, including several Case Study houses in the 1940s and 1950s by Charles and Ray Eames, Craig Ellwood, and Pierre Koenig, particularly the latter's widely-publicized Case Study House #22 (1958.) After 1945, the International Style was increasingly preferred by major corporations nationally for headquarters and facilities. CBS Television City represents this trend in Los Angeles. CBS Television City predates another widely recognized example of this style in California, the Crown Zellerbach building (1959) by Skidmore Owings & Merrill and Hertzka and Knowles in San Francisco.

In this notable group of buildings, however, CBS Television City is unique as a factory building, where the functional requirements of modern mass production were directly expressed in the form and organization of the building, producing an authentic and mature example of the International Style. No model for a TV studio existed, so Pereira and Luckman had to apply International Style concepts in innovative ways, often drawing on the Los Angeles design environment of the times. For example, the public entry to the facility for studio audiences reflects not the relatively restrained International Style *porte cochere* canopies seen in Le Corbusier's Villa Garches (1926) in France, or Walter Gropius' house (1937) in Lincoln, MA, but an exuberant, angular tubular metal colonnade with red exposed steel corrugate decking related to the Modern designs of Googie coffee shops for the popular audience in Los Angeles in the 1950s. In fact, similar exposed steel corrugate decking had been used in 1949 by John Lautner at the eponymous Googie's coffee shop on Sunset Blvd. In addition, signage displaying "CBS Television," "CBS," or the CBS "eye" logo prominently accented the large blank walls of the building.

4. CBS Television City is the notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

CBS Television City is an early milestone in the partnership of William Pereira (1909-1985) and Charles Luckman (1909-1999.) Their partnership was new and largely untested when they were selected by William Paley for this high profile commission, but its success contributed to Pereira and Luckman becoming one of the largest and most influential architecture firms in the region. Its prominence helped to provide entree to many of the largest and most powerful corporate clients of the era.

Pereira and Luckman would be responsible for a series of important and innovative buildings which helped to define California during a period of remarkable growth in its population, size, and influence during the second half of the twentieth century. As partners from 1950-1958, they designed such significant and innovative infrastructure projects as LAX (with Welton Becket Assoc. and Paul R. Williams), Marineland of the Pacific, Union Oil headquarters, Crocker Citizens Bank, Firestone headquarters, as well as CBS Television City.

After the dissolution of their partnership, both architects founded firms which continued to contribute important architecture. Luckman designed The Forum, Madison Square Garden in New York, Inglewood City Hall, and the Los Angeles Convention Center, among others; Pereira was responsible for the University of California Irvine campus, Metropolitan Water District headquarters, Geisel Library at the University of California San Diego, buildings at the University of Southern California and the University of California Santa Barbara, the Los Angeles County Museum of Art, the Otis Chandler wing of the LA Times building, the Transamerica Pyramid in San Francisco, and the master planned city of Irvine, among others.

He would also design TV stations for KEYT Santa Barbara (1954) and KTTV Los Angeles (1954.)

As Pereira and Luckman's first high profile project, CBS Television City proved them to be a large corporate architecture firm that could handle major projects requiring a range of technical and managerial skills; their staff was therefore critical to their success. Gin Wong (1922-2017) was their project coordinator on CBS Television City, as he would be on other important Pereira and Luckman projects. A native of Guangzhou, China, Wong studied architecture under Pereira at the USC School of Architecture, where he graduated in 1950. Immediately joining Pereira and Luckman, he became a designer and project manager on many buildings, including LAX, Marineland of the Pacific, the Union Oil gas station in Beverly Hills, and later, with William Pereira Associates, the Transamerica Pyramid in San Francisco. Founding his own firm, Gin Wong Associates, in 1973, Wong built locally and internationally, including expansions of LAX, and the ARCO Center in Los Angeles. He was honored in the 2012 exhibit "Breaking Ground: Chinese American Architects in Los Angeles" at the Chinese American Museum in Los Angeles

Also of note on the Pereira and Luckman staff was James Langenheim, who would later be William Pereira Associate's designer for the LAX Theme Building and the Los Angeles County Museum of Art.

Though their partnership was new in 1950, both Pereira and Luckman had already made unique contributions to the International Style. They had been classmates at the architecture school of the University of Illinois, Champaign/Urbana, but followed different paths after graduating during the Great Depression. Pereira continued as an architect in his native Chicago, working on the 1933 Chicago Worlds Fair, and designing movie theaters which eventually lead him to Hollywood to work for Paramount Studios. Pereira's 1938 Lake County Tuberculosis Sanatorium in Waukegan, IL (with William Ganster) is a sophisticated examples of the International Style in concrete which was in some ways a precedent for CBS Television City in its functional expression. Moving to Los Angeles in 1938, Pereira became an art director and producer at Paramount Studios, but continued his architecture in designing facilities for Paramount, and gradually resumed his architecture practice after 1940. His experience in movie production facilities at Paramount would contribute to his success at CBS Television City. Luckman, after graduation, joined Colgate-Palmolive-Peet Company, rising quickly to become president at age 37 of Lever Brothers, which took over Colgate-Palmolive. While president he oversaw the construction of Lever House (1950), the company's new high-rise headquarters on Park Avenue in Manhattan which is still recognized as an archetypal example of the International Style. Though designed by Skidmore Owings & Merrill, Luckman's architecture background was a factor in its design. Willam Paley, based in New York, already knew Luckman as Lever Brothers was a sponsor of CBS programs, which helped him to hire Pereira and Luckman for Television City despite their young age.[5] After being forced out as Lever's president, Luckman was open to Pereira's suggestion in 1950 that they partner in a new architecture firm.

The design of CBS Television City is a significant landmark in the evolution of William Pereira's design sensibility. It reflects his mastery of the International Style and Modernism, which later allowed him to move in more adventurous directions in exploring Modern concepts, as at the LAX Theme Building. Television City's complex functional organization reflected his growing interest in large scale planning, later seen in the city plan for Irvine. Its inset ground floor, with a surrounding balcony, allowed the large building mass to float above the landscape, a motif seen in other examples of Pereira's work. Also, Television City's angular railing

[5] *Modernist Maverick: The Architecture of William L. Pereira* (Reno: Nevada Museum of Art, 2013), p 31.

stanchions, painted red, around the building echo Pereira's distinctive use of sculptural railings elsewhere as functional ornament at a human scale to add visual variety to his designs.

BACKGROUND CONTEXT OF TELEVISION INDUSTRY

CBS Television City represents a major advance in both the national and Los Angeles entertainment economy and culture. By 1952 Los Angeles had already been long established as a center of entertainment production and distribution nationally, for the movies, recording, and radio. It boasted a large concentration of technical and performing talent that could be used for new television production and distribution, and so it was natural for the major broadcast companies, CBS and NBC, to build new production facilities in Los Angeles.

State-of-the-art radio studios had been built by both CBS and NBC on Sunset Blvd in Hollywood in the late 1930s, to supplement NBC's Radio City (1933) in New York at Rockefeller Center. Fashioning CBS as the "Tiffany Network," William Paley hired noted New York-based Modern architect William Lescaze to design CBS Radio's Columbia Square studios (1937.) The other major national network, NBC, built its radio studios at the prominent corner of Sunset and Vine, hiring Los Angeles' John C. Austin Co.

Elsewhere in the United States, New York and Chicago were also centers of national radio production. NBC built San Francisco Radio City (1938-1942) by architect Albert Roller. As television emerged after 1945, programs were produced in converted theaters, concert halls, warehouses, or existing buildings such as Chicago's Merchandise Mart, New York's Rockefeller Center, and Los Angeles' movie studio sound stages. Support facilities, such as craft shops, storage, and rehearsal halls, were located in facilities spread throughout those cities; this added transportation and coordination difficulties to producing programming. In 1948 CBS hired William Pereira to evaluate these existing facilities in Los Angeles. [6] Pereira found that the requirements of television for a much larger number of productions demanded a new kind of studio facility. In this context, the concept of a single facility with multiple large studios designed for TV production, with adjacent support spaces under one roof, was a major innovation, cutting costs and increasing efficiency in the large scale mass production of TV programming.

The first new building in Los Angeles to address television's needs was the CBS-associated Don Lee studios (1948) at 1313 Vine St. by Claude Beelman, including both radio and TV studios. NBC rehired the John C. Austin Co. to build NBC's new television production facility (known as "Color City") in Burbank, with its first broadcast Oct. 4, 1952, though it was still under construction and was formally dedicated in 1955.[7] But in size and design, CBS Television City (1952) was a major step forward in advancing the growth of the industry nationally. Fifteen years after CBS Radio's Columbia Square opened, Television City followed in its footsteps as a visible symbol of CBS's leadership; CBS programs would often be announced as emanating "from CBS Television City in Hollywood," underscoring Los Angeles' continuing prominence as a national center of entertainment in the new era of electronic media.

PROFESSIONAL RECOGNITION FOR CBS TELEVISION CITY

As the first large facility devoted to the intriguing and new popular medium of television, CBS Television City garnered national attention in the professional architectural press. Before opening, *Architectural Forum* (May 1952) devoted eleven pages with diagrams and construction

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[6] Steele, James, ed. *William Pereira* (Los Angeles: USC Guild Press, 2002), p 83.

[7] https://www.provideocoalition.com/the-demise-of-nbc-burbank/

photos to the project. After opening, *Arts + Architecture* (January 1953) devoted four pages to it. It received a Merit Award from the American Institute of Architects in 1954.

Within a few years of completion, CBS Television City was listed in the primary and selective guides to significant architecture in the region, the *Guide to Architecture of Southern California*, by Douglas Honnold, and *A Guide to Architecture in Southern California* by David Gebhard and Robert Winter; the 2003 edition described it as "A low, modern cube, big and bland but not without distinction." [8]

In 1970, *Los Angeles Times* architecture critic John Pastier wrote that it was "something of a gamble to give so important a project to a relatively untried firm, but the risk was justified…. Television City gained nationwide recognition within the architectural profession and became a landmark or early postwar design….the building frankly expressed its quasi-industrial nature with a force and simplicity that remain convincing after nearly 20 years….[it was] a high point of quality for the architects." [9]

In a 2013 exhibit and catalog on Pereira's career at the Nevada Museum of Art, three prominent critics commented on CBS Television City: curator Elizabeth A.T. Smith praises "their landmark CBS Television City." Historian Thomas Hines reported that "few [opening night guests] could have sensed how functionally and aesthetically successful the building would continue to be." And critic Paul Goldberger wrote that Pereira's "buildings did as much as those of any architect to give modern architecture a public face, and to make it the symbol of the new world taking form in California in the nineteen-forties, fifties and sixties. His work looks more compelling with every passing year. It is very much time to give his career the serious analysis it has never actually had." [10]

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[8] Douglas Honnold. *Guide to Architecture of Southern California* (New York: Reinhold Publishing, 1956); David Gebhard and Robert Winter. *A Guide to Architecture in Southern California* (Los Angeles: Los Angeles County Museum of Art, 1965); David Gebhard and Robert Winter. *Los Angeles: An Architectural Guide* (Layton UT: Gibbs Smith Publisher), 2003.

[9] John Pastier, "Clients Play Little Known but Crucial Role in Architecture, " *Los Angeles Times*, Dec. 6, 1970, p 1, 8.

[10] *Modernist Maverick: The Architecture of William L. Pereira* (Reno: Nevada Museum of Art, 2013), p 5, 22, 31.

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Primary Address:	7800 W BEVERLY BLVD
Other Address:	7860 W BEVERLY BLVD
Name:	CBS Television City
Year built:	1952
Architectural style:	International; Modern, Mid-Century

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Pre-War Modernism, 1919-1945
Sub theme:	International Style, 1920-1960
Property type:	Commercial
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of an International style television broadcasting studio in the area. Designed by noted architectural firm Pereira and Luckman.

Context 2:

Context:	Entertainment Industry, 1908-1980
Sub context:	No Sub-context
Theme:	Industrial Properties Associated with the Entertainment Industry, 1908-1980
Sub theme:	Television Broadcasting Industry, 1931-1980
Property type:	Industrial
Property sub type:	Television Station/Broadcasting Facility
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Significant as the long-term location of CBS Television City, a major television production and broadcasting studio. One of the first and largest complexes built expressly for television production and broadcasting. CBS has continuously occupied this parcel since 1952.



Primary Address:	7901 W BEVERLY BLVD
Other Address:	7909 W BEVERLY BLVD
Name:	Fairfax Theater
Year built:	1930
Architectural style:	Art Deco

Context 1:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Neighborhood Theaters, Pre-WWII, 1915-1942
Sub theme:	No SubTheme
Property type:	Commercial - Entertainment

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BOWRON SETS SATURDAY AS TELEVISION CITY DAY

Mayor Bowron yesterday proclaimed Saturday as Television City Day for the opening of a multimillion-dollar television plant by CBS at Beverly Blvd. and Fairfax Ave. The proclamation was received by Charles Glett, CBS vice-president.

"Just as the first motion-picture camera grinding away in a vacant lot in what is today Hollywood marked the beginnings of newer and greater things for the Southland, so will CBS Television City mean prosperity, more employment, a more beautiful city and increased tourist trade for the benefit of all," Mayor Bowron said.

Admiral Takes Post

CORONADO, Nov. 10 (AP) — The new commander of the Pacific Fleet's Amphibious Force, Rear Adm. Burton David, took over here today. He relieved Rear Adm. L. S. Sabin Jr.

NPA Official Named

WASHINGTON, Nov. 10 (AP)— George R. Davis, Danville, Va., a government career man, today was appointed director of the Motor Vehicle Division of the National Production Authority (NPA), succeeding Robert Cass.

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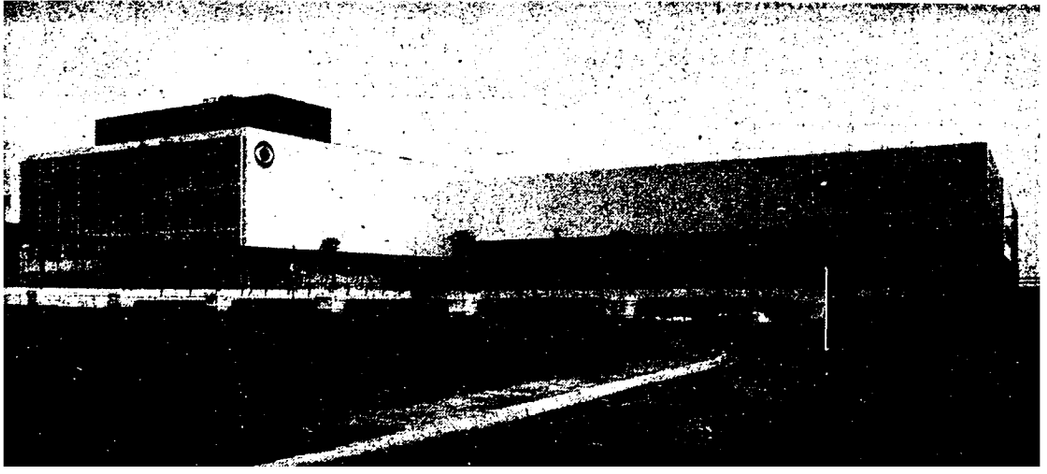

TV CENTER—Columbia Broadcasting System's multi-million-dollar Television City was dedicated with impressive ceremonies yesterday with civic and entertainment notables taking part, but a scheduled 25-unit parade on Wilshire Blvd., planned as part of celebration, was canceled when rain made its formation impossible.

CBS Dedicates Television City; Parade Dropped

The Columbia Broadcasting System dedicated its new multi-million-dollar Television City yesterday but a near cloudburst almost washed out the carefully planned event.

The formal dedication and ribbon-cutting ceremony went off—indoors and not outside as planned—but a drenching rain disrupted formation of a 25-unit parade on Wilshire Blvd., forcing CBS officials to call off the procession at the last minute.

With rain beating against huge plate glass windows, CBS executives, civic officials and local dignitaries gathered in the lobby to launch the 15-acre broadcasting plant on its regular operational schedule. A special stand had been erected at the entrance to the modern building on Beverly Blvd. near Fairfax Ave. but it was abandoned.

Spirit Undampened

The downpour, however, failed to dampen the spirit of the occasion as CBS Television President J. L. Van Volkenburg, Mayor Bowron and others pointed out the service the studio will be performing for Los Angeles and the nation.

"This day will be an important one in the milestone of the continued progress of the city," Van Volkenburg declared.

Mayor Bowron, who presided at the ribbon-cutting ceremony with a foot-long pair of gold-plated scissors, likened development of the spot where Television City stands to Los Angeles' growth through the years.

Stars at Ceremony

Radio and TV Star Art Linkletter served as master of ceremonies and Actress Zsa Zsa Gabor, who was delayed by rain and arrived just as the scissors were being wielded, lent beauty to the ceremony.

Moments before, the convocation was delivered by three clergymen—Rabbi Edgar F. Magnin, Dr. Forrest Weir and the Rev. Louis Pick.

Dr. Weir summed up the thought expressed in their prayers when he offered thanks for the "imagination of minds and the craftsmanship of hands that made possible this marvel of communication."

Notes Cultural Role

Rabbi Magnin noted the role the TV center will play as a source of cultural, dramatic and spiritual endeavor in the nation while Mr. Pick called on the Archangel Gabriel "to spare from calamity all those who share in production" at the new plant.

Another speaker, Oilman Earl Gilmore, told the gathering that his family had lived on the site of the new building for years. He traced the location's growth from a farm, through the production of oil and to its present stature as an entertainment center housing the new CBS production facility, Gilmore Field, a movie drive-in, Farmers Market and other structures.

William S. Paley, chairman of the board of CBS, and Dr. Frank Stanton, CBS president, were scheduled to attend the ceremony but rain delayed the ar-

Turn to Page 2, Column 1



DOORS OPEN—Mayor Bowron wields gold scissors to cut ribbon at CBS Television City, assisted by Art Linkletter, left, master of ceremonies, Zsa Zsa Gabor and J. L. Van Volkenburg, CBS television president, who pointed out what studio means to city.

Times photo

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NEW STUDIO

Continued from First Page

rival of their plane from New York.

CBS officials explained that the parade, slated to begin at 9 a.m. at Wilshire Blvd. and La Brea Ave., and proceed to Television City, was called off because the downpour made it virtually impossible to assemble the units and bands which were to appear.

Following the dedication, CBS executives served as hosts on a guided tour of the huge plant which contains a total of 374,620 square feet of floor space. The structure houses four large studios with a production capacity of 28 hours of live television programing each week.

A highlight of the day-long festivities was an hour-long coast-to-coast telecast at 6 p.m. yesterday, featuring performances by Jack Benny, Lucille Ball and Desi Arnaz, and other CBS-TV stars.

Officially, the dedication will continue today and tomorrow with special events planned for visiting members of the press and others.

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CBS Goes on Air First Time From New TV City

The Columbia Broadcasting System went on the air for the first time from its new Television City studio last night.

Nearly 500 onlookers were on hand to see Actresses Marie Wilson and Cathy Lewis inaugurate the coast-to-coast telecasting operations with the series opener of the comedy show "My Friend Irma."

The event was the first in a long-range plan to make Hollywood the nation's television capital. The National Broadcasting Co. is scheduled to go on the air from its new Burbank studio today.

The $12,000,000 CBS building, situated near 3rd St. and Fairfax Ave., where Gilmore Stadium used to be, is far from finished and probably won't be until late November at the earliest. One stage, however, was far enough along to be used for the telecast.

The inaugural telecast climaxed 10 weeks of work by 30 engineers and technicians who have been installing other custom-made equipment. Carloads of cameras, cranes, high-voltage vacuum tubes and audio consoles have been arriving at Television City for two months.

On hand for the opening were Harry Ackerman, vice-president of CBS-Hollywood, and Hubbell Robinson, vice-president of CBS-New York. They congratulated the cast after the performance and pronounced the show a success.

When completed, Television City will cover 25 acres and include a 13-story administration building.

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COLUMBIA TO OPEN TV CITY ON OCT. 1

Establishment on Gilmore Island Designed Around Core of Four Gigantic Studios

Columbia Broadcasting System's Television City on Gilmore Island, now 30% completed, will be opened for coast-to-coast network operations Oct. 1, it was announced yesterday.

J. L. Van Volkenburg, president of the CBS television network, for the first time disclosed plans making the establishment the world's first "TV-designed" community.

The plan, he explained, is built around a core of four gigantic studios, each measuring 12,100 square feet. Two of the studios will seat 350 persons each.

Covers 15 Acres

The building, designed especially for television production by Architects William L. Pereira and Charles Luckman, embodies a unique flexibility which enables walls and partitions to be moved and shifted as required.

Set facilities, carpenter shops, paint shops, storage and property rooms are integrated on a "production line" plan aimed at easing the tremendous job of producing television shows. In 35,000 square feet of office space are quarters for writers, directors, producers, actors and rehearsals.

"The construction of CBS Television City marks the first broad application of architectural-engineering designing ever applied to a mass communications medium," Van Volkenburg stated.

The first unit will cover a 15-acre site. When finished, the installation will cover 25 acres and will include a 13-story administration building of 600,000 square feet.

Pereira and Luckman were retained more than two and a half years ago to explore the specific needs of a television headquarters. Eighteen months of architectural and engineering planning followed after it was decided to begin from the ground up.

The first shovel sliced into the earth Dec. 29, 1950.

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Architects Tell Problems of Making TV City Flexible; Halls of Ivy Time Changed

BY WALTER AMES

When one is around the architect team of William L. Pereira and Charles Luckman the word "flexible" is practically taboo. The very sound of the word makes them want to rush to the nearest exit and wash their ears with soap.

Pereira and Luckman are the two young men saddled with the job of bringing the new CBS Television City on Gilmore Island to life. Up to date the initial plant is more than 30% completed and at Romanoff's Tuesday evening the pair gave interested editors and civic leaders a filmed glimpse at the progress that has been made on the project.

When completed Television City at the corner of Beverly Blvd. and Fairfax Ave. will cover 25 acres, include a 13-story administration building besides the most modern telecasting studios in the country. And they'll all be, you'll pardon the word, Mr. Pereira and Mr. Luckman, flexible.

Luckman, who gave up a $300,000-a-year job as head of the sprawling Lever Bros. Co. two years ago to return to his first love, architecture, told some of the problems that faced the team when they were handed the contract. They talked with every CBS star, executive and potential performer in an attempt to learn their needs. Each had a different suggestion which made the preliminary process slow.



Charles Luckman

From these conversations came the initial drawings for the first buildings built around a core of four huge studios. Each will measure 12,100 square feet, two of them being equipped to seat audiences of 350 people each. The walls separating the au dience and nonaudience studios are so flexible, there's tha word again, that they can easily be moved to change the size seating and number of stages.

Luckman confided that even the outer walls, some of them made of glass, can be moved as much as 300 feet to make way for the additions that will complete Television City in the near future. J. L. Van Volkenburg, president of the CBS television division, who flew into town for the meeting, said they hope to be operating out of the new facilities by October

★ ★

After many months of complaining two of radio's top programs, Bing Crosby and the Ronald-Benita Colman Halls of Ivy shows are to be heard at different times starting tonight. Prior to the switch, which sends Ivy to the 7 p.m. time spot on KFI, the shows competed with each other for audiences. Everyone lost on the deal. The listeners missed one or the other; the sponsors lost audiences. Tonight Fred Astaire is visiting Crosby at 6:30, KNX. Meanwhile the Colmans are being honored by all 71 chapters of Phi Sigma Kappa fraternity at 7. Virginia Witmer of Santa Ana, the fraternity's Moonlight Girl, will make several awards during the show.

RADIO AND TV TIDBITS—Jimmy Wakely, the handsome singing cowboy, is Dude Martin's guest at 9 tonight, KTTV (11) . . . The brewers of 102 have asked me to help select candidates for the coming contest to name the most popular wrestler on television. I'm open for suggestions. The 12 leading candidates will be announced Wednesday, Feb. 13, at 7 p.m. . . . Dick Stabile, Ciro's ork leader, who is also musical director for the zany Martin and Lewis team, has a 2-year-old son named—Martin Lewis . . . Dave Willock and Cliff Arquette repeat one of their old favorites, the plate-glass routine, on their 2 p.m. show today, KNBH (4) . . . Gene Smith battles Corky Gonzales on KNXT's (2) boxing show at 7 tonight . . . Comic strip fans will see the Times Dick Tracy characters come to life tonight at 7, KNBH (4). Ralph Byrd has the title role. Tonight's episode is titled "B. O. Plenty's Folly" . . . Arthur Godfrey has turned out one of the most amusing books in years. It's titled "Stories I Like to Tell" . . . Kate Smith will demonstrate Operation Snowfall, a preview of modern winter battle clothes, on her KNBH (4) afternoon show at 1. Dick Powell is her guest on her evening show tonight at 8 . . . Lawyer Jerry Giesler is Kay Mulvey's guest at 6:15 tonight, KTTV (11) . . . Khachaturian's "Sabre Dance" gets the Liberace treatment tonight at 7:30, KLAC (13) . . . Louis Hayward, Joan Bennett and George Sanders are seen in "Son of Monte Cristo" on KTTV (11) at 7 tonight . . . Paul Kelly, Nancy Kelly, Mari Blanchard and Forrest Tucker try to pin the Pantomime Quiz regulars tonight at 10, KNBH (4) . . . Daniel Boone is the subject of tonight's Hall of History telecast on KECA (7) at 9.



MAKING COMIC STRIP LIVE—Ralph Byrd, who portrays Dick Tracy, and Joe Devlin, his sidekick, Sam Catchem, in the new KNBH (4) show titled after the Times comic favorite, look over a copy of the strip. All of the popular characters will be seen starting tonight at 7.

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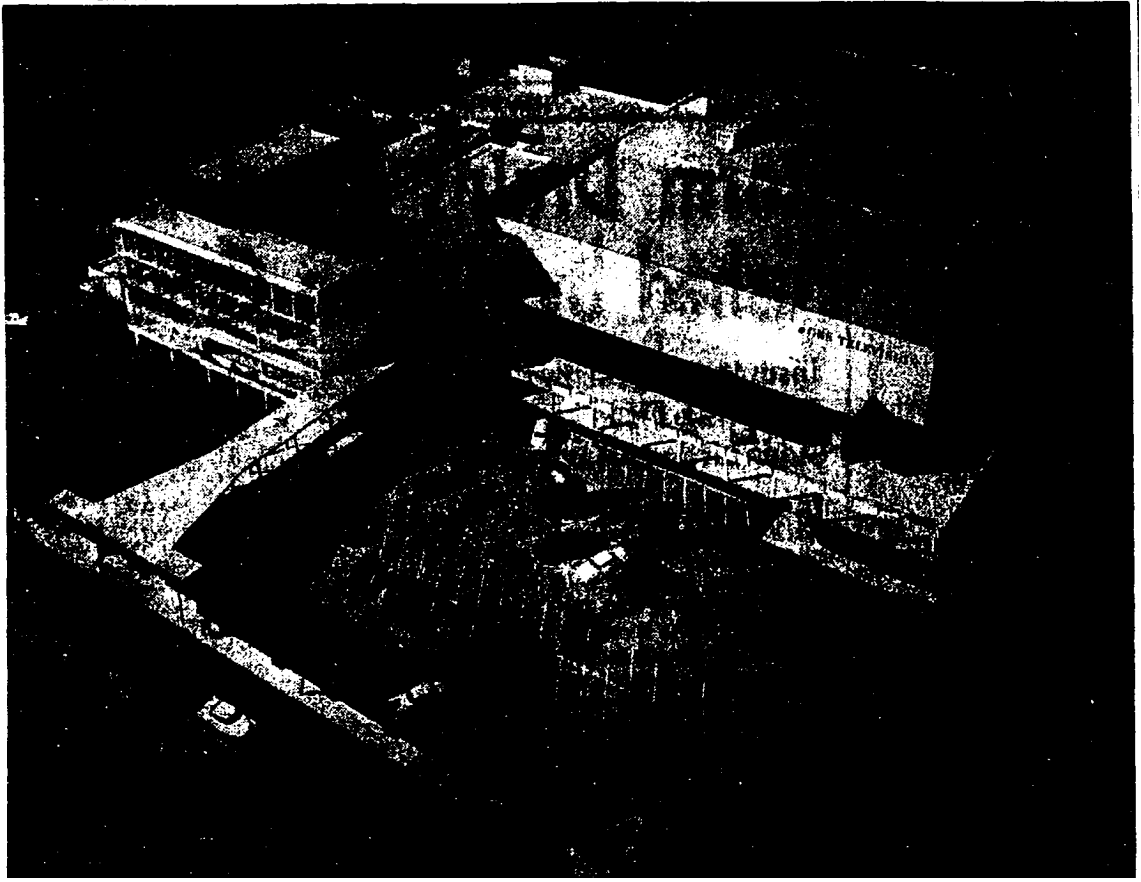

ON DISPLAY—Two-ton working model of CBS Television City, now nearing completion here, will be on display beginning tomorrow at Bullock's Downtown. Electric controls move walls and operate lights to demonstrate the working facilities of ultramodern plant, first in the nation to be designed solely for television production.

Two-Ton Working Model of TV City to Be Placed on Display Tomorrow

Public showing of the two-ton working model of CBS Television City now nearing completion at Beverly Blvd. and Fairfax Ave., will open at 9:30 a.m. tomorrow in the Assembly Room of Bullock's Downtown. An eight-day showing is planned.

The model is 15 feet long and 14 feet wide and is described as one of the largest scale and precision-built miniatures ever constructed from architectural plans.

Electric controls lift roofs, move walls and operate lights and equipment to afford viewers an opportunity for detailed inspection of the television production facilities on all levels of the plant, both under daytime and nighttime conditions. The model includes landscaping, parking lots and automobiles, as well as tiny figures molded in attitudes of their actual duties in Television City.

Designed Solely for TV

The CBS Television City which inspired the model is declared to be the world's first plant designed exclusively for television. It will rest on the 35-acre tract known as Gilmore Island. The initial unit occupies 15 acres and is built around four large studios. The completed project will have 20 studios, plus a 13-story administration building.

The model was built by Dale Clark and Associates of this city and required two months of work through day and night by 12 men. It has been exhibited in New York, Boston, Chicago, Detroit, Minneapolis, Pittsburgh and Philadelphia during the last four months.

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1

APPLICATION TO ERECT A NEW BUILDING AND FOR A CERTIFICATE OF OCCUPANCY

Form B-1—[illegible]

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

BUILDING DIVISION

Submit 15 sets of plans & structural plans in duplicate. Sheet 1

Lot No. [illegible] (not yet in DM)

Tract 15680 (not recorded) Beverly Fairfax

Location of Building 7800 Beverly Blvd. (House Number and Street)

Between what cross streets Fairfax & Genesee

Approved by City Engineer

Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building Studio (Store, Dwelling, Apartment House, Hotel or other purpose) Families ____ Rooms ____
2. Owner Vine St. Realty Corporation (Print Name) Phone HO. 9-1212
3. Owner's address 6121 Sunset Blvd. P. O. Los Angeles 28 C-334
4. Certificated Architect Pereira & Luckman State License No. C-1312 Phone WE. 3-857
5. Licensed Engineer E. A. Sayler State License No. 5661 Phone WE-3-857
6. Contractor The Wm. Simpson Constr. Co. State License No. 32805 Phone MU 7261
7. Contractor's address 1007 Architects Bldg, LA 17
8. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) [illegible] 4,700,000.00
9. State how many buildings NOW on lot and give use of each. 2 restaurants, numerous temporary wood bldgs (Store, Dwelling, Apartment House, Hotel or other purpose)
10. Size of new building 336 x 220 No. Stories 2 Height to highest point 1 Size lot 855 x 755
11. Material Exterior Walls Concrete, ext. pl., steel decking Type of Roofing Comp.

For Accessory Buildings and similar structures

12. (a) Footing: Width ____ Depth in Ground ____ Width of Wall ____
(b) Size of Studs ____ Material of Floor ____
(c) Size of Floor Joists ____ x ____ Size of Rafters ____ x ____

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

[redacted]

Sign here Pereira & Luckman (Owner or Authorized Agent)

By E. B. Foster

DISTRICT OFFICE ____

FOR DEPARTMENT USE ONLY

PLAN CHECKING

Date 11 8 51 | DIC -2 51

Receipt LA 5787 | 3125

Valuation $ 2,344,000 | 3,187.00

Fee Paid $ 1000 | 750.00

REINFORCED CONCRETE
Bbls. Cement:
Tons of Reinforcing Steel:

FEES
Bldg. Pet
Cert. of Occupancy 2698.00
Total [redacted]

TYPE	GROUP	Maximum No. Occupants	Inside Lot	Key Lot	Lot Line	___ Ft. rear alley ___ Ft. side alley	Check
I	G-1 E-2		Corner Lot	Corner Lot Reversed	0		

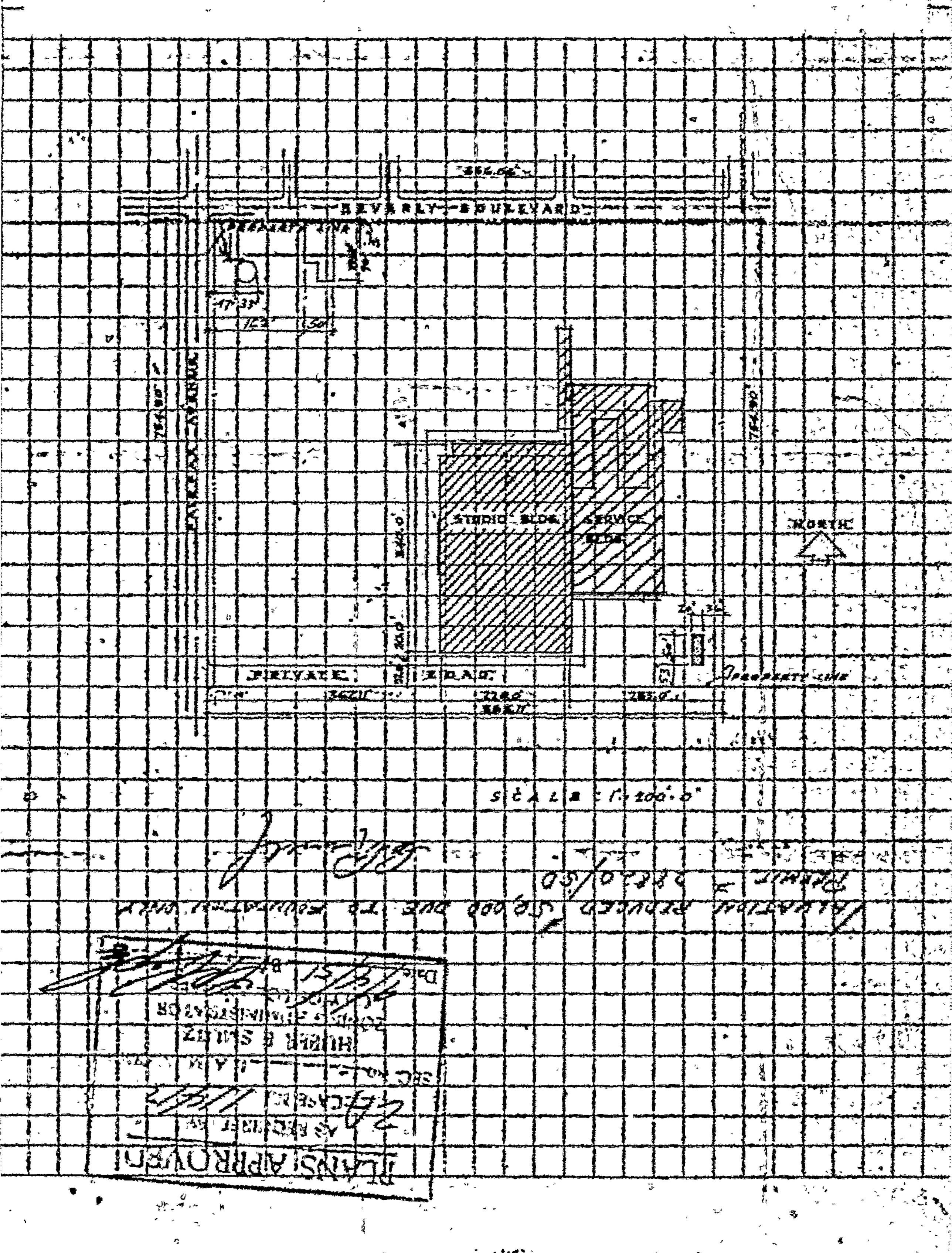
PERMIT No.	Plans and specifications checked	Zone	Fire District No.	District Map No.
LA17621	Corrections Verified	Bldg. Line Ft.	Street Dedication Ft.	Stamp here when Permit is issued
PLANS	Plans, specifications and Application rechecked and approved.	Application checked and approved 11 8 51 Clerk		
Refd ____	For Plans See	Filed with	Continuous Inspection CONCRETE WELDING	SPRINKLER Specified—Required Valuation Included Yes—No

Inspector

ZA 11412 BK 15028 17

From Standard Traverse Monument E-3 per C.E.Y.B. 10665-186 in intersection of Beverly Boulevard with Fairfax Avenue South 0° 05' 10" East 804.90 feet to a point, thence North 89° 48' 30" East 40.00 feet——to point of beginning;

Thence North 0° 05' 10" West 734.94 feet to a point, thence on a curve to the right on a radius of 20.00 feet and with a central angle of 89° 53' 40" a distance of 31.38 feet to a point, thence North 89° 48' 30" East 836.10 feet to a point, thence South 0° 00' 51" East 754.90 feet to a point, thence South 89° 48' 30" West 855.11 feet to point of beginning.



1

Alterations to Hacienda

APPLICATION TO ERECT A NEW BUILDING
AND FOR A
Certificate of Occupancy

Form B-1
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 1

Tract 15680 (not yet in DM)

Location of Building 7800 Beverly Blvd. (House Number and Street)

Between what cross streets? Fairfax & Genesee

Approved by City Engineer
Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building Materials storage (Store, Dwelling, Apartment House, Hotel or other purpose) Families Rooms
2. Owner Columbia Broadcasting System, Inc. (Print Name) Phone No. 9-1212
3. Owner's Address 6121 Sunset Boulevard P. O. Los Angeles 28
4. Certificated Architect Pereira & Luckman State License No. C-337 C-1312 Phone WE-3-8591
5. Licensed Engineer F.A. Sayler State License No. 5661 Phone
6. Contractor The Wm. Simpson Constr. Co. State License No. 32005 Phone MU. 7261
7. Contractor's Address 1007 Architects Bldg.

8. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinklers, electrical wiring and elevator equipment thereto or therein) $ 3,000
9. State how many buildings NOW on lot and give use of each 2 restaurants, numerous temporary bldgs (To be eliminated)
(Store, Dwelling, Apartment House, Hotel or other purpose)
10. Size of new building 20 x 50 No. Stories 1 Height to highest point Size lot 855 x 755
11. Material Exterior Walls Stucco on wood frame Type of Roofing Compo.

For Accessory Buildings and similar structures
12. (a) Footing: Width Depth in Ground Width of Wall
(b) Size of Studs Material of Floor
(c) Size of Floor Joists x Size of Rafters x

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here Pereira & Luckman
(Owner or Authorized Agent)
By E.A. Sayler

DISTRICT OFFICE

201 V

FOR DEPARTMENT USE ONLY

PLAN CHECKING			
Valuation $ 2,765,000	$ 2,267,000		Investigation Fee $
Fee $ 1000	$ 750		Bldg. Permit Fee $
			Total $ 12.00

TYPE	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size	Ft. rear alley / Ft. side alley	Clerk
V	—	L	Rear	Maps		
GROUP	Plans and Specifications checked	Zone	Fire District No. 2		District Map No. 5964	
G-1	Twice	C2-C3	100			
Fee Paid	Correction Verified	Bldg. Line Ft.	Street Widening Ft.		Application checked and approved	
—	Tolan				8125 Clerk	
Filed with	Plans, Specifications and Application returned and marked	Continuous Inspection	SPRINKLER System Required / Valuation Exceeded / Fee — No		Inspector	
—	Duplicate Original	None				

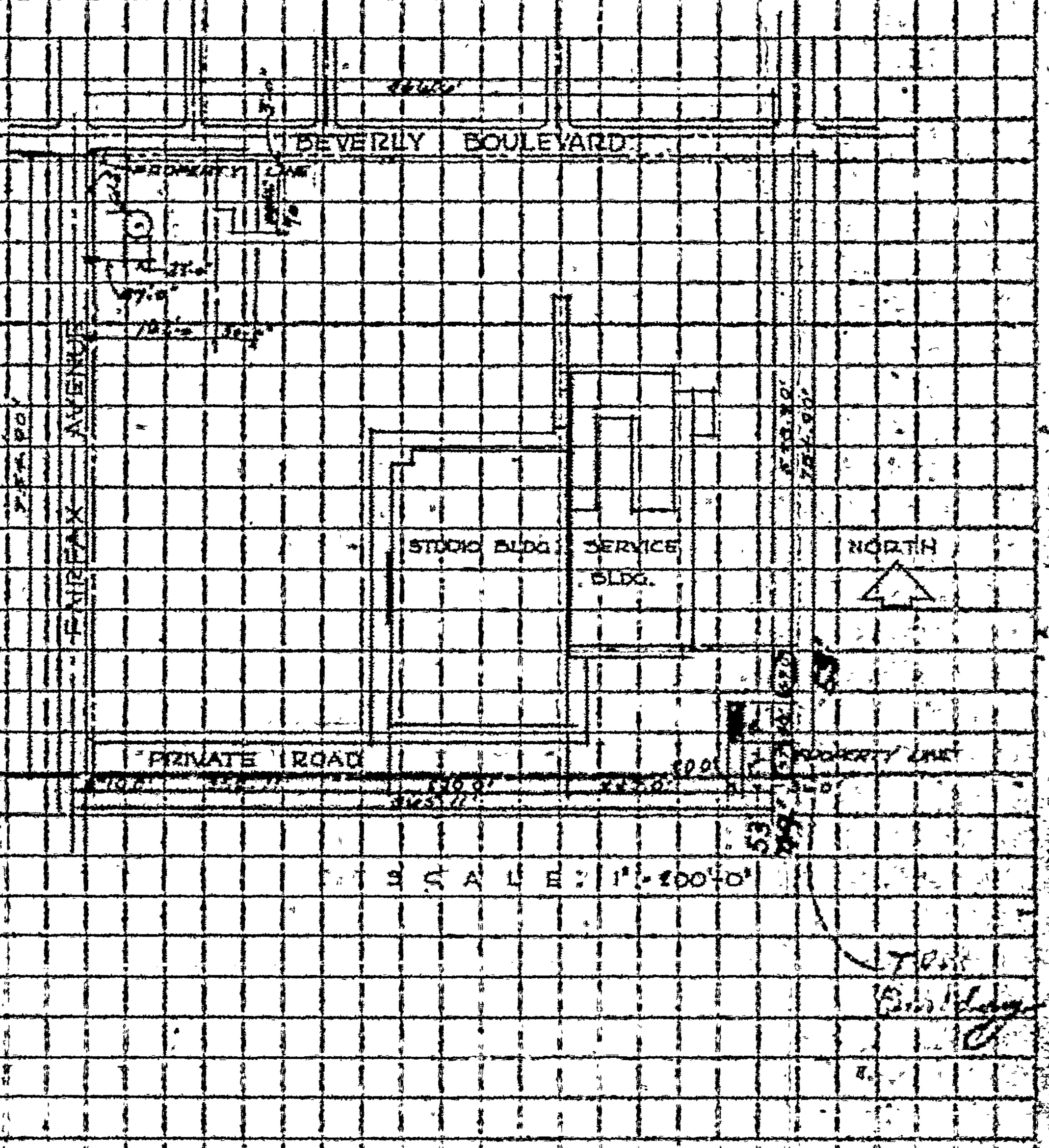
24 - Fire 1412

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (3)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	NOV 25		8125		
Supplemental Plan Checking				—	
Building Permit	DEC 19 51		LA17622		

From Standard Engineering Monument E-3 per C.E.I.R. 10565-186 in intersection of Beverly Boulevard with Fairfax Avenue South 0° 05' 10" East 804.90 feet to a point, thence North 89° 48' 30" East 40.00 feet to point of beginning;

Thence North 0° 05' 10" West 734.94 feet to a point; thence on a curve to the right on a radius of 20.00 feet and with a central angle of 89° 53' 40" a distance of 31.38 feet to a point, thence North 89° 48' 30" East 836.10 feet to a point, thence South 0° 00' 51" East 754.90 feet to a point, thence South 89° 48' 30" West 858.11 feet to point of beginning.



PLANS APPROVED

1

APPLICATION TO CON... NEW BUILDING
AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES — Copy to Engr. 5-6-57 — DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT: E	BLK.	TRACT: 15680	DIST. MAP: 5464
JOB ADDRESS: 7800 Beverly Blvd.		APPROVED: BS	ZONE: C-2/C-3
2. BETWEEN CROSS STREETS: Fairfax AND Gardner			FIRE DIST.: 10X II X
3. PURPOSE OF BUILDING: (a) Studio (b) Rehearsal Hall			INSIDE KEY
4. OWNER: Columbia Broadcasting System	PHONE: WE 8-3000		COR. LOT REV. COR. X
5. OWNER'S ADDRESS: 7800 Beverly Blvd.	P.O.: L.A.	ZONE	LOT SIZE: 855.11 X 754.90
6. CERT ARCH.: Peirce & Luckman	STATE LICENSE	PHONE: OR 6-2073	
7. LIC. ENGR.: Peirce & Luckman	STATE LICENSE	PHONE	REAR ALLEY / SIDE ALLEY
8. CONTRACTOR: William Simpson Const. Co.	STATE LICENSE: C32005	PHONE: DU 5-3383	BLDG LINE
9. CONTRACTOR'S ADDRESS: 2401 N. Beverly Blvd.	P.O.: L.A.	ZONE: 27	AFFIDAVITS: 15078
10. SIZE OF NEW BLDG. (a) 110x344 (b) 92x280	STORIES: 2 2	HEIGHT: 30 32	NO. OF EXISTING BUILDINGS ON LOT AND USE: 1- G-1 & B-2
			BLDG. AREA
11. MATERIAL EXT. WALLS: ☐ WOOD ☐ STUCCO ☒ METAL ☐ BRICK ☐ CONC. BLOCK ☐ CONCRETE	ROOF CONST. ☐ WOOD ☒ CONC. ☐ STEEL ☐ OTHER	ROOFING	SPRINKLERS REQ'D. SPECIFIED
			DISTRICT OFFICE: L.A.

1 7800 Beverly Blvd.

VALIDATION: LA70669

CASHIER'S USE ONLY: MAY 1 1957 — 2 @ 76 — 2A-2CT 150

MAY--357 25514 B — 1 CK 448.00

TYPE	GROUP	MAX. OCC
I	G-1, B-2	

C. OF O. ISSUED

INSPECTOR

P.C.	S.F.C.	B.P.	I.S.	O.S.	C/O
1500.00		448+			

12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. FOR FOUND. ONLY $350,000 3,500.00 — P.C.

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

Wm Simpson Const. Co
by L. F. Helmel
SIGNED

This Form When Properly Validated is a Permit to Do the Work Described.

DWELL. UNITS	8
VALUATION APPROVED	
PARKING SPACES	
APPLICATION CHECKED	WOLD
GUEST ROOMS	
PLANS CHECKED	
FILE WITH	
CORRECTIONS VERIFIED	
CONT. INSP.	CONC.-WM HIGH STR. BOLTS
PLANS APPROVED	10'SSE rear
APPLICATION APPROVED	ZA11412

HABITABLE

Form B-1a

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

LEGAL DESCRIPTION

LOT

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

FOUNDATION ONLY PERMIT

CALL FOR INSP. ON JOB

OWNER Summichael Corp BS Inc

ENGINEER OR ~~ARCHITECT~~ W. E. Powell

Address of Building 7800 Beverly Blvd.

Permit No. and Year LA 17621 - 1951

Certificate Issued August 5, 19 53

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy Must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained by or made known to the undersigned, the building at above address complies with the applicable requirements of the Municipal Code, as follows: Ch 1, as to permitted uses; Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

3 Story, Type I, 150' x 325' and 340' x 220' Television Studio, Studio 33-352 Occupants, Studio 31-352 Occupants B-2, G-1 and J-1 Occupancies.

See Doc 20 1951 for 400 o-d-c

Owner Columbia Broadcasting System

Owner's Address 6121 Sunset Boulevard
Los Angeles 28, Calif.

Form B-95a—10M—2-53 **G. E. MORRIS, Superintendent of Building** By JOHN D. MILLER hjm

5001221200400022284

Form B-94—10M—11-48

7800 Beverly Blvd Address of Building

Vine St. Realty Co Owner

17621 Permit Number 1951 Year

(Pv)

CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY

Registered Deputy Building Inspector's Certificate of Compliance

Date of this Certificate

Sept 10, 1952

TO THE SUPERINTENDENT OF BUILDING:

I hereby certify that those portions of the work on the buildings at the above address which required continuous inspection, and which I was employed to inspect, were inspected by me and comply with the provisions of the Building Code applicable thereto.

Concrete mix as designed by Engineer.

Placing of re-inforcing steel and concrete as per stamped plans and specifications.

THIS CERTIFICATE COVERS ALL STRUCTURAL CONCRETE

[signature]

Registered Deputy Building Inspector

5001221209400000

7800 Beverly Boulevard — Address of Building

Columbia Broadcasting System, Inc. — Owner

485 Madison Avenue — Owner's Address

New York 22, New York

LA 17621 — Permit Number — 1951 — Year

(23)

CITY OF LOS ANGELES
Department of
BUILDING AND SAFETY

ARCHITECT'S OR ENGINEER'S CERTIFICATE OF COMPLIANCE

Date of this Certificate

January 15, 19 53

TO THE SUPERINTENDENT OF BUILDING:

I hereby certify that I am responsible for the design of this building and that it was constructed in conformity with the approved design and the provisions of the Los Angeles Building Code applicable thereto.

W. L. Pereira

Architect or Engineer

Form B-18—5M—1-49

5001221200400002286

Address of Building 7800 Beverly Blvd.

Permit No. and Year Columbia Broadcasting

Certificate Issued System Inc., 19

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy Must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained by or made known to the undersigned, the building at above address complies with the applicable requirements of the Municipal Code, as follows: Ch 1, as to permitted uses, Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies.

OCCUPANT LOAD SIGN DELIVERED: 1-26-53
Studio 33: 352 Persons
Studio 31: 352 Persons

Owner

Owner's Address

Form B-95a—10M—5-52 **G. E. MORRIS, Superintendent of Building By**

5881221200400802289


the Price is Right
100
100
25
70


SKID ROW
CARNIVAL OF LOVE
Socks & Undies




MAIN
RECEPTION


This map was seen on the
with Walter Cronkite when
from TV City. This is a dupl
was used on th











TELEVISION CITY

NO PARKING

C-27

C-28

PARKING ONLY
MINIMUM FINE $250

PARKING ONLY
MINIMUM FINE $250
VAN ACCESSIBLE

ELEMENT

7KWR521

6RVB608


CBS
ADDITIONAL PARKING CLEARANCE 7'-6"
PEDESTRIAN CROSSING


CBS








ENTRANCE
ONLY
EXIT
ONLY





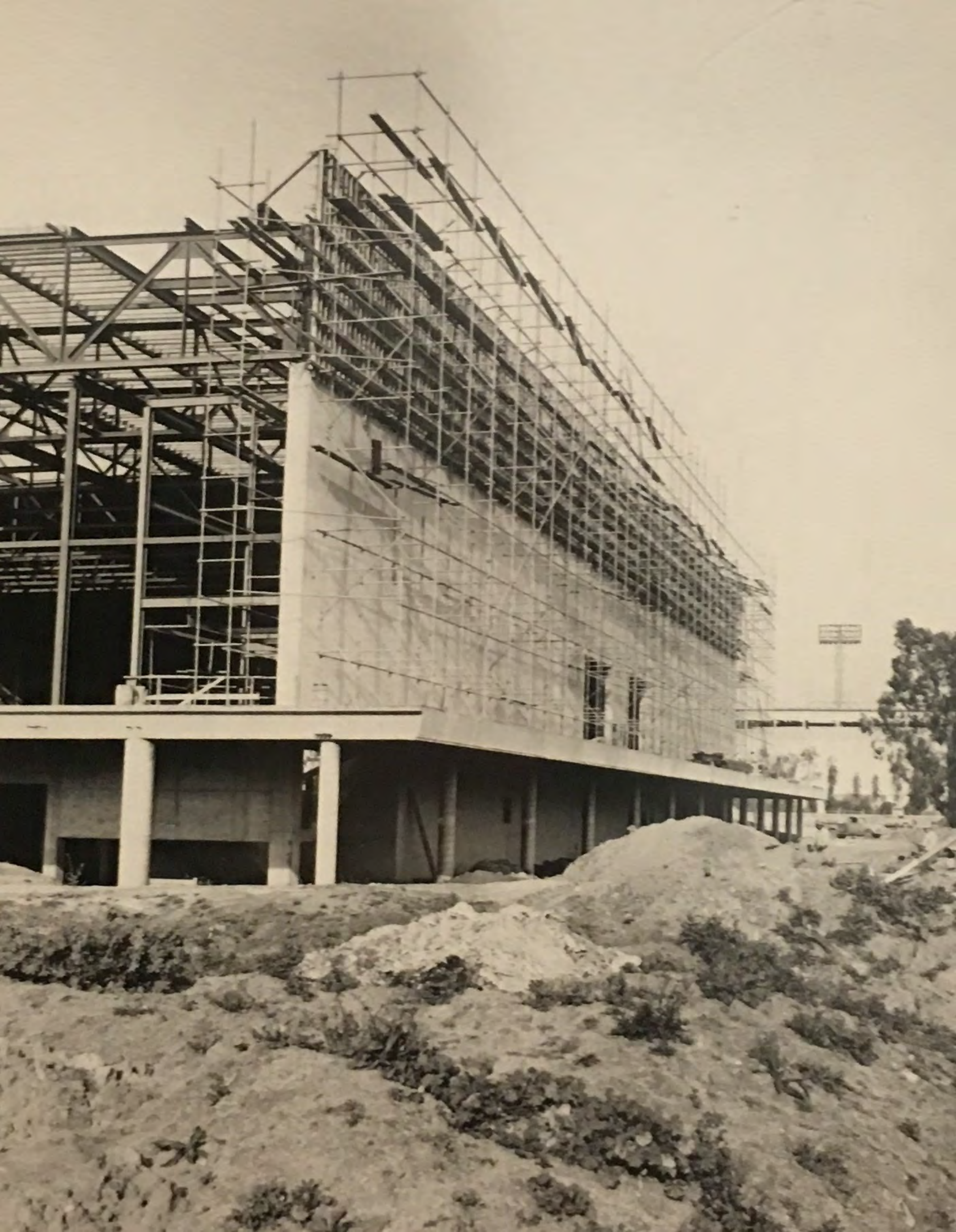


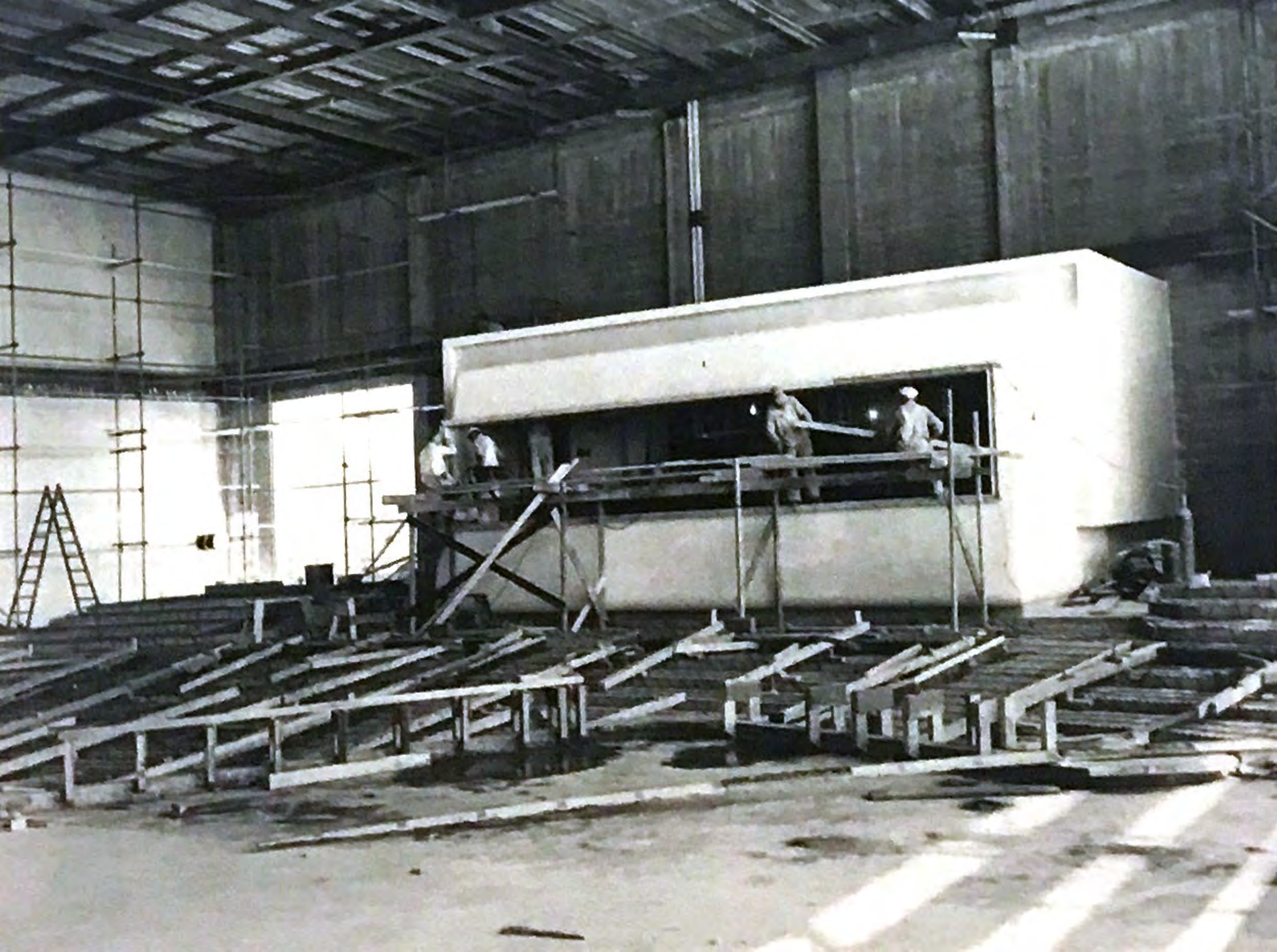


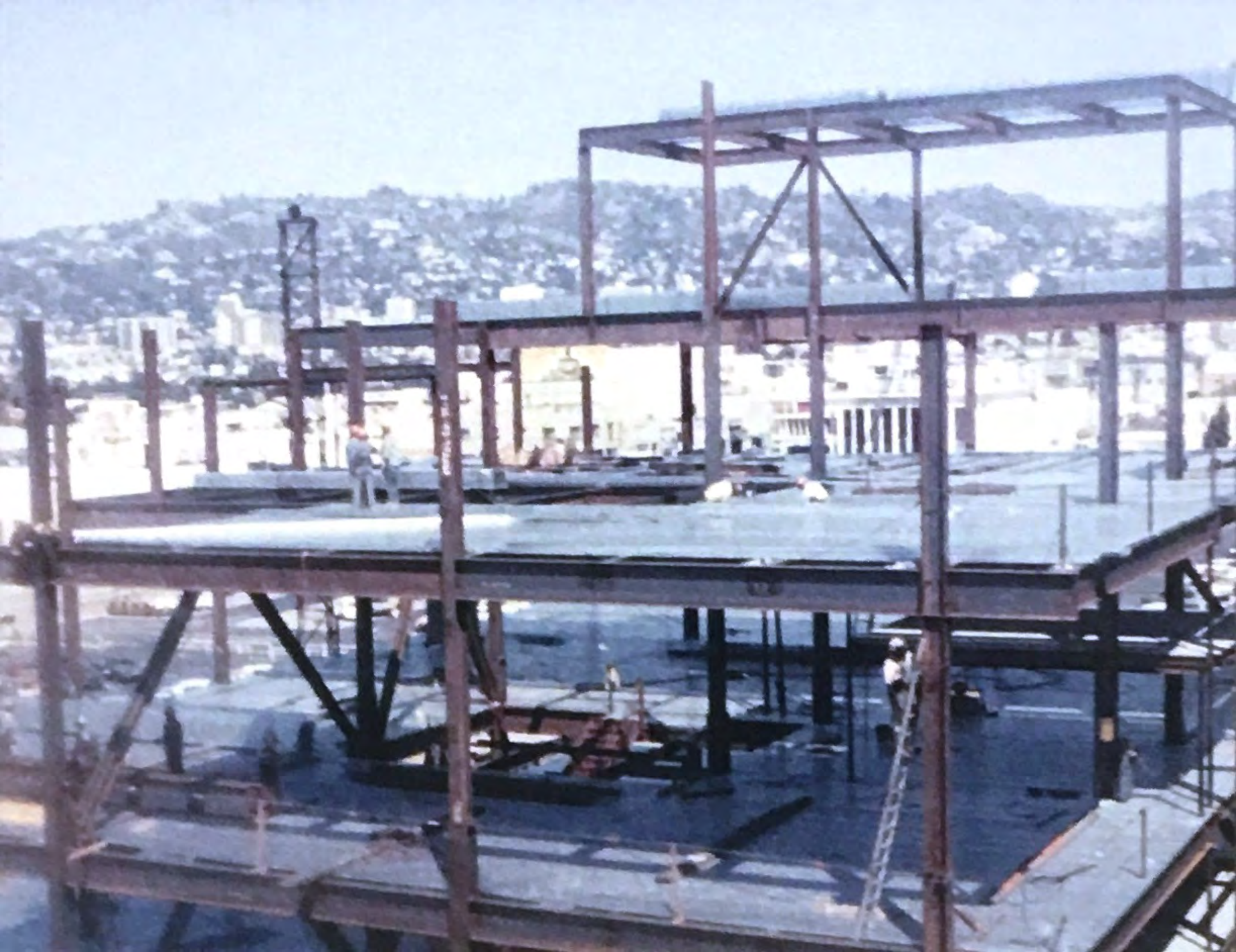




71361









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City of Los Angeles
Department of City Planning

1/25/2018
PARCEL PROFILE REPORT

PROPERTY ADDRESSES
7800 W BEVERLY BLVD
7860 W BEVERLY BLVD

ZIP CODES
90036

RECENT ACTIVITY
CHC-2018-476-HCM
ENV-2018-477-CE

CASE NUMBERS
CPC-1986-823-GPC
CPC-1958-9061
ORD-165331-SA585
ORD-129944
ORD-113119
ZA-1989-11412
MND-90-352-CU
AFF-65016
AFF-63676
AFF-15018
AF-92-48740-MB
PKG-LAYOUT-128-A

Address/Legal Information	
PIN Number	138B177 455
Lot/Parcel Area (Calculated)	638,248.8 (sq ft)
Thomas Brothers Grid	PAGE 633 - GRID B1
Assessor Parcel No. (APN)	5512001003
Tract	TR 15680
Map Reference	M B 424-3/4
Block	None
Lot	FR LT 1
Arb (Lot Cut Reference)	None
Map Sheet	138B177
Jurisdictional Information	
Community Plan Area	Wilshire
Area Planning Commission	Central
Neighborhood Council	Mid City West
Council District	CD 4 - David Ryu
Census Tract #	2145.01
LADBS District Office	Los Angeles Metro
Planning and Zoning Information	
Special Notes	None
Zoning	C2-1-O
Zoning Information (ZI)	ZI-1054
	ZI-1195
	ZI-950
	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Community Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Rent Stabilization Ordinance (RSO)	No
Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5512001003
Ownership (Assessor)	
Owner1	CBS INC C/O RYAN LLC/EMILY FERRIS
Address	2800 POST OAK BLVD STE 4200 HOUSTON TX 77056
Ownership (Bureau of Engineering, Land Records)	
Owner	COLUMBIA BROADCASTING SYSTEM C/O RYAN & CO TERRI WHITE
Address	13155 NOEL ROAD LB 71 DALLAS TX 75240
APN Area (Co. Public Works)*	14.610 (ac)
Use Code	3500 - Industrial - Motion Picture, Radio and Television Industry - Studio - One Story
Assessed Land Val.	$28,025,289
Assessed Improvement Val.	$35,997,782
Last Owner Change	05/04/2000
Last Sale Amount	$9
Tax Rate Area	67
Deed Ref No. (City Clerk)	None
Building 1	
Year Built	1952
Building Class	BX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	192,799.0 (sq ft)
Building 2	
Year Built	1952
Building Class	BX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	162,321.0 (sq ft)
Building 3	
Year Built	1969
Building Class	SX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	37,392.0 (sq ft)
Building 4	
Year Built	1976
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0

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Building 5	
Year Built	1952
Building Class	SX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	5,059.0 (sq ft)
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.73177
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Promise Zone	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None
Public Safety	
Police Information	
Bureau	West
Division / Station	Wilshire
Reporting District	724
Fire Information	
Bureau	South

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Batallion	18
District / Fire Station	61
Red Flag Restricted Parking	No

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CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-1986-823-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - WILSHIRE AREA- COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT
Case Number:	CPC-1958-9061
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	ZA-1989-11412
Required Action(s):	Data Not Available
Project Descriptions(s):	CONSTRUCTION OF A MEZZANINE STORAGE AREA OVER AN EXISTING PROPROOM
Case Number:	MND-90-352-CU
Required Action(s):	CU-CONDITIONAL USE
Project Descriptions(s):	Data Not Available
Case Number:	PKG-LAYOUT-128-A
Required Action(s):	A-PRIVATE STREET MODIFICATIONS (1ST REQUEST)
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

ORD-165331-SA585

ORD-129944

ORD-113119

AFF-65016

AFF-63676

AFF-15018

AF-92-48740-MB

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ZIMAS INTRANET

2014 Digital Color-Ortho

01/25/2018

City of Los Angeles
Department of City Planning



Address: 7800 W BEVERLY BLVD
APN: 5512001003
PIN #: 138B177 455

Tract: TR 15680
Block: None
Lot: FR LT 1
Arb: None

Zoning: C2-1-O
General Plan: Community Commercial

Streets Copyright (c) Thomas Brothers Maps, Inc.

CBS TELEVISION CITY
7800-7860 West Beverly Boulevard
CHC-2018-476-HCM
ENV-2018-477-CE

CORRESPONDENCE FROM OWNER

ANTHONY G. AMBROSIO
SENIOR EXECUTIVE VICE PRESIDENT
CHIEF ADMINISTRATIVE OFFICER
CHIEF HUMAN RESOURCES OFFICER

CBS CORPORATION
51 WEST 52 STREET
NEW YORK, NEW YORK 10019-6188
NY: (212) 975-3243
LA: (818) 655-1101
agambrosio@cbs.com

RECEIVED
CITY OF LOS ANGELES
MAR 01 2018
CITY PLANNING DEPT.
AREA PLANNING COMMISSION

ORIGINAL

FILE COPY

March 1, 2018

Cultural Heritage Commission
City of Los Angeles
200 North Spring Street
Los Angeles, California 90012

RE: March 1, 2018 Agenda – Item 9: CBS Television City (Case No. CHC-2018-476-HCM)

Dear President Barron and Members of the Commission:

We understand that the Los Angeles Conservancy has filed an application requesting that the City of Los Angeles consider the designation of the original CBS Television City located at 7800 West Beverly Boulevard as a Historic-Cultural Monument, and that the Department of City Planning is now recommending that the Cultural Heritage Commission formally take the property under consideration and conduct additional investigation.

We support the additional investigation, and welcome the opportunity to further refine and develop appropriate conclusions regarding the property's historic status.

CBS is proud of our company's stewardship of the very special William L. Pereira and Charles Luckman buildings on our property. At the same time, we are cognizant of what the entertainment industry means to CBS, the City of Los Angeles, and the thousands of Angelenos who are employed as a result of the work occurring at CBS Television City. Accordingly, we look forward to working with all sides to ensure an accurate and fact-driven process that respects both the need for historic preservation in accordance with the City's adopted standards, as well as the ongoing needs of this active television production and broadcasting studio.

We understand that this initial meeting is not the time or place to review the initial information contained in the Conservancy's application. However, we note the application was filed without full benefit of all the facts that can be gathered through the collaborative process we are hoping to achieve. Therefore, there are certain inaccuracies and omissions in the application that we look forward to working with the City and the Conservancy to update at the appropriate time. We have already met with the Conservancy and allowed them access to the property.

At the outset, we wish to make clear that there is no pending project at the property. And, we hope that outside concerns about issues separate from historic preservation (however important they may be) are considered in the appropriate forum.

ORIGINAL

Second, we emphasize that CBS Television City is a highly active television studio that employs thousands of men and women. As stated in the Conservancy's application, CBS Television City was designed by Pereira and Luckman to be a "factory" for the production of television programming where "form follows function," and the ability to adapt and expand the space as technology changed was critical. Accordingly there have been significant changes to the interiors over time.

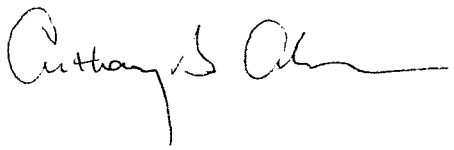
The application rightly notes that the Pereira and Luckman design focused on long-term flexibility. Indeed, the design's intent and ultimate achievement was to provide the efficiency necessary for the economic viability of CBS Television City:

> "The emphasis on split-second timing . . . becomes mandatory in television, where the volume of production costs can become uneconomic unless the most optimum conditions for efficient operations are provided."
>
> *Conservancy Application, page 2* (quoting "CBS Television City," *Arts + Architecture, Jan. 1953).*

Consistent with the Pereira and Luckman design intent of flexibility and efficient production, CBS Television City has undergone significant changes throughout its history to respond to the rapidly-changing needs of the hundreds of shows that have been, and continue to be, produced at this television "factory." These changes are most evident in the interior of the buildings, but can be seen throughout the property. We look forward to sharing these and other details with your Commission and City staff as the process continues.

In closing, we welcome the important dialogue that is to follow and stand ready to work with you in achieving both historic preservation in accordance with City standards, and the critical needs of one of Los Angeles' most important hometown industries.

Sincerely,



CBS TELEVISION CITY
7800-7860 West Beverly Boulevard
CHC-2018-476-HCM
ENV-2018-477-CE

CORRESPONDENCE FROM OWNER'S REPRESENTATIVE

GIBSON DUNN

Gibson, Dunn & Crutcher LLP

333 South Grand Avenue
Los Angeles, CA 90071-3197
Tel 213.229.7000
www.gibsondunn.com

Amy R. Forbes
Direct: +1 213.229.7151
Fax: +1 213.229.6151
AForbes@gibsondunn.com

Client: 16022-00066

April 17, 2018

Ken Bernstein
Manager and Principal City Planner
Office of Historic Resources
221 N. Figueroa Street, 13th Floor
Los Angeles, California 90012

Re: *CBS Television City – Historic Resource Assessment*
(Case No. CHC-2018-476-HCM)

Dear Ken:

On behalf of CBS, we are pleased to submit the enclosed Resource Assessment prepared by Architectural Resources Group ("ARG") with respect to the CBS Television City property located at 7800 Beverly Boulevard (the "Property").

As you know, CBS is actively working with the Los Angeles Conservancy in an effort to reach mutual agreement regarding revisions to their Historic Cultural Monument nomination. As we noted when the Commission considered the Property at its March 1 meeting, the originally submitted nomination is very broad, and did not reflect the benefit of access to the Property. We have subsequently toured with Conservancy representatives, and had a chance to review in detail the many alterations that have occurred over time.

Our goal is agree upon substantive edits to the nomination materials so that they accurately reflect the status of the property. With these revisions CBS would support designation of the resource. Our efforts have been cooperative and productive to date, but the time frame for the Commission to take up the nomination is short, and we have not completed our discussions. Accordingly, we are submitting a copy of the Historic Resource Assessment today, so that your office will have the full benefit of the research undertaken by ARG as you prepare your recommendation to the Commission.

As you review the ARG Assessment and all other relevant information, we highlight the following:

- Upon thorough analysis of the Property, ARG concluded that CBS Television City's original primary studio complex (the Service Building and Studio Building) is eligible for listing in the National Register under Criteria A and C, the California Register under Criteria 1 and 3, and as a Los Angeles Historic-Cultural Monument under Criteria 1, 3, and 4. The remaining structures do not meet the applicable criteria. We note that the nomination also suggests that Los Angeles Historic-Cultural Monument Criteria 2 would apply, though we believe that Criteria does not apply to a studio such as this, and we are continuing our conversations with the Conservancy on this point. We also note that the primary studio complex is located on a separate legal parcel from many of the out buildings and the 1992 East Studio Building.

- ARG has identified 1952-63 as the Period of Significance for CBS Television City; it begins with the year the original two buildings of CBS Television City were completed, and ends with the year that CBS abandoned its vision of a single unified television production facility and moved its filmed productions to the CBS Studio Center lot in Studio City. These dates include some architectural modifications made to the Primary Studio Complex, including the 1959 enclosure of the Service Building's ground story north façade and addition of a small compressor room to that building's east façade, but excludes construction of the 1969 east addition to the Service Building and the 1976 Support Building; the 1992 East Studio Building; the addition of all of the site's ancillary buildings and structures; and the site's overall modified hardscape/landscape as it exists today.

We appreciate the cooperative process that has been in place to date. In submitting the enclosed report, we emphasize its ultimate conclusion that CBS Television City is a highly active television studio; one that employs thousands of Angelenos. As stated in the Conservancy's application, CBS Television City was designed by Pereira and Luckman to be a "factory" for the production of television programming. Therefore, while CBS stands ready to work with all parties in achieving historic preservation in accordance with City standards, it is vital that the historic designation be undertaken in a manner that will protect the viability of CBS Television City as a factory for the production of television programming.

On behalf of CBS, please let us know if we can provide additional information to the Commission to assist in your review and look forward to our continued dialogue with the Conservancy and other key stakeholders. We are still pulling together information regarding the Property, and have scheduled further meetings with the Conservancy. We expect to send you additional materials as the Commission date approaches.

Sincerely,

Amy R. Forbes

ARF/bs
Enclosure

cc: Honorable David Ryu
Anthony Ambrosio
Linda Dishman
Katie Horak
Mary Ringhoff

102542220.1







CBS Television City, Los Angeles

Historic Resource Assessment

Prepared for:

Gibson, Dunn & Crutcher LLP
333 South Grand Avenue
Los Angeles, CA 90071

Prepared by:

Architectural Resources Group
Pasadena, California

April 11, 2018

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Appendix A. Existing Conditions Photographs, ARG, 2017-2018

Appendix B. Comprehensive Development Chronology

1. Executive Summary

At the request of Gibson, Dunn & Crutcher LLP, Architectural Resources Group (ARG) has prepared this Historic Resource Assessment (HRA) for CBS Television City, located at 7800 Beverly Boulevard in the City of Los Angeles. The CBS Television City site occupies three parcels containing multiple industrial buildings and ancillary structures constructed between 1952 and 2017. The scope of this assessment includes an in-depth look at the development chronology of the site as a whole, an understanding of relevant historic contexts, and an evaluation of the subject property against federal (National Register of Historic Places), state (California Register of Historical Resources), and local (City of Los Angeles Cultural Heritage Ordinance) eligibility criteria.

Upon thorough analysis of the property, ARG finds that CBS Television City's original primary studio complex (the Service Building and Studio Building) is eligible for listing in the National Register under Criteria A and C, the California Register under Criteria 1 and 3, and as a Los Angeles Historic-Cultural Monument under Criteria 1, 3, and 4. The property's period of significance has been identified as 1952-1963.

2. Assessment Methodology

2.1 Research

For preparation of this report, ARG performed the following tasks for research, documentation, and analysis:

- Conducted a search in California's Historic Resources Inventory (HRI) for previous surveys and evaluations of the subject property.
- Reviewed federal, state, and local technical bulletins, ordinances, and other materials related to the evaluation of historical resources.
- Reviewed previous surveys related to the history of the complex and its significance.
- Conducted primary and secondary source research related to the history of the property.
- Evaluated the property against eligibility criteria of the National Register, California Register, and the City of Los Angeles' Cultural Heritage Ordinance.

ARG staff consulted the following archives and repositories as part of their research for this project: University of Southern California (USC) Digital Archives; Los Angeles Public Library (multiple collections); ProQuest, including historic *Los Angeles Times* database; City of Los Angeles Department of Building and Safety Online Building Records; and ARG's in-house collection of books and periodicals. ARG also benefited from extensive primary and secondary source material provided by CBS Studios' archive and collections. A complete list of references is included in Section 9 of this assessment.

2.2 Field Methods

In addition to primary and secondary source research, ARG conducted site visits of the subject property on December 27, 2017 and March 2, 2018. During the site visits, the property was photographed and notes were taken on its physical appearance and condition.

2.3 Project Team

This report was prepared by Katie E. Horak, Principal; Mary Ringhoff, Associate; and Mickie Torres-Gil, all of whom are Architectural Historians and meet the *Secretary of the Interior's Professional Qualification Standards* in Architectural History.

3. Previous Evaluations and Designations

CBS Television City has not been formally designated as a historic resource under any local, state, and/or federal registration programs.

The primary studio complex was identified as a potential historic resource in 2014 during the Los Angeles Citywide Survey (SurveyLA) of the Wilshire Community Plan Area (CPA).[1] It was found eligible for listing in the National Register, the California Register, and as a City of Los Angeles Historic-Cultural Monument for its architectural merit, as an important work of master architects, and for its association with CBS and the history of broadcast television. The property is not located within a previously identified National Register or California Register eligible historic district or Los Angeles HPOZ.

[1] SurveyLA findings can be viewed at www.historicplaces.org. In addition, the SurveyLA *Historic Resources Survey Report* for the Wilshire Community Plan Area can be found at http://preservation.lacity.org/surveyla-findings-and-reports#Wilshire.

4. Property History

4.1 Site and Setting

CBS Television City is located in the Beverly-Fairfax neighborhood of the Wilshire CPA, approximately seven miles northwest of downtown Los Angeles. Streets in the immediate vicinity of the property generally adhere to a regular, rectilinear grid pattern. The property is bounded by the commercial thoroughfares of Beverly Boulevard and Fairfax Avenue on the north and west. It is adjacent to the large development containing the Los Angeles Original Farmers Market and The Grove shopping mall, and to Pan-Pacific Park on the south and east, respectively. The site slopes gently down from north to south, with a steeper grade difference at the northern edge of the original building complex that sets the ground floor lower than the surface parking to the north.



Site map: the entire CBS Television City site (subject property) is outlined in red, and the parcel containing the primary studio complex is outlined in yellow. Base image: maps.google.com.

CBS Television City occupies three parcels totaling approximately 25 acres and comprises four main buildings: a complex of three attached studio, service, and support buildings constructed between 1952 and 1976, and a three-story, detached studio building constructed in 1992. For

the purposes of this study, "primary studio complex" refers specifically to the attached Service Building and Studio Building at the western portion of the property. The term does not refer to the subject property as a whole (the entire 25-acre Television City site), the Support Building attached to the west side of the primary studio complex, or the 1992 studio building (East Studio Building).

The largest parcel (5512-001-003) is approximately 15 acres in size and contains the primary studio complex and its attached support building. The East Studio Building occupies the two smaller parcels (5512-002-002 and 5512-002-009) that are located east of the primary studio complex. The subject property also contains numerous one-story ancillary buildings and structures, including storage buildings; modular/portable bungalows and trailers; shelters and pads for utilities and transmission equipment; carports with solar panels; and guard houses. All of the ancillary buildings and structures post-date 1963 and are therefore outside the period of significance.[2] The majority of the storage and portable buildings, including a cluster of four modular bungalows, are located in the southeastern part of the site. Paved surface parking lots with modern solar carports (2012) and freestanding light poles (1995-2000) comprise a large part of the site.

The site is bounded by a chain-link fence that is shrouded with mature bougainvillea; pink floss-silk trees line the primary (north) frontage facing Beverly Boulevard. Along Fairfax Avenue, the fence has a concrete block base and is partially overgrown with climbing vegetation. The site's main guarded entrance is an extension of Genesee Avenue from Beverly Boulevard, and features entry landscaping of potted drought-tolerant vegetation with natural rock accents. Two additional guarded entrances are accessed from Fairfax Avenue. Additional drought-tolerant landscaping is found around the main buildings, along the main entry bridge, and at the ends of carports.

4.2 Architectural Description

The following provides architectural descriptions of the primary studio complex, the Support Building, the East Studio Building, and the site's ancillary buildings. As the East Studio Building and ancillary buildings post-date the property's period of significance and do not contribute to the significance of the subject property, they are not described in the same level of detail as the primary studio complex. Exterior and interior existing conditions photos are included as Appendix A.

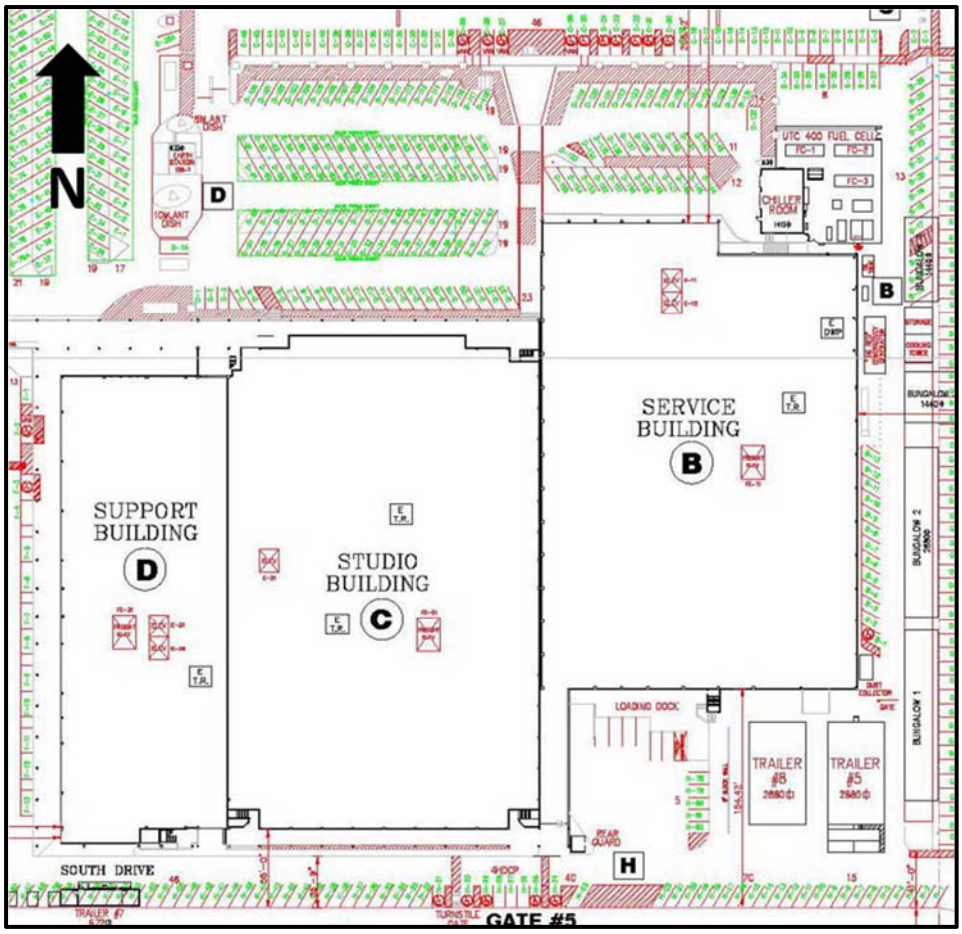
Primary Studio Complex and Support Building

The primary studio complex consists of two attached buildings, Service Building and Studio Building, which with the attached Support Building present as two asymmetrically arranged volumes. As constructed in 1952, the original complex included only the Studio Building (west)

[2] NETROnline, "Historic Aerials," https://historicaerials.com/viewer, accessed 3 January 2018; LADBS building permits, v.d.

and the Service Building (east). The Service Building was extended to the east with additions in 1969, and the Support Building was added to the west elevation of the Studio Building in 1976. Numerous smaller building campaigns took place at the property between 1952 and 2017; these are listed in the Chronology of Development and Use (Section 4.3), below.

The following describes the current appearance, materials, and character of the primary studio complex and the Support Building, with distinctive elements of specific buildings delineated as appropriate.



CBS Television City's primary studio complex and support building. Drawing courtesy of CBS, 2017.

Exterior

Designed in the Corporate International style, the three-building complex has a horizontal emphasis and simple, rectangular building forms massed asymmetrically, creating an irregular plan. It is set back on its parcel, with surface parking to its north and west, and its primary (north) façades face Beverly Boulevard. Currently the complex has limited visibility from the adjacent streets. The buildings are constructed of steel framing and reinforced concrete. Wall

cladding includes tilt-up concrete panels, smooth stucco, corrugated steel decking, and steel-gridded glazing (a curtain wall of grouped fixed sashes in modular, pre-fabricated metal panels). All of the buildings' exterior cladding is painted either black or white, with red accents at the entry bridge and concourse railings. Wall-mounted signage includes large lettering reading "CBS [with eye logo]" at multiple façades, along with smaller signs for the purposes of directing pedestrian and truck traffic. The buildings' roofs are flat, with rolled asphalt roofing material; some areas of the main roofs, particularly on the Service Building, contain multiple smaller projecting volumes and screens of corrugated steel decking which conceal rooftop equipment. The roof of the Studio Building supports numerous solar panels. Aside from the glass curtain walls at the Service Building, fenestration in the primary studio complex and Support Building is minimal. It is characterized by single, paired, and grouped fixed metal windows; fixed, multi-light steel windows; and a few single aluminum sliding sashes. Door types include fully glazed double automatic sliding doors (aluminum and other metal); fully glazed, single and double aluminum and metal doors with fixed sidelights and transoms; single plain metal doors, some with small glazed openings; and metal roll-up and sliding doors of various sizes.

The Service Building (easternmost building of the primary studio complex) is rectangular in plan and projects farther north than the adjoining Studio Building. Its north half is dominated by a three-story "glass box" of gridded glass curtain walls at the north (primary) façade and a portion of the east façade. This volume's third story is U-shaped and rises above the two-story height of the building's south half. A smaller volume clad in corrugated steel decking and containing mechanical operations serves as the fourth story. The primary façade's first story features a shallow glazed volume with a corrugated steel decking-clad planter and a projecting shed roof, which partially delineates the primary entry lobby on the interior. South of the glass box portion of the Service Building, the roof supports numerous smaller additions. East of the glass box are the unornamented one- and two-story additions constructed in 1969.

The rectangular, two-story Studio Building (westernmost building of the primary studio complex) is an essentially windowless box, save for some windows at the ground story; its only prominent opening is a set of large metal sliding doors at its south (rear) façade. The Support Building (west of the primary studio complex) is three stories in height with a smaller fourth story mechanical room volume. Its two main stories feature a few fixed windows (modern additions), while its third "penthouse" story is slightly recessed to create a perimeter roof deck sheltered by a tall parapet wall. This volume has floor to ceiling windows and fully glazed metal doors, and is shaded by a projecting slatted metal canopy.

The primary studio complex and Support Building have a recessed ground story fronted by a regular grid of concrete columns or *pilotis*.[3] At the Service Building, the columns are only present at the primary (north) façade and the ground story is enclosed with glazing. At the Studio Building and Support Building, the ground story is shaded by a wide, projecting, concrete concourse encircling the perimeter of the first story. It has low corrugated steel decking walls topped by metal pipe handrails with angled fin stanchions; steel stairways with metal pipe handrails provide access to the ground-level concourse encircling the building below. The

[3] The ground story of each building is not included in the aforementioned totals.

configuration of the concourses supported by ground story columns gives the complex a "floating" appearance, enhanced by the north/south-sloping grade that situates the ground story at a lower grade.

The primary studio complex is primarily accessed by a distinctive bridge that crosses the void where the grade drops, terminating on the concourse at a point between the Studio Building and Service Building. This concrete bridge is supported by tall, angled, steel pipe "X" supports which extend through the center of the bridge to a flat canopy of corrugated steel decking with a "T"-shaped plan. The north end of the canopy bears signage reading "TELEVISION CITY." Suspended fluorescent lighting runs along the center of the canopy's underside. The bridge has low walls of corrugated steel decking topped by metal pipe handrails with angled fin stanchions. The north end of the bridge has low corrugated steel decking planters containing drought-tolerant vegetation. Landscaped areas with similar vegetation and a small water feature sit below the bridge's south end where it meets the complex.

At the rear (south) elevation of the Service Building, the paved grade slopes back up to the north, eliminating the exterior ground story seen to the west and north and providing vehicular access to a concrete loading dock with a flat roof. North of the Service Building's northeast corner is a metal-fenced area containing an engine generator building (1987) with concrete block on the lower half and corrugated metal decking with large vents on the upper, along with other electrical equipment.

Interior

The exteriors of the primary studio complex and Support Building largely reflect the various functions of their interior spaces, illustrating the Modern ideal of form following function. The Service Building's curtain walls provide light for interior office and craft shops, while the Studio Building lacks windows to enhance studio lighting, and features perimeter and interior concourses wide enough to accommodate set trucks. The Support Building's open interior creates room for storage on the lower stories, and its partitioned third floor reflects its office use. Many of the buildings' interior spaces have been reconfigured multiple times with partition walls, reflecting an original design principle that called for maximum interior flexibility based on CBS' changing needs. The general character and function of interior spaces of each building are discussed below.

In terms of interior finishes, there is consistency across all three buildings; in more utilitarian, industrial production spaces, floor finishes include plain concrete as well as linoleum, vinyl, and carpeting; wall finishes include unfinished board-formed concrete, painted tilt-up concrete, and painted plaster over drywall; and some ceilings have exposed steel and poured concrete structural systems with exposed ductwork. In office spaces, finishes are typically painted plaster over drywall or lath and plaster, with carpet flooring and dropped T-bar ceilings. Interior doors vary widely depending on function and location, but are most commonly metal; in production spaces, there are large roll-up and sliding doors for movement of sets, gear, and equipment, as well as single and double doors (some of which have small glazed openings).

As discussed above, each building includes a ground floor as well as main floors (four at the Service Building, two at the Studio Building, and three at the Support Building); all of the buildings also have mezzanine levels between the first and second floors, not visible from the exterior. The mezzanine for the Service Building was extended in 1959, and the Studio Building's mezzanine was extended in 1965. Mezzanine access is commonly provided by steel staircases.

The Service Building's interior contains offices, conference rooms, shops (both building facilities and craft/production-based), storage areas, viewing rooms, a cafeteria, dressing rooms, dining rooms, lounges, and service spaces like restrooms and kitchens (which have been modified, relocated, and repurposed over time). The office spaces are largely concentrated in the second and third floors, and the larger production areas are mostly on the ground and first floors. The lower floors of the building's south half contain the largest spaces, reflecting uses for set construction and storage as well as the complex's shipping and receiving center. The primary studio complex's main entry lobby is located at the northwest corner of the Service Building's first floor and contains automatic sliding fully glazed metal doors with a glazed surround with metal muntins (all replacements). The lobby's south wall is finished from floor to ceiling with ceramic tiles bearing the CBS "eye" logo, and its flooring appears to be vinyl tile (replacement material). The lobby has a non-original pyramidal vaulted ceiling with open aluminum slats.

The Studio Building's interior contains studios, offices, conference rooms, storage areas, and service spaces. The majority of the building's spaces on the first, mezzanine, and second floors are studio-related, with large spaces for filming (including shows with live audiences) and smaller spaces for related functions like dressing rooms, makeup rooms, control rooms, and production facilities. The first floor contains the original four studios (Studios 31, 33, 41, and 43), all rectangular open spaces over 12,000 square feet in size. They are two stories in height, occupying the bulk of the second floor as well as the first. Studio 33 has built-in audience seating sunken below the plane of the stage, while the other studios have flat floors (Studio 31 used to have the same audience seating, but it was covered over in 1956). Each of the four studios includes a rectangular control room at one end with a large fixed window facing the stage. A wide east-west-running passageway known as the set concourse bisects the first floor and contains the entrances to the studios (with large metal doors, either single sliding or double doors). This passageway is approximately twice as wide as the exterior concourses, to enable rapid movement of massive set pieces and equipment between studios. The Studio Building's second floor contains two smaller studios (Studios 56 and 58) and offices; these were originally three rehearsal halls. The ground floor contains the bulk of the building's offices, conference rooms, and post-production spaces (editing rooms, etc.) in small partitioned areas with standard size corridors.

The Support Building's interior contains offices, shops, storage areas, small studios, and service spaces. The third floor is dominated by offices, and the ground floor has a mix of offices and large storage areas. The first and second floors contain large open storage areas for sets, props, and equipment, as well as spaces dedicated to wardrobe and makeup. At the first floor, the open storage area extends west onto an enclosed area that was originally part of the open

exterior concourse. As in the Studio Building, a wide east/west-running set concourse bisects the Support Building at the first floor.

East Studio Building

The East Studio Building, constructed in 1992, is a three-story building with a rectangular footprint. It has rectangular, box-like massing and is clad in concrete panels similar to those at the primary studio complex. The building does not exhibit strong characteristics of any specific architectural style, although one side (east elevation) has a glass curtain wall and a horizontal band of fixed metal windows that reflect a modern adaptation of some Corporate International elements. The building's primary (north) façade is a windowless box fronted by a projecting canopy with squared concrete columns, corrugated metal cladding, and concrete planters. The canopy creates a simple colonnade sheltering the primary entry, a set of double metal doors. A large set of double metal loading doors is also located at the primary façade. The building has prominent wall-mounted signage, including "CBS" and a temporary sign for "The Late Show with James Corden." With the exception of the east elevation, noted above, the other elevations of the building are similarly devoid of ornamentation or fenestration. The south (rear) elevation is essentially identical to the primary façade, less the signage. Small projecting canopies shelter secondary entries at the east and west elevations.

The building contains two studios (Studios 36 and 46) occupying its western portion, each 15,400 square feet in size and three stories in height. The eastern part of the interior contains offices, storage areas, rehearsal halls, dressing rooms, and other service facilities. As ARG did not access the East Studio Building's interior during the site visit, interior finishes and materials are unknown.

Ancillary Buildings

The subject property contains approximately 18 ancillary buildings, in addition to ancillary structures including equipment pads, carports with solar panels, satellite dishes, and the like, which largely block views of the primary studio complex from surrounding public streets. The largest ancillary buildings are storage warehouses clustered in the southeast portion of the site. These are one-story rectangular buildings with shallowly pitched gabled roofs and corrugated metal wall cladding. Roof material includes corrugated metal and rolled asphalt. They have very few windows, and doors include single metal doors and large roll-up and sliding doors. Some of the buildings appear to be attached to each other.

Temporary one-story "bungalows" (utilitarian modular buildings) are present off the east and south sides of the primary studio complex; these have flat or shallowly pitched gabled roofs and are clad with engineered wood siding or corrugated metal. Their windows are typically sliding aluminum, and the trailers are typically accessed by single metal fully-glazed doors fronted by a stoop. Several of the bungalows are attached to each other, creating long, rectangular

footprints. Temporary bungalows of a different type are present in a four-building cluster in the southeast portion of the site. These are essentially one-story single-family modular houses repurposed as production offices. They feature cross-gabled roofs with asphalt shingles, are clad in engineered wood clapboard siding, and have single, paired, and grouped single-hung vinyl windows. Single, partially glazed, paneled wood doors with sidelights are fronted by wood stoops incorporating wheelchair ramps.

At least one ancillary structure was designed to match the primary studio complex: a small 1987 structure originally containing an engine generator room (labeled on 2017 drawings as a chiller room). Noted in the primary studio complex description above, this structure has concrete block on its lower half and corrugated metal decking with large vents above that. It is open, with no roof.

4.3 Chronology of Development and Use

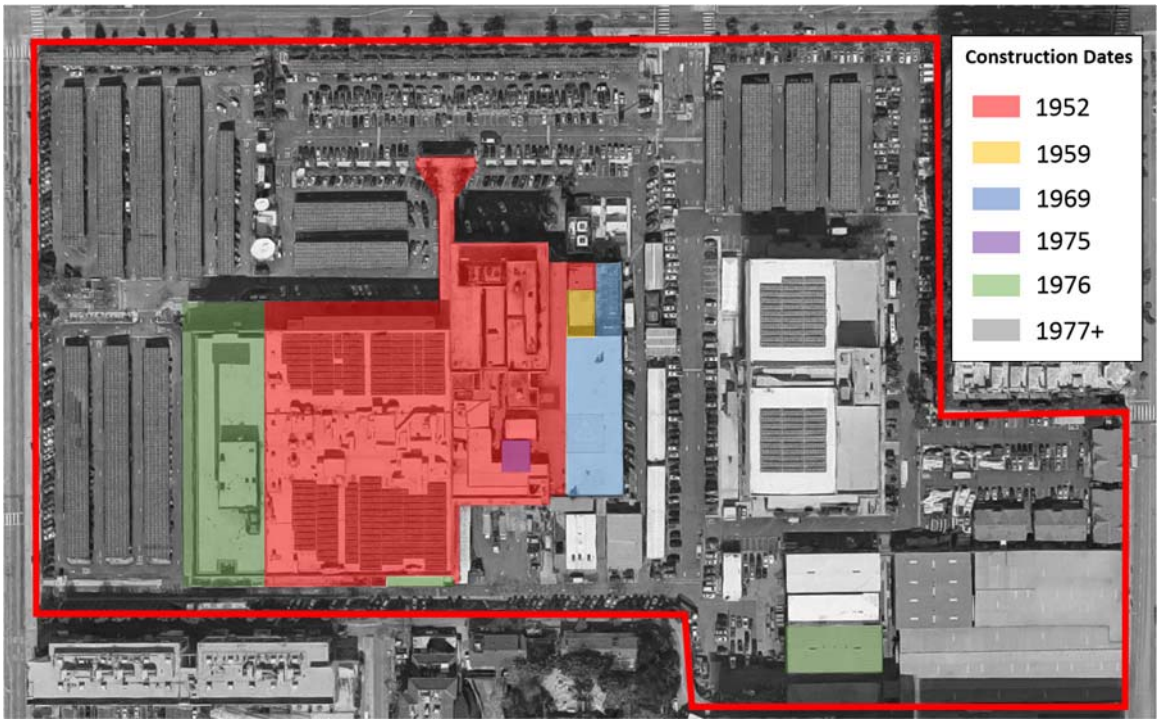


Diagram of CBS Television City's development chronology. All gray or unshaded buildings and structures post-date 1977.

Following is a chronology of development and use of CBS Television City. Source materials include online building permits from the City of Los Angeles Department of Building and Safety (LADBS), historic photographs (including aerial photos), original and alteration drawings, *Los Angeles Times* newspaper articles, and miscellaneous reference materials provided by CBS Studios. This chronology outlines only major construction events which altered the appearance

of the subject property; a more comprehensive list including minor alterations and additions is included as Appendix B.

Throughout its lifespan, CBS Television City has seen extensive interior modifications including placement, movement, and removal of interior partition walls, suspended ceilings, and other moveable interior features like audience bleachers/grandstands, studio light towers, and announcer and control booths. Many dozens of building permits were issued for these non-permanent structures and alterations. As the continuous reconfiguration of interior space directly reflects the building's original design intent for flexibility, interior alterations of this type are not addressed, but it suggests that there have been material interior modifications subsequent to the period of significance.

1950	CBS purchases a 15-acre parcel at the southeast corner of Beverly Boulevard and Fairfax Avenue containing Gilmore Stadium from Earl Gilmore's daughters Elizabeth Hilty and Frances L. Hiler.[4] It also takes an option on a six-acre parcel east of Genesee Avenue containing Gilmore Field.[5]
1951	Permit issued for construction of two connected studio buildings at 7800 Beverly Boulevard (LADBS LA17621, 9/19/51): a three-story Service Building (150' x 335') and a two-story Studio Building (340' x 220'). Architect: Pereira & Luckman. Engineer: F.A. Sayler. Contractor: The William Simpson Construction Co.
1952	Aerial photograph (historicaerials.com) shows the site contains the two nearly-completed CBS Television City buildings (bridge not yet constructed), along with two ancillary buildings to the east. Landscaping and parking lot paving are not yet present, and the northwest corner of the parcel still contains the circular Dolores Drive-In property. CBS broadcasts first program, "My Friend Irma," from CBS Television City on 10/3/52.[6] The primary studio complex is officially dedicated in November.
1953	CBS purchases the four-acre parcel north of its six-acre parcel from the Gilmore Company, leasing part of it out to a gas station.[7]
1956	Studio audience sunken seating filled in/covered over in Studio 31.[8]

[4] *Los Angeles Times,* "Gilmore Stadium Sold to CBS for TV City," 5/25/50.
[5] *Los Angeles Times*, "Pile-Driving Job Started at TV City," 12/30/50; CBS, "Television City Property Plot," revised 3/28/61.
[6] *Los Angeles Times,* "CBS Goes on Air First Time from New TV City," 10/4/52.
[7] CBS, "Television City Property Plot," revised 3/28/61.
[8] Jim Hergenrather email communication 2/14/18, based on production schedules.

1957 CBS finalizes acquisition of the six-acre parcel optioned in 1950, when a seven-year baseball stadium occupancy contract by the Hollywood Stars ends. This is the last piece of the 25-acre site as it is today.

Pilings installed west of Studio Building in anticipation of major expansion that did not occur.

1959 Interior work: mezzanine addition (25' x 49') to Service Building (LADBS LA28941, 4/9/59).

Ground story of Service Building at north façade enclosed to become office area (LADBS LA30142, 4/22/59).

First-story compressor room addition (36'9" x 47'6" x 21') placed at northeast corner/east elevation of Service Building (LADBS LA40149, 8/10/59). Architect: Charles Luckman. Engineer: George W. Coleman. Contractor: The William Simpson Construction Co.

1960 Interior work: convert existing rehearsal hall to office space, Service Building (LADBS LA62431, 6/9/60).

Interior work: convert storage space to office area, first floor Studio Building (LADBS LA70186, 9/13/60).

1963 Addition (43'6" x 31'8" x 14'6") to roof of Service Building (LADBS LA41481, 6/26/63). This provided an apartment for Danny Kaye.

1965 Construct new second floor over existing first floor (presumed to mean roof addition) for Art Department,[9] south end of Service Building (LADBS LA03679, 9/8/65).

Interior work: mezzanine (24' x 37'6") and conference room added to Studio Building (LADBS LA15729, 12/21/65). Architect: William L. Pereira & Associates. Engineer: S.B. Barnes & Associates.

1966 Lunch area canopy (10' x 21') added to extend canopy across entire east elevation first story of Studio Building; new stairs added at southeast corner (LADBS LA37703, 12/15/66).

1969 Construction of new one-story transformer structure addition at northeast corner of Service Building (LADBS LA80777, 1/9/69). Engineer: S.B. Barnes and Associates.

[9] Ibid.

	Construction of new two-story addition at east elevation of Service Building (LADBS LA91405, 7/7/69; sketch of location/size is on permit for LADBS LA80777). Engineer: S.B. Barnes and Associates.
1975	Addition (36' x 41') to roof of Service Building (LADBS LA07926, 5/20/75).
1976	Support Building addition constructed at west elevation of Studio Building (LADBS LA19446, 1/9/76; LA23283, 3/10/76).[10] Architect: Emmanuel I. Aguilera of Gin Wong Associates. Engineer: S.B. Barnes and Associates. Contractor: Oltmans Construction Co. The new building houses storage areas, rehearsal halls, a shop, a garage, other support facilities, and penthouse offices surrounded by a roof garden. [11]
	Landscape alterations: curving walkways at front lawn replaced with single straight walkway; lawn and ivy areas at north façade replaced with surface parking (original drawings for 1976 work).
	CBS expands site to its parcels to the east, across Genesee Avenue; the new area is used primarily for parking.[12]
	Construction of new storage building (60' x 125') in southeast portion of site (LADBS LA26364, 5/18/76).
	Employee lounge (18' x 70') and stair added by enclosing portion of existing exterior concourse, south elevation of Studio Building (LADBS LA26585, 5/21/76). Engineer: S.B. Barnes.
1983	Interior work: add mezzanine between first and second floors of Studio Building, and construct addition (19' x 130') at second floor (LADBS LA 77591, 11/22/83).
1984	Canopied concourse enclosed for cafeteria use at east elevation of Studio Building, sun deck added (LADBS LA95069, 8/28/84).
1985	Addition (39'8" x 12') to south roof of Service Building for Art Dept offices (LADBS LA23843, 11/5/85).
1986 ca.	Metal pipe rails and benches added at ground story of Support Building to direct circulation/provide waiting areas for TV audiences.[13]
1987	Construction of engine generator building (36' x 46') north of Service Building (LADBS LA76890, 9/28/87).

[10] LADBS LA23283 could not be found, but the permit number/date appears in the LADBS database and the work is confirmed by LA19446 (for the foundation work) and the Certificate of Occupancy from 5/17/77.
[11] *Los Angeles Times,* "CBS Expanding," 2/1/76.
[12] "CBS Expanding"; historicaerials.com.
[13] Leo Gregory interview 4/6/00, cited in email communication from Jim Hergenrather 2/14/18.

1988	Addition (48’ x 52’) to south roof of Service Building (LADBS 04054, 7/14/88).
1990	Interior work: add storage mezzanine at first floor, Service Building (LADBS LA55751, 3/23/90).
1990-2000	Support Building first story exterior concourse enclosed at west side with corrugated steel decking.
1991	Permit issued for construction of three-story East Studio Building east of existing complex, with address 7716 Beverly Boulevard (LADBS LA73573, 4/18/91). Architect: Gin Wong. Engineer: S.B. Barnes and Associates.
1992	East Studio Building completed.
1994	Interior work: remove 1,950 sf of existing paving and 2’ of soil from northeast corner of Service Building; replace with 6” concrete slab to support future tanks (LADBS LA19780, 6/13/94).
	Interior work: convert 944 sf of cafeteria to control room; create 268 sf control room addition (LADBS 48946, 6/15/94).
1994-2000	Some windows added at Studio Building north façade, ground story.[14]
1995	Front lawn replaced with surface parking; parking lot expanded, redesigned, restriped (LADBS LA34615, 4/27/95; historicaerials.com).
1995-2000	Other landscape alterations: concrete planters/curbing and freestanding light poles added; small water feature with landscaping added under entry bridge.[15]
1996	Addition (600 sf) to northwest corner of Support Building roof (penthouse office area) (LADBS LA52051, 6/6/96).
	Center of “U”-shaped volume on Service Building roof enclosed to create office area (4,866 sf), roof extended (40sf) (LADBS LA54885, 8/19/96; LA58388, 11/19/96). Architect: Gin Wong Associates. Engineer: S.B. Barnes Associates. Contractor: Wesely-Thomas Enterprises, Inc.
1998	Parking attendant kiosks, fencing, and gates added to site (LADBS approval of CBS plans, 7/9/98, on file at CBS archives).
1999	Addition (22’ x 150’) to southeast portion of Support Building roof (LADBS 58655, 4/21/99).

[14] Production company tenant records, cited in email communication from Jim Hergenrather 2/14/18.
[15] Historicaerials.com; email communication from Jim Hergenrather 2/14/18.

2010 Interior work: bathroom renovation for ADA compliance; construction of ADA-compliant bathrooms at ground floor of Support Building (LADBS 10016-30000-10688, 6/17/10).

Solar panels added to Studio Building roof (LADBS 10016-10000-17389, 10/27/10).

2011-2012 Carports with solar panels added to site (multiple LADBS permits).

In addition to these alterations, ARG noted alterations to the buildings that were not documented in building permits or other source materials. These alterations were identified by visual inspection of the property conducted by ARG staff on December 27, 2017 and March 2, 2018. In the absence of building permits, ARG was not able to determine when these alterations occurred. Below is a list of the alterations noted by ARG during visual inspection:

- Primary entry lobby in Service Building altered (exterior and interior): main entry doors (two sets of double fully glazed doors) removed and replaced with one set of sliding doors, and glazed surround replaced with different muntin configuration; original ceiling replaced with pyramidal vaulted ceiling with aluminum slats; doors replaced and opening altered at east wall; linoleum flooring replaced with vinyl tile.
- Metal pipe railing added to roof deck at Service Building 1969 addition (different from that seen elsewhere)
- Fixed metal windows placed in north, west, and south façades of Support Building Metal panels added between some ground story concrete columns at west façade of Support Building
- Multiple exterior and interior door replacements, all buildings
- CBS “eye” tile at south façade of Studio Building, ground floor, removed or painted over

5. Historical Background and Context

5.1 Development of Beverly-Fairfax

The present-day Los Angeles neighborhoods of Beverly Grove and Fairfax, more commonly known as Beverly-Fairfax, sit upon what was historically one of the most lucrative sites for oil production in Los Angeles. In 1900, local dairy farmer Arthur F. Gilmore discovered oil on his 256-acre property, revealing a massive underlying oil reservoir known as the Salt Lake Oil Field. With this discovery, the area soon became heavily populated with oil derricks and other related infrastructure from the Salt Lake Oil Company, Rancho La Brea Oil Company, and the Gilmore Oil Company. Gilmore Oil became an early leader in the petroleum industry, helping to supply crude oil for city roads.[16] Extracting the area's oil was a relatively short-lived endeavor, as the Gilmore and Hancock families, who together owned most of the area, found more value in subdividing and developing the less productive portions of the land. By the 1930s, the Gilmores and Hancocks had subdivided most of the land north of Wilshire Boulevard, which hastened westward development.



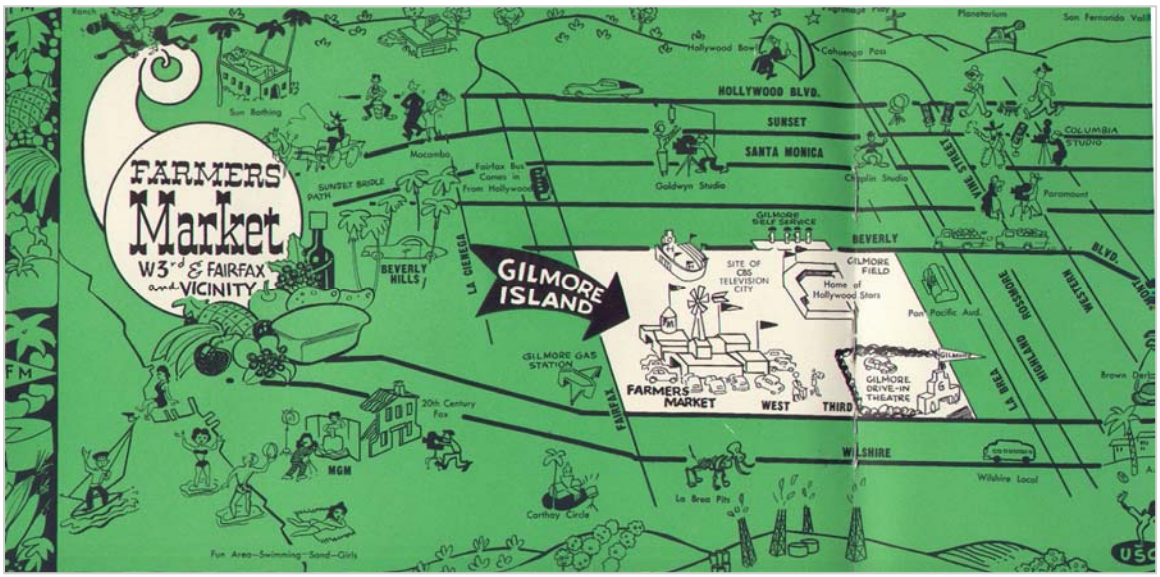
Oil derricks and other infrastructure of the A.F. Gilmore Oil Co., n.d. (CBS Studios' Archives).

New development in the area consisted largely of residential neighborhoods, accelerated by the expansion of the city's streetcar network and paved street systems in the 1910s and early 1920s. Most of this early development came in the form of single-family subdivisions, with apartment buildings occurring on grand scales along Wilshire Boulevard and on smaller scales in other areas. More substantial development in this area (known then as West Los Angeles and today encompassing the Beverly-Fairfax area) did not occur until the mid-1920s, when a massive population influx triggered a construction boom within the city. This boom was further facilitated by the rising prominence of the automobile, which opened up outlying areas to suburban development, and resulted in the increased development of multi-family residential properties. Beverly-Fairfax emerged as a series of adjacent automobile suburbs, many of which were developed and heavily marketed as discrete subdivisions. Most were constructed from the

[16] Edwin Folven, "Eight Decades of Exploring Gilmore Island," *Park La Brea News Beverly Press*, April 25, 2016, http://beverlypress.com/2016/04/eight-decades-of-exploring-gilmore-island/.

mid-1920s through the 1930s, and were even more automobile-focused than the automobile suburbs to the east, since they were past the outer limit of the city's streetcar system. By World War II, these neighborhoods were largely built out.[17]

Residential growth was accompanied by commercial development, which began to appear along major streets like Melrose Avenue, Fairfax Avenue, Beverly Boulevard, La Brea Avenue, and W. Third Street in the 1930s. These blocks were developed with one- to two-story buildings containing retail stores, restaurants, markets, and theaters. Commercial development was accelerated in the mid-1930s by the construction of the Farmers Public Market, the first piece of what would become a popular recreational destination known as "Gilmore Island;" this previously unincorporated plot of land was roughly bounded by Beverly Boulevard on the north, present-day The Grove Drive on the east, W. 3rd Street on the south, and Fairfax Avenue on the west. The Farmers Public Market was founded in 1934 by entrepreneurs Roger Dahlhjelm and Fred Beck on Gilmore-owned land at the northwest corner of Fairfax Avenue and W. Third Street. Originating as a gathering place where local farmers could sell produce out of the backs of their trucks, the market soon became a permanent venue covering approximately twenty acres, where farmers and merchants could lease stalls for fifty cents a day.[18]



Gilmore Island Pamphlet, n.d. (CBS Studios' Archives).

[17] Broad patterns of development in the area were discerned through the analysis of historic aerial photographs and Sanborn fire insurance maps.

[18] "History: Cows & Oil," Farmers' Market, accessed January 2018, https://www.farmersmarketla.com/history.

With the success of the Farmers Public Market, Gilmore began developing the block with recreational venues. These included Gilmore Stadium (1934), a racetrack and football stadium for the Los Angeles Bulldogs; Gilmore Field (1938), home to the celebrity-owned Pacific Coast League's Hollywood Stars baseball team; the Gilmore Gas-a-teria (1938), one of the city's first self-service filling stations; and the Gilmore Drive-In (1948). Wurdeman & Becket's Pan Pacific Auditorium (1935) also became an iconic Los Angeles destination associated with Gilmore Island, though it technically lay just outside of its boundaries. Gilmore Island remained the nucleus of public entertainment in Beverly-Fairfax until 1950, when Gilmore Stadium was razed to make way for CBS' Television City. Today, the Farmer's Market remains the only vestige of the once fashionable entertainment hub.



Gilmore Stadium (left) and Gilmore Field (right), n.d. (CBS Studios' Archives).

By the end of World War II, the residential neighborhoods of Beverly-Fairfax were largely built out, and historic aerial photographs indicate that only a few scattered parcels remained empty on the commercial corridors of Beverly Boulevard and Fairfax Avenue.[19] The area's growing postwar Jewish population led to a significant increase in the number of Jewish-focused commercial and institutional properties during the postwar period, including a particularly prominent business district that emerged along N. Fairfax Avenue. The completion of Television City in 1952 also fostered development in the area. Although Beverly-Fairfax did not have particularly strong ties to Los Angeles' entertainment industry, it is worth noting that several of its neighborhoods serviced employees working in the studios of nearby Hollywood and West Hollywood as early as the 1920s.

The industrial buildings that comprise Television City occupy the northern half of what was once Gilmore Island. Though Gilmore developed the area with recreational and commercial properties beginning in the 1930s, these properties included large structures (including Gilmore Stadium and Gilmore Field) which necessarily took up big undivided parcels; as a result, through-

[19] "NETR Online Historic Aerials," NETR Online, multiple dates, accessed January 2018, http://www.historicaerials.com/.

streets were few there. This remained largely true at the time the Columbia Broadcasting System (CBS) purchased fifteen acres at the southeast corner of Beverly Boulevard and Fairfax Avenue for a new television plant in 1950; one exception was Genesee Avenue, which was well-established through the property by that time.[20] The Television City site now occupies three parcels totaling approximately 25 acres. The first parcel (5512-001-003), purchased in 1950, was subdivided as Lot 1 of Tract No. 15680 in 1952, and comprises the original fifteen acres purchased by CBS.[21] At the time of purchase, the land housed Gilmore Stadium, which was razed for the construction of Television City's first two buildings (completed in 1952). CBS purchased the southern, six-acre parcel (5512-002-009) containing Gilmore Field in 1950 but was not able to occupy it until 1957, when the Hollywood Stars baseball team's contract was up; Gilmore Field was demolished in 1958. CBS purchased the four-and-a-half-acre parcel (5512-002-002) north of the six-acre parcel in 1953.

5.2 The Rise of the Television Industry

Origins of the Television Industry

Commercial broadcast television has its roots in radio broadcasting, which was introduced to the United States in the early 1900s by American laboratories like Bell, the Radio Corporation of America (RCA) and General Electric (GE). Broadcasting technology remained fairly experimental until the early 1920s, when improvements in sound recording enabled advancements in radio technology and equipment, and broadcast stations spread throughout the country.[22] In 1922, the Department of Commerce divided the country into three air allotments, effectively establishing three principal broadcasting centers: New York City in the East, Chicago in the Midwest, and Los Angeles in the West.[23] By the late 1920s, radio signals could be transmitted via telephone lines, leading to the creation of radio networks, which allowed individual stations to share the cost of programming and reach a broader audience.[24] The two earliest national networks created were the National Broadcasting Company (NBC), founded by RCA in 1924, and the Columbia Broadcasting System (CBS), established as United Independent Broadcasters in 1927. With both networks headquartered in New York City – CBS at 485 Madison Avenue and NBC at Rockefeller Center – the East Coast became the primary center of broadcasting activity in the 1920s and 1930s.

[20] "Attachment to Master Land Use Permit Application – Existing Conditional Use Permit – Z.A. Case No. 11412," June 5, 1998.
[21] Tract Map TR0424-003 (January 1952), Los Angeles County Department of Public Works, accessed January 2018.
[22] Historic Resources Group, "Technical Report, CBS Columbia Square," prepared for AREA Property Partners (2009), 17.
[23] Gregory Paul Williams, *The Story of Hollywood: An Illustrated History* (Los Angeles: BL Press LLC, 2005), 245.
[24] Historic Resources Group, "CBS Columbia Square," 17.

By the end of the 1920s, broadcast radio had reached national appeal, and even been accepted as an advertising medium. In contrast, electronic television technology was just beginning to evolve, with most advancements occurring outside of the United States. However, in 1928, American inventor Philo T. Farnsworth held what is widely regarded as the first electronic television demonstration, becoming "one of the two people credited with inventing modern television."[25] Unfortunately, Farnsworth's achievement was largely eclipsed by a subsequent patent battle involving broadcast networks RCA and CBS, who both saw the value in developing broadcast television technology. RCA ultimately won the rights to the system, though the case was not settled until 1939, stalling the introduction of television to the public. As a result, television technology in the 1930s remained undeveloped. Lacking a consistent set of technical standards, the Federal Communications Commission (FCC) only granted experimental and non-commercial licenses to stations. As a result, experimental television stations sprung up around the country, mostly airing sporadic broadcasts of live television, film, and plays. In 1931, Don Lee Broadcasting established Los Angeles' first experimental television station, W6XAO, airing silent movies on a mechanical camera.

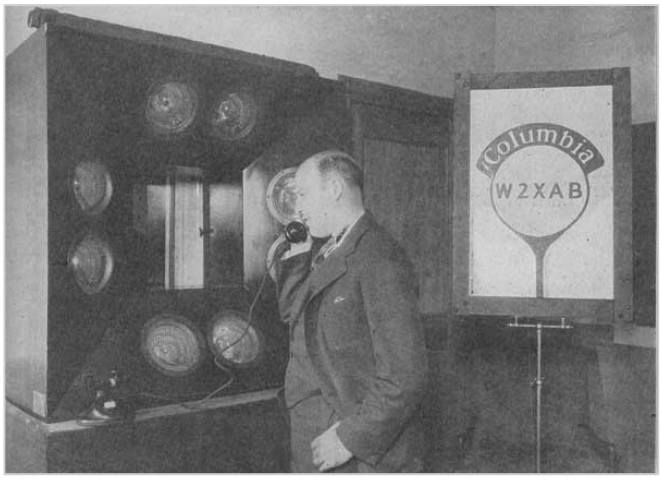


RCA broadcast of President Franklin D. Roosevelt from the New York World's Fair, 1939 (John Lindsay, Associated Press via Pinterest).

RCA became the first network to attempt a launch of television on a national level. Transmitting from mobile trucks to an aerial tower atop the Empire State Building, NBC successfully transmitted a telecast of President Franklin D. Roosevelt from the World's Fair in New York City

[25] Chattel Architecture, Planning & Preservation, Inc., "Historic Resources Survey, Hollywood Redevelopment Project Area," prepared for the City of Los Angeles, Community Redevelopment Agency (2010), 78.

on April 30, 1939.[26] Shortly after, the network began daily broadcasts from its experimental station, W2XBS (now WNBC), and competitors, like CBS, followed suit. However, the lack of consistent technical standards in the new industry initially hindered its broader commercialization. It was not until 1941 that the FCC adopted television engineering standards, created the National Televisions Systems Committee, and began issuing a limited number of commercial licenses. NBC's W2XBS and CBS' W2XAB (now WCBS-TV) were the first networks to receive commercial licenses for their television stations, and by July 1, 1941, both networks had initiated regular commercial broadcasting out of their stations in New York.



CBS' first television broadcast from W2XAB, ca. 1941 (earlytelevision.org).

Commercialized television seemed a promising entertainment medium as the United States approached World War II. Though radio continued to dominate the broadcast industry, the broadcast radio model proved easily transferrable to commercial television programming. Networks began expanding their reach by developing new facilities designed to incorporate television production in key cities.[27] In Los Angeles, this included the establishment of CBS' Columbia Square at 6121 Sunset Boulevard in 1936 and NBC's Hollywood Radio City at the northwest corner of Sunset Boulevard and Vine Street in 1938. The United States' entry into World War II dramatically interrupted this initial growth, as all non-wartime production was forced to shut down. Broadcasting continued on a limited basis during this time, though programming focused on wartime efforts; NBC and CBS remained afloat in New York, while Don Lee continued to broadcast from his experimental station in Los Angeles.[28]

Post-World War II Growth

Commercial television came of age in the period after World War II, experiencing dramatic growth that proved detrimental to network radio. Broadcast networks increasingly directed

[26] Iain Baird, "Television in the World of Tomorrow," *Echoes Magazine* (Winter 1997), accessed online at http://www.bairdtelevision.com/RCA.html.
[27] "A Brief History of Television," Archive of American Television, accessed January 2018, http://www.emmytvlegends.org/resources/tv-history.
[28] "Television During World War Two," Early Television Museum, accessed January 2018, http://www.earlytelevision.org/ww2_history.html.

resources towards television programming and production, and radio stars and writers began the transition to the small screen. While early television programming still relied heavily on the formats established by broadcast radio, and many of television's early successes drew inspiration from variety radio programs, broadcast radio itself was being eclipsed by the new technology.[29] A study conducted by CBS and Rutgers University around this time found that television "helped parents and children socialize and connect in new ways."[30] Broadcast radio would remain the backdrop of television's rise to prominence, as television production grew around the broadcasting infrastructure set in place by early broadcasting companies. By the late 1940s, however, all signs pointed to television as the favored medium of the post-World War II age, and the "death of radio was imminent."[31] Between 1942 and 1947, the number of television sets in American households grew from approximately 5,000 to 44,000, and by 1954, this number had increased to an estimated 32 million.[32]



A family gathered around a television set, 1954 (Digital Public Library of America).

The development of television into a national medium in the postwar period can be credited to three major broadcast networks: NBC, CBS, and the American Broadcasting Company (ABC). Collectively known as the "Big Three," these networks controlled a vast majority of television

[29] Historic Resources Group, "CBS Columbia Square," 19.
[30] "Golden Age of Radio in the US," Digital Public Library of America, accessed January 2018, https://dp.la/exhibitions/exhibits/show/radio-golden-age/radio-tv.
[31] Erik Barnouw, *The Golden Web: A History of Broadcasting in the United States, 1933-1953* (New York: Oxford University Press, 1968), 290.
[32] Jacob Clifton, "How Did World War II Affect Television," HowStuffWorks, accessed January 2018, https://people.howstuffworks.com/culture-traditions/tv-and-culture/world-war-ii-affect-television.htm; Tino Balio, "Introduction to Part I," *Hollywood in the Age of Television*, ed. Tino Balio (Routledge Library Editions: Cinema, 2015), 15.

broadcasting into the 1980s. With deep roots in the commercial broadcast industry, NBC and CBS, had emerged as early leaders in rise of broadcast television. By the time ABC was founded as a successor of NBC's Blue Network in 1943, NBC and CBS had been airing regular television broadcasts for two years.[33] On the heels of its successful classical music broadcasts and suspenseful radio dramas, ABC debuted its own television network in 1948. During the following decade, the "Big Three" either purchased or affiliated with television stations across the country, leaving little room for new network ventures in the commercial television market; companies that attempted to enter the television medium without a corresponding radio network during this time mostly failed due to the prohibitive costs of starting a television network and the growing presence of the "Big Three." By 1961, the "Big Three" effectively constituted the nation's major networks; this reign would last into the 1980s, when other networks, like the Fox Broadcasting Company (Fox) finally broke into the market; by this time, more than 90% of television viewers were still tuned into to one of the networks.[34]

The "Golden Age" of Television

As it expanded beyond the boundaries of radio, the new medium of television drew heavily on the approach and material of live theater productions. Starting in the late 1940s, the "Big Three" featured live productions of original and adapted material in anthology drama series like *Kraft Television Theater* (NBC), *The Ford Television Theater* (CBS/NBC/ABC), and *Studio One* (CBS).[35] Shows like these attracted unparalleled writing and acting talent, as well as ample advertising dollars (hence the corporate naming of many of the anthologies); they lent cultural cachet to the new medium of television and made theatrical productions available to the masses. Live dramas like *Studio One, Kraft Television Theater, Alfred Hitchcock Presents*, *Philco Television Playhouse*, *Goodyear Playhouse, Playhouse 90,* and *The Twilight Zone,* among others, became the backbone of network television in the 1950s. As networks expanded their West Coast operations, many of the series originally produced in New York moved to Los Angeles, and others originated there. During the height of live television production in the 1950s, drama series typically featured original work; classic teleplays like *Studio One*'s "Twelve Angry Men" (later adapted as a feature film) strongly contributed to the consensus that 1949-1960 was television's original "Golden Age."[36]

The introduction of videotape technology in the late 1950s led to changes in production techniques by allowing taped (including live-to-tape) programming; this added flexibility to

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[33] The Blue Network was one of two original radio networks owned by NBC; when NBC became the subject of antitrust litigation of the 1940s, it was forced to sell off one of its networks. The Blue Network was sold to the American Broadcasting System (ABC), in 1943.
[34] Douglas Blanks Hindman and Kenneth Wiegand, "The Big Three's Prime-Time Decline: A Technological and Social Context," *Journal of Broadcasting & Electronic Media* (March 2008): 119.
[35] The Museum of Broadcast Communications, "Golden Age of Television Drama," http://www.museum.tv/eotv/goldenage.htm, accessed March 2018.
[36] Ibid.

studios' scheduling, and enabled editing of mistakes. Some of the networks' drama series converted to a live-to-tape format, while others continued as live broadcasts. Filmed programming produced by film studios' new television subsidiaries also began to take off in the late 1950s, adding even more flexibility and further changing the way television shows were conceived and produced. While live programming continued, television never again saw the height of live production it did during its "Golden Age" in the 1950s.

Television Moves West

During World War II, New York City remained the nucleus of broadcast television as commercial licensing had not yet reached the West Coast. Though major networks like CBS and NBC had established some television operations at their respective headquarters in Los Angeles in the 1930s, the city lacked commercial stations that could procure advertising income. With the close of the war, the FCC began hearings to grant commercial licenses in Los Angeles, and in 1946, Television Productions Inc., a subsidiary of Paramount Pictures; the Don Lee Broadcasting System; American Broadcasting Company (ABC); NBC; Earle C. Anthony; Dorothy Schiff; and the Times-Mirror Corporation were granted licenses for the seven channels allocated to Los Angeles.[37] In 1947, Paramount's W6XYZ launched as KTLA, becoming the first commercial television station west of Chicago.[38] The remaining six stations launched in 1948 and 1949, with the completion of new facilities.

With the commercialization of television stations in Los Angeles, the *New York Times* officially declared the industry's move west in 1948:

> In a few more years, the Hollywood prophets insist, when coast-to-coast television networks are in operation, there is little doubt that this area will be furnishing a major portion of the programs and commercials used throughout the country.[39]

The *Times* explained that the availability of talent, the temperate climate, existing equipment and infrastructure, and the amount of open space in Los Angeles would make television production more efficient. Though Los Angeles stations admittedly lacked the "high-brow" television programs being produced in New York at the time, the paper highlighted Los Angeles' niche coverage of sporting events, and noted that the westward migration of production operations would only enhance local programming.[40] Further, the city had clearly accepted television's new role in entertainment as the number of television sets in Los Angeles

[37] City of Los Angeles, "SurveyLA Los Angeles Citywide Historic Context Statement, Context: Entertainment Industry, Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980," prepared by Historic Resources Group for the City of Los Angeles, Department of City Planning, Office of Historic Resources (draft, 2017), 73-74.
[38] City of Los Angeles, "Industrial Properties Associated with the Entertainment Industry," 74.
[39] Dorothy O'Leary, "Hollywood Outdistanced by East," *New York Times*, 13 June 1948, XX20.
[40] O'Leary, Hollywood Outdistanced by East."

households had grown from 400 in 1946 to almost 25,000 in 1948.[41] With plans by the "Big Three" to expand their stations and production facilities in Los Angeles, the move west was imminent.

As television migrated west, the film industry felt immense pressure to enter the commercial market; author Erik Bernouw describes, "If radio was fearful, the film world was Panicsville."[42] Though the film and broadcasting industries had shared an early "symbiotic relationship," film studios struggled to find their place within the emerging television industry.[43] Initially, the film industry exhibited a keen interest in the development of broadcast television, and many studio executives closely followed the technological advances occurring in television during the 1930s; in 1938, the Academy of Motion Picture Arts and Sciences also studied how the film industry might approach the new market.[44] As studios experienced box office declines after World War II, the film industry also anticipated the production of television programming.[45] Some studios, like Paramount Pictures, envisioned complete control of the television industry through the ownership of stations and networks. Paramount became one of the first major studios to formally invest in television, establishing experimental television station W6XYZ in 1939 and partnering with the short-lived DuMont Television Network in 1945. However, as commercial television made its debut in the 1940s, the film industry experienced a number of obstacles, largely prompted by the U.S. government, which impeded its early success in the television industry. As a result, it would take several decades for the film industry to fully infiltrate the commercial broadcast television market.

As early as 1940, it became clear that the U.S. government harbored an increasing sense of hostility towards the film industry that would affect the industry's role in the development of television; in 1945 "the chairman of the FCC warned a group of Hollywood executives not to count on control or extensive ownership in the developing television business."[46] This hostility stemmed in part from perceived Communist tendencies circulating through Hollywood in the 1940s. These feelings culminated in the 1948 Supreme Court antitrust ruling that condemned the monopolization of the film industry by prohibiting major movie studios from owning their own theaters and forcing industry giants to split into smaller companies. Due to strict regulations against companies convicted of monopolistic activities, established by the FCC's Communications Act of 1934, many studios who applied for commercial television licenses were

[41] City of Los Angeles, "Industrial Properties Associated with the Entertainment Industry," 73; O'Leary, Hollywood Outdistanced by East."
[42] Barnouw, *The Golden Web,* 290.
[43] Janet Wasko, "Hollywood and Television in the 1950s: The Roots of Diversification," in *The Fifties: Transforming the Screen, 1950-1959*, ed. Peter Lev (Berkeley, CA: University of California Press, 2003), 127.
[44] Wasko, "Hollywood and Television," 128.
[45] Wasko, "Hollywood and Television," 128.
[46] Wasko, "Hollywood and Television," 129.

denied.[47] The FCC's freeze on the commercial licensing of television stations, which lasted between 1948 and 1952 while the agency developed additional policies and technical standards, also crippled the already weakened film industry.[48] Early attempts by the studios to break into the commercial television market, including the purchase of television stations and the advent of theater television, also failed due to these regulations. One of the few ways the film industry was able to participate in the development of broadcast television during this time was by providing studio lots and equipment to television stations and networks in attempts to downsize, which effectively hastened the industry's move west.

The film industry experienced a breakthrough in the mid-1950s by finally agreeing to sell feature films to television, an action that major studios had long avoided.[49] Studios avoided selling their films to the major networks, instead partnering with other companies or individual stations; by 1955, an estimated 3,700 feature films made prior to 1949 had been sold or leased to television for approximately $220 million.[50] The film industry eventually found its niche in television with the development of original television programming, first known as telefilm. This type of programming was highly competitive, because though they were scheduled for less lucrative non-primetime slots, they offered several ways of generating additional revenues through reruns, spin-offs, and merchandising.[51] By 1957, more than 100 television series were produced out of Hollywood's film studios.[52]

Development of Purpose-Built Television Facilities

In addition to the production methods and programming formats inherited from radio broadcast networks, the television industry also benefited from the presence of existing radio and film facilities. Because radio stations and film studios could be adapted, with little modification, to the burgeoning needs of broadcast television, in the early days of television there was little need to construct entirely new facilities.[53] Initially, most stations affiliated with major broadcast networks occupied space in the networks' headquarters instead of independent facilities; for major networks NBC and CBS, production was limited to Radio City/Rockefeller Center (NBC) and 485 Madison Avenue (CBS) in the east, and Radio City West (NBC) and Columbia Square (CBS) in the west. In Los Angeles, four of the city's first seven commercial television stations were also established in extant facilities; only a handful of new facilities were constructed for television broadcasting, usually by independently owned stations.

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[47] Wasko, "Hollywood and Television," 129.
[48] Wasko, "Hollywood and Television," 129.
[49] Wasko, "Hollywood and Television," 138.
[50] Wasko, "Hollywood and Television," 138.
[51] Balio, "Introduction," 32-33.
[52] Tim Dirks, "The History of Film," AMC Filmsite, accessed January 2018, http://www.filmsite.org/50sintro.html.
[53] The following paragraph is adapted from the SurveyLA Los Angeles Citywide Historic Context Statement, Context: Entertainment Industry, Theme: Industrial Properties Associated with the Entertainment Industry, 1908-1980," prepared by Historic Resources Group.

As broadcast television flourished, it became clear that new facilities were needed to accommodate the growth and technological advancements of television production. Between 1947 and 1949, several of Los Angeles' early television stations, including KTLA, KTSL (using Don Lee's new commercial license), and KFI, moved into purpose-built facilities.[54] Space became a more pressing issue as the television world braced itself for the end of the FCC's commercial licensing freeze in 1948, which was initially anticipated to last only six months but in actuality remained in place for another four years; when the FCC lifted the ban in 1952, it predicted the approval of approximately 2,000 new TV stations, all of which would need studios and broadcast space.[55] While film studios had proved adaptable in the early years of commercial television, it was unclear if they would be able to accommodate this drastic increase in production.



Purpose-built KTLA broadcasting facilities, 1949 (Los Angeles Public Library).

In the late 1940s, television's major networks began considering the benefits of large television centers that could house all the operations of television production. In 1948, CBS hired renowned local architect William Pereira to survey existing movie studios and evaluate their potential for television production; he ultimately reached the conclusion that movie studios were generally designed "to fit the needs of a wholly unique entertainment medium whose production efficiency requirements and basic economic philosophy are completely different than those of television."[56] This hypothesis proved true when ABC acquired a 20-acre Vitagraph property previously owned by Warner Brothers in 1949; even with renovations to adapt its two movie stages for television production, the studio's operating capacity "did not amount to the revolutionary goals of a 'television city' designed ground up with TV in mind."[57] Instructed by Pereira & Luckman to develop ground-up facilities, CBS embarked on the development of an immense television plant that would serve the needs of their television production, while simultaneously promoting the network's status as a "quality operation and an arbiter of progress."[58] Upon its completion, CBS' Television City became the first large-scale facility

[54] Historic Resources Group, Industrial Properties Associated with the Entertainment Industry, 97.
[55] "'FREEZE' of 1948," Museum of Broadcast Communications, accessed January 2018, http://www.museum.tv/eotv/freezeof1.htm; "CBS TV City Starts," *Architectural Forum* (May 1952), page unknown.
[56] CBS Television Network, "Details of CBS Television City in Hollywood Revealed by CBS-TV President Van Volkenburg," *News*, February 4, 1952; "CBS Television City History," 1982.
[57] Lynn Spigel, *TV by Design: Modern Art and the Rise of Network Television* (Chicago: University of Chicago Press, 2008), 118.
[58] Spigel, *TV by Design,* 118.

purpose-built for television production in the United States.[59] It was additionally notable for its dramatic and intentional divergence from the familiar film studio property type: instead of a large, walled open lot containing stand-alone studios, sets, office buildings, and ancillary structures (like the standard tall water tower), Television City was a single, self-contained building complex surrounded only by surface parking.

The development of television plants like Television City cemented LA's desire to become the capital of television broadcasting, as the city was sufficiently prepared to provide space, materials, and labor. By the late 1950s, the facilities in New York were considered antiquated, unable to meet the needs of current television production. As a result, major networks increasingly relocated their primary operations to the West Coast, specifically Los Angeles. However, as networks planned for larger dedicated facilities, they followed earlier trends of the film industry to relocate operations outside of Hollywood and away from the film studios. This was evidenced by CBS' decision to locate Television City in Los Angeles' Beverly-Fairfax neighborhood. NBC, on the heels of CBS, followed with the development of "Color City" (later Burbank Studios) in Burbank, constructed between 1952 and 1955. ABC was the only network of the "Big Three" to forego the development of a ground-up facility, retaining their primary operations in their television center (also known as "Prospect Studios") until the mid-1980s.



Overview of CBS Television City, 1952 (CBS Studios Archives).

[59] "CBS Television City," Los Angeles Conservancy, accessed January 2018,https://www.laconservancy.org/locations/cbs-television-city.

Despite the exploding popularity of television as a medium, by the late 1950s the networks had begun to question the utility of their purpose-built facilities. Film studios responded to the new competition of TV by creating television subsidiaries of their own, and procuring deals with independent telefilm producers to create filmed content.[60] It became increasingly difficult for the networks' existing live and taped production approach to compete with the cheaper, more flexible approach of pre-filmed television. With the exception of a few small facilities built in the 1960s, the networks essentially abandoned the "television city" idea and instead dispersed their productions across multiple existing studios and broadcast centers. Even CBS' Television City, the prototypical TV production facility, saw the migration of some of its programming to another location: in 1963, CBS became the primary tenant of the Republic Pictures film studio lot in Studio City, changing its name to CBS Studio Center and moving its filmed show production there.[61]

5.3 Columbia Broadcasting System (CBS)

Early History of CBS



William S. Paley, 1939 (Harris and Ewing Collection, Library of Congress).

Columbia Broadcasting System (CBS) traces its roots to the United Independent Broadcasters, a radio network founded by New York talent agent Arthur Judson in 1927. Shortly after, the Columbia Phonograph Company, manufacturers of Columbia Records, invested in the network and it was renamed the Columbia Phonographic Broadcasting System. However, sustained operational costs soon crippled the company, and in 1928, Judson sold the network to brothers Isaac and Leon Levy and their partner Jerome Louchenheim. The new owners appointed 26-year-old William S. Paley as president, and almost immediately, Paley proved to be crucial in rescuing the struggling network. Having previously experienced the successes of radio advertising with his own family's cigar business, Paley capitalized on the flourishing broadcast industry by changing the network's name to the Columbia Broadcasting System (CBS) and signing 16 network affiliates.[62] Soon after being appointed president, Paley bought out Louchenheim's share to become a majority owner of the network. During his reign as president,

[60] Spigel, 139.
[61] CBS Studio Center, "CBS Studio Center History," http://www.cbssc.com/history.htm, accessed February 2018.
[62] "CBS Television Network," CBS Corporation, accessed January 2018, https://www.cbscorporation.com/portfolio/cbs-television-network/.

which would last until 1946, Paley would grow CBS into one of the most prolific broadcasting networks in the country, cementing his legacy as "one of the influential founders of modern broadcasting.[63] He remained strongly influential as chairman of CBS during Frank Stanton's 1946-1973 stint as president of the company, and the two made a formidable leadership team.

Under Paley's watchful eye, the radio broadcasting network thrived. Despite the stock market crash of 1929 and the subsequent depression that ravaged the American economy, CBS boasted 47 network affiliates during its first year with Paley as president, tripling its gross earning and raking in $4.7 million.[64] During the 1930s, Paley embarked on building CBS' body of talent, ultimately signing such leading celebrities as Bing Crosby and Bob Hope. Programming during this period mostly consisted of music, comedy, and variety shows, and, in the late 1930s, serial dramas. CBS also dedicated a portion of its programming to radio news, which was broadcast in five-minute segments. In 1930, Paley hired journalist Paul W. White to lead the network's news programming. Under White's leadership, CBS boosted its efforts to become a "socially aware" network by launching an unprecedented live-news division in 1934.[65] An early employee of the network was Edward R. Murrow who, along with his "Murrow Boys," reported on some of the most significant moments in American history. These endeavors reflected CBS' move into independent programming and solidified the network's reputation as a cultural force in broadcasting.[66]

The 1930s proved incredibly prosperous for the network, and between its news and entertainment operations, CBS yielded a profit of $28.7 million in 1937, up from $2.27 million in 1935.[67] In 1938, CBS also purchased the American Record Corporation, later Columbia Records, which would soon grow into an industry powerhouse. The network also made several strides in the development of broadcast television, which had been introduced to the United States in the late 1920s. CBS emerged as a frontrunner in the race to the small screen when it made its debut broadcast from its experimental television station, W2XAB, in New York on July 21, 1931. Following this achievement, the station broadcast 28 hours per week, becoming the nation's first regular, seven-day broadcast schedule. Between 1931 and 1940, the station experienced many firsts in the development of the television program, including the first coverage of presidential election returns and the first color broadcast.[68] In 1941, W2XAB also became one of the first two stations to become commercially licensed by the FCC.

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[63] Laurence Bergreen, *Look Now, Pay Later: The Rise of Network Broadcasting* (New York: Doubleday and Co., 1980), 59; Historic Resources Group, "CBS Columbia Square," 20.
[64] David Halberstam, *The Powers That Be* (New York: Alfred A. Knopf, 1979), 25.
[65] Bergreen, *Look Now, Pay Later,* 90
[66] Bergreen, *Look Now, Pay Later,* 90 and 114-115
[67] Halberstam, *The Powers That Be,* 25.
[68] "CBS Color Television System Chronology," Novia Net, archived from the original on September 22, 2013, accessed January 2018.

In 1936, CBS began development of its West Coast headquarters, Columbia Square, at 6121 Sunset Boulevard in Hollywood. Described by Paley as an "ideal radio workshop," the development reflected the network's desire to establish itself as progressive and innovative.[69] Designed by prominent architect William Lescaze in the International Style, the Columbia Square campus consisted of three buildings: the Radio Building, Studio A, and the Commercial/Television Building. The development of a building dedicated specifically to television production signified the network's investment in the emerging industry and its imminent migration west. The campus was completed in 1937, and over the following decades, it became the site of several significant radio and television broadcasts, including the pilot of "I Love Lucy" in 1951. Between 1937 and 1949, the coverage expanded from two to forty programs per week; among the network's most popular shows were "Jack Carson's Campbell Soup's Show," "General Electric Presents House Party with Art Linkletter," and CBS presents "Mike Stokey's Pantomime Quiz Time."[70]



CBS Columbia Square, 1939 (Los Angeles Public Library).

CBS in the Age of Television

By the time the United States entered World War II, CBS boasted over 2,000 employees, annual sales of almost $36 million, and more than 100 affiliate stations throughout the country.[71] This

[69] Historic Resources Group, "CBS Columbia Square," 20; "CBS Columbia Square," Los Angeles Conservancy, accessed January 2018, https://www.laconservancy.org/locations/cbs-columbia-square.
[70] Historic Resources Group, "CBS Columbia Square," 20.
[71] "CBS Television Network History," Funding Universe, sourced from *International Directory of Company Histories*, Vol. 66 (St. James Press, 2004), accessed January 2018, http://www.fundinguniverse.com/company-histories/cbs-television-network-history/.

good fortune continued into the war, as major broadcasting networks experienced an unprecedented number of sponsorship deals. With wartime rationing limiting newspaper advertising space, advertisers migrated to radio sponsorship; networks gained additional sponsors like automobile and tire manufacturers who were looking to take advantage of tax benefits enacted by Congress in 1942.[72] After the commercialization of broadcast television in 1941, CBS dedicated more resources toward the development of television technology. In 1946, the network submitted a commercial color television broadcasting system to the FCC, though it was ultimately rejected because it failed to accommodate existing black-and-white TV sets. Even though the network lost the race to gain the first approval for such a system to RCA, it continued to be a top contender in the broadcast television industry.[73] In 1947, CBS acquired more talent in a particularly notable and highly publicized "talent raid" on NBC that lured away such household names as Jack Benny, Edgar Bergen, Red Skelton, and Gracie Allen, all of whom had successfully transitioned from radio to TV.[74] This rewarding development was followed by the launch of CBS Television in 1949. The same year, the network finally beat NBC in the ratings – a 20-year objective by Paley and his associates.[75]



Filming "I Love Lucy," 1955 (CBS Studios' Archives).

The early 1950s saw dedicated efforts by CBS to expand their network of commercial television stations and production facilities. While the network produced some television programming out of Columbia Square, its primary operations remained in New York City. Outside of its commercial stations in the east, CBS programming was seen only on stations in which the network had a partial share, like KTTV in Los Angeles. In 1950, CBS finally purchased Los Angeles pioneer station KTSL outright, renaming it KNXT (later KCBS-TV); this was followed by the purchase of WBKB in Chicago in 1953. As television grew increasingly popular during this period, CBS outgrew its production facilities at Columbia Square and was forced to expand into nearby facilities, including the El Capitan Theater, the CBS Vine Street Playhouse; and the ballrooms of the Roosevelt and Knickerbocker Hotels.[76] Popular

[72] Barnouw, *The Golden Web,* 165.
[73] "CBS Television Network History."
[74] "CBS Television Network History."
[75] Bergreen, *Look Now, Pay Later,* 183.
[76] Historic Resources Group, "CBS Columbia Square," 22.

television shows created during this period included “Amos n Andy,” “Red Skelton,” “Burns and Allen,” Johnny Carson’s “Carson’s Cellar,” and “I Love Lucy.”

The popularity of its new programming and the lack of adequate production space in the late 1940s led CBS to consider relocating its operations to bigger facilities. After an initial study by William Pereira concluded that the network would benefit most from purpose-built facilities designed specifically to meet the needs of broadcast television, the network embarked on the development of “Television City” in the Beverly-Fairfax neighborhood of Los Angeles. The completed building, designed by the new partnership of Pereira & Luckman, contained four 12,100-square foot studios that could be expanded or added on to as needed. Like Columbia Square, Television City became the location of many watershed moments in popular culture, including Elvis Presley’s first appearance on the Ed Sullivan Show in 1956, as well as the home of some of the country’s most beloved television shows like “All in the Family,” “The Carol Burnett Show,” “The Price is Right,” and “The Young and the Restless.”

By the early 1960s, new competition from film studios and independent producers creating filmed television programs led CBS to explore new avenues beyond Television City. The ground-up, purpose-built facility was perfect for live and some taped shows, but not for filming; that production approach required more space and flexibility, returning the film lot property type to the spotlight. In 1963, CBS became the primary tenant at the 70-acre Republic Pictures film lot (originally the 1928 Mack Sennett studio) in Studio City, signing a “five-year wall-to-wall lease” with an option to purchase and renaming it CBS Studio Center.[77] It moved its filmed show production, starting with “Rawhide,” “Gunsmoke,” and “The Great Adventure,” to its new location, leaving most of its live and live-to-tape shows at Television City.[78] CBS began improvements to Studio Center immediately by renovating existing sound stages and constructing new ones; by early 1967, it had the capability to film ten productions simultaneously.[79] The network exercised its option to buy in that year and cemented its film division in Studio City. CBS experienced sustained success following the development of Television City and later Studio Center, dominating prime-time ratings between 1955 and 1976.[80]

[77] CBS, “The History of CBS Studio Center,” n.d.; *Los Angeles Times,* “Columbia TV Takes Over Republic Lot,” 5/3/63.
[78] Ibid.
[79] Sid Bernstein, “Studio City Lot Still Turning Out Oaters, but With Different Brand,” *Los Angeles Times* 5/30/65; Charles D. Wood, “Republic Agrees to Sell Its Studio for $9.5 Million,” *Los Angeles Times* 2/24/67.
[80] “Paley, William,” Museum of Broadcast Communications, accessed January 2018, http://www.museum.tv/eotv/paleywillia.htm.

Creating a Corporate Image

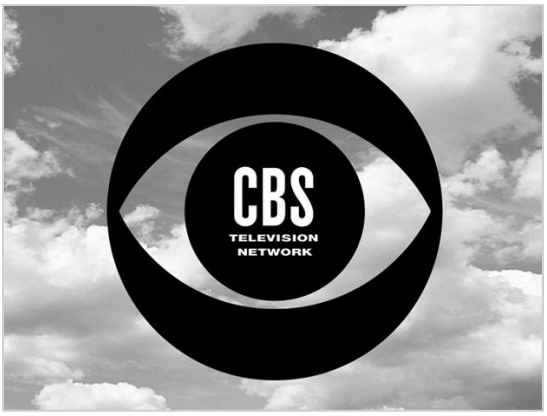
As a member of the "Big Three," CBS recognized the importance of differentiating itself from its competitors. The network achieved this by creating a unique corporate identity that was conveyed through its television programming, marketing materials, and production facilities. One of the network's early efforts to establish this identity was by branding itself the "Tiffany Network," "a prestige organization with quality appeal."[81] The name was fitting for a network with an unmatched collection of talent who proved to be just as popular on television as on radio, and a revolutionary television news division.[82] Nevertheless, CBS actually offered very similar programming as its competitors, elevating the need for a distinct brand. In curating its image as the "Tiffany Network," CBS relied heavily on modern graphic design, reflecting the personal tastes of William Paley and Frank Stanton.[83] Though modern design was increasingly entwined with corporate identity programs in the 1950s, Paley and Stanton felt strongly that the medium "especially suited the demands of a television network that needed to exude an aura of technological progress."[84] To achieve this image, Stanton hired William Golden as the network's creative director of advertising and sales promotion. Unlike other networks, which had no single art director controlling their image, Golden oversaw all of CBS' visual representation.[85] Under Golden's leadership, CBS became a "leader in 'showmanship' and 'the graphic arts.'"[86]



William Golden in CBS Television City lobby, n.d. (American Institute of Graphic Arts, aiga.org).

[81] Spigel, *TV By Design*, 72.
[82] Harold L. Erickson, "CBS Corporation," Encyclopedia Brittanica, last updated November 30, 2017, accessed January 2018, https://www.britannica.com/topic/CBS-Corporation.
[83] Spigel, *TV By Design,* 73.
[84] Spigel, *TV By Design,* 73.
[85] Spigel, *TV By Design,* 75.
[86] Spigel, *TV By Design,* 75.

In 1951, Golden was instructed to create a unique brand for the network's television operations, which had recently split from its radio operations. That same year, Golden debuted the network's now legendary "eye logo," which continues to represent CBS, albeit in a slightly modified form, to this day. The significance of the "eye logo" was two-fold: it symbolized the visual impact that television would have on the broadcasting industry, and "communicated the idea of television with the utmost simplicity and clarity of form."[87] The logo also proved that modern design could be used as a mass medium in the development of a corporate image, while relaying the "simple fact that television was itself a modern visual medium."[88] Moreover, the logo had "the quintessential Tiffany touch," clearly representing the union between fine art, graphic design, and advertising that the network had hoped to achieve.[89]



CBS Television Network "eye logo," ca. 1951 (cbsnews.com)



Primary (north) façades of Studio and Service Buildings, 1958 (CBS Studios' Archives).

[87] Spigel, *TV By Design,* 85.
[88] Spigel, *TV By Design,* 109.
[89] Spigel, *TV By Design,* 85.

CBS' corporate image was a driving force in Pereira & Luckman's design for Television City in the early 1950s, and the completed complex became the first architectural representation of the network's brand. By incorporating the network's new logo, the architects hoped to directly communicate CBS' corporate message, as well as "the growing relationship between modern graphic and architectural design." [90] Author Lynn Spigel argues that features were strategically designed to embody the distinctive look of the "Tiffany Network" brand, such as the prominent glass curtain wall (akin to a large television screen), crisp black and white exterior (a nod to 1950s television programs), and clean, orderly lines (the epitome of modern design).[91] The attention to detail in the design of Television City instantly set CBS apart from its competitors, who were also racing to construct their own television plants in the 1950s. The manifestation of CBS' corporate brand through graphics and architecture also proved incredibly successful in attracting audiences and sponsors, contributing to the network's top rank in program ratings and advertising sales between 1953 and the early 1960s.[92]

5.4 Architecture

CBS Television City was designed by the architectural team of William Pereira and Charles Luckman, under the guidance of project coordinator Gin Wong. The original primary studio complex comprising the Service Building and the Studio Building was completed in 1952 in the Corporate International Style. Gin Wong's later independent practice, Gin Wong Associates, also designed the Support Building addition (1976), continuing the aesthetic of the original complex.

Corporate International Style

An adaptation of the European International Style, the Corporate International style emerged in Los Angeles in the late 1940s as major corporations establishing or relocating their headquarters to the city sought an architectural style that would reflect their presence as a modern, worldwide power and their commitment to the future and progress. Elements of the International Style that best embodied these aspirations, including taut wall surfaces, steel construction, and modular forms, also proved well suited to high-rise buildings. Also known as Corporate Modernism, the Corporate International Style flourished in the 1950s and 1960s, as corporate clients fully embraced the "normative, universal, and technically pure architecture" on an unprecedented scale.[93] The style became synonymous with corporate growth in Los Angeles, particularly in areas like downtown, Century City, and along major commercial corridors like Wilshire Boulevard.

[90] Spigel, *TV By Design,* 126-127.
[91] Spigel, *TV By Design,* 127-128.
[92] Spigel, *TV By Design,* 72.
[93] Leland M. Roth, *American Architecture: A History* (Boulder, CO, Westview Press, 2001), 413.

Characteristics of the Corporate International Style include box-shaped forms; flat roofs; taut wall surfaces; concrete, steel, and glass construction; horizontal bands of flush, metal-framed windows; and a lack of applied ornamentation. Buildings generally have double-height ground stories recessed behind slender columns or *pilotis*, making them appear as if they are hoisted up off the ground. Corporate International buildings also often feature integral plazas or plantings that complement the architecture and help to soften its austere aesthetic. Reflecting their grandiosity, Corporate International buildings were typically designed by large and prolific architecture firms that had the experience and manpower to take on these large-scale commissions; those particularly well-known for their work in the style include Welton Becket and Associates; A.C. Martin and Associates; William L. Pereira and Associates; Charles Luckman Associates; Skidmore, Owings and Merrill (SOM); Victor Gruen and Associates; and Daniel, Mann, Johnson and Mendenhall (DMJM).

Though favorable to larger buildings, the Corporate International style was also initially used in Los Angeles to enhance the monumentality of shorter corporate and institutional buildings; the city capped building heights at 150 feet prior to 1957, limiting possibilities for large-scale architecture. The incorporation of a double-height ground story and the use of heavy, rectilinear massing served to make buildings appear taller and more imposing than they actually were. Constructed in 1952, CBS Television City is one of the earliest examples of this application, rising only four stories in height. Designed by William Pereira and Charles Luckman, renowned practitioners of the Corporate International style, the property featured a "glass box," which appeared to hover over a recessed ground floor fronted by *pilotis.* Its remaining surfaces comprised an amalgam of unornamented concrete and corrugated steel decking, evoking a stark, yet progressive image suitable to the technologically innovative brand perpetuated by CBS. Notably, the original complex was erected as the first phase of a larger master plan that called for the eventual inclusion of a multi-story office tower, also in the Corporate International style. This grander idea proved that the emergent style could be adapted to varying scales of corporate architecture.

With the lifting of the city's height restrictions in 1957, areas of corporate commercial activity were ripe for large-scale development. Large office towers in downtown embraced the Corporate International aesthetic, as buildings became progressively taller and more monumental in scale. Notable additions to downtown's skyline included the Union Bank Plaza (1966) by A.C. Martin and Associates, Crocker Citizens Plaza by William Pereira (1967), the City National Bank Building by Dan Saxon Palmer (1967), the Arco Plaza/City National Plaza complex by A.C. Martin and Associates (1972), and Security Pacific Plaza (1974), also by A.C. Martin and Associates. The Corporate International style could similarly be applied to civic and governmental buildings, and postwar additions to Los Angeles' Civic Center were largely influenced by its aesthetic; the City Health Building (1954, extant), Parker Center (1955), the Criminal Courts Building/Clara Shortridge Foltz Criminal Justice Center (1972), the Los Angeles

Department of Water and Power Building (1965, HCM #1022), and the Los Angeles County Hall of Records (1962) by Richard Neutra all exhibit characteristics of the style and collectively express how it was applied, and how it matured, over time. Corporate International style office towers were also erected along many of the city's preeminent commercial corridors including Wilshire Boulevard, Santa Monica Boulevard, Ventura Boulevard, and Century Boulevard.

The Corporate International style remained popular until the mid-1970s, by which time most iterations of post-war Modernism had given way to more expressive and abstract architectural modes such as Late Modernism and Postmodernism.

Pereira & Luckman, Architects

William Pereira, FAIA

William L. Pereira was born in Chicago and received his architecture degree from the School of Architecture at the University of Illinois. He began his career in the early 1930s by designing movie theaters for the chain of Balaban & Katz. This eventually led to a job designing a Hollywood studio for Paramount Pictures, and for a time, a variety of non-architecture projects in the film industry. Pereira shared an Oscar award for his work on special effects on Cecil B. DeMille's film, "Reap the Wild Wind." After World War II, Pereira returned to architecture practice and formed a partnership with architect Charles Luckman in 1951.

The partnership proved extremely successful, and Pereira and Luckman's office went from a dozen architects and $15 million in business to one with several hundred employees and $500 million worth of work.[94] Pereira would later express dissatisfaction that the work began to feel as though it were a factory rather than an architecture studio, and he and Luckman parted ways in 1958.[95]

Pereira formed his own practice, William Pereira and Associates, which would go on to complete some 250 architecture and planning projects, many of which were in the Southern California region. Often referred to as the architect of the "Los Angeles look," the list of his projects over his four decades in practice, done individually or in association with Luckman, "reads like an architectural and planning honor roll of livable and workable Southern California places."[96] Pereira's major commissions include the Los Angeles County Museum of Art, Union Oil Center, Marineland of the Pacific, the Metropolitan Water District campus, IBM Building, Mutual Benefit Life Plaza, Geisel Library at UC San Diego, Times Mirror complex additions, and the 1960 and '66 campus plans (and numerous buildings) for the University of Southern California.

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[94] Michael Seiler, "Pereira, Architect Whose Works Typify L.A., Dies," *Los Angeles Times*, 14 Nov 1985.
[95] Douglas C. McGill, "William L. Pereira, Architect: A Specialist in Planned Cities," *New York Times*, 15 Nov 1985.
[96] Seiler, "Pereira," 14 Nov 1985.

Pereira died in 1985.[97] He had, at various times, been architect in residence at the American Academy in Rome, member of the President's National Council on the Arts and chairman of the Governor's Task Force on Transportation. He received honorary doctorates from the Otis Art Institute, Pasadena's Art Center College of Design, and Pepperdine.

Charles C. Luckman, FAIA

Charles C. Luckman graduated from the School of Architecture at the University of Illinois in 1931, at the height of the Great Depression and when architectural commissions were scarce. He took a job as a draftsman in the advertising department of Colgate-Palmolive-Peet Company. His business acumen led to an offer of sales manager position of Pepsodent Company in 1935, where he was credited for quadrupling profits. At age 27, he was featured on the cover of *Time Magazine* as the Boy Wonder of American Industry. In 1946, at only 37 years old, he became President of Lever Brothers. With his architecture background, be became a noted patron of modern architecture by masterminding the creation of the company's new Park Avenue headquarters, designed by Gordon Bunshaft of Skidmore, Owings, and Merrill.[98] It would be one of the first glass skyscrapers to arise in Manhattan.

In 1950, Luckman returned to architecture where his business acumen proved extremely successful. He told a writer for *The New Yorker*, "I am firm in my belief that architecture is a business and not an art," which appealed to the corporate and civic clients who would become the bread and butter of his practice. In 1951, he partnered with architect William Pereira in Los Angeles, and together the two would almost immediately garner some of the largest and most high-profile commissions in the city – including CBS Television City.

After Pereira and Luckman parted ways, Luckman formed his own practice, Charles Luckman Associates, and continued with large commissions for a variety of corporate and civic clients. His notable works in the Los Angeles area include downtown's Broadway (now Macy's) Plaza, Inglewood Civic Center, the Los Angeles Forum, and the original Los Angeles Convention Center.

While Luckman was loved by his clients, this sentiment wasn't always shared by architectural critics. He was criticized for his business-first approach that toed the line that separated "good modern architecture from mundane obedience to the bottom line."[99] In the early 1960s he became mired in controversy with his design for New York's Madison Square Garden, which replaced Penn Station, a 1910 Beaux Arts masterpiece designed by McKim, Mead and White. The demolition of the station put Luckman on a "collision course with a burgeoning architectural

[97] McGill, "William L. Pereira," 15 Nov 1985.
[98] Herbert Muschamp, "Charles Luckman, Architect Who Designed Penn Station's Replacement, Dies at 89," *New York Times*, 29 Jan 1999.
[99] Muschamp, "Charles Luckman," 29 Jan 1999.

preservation movement," and his design for Madison Square Garden was derided as lacking distinction.[100]

In 1968, Luckman left architecture for the real estate development business, and became president of Ogden Development. As a developer, his projects included major developments in downtown Los Angeles including the headquarters of the Pacific Coast Stock Exchange and, in the 1970s, a proposal for the site of the 1920s Los Angeles Public Library (later rejected due in large part to the activism of the architectural preservation community). Luckman died in 1999.

Gin Wong Associates, Architects

Gin Wong, FAIA was born in Guangzhou, China, in 1922, and moved to Los Angeles at age nine. He studied engineering before serving in the Army Air Corps during World War II. After the war, he studied at the University of Illinois and ultimately got his architecture degree from the University of Southern California, where he studied under William Pereira. Pereira hired the young graduate at his firm, Pereira & Luckman, and when Pereira dissolved his partnership with Luckman, Wong was made partner at his new firm, William Pereira and Associates.

Wong was an indispensable designer and project coordinator for some of Pereira's largest and most high profile projects, including CBS Television City, the Theme Building at LAX, and San Francisco's Transamerica Pyramid. Wong became president of Pereira's firm before opening Gin Wong Associates in 1973. In 1976, Gin Wong Associates completed an expansion of Television City (the Support Building), which was designed by architect Emmanuel I. Aguilera. Aguilera joined Gin Wong Associates in 1975, after a fifteen-year tenure at Albert C. Martin & Associates; Aguilera later became an architect for Kaiser Permanente.[101]

Wong continued to practice until 2015, when he retired. He died at 94 in 2017.

S.B. Barnes and Associates, Structural Engineer

Stephenson B. Barnes (S.B. Barnes) graduated from Purdue in the 1920s and began his own engineering firm, S.B. Barnes and Associates (later, S.B. Barnes Associates), in 1933.[102] S.B. Barnes and Associates acquired numerous large-scale commercial, institutional and industrial commissions in the mid-twentieth century. In 1950, Barnes served as the architect/engineer of the Wabash Playground Clubhouse and the Palms-Mar Vista Playground Club House, as well as the consulting engineer for the Los Angeles Statler Hotel (also known as the Statler Center, and later the Wilshire Grand Hotel, no longer extant); he was also the structural engineer for a 35-

[100] Muschamp, "Charles Luckman," 29 Jan 1999.
[101] "New Association," *Los Angeles Times*, 9 March 1975, 124; "Walnut Center – Tenant Improvements," *CPI News* 3.2 (Spring/Summer 1985), 7.
[102] David M. Kinchen, "A Love Affair with Concrete," *Los Angeles Times*, 25 September 1982, F1; "Company Info," S.B. Barnes Associates, accessed January 2018, http://sbbala.com/company.htm.

acre plant for Axelson Manufacturing Co. in Montebello in 1956 and the Rand Corp. facility designed by Allison and Rible in 1962. Barnes acted as consulting engineer for several additions made to CBS Television City between 1965 and 1996, and designed some of the smaller additions made to the complex during this time himself. Beyond his architectural contributions to Los Angeles, Barnes was also an active member of the community, serving as Chairman of the Chamber of Commerce's Construction Industries Committee and as a president of the Structural Engineers of Southern California in the 1950s.[103] In 1957, he won the Committee's achievement award for his career as a structural engineer and for his service to the architectural and engineering community of Los Angeles.[104] S.B. Barnes Associates remains an active structural engineering firm to this day.

5.5 CBS Television City, 7800 Beverly Boulevard

> Our assignment was to find a flexible, expandable solution to the problems of television production so as to give CBS-TV the kind of facilities that would enable it to deliver top-quality performance. We were instructed to design facilities which, over a period of weeks, months and years, would assist the network in creating the best possible television shows.
>
> -William L. Pereira[105]

> With the completion of Television City, we feel that CBS-TV and the general public will be satisfied that something new and revolutionary has been done—that a television production center has been devised which can accommodate any of the infinite number of changes through which television will undoubtedly go.
>
> -Charles Luckman[106]

When CBS engaged Pereira & Luckman to come up with a ground-up concept for Television City, it embarked on an ambitious project that would not only serve its brand, but strongly influence the design of postwar television production studios. Pereira's 1948 survey of existing film studios had convinced the new partnership that the needs of television production were so different from that of film or radio that they necessitated the creation of a new and completely flexible building program. CBS gave the firm "virtual carte blanche to design a highly-flexible, infinitely-expandable solution, without precedents either to guide them or to restrict them."[107] In response, Pereira & Luckman designed a two-building complex with highly configurable

[103] Various *Los Angeles Times* articles.
[104] "Structural Engineer Receives C of C Award," *Los Angeles Times*, 14 March 1957, B8.
[105] CBS, "This Is CBS Television City" fact sheet, 1952.
[106] CBS, "This Is CBS Television City" fact sheet, 1952.
[107] CBS, "CBS Television City – Los Angeles, Calif. – 1952," 1982, 83.

interiors and expandable exteriors – the first phase of implementing a master land use plan meant to guide all future use of the site.



Pereira & Luckman drawing of planned Television City development, ca. 1952. CBS Archives.

CBS intended the Service Building and Studio Building to be only the nucleus of a massive development to include an office high-rise, a long retail block along Beverly Boulevard, and 24 studios in six projecting wings.[108] Newspaper articles unfailingly referred to Television City's 1952 buildings as the "initial unit" or "first phase" of a much larger future complex that would eventually cover the entire site at Beverly and Fairfax. The expansion plan was strongly shaped by Los Angeles' 150 ft. building height limit, which necessitated horizontal rather than vertical growth. While the master plan never came to fruition, it was essential to the original design for the property.

[108] CBS, "TVC History for 50th Anniversary," 2002, 2.

In 1949, Pereira began Television City design work in earnest by speaking with "every CBS star, executive, and potential performer in an attempt to learn their needs."[109] His goal was to provide an optimal environment for the creative side of television, as well as the efficient mass production of programming. To achieve it, the new partnership of Pereira & Luckman went through over 50 versions of the design (some proposed by Pereira's USC Architecture students).[110] Firm members James Langenheim, Charles Stanton, and Gin Wong served as chief designers, with Wong as project coordinator; Stanton is credited with the entry bridge design.[111] The firm's final design included a Studio Building housing four 12,100-square foot studios divided by a central concourse to enable the efficient flow of sets, equipment, and gear; the exterior first-and ground-story concourses further improved circulation. Luckman referred to this central concourse-based design as a "sandwich loaf" which could be easily extended.[112] The Service Building was designed to provide ample lighting for craft shops as well as executive offices via the "glass box" that also served to punctuate the property's design. As a whole, the design for Television City aimed to generate programming on a "production-line" basis that maximized speed and economy, eventually resulting in an impressive output of 28 hours of live television every week.[113] In terms of production efficiency, this was a vast improvement over the 59 ½ weekly hours being produced in New York from 18 stages.[114]

Following Pereira & Luckman's completion of the Television City drawings, Los Angeles firm Dale Clark and Associates built a massive and incredibly detailed scale model depicting the two-building complex; measuring 15 x 14 ft. and weighing two tons, the model was said to be "one of the largest scale and precision-built miniatures ever constructed from architectural plans."[115] CBS exhibited it across the country in a promotional tour that publicized Television City's importance to the corporate brand.

[109] *Los Angeles Times,* "Architects Tell Problems of Making TV City Flexible," 2/6/52.
[110] CBS Television Network, "Details of CBS Television City in Hollywood Revealed by CBS-TV President Van Volkenburg*," News*, February 4, 1952.
[111] Thomas S. Hines, *Architecture of the Sun: Los Angeles Modernism 1900-1970* (New York: Rizzoli International Publications, Inc., 2010), 684-686.
[112] Thomas S. Hines, *Modernist Maverick: The Architecture of William L. Pereira* (Reno: Nevada Museum of Art, 2013), 32.
[113] CBS, "This Is CBS Television City" fact sheet, 1952.
[114] CBS 2002, 3.
[115] *Los Angeles Times,* "Two-Ton Working Model of TV City to Be Placed on Display Tomorrow," 9/21/52.



Television City model (Service Building and Studio Building), ca. 1952. CBS Archives.

Ground was broken for Television City construction in late December, 1950, when the William Simpson Construction Company demolished Gilmore Stadium and began driving over 1600 concrete foundation pilings.[116] Construction was slowed somewhat by heavy rainfall, but was 30% complete by February of 1952 and 70% complete by June.[117] By early October, one of the property's studios was complete enough for CBS to broadcast the first program from the facility (the comedy "My Friend Irma"), meaning the company technically met its October completion deadline. The *Los Angeles Times* reported the building interiors were still "far from finished" as of October 4.[118]

CBS officially dedicated Television City on Saturday, November 15, 1952, which Los Angeles mayor Fletcher Bowron declared "Television City Day."[119] A rainstorm ruined plans for a parade

[116] CBS 2002, 3.
[117] *Los Angeles Times*, "Columbia to Open TV City on Oct.1," 2/5/52; "Initial Unit of Large TV Project 70% Built," 6/22/52.
[118] *Los Angeles Times*, "CBS Goes on Air First Time from New TV City," 10/4/52.
[119] *Los Angeles Times*, "Bowron Sets Saturday as Television City Day," 11/11/52; "CBS Dedicates Television City; Parade Dropped," 11/16/52.



CBS Television City groundbreaking with Lucile Ball, 1952 (CBS Studios' Archives). Note unfinished portion of Studio Building at right.

and outdoor ribbon-cutting ceremony, but the dedication continued in the CBS tile-clad lobby. That night, CBS broadcast an hour-long special showcasing the network's West Coast talent, featuring stars like Lucille Ball, Jack Benny, Art Linkletter, and Eve Arden. CBS heavily publicized the innovative architectural design of Television City in press releases, magazine and newspaper articles, and even a half-hour segment on the Edward R. Murrow-hosted CBS news program "See It Now."[120] One press release boasted that the complex could accommodate tens of thousands of people in the case of a nuclear explosion, as it could "serve as a giant fort and shelter to withstand gamma rays, heat radiation, and concussion from an atomic blast."[121]

The completed Service Building and Studio Building quickly demonstrated the utility and beauty of Pereira & Luckman's design, and the complex became a highly visible landmark in the Beverly-Fairfax area. Constructed as two separate structures for seismic safety reasons,[122] the buildings presented a unified architectural front featuring clean lines and a starkly contrasting black and white color scheme. Their shared central bridge (open at that time to the public) added

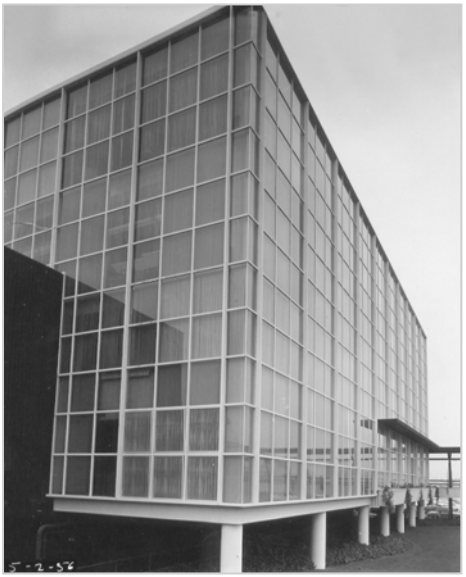
[120] "See It Now," 1953 (on file at CBS Archives).
[121] CBS, "Atomic Expert Hal B. Hayes Calls Television City a Giant Fort," 1952.
[122] *Architectural Forum,* "CBS TV City Starts," May 1952.



Television City at night, n.d. (CBS Studios' Archives).

character and gave the imposing complex an inviting point of entry from the primary access point of Beverly Boulevard. The buildings were also as efficient and expandable as planned.

Their exterior walls, including the steel-framed glass curtain wall of the Service Building, were hinged on iron connections so they could be moved outward by as much as 300 feet.[123] Their steel frame and reinforced concrete structural system included 130 ft. roof trusses supporting not only the roof, but a height-adjustable batten system at the Studio Building to support configurable studio lights and "elephant trunk" air conditioning ducts that could be moved to cool light banks and other equipment.[124] The wide interior and exterior concourses of the architects' "sandwich loaf" design ensured quick, intuitive, and safe circulation for pedestrians (including studio audiences) as well as sets, props, and equipment moved by cart or truck.



Television City's demountable, steel-framed curtain wall, n.d. (CBS Studios' Archives).

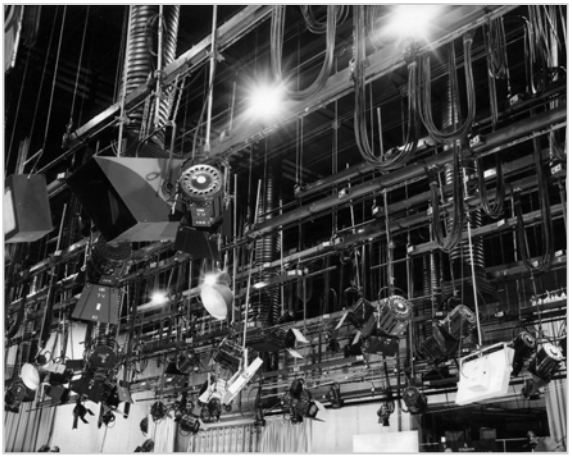
[123] CBS 1982, 85.
[124] *Architectural Forum,* 1952.

Beyond its physical flexibility, as expressed by features like the massive demountable walls, Television City's primary studio complex was also groundbreaking for its innovations in other areas: electronic lighting and audio systems; air conditioning systems; batten counterweights; suspended audience monitors; camera runways; control room configurations; and audience seating plans.[125] In more ways than one, as Pereira & Luckman put it, "The entire facility of the initial unit [was] really an experimental workshop."[126] Beyond all functional considerations, Television City's design also had to promote the CBS brand; it did so through its clean Corporate International Style design, punctuated by prominent wall-mounted corner signage and the transparent glass box through which the "eye logo" tile of the entry lobby could be seen. It was the culmination of the modern design ethic espoused by CBS executives William Paley and Frank Stanton and creative director William Golden in the service of distinguishing the network's corporate identity.



Television City signage, n.d. (CBS Studios' Archives).





Left: one of the four original studio spaces at Television City, n.d.; right: electronic lighting systems in studios, n.d. (CBS Studios' Archives).

[125] CBS 1982, 85.
[126] *Los Angeles Times,* "Initial Unit," 6/22/52.

Upon Television City's 1952 opening, the site's landscape included about three acres of plantings: a reported 100,000 square feet of lawn as well as 350,000 ground-covering plants.[127] The lawn area sat in a large rectangle at the front (north side) of the site, between the complex's entry bridge and the sidewalk at Beverly Boulevard, and included areas of low ground plantings. It provided an open view from the primary studio complex north toward Beverly, and from Beverly south toward the primary studio complex's north-facing façades. Two asymmetrical, gently curving, asphalt walkways crossed the lawn to converge in front of the bridge, providing direct pedestrian access from Beverly. At that time, Television City was very visible from the surrounding streets; no fencing, guard kiosks, or gates were present, and Genesee Avenue ran through the block, connecting Beverly to Third. Much of the primary studio complex was surrounded by areas of low ground planting (ivy and shrubs), in open areas and low concrete planters. The Service Building was fronted by a small sloping area of lawn with undulating beds of ivy that extended west underneath the entry bridge. A curbed concrete sidewalk ran east and west from the north end of the entry bridge, creating an extended "T" paralleled by an asphalt entry drive. Metal pipe railing and a line of young potted olive trees along the sidewalk demarcated the point where the grade descended from north to south. Low concrete planters with shrubs sat at the base of ground story columns at the north and south façades of the Studio Building, wrapping around the northwest and northeast corners. The site's most prominent feature was its utilitarian hardscape, rather than its designed landscape: in 1952, this comprised 26,000 square yards of asphalt, providing parking for 710 cars.[128]

In 1956 and 1957, CBS planned to continue with the second phase of expansion – a proposed eight-story office/administration building, as well as large additions to the existing complex to house two studios, seven rehearsal halls, and service facilities.[129] Pereira & Luckman remained the architects, while Knoll Associates were slated for space planning and interior design. The expansion went so far as to apply for permits and drive numerous pilings west of the Studio Building for the anticipated additions, and CBS announced the project in June of 1957, but the work never materialized.[130] Another expansion announcement was made in 1959, outlining the imminent addition of three stories to the Service Building; again, permits were obtained and work was about to commence when the project was cancelled. Former Assistant Director of Television City Facilities Leo Gregory recalled "…we were ready to start the expansion…on a Friday…no, on a Monday, and Friday it was cancelled. No explanation on that."[131] Yet another

[127] CBS 2002, 4; CBS, "This Is CBS Television City," 1952.
[128] CBS 2002, 4.
[129] CBS press release "CBS Television Announces Plans for Building New Facilities to Increase Creative and Productive Capacity of Television City," 6/18/57; *Los Angeles Times*, "CBS Plans to Increase TV Facilities," 6/1/56; "Large Building Program Set for Television City," 6/23/57.
[130] LADBS LA70669, 5/3/57; *Los Angeles Times,* "Large Building Program;" CBS photos of piling work in March 1957; "CBS Television Announces Plans," 6/18/57.
[131] Leo Gregory interview 4/6/2000, cited in Jim Hergenrather email communication 2/14/18.

CBS expansion was announced in 1961, claiming that Charles Luckman Associates would be designing a new phase to be completed by 1964; this also went unrealized.[132] Although the exact reasons for these three cancelled expansion plans are unknown, CBS' 1963 acquisition of the Studio Center property and shifting of filmed programming there suggest the changing demands of television production are likely to have been a factor.



Completed CBS Television City Complex, ca. mid-1950s (CBS Studios' Archives).

Although it never fulfilled its master development plan, the Television City site continued growing and changing after 1952. In 1959, the Service Building's ground story was enclosed with glazing at the north façade to become an office area, an interior addition to the building's mezzanine was placed, and a one-story compressor room was added at its northeast corner.[133] In the early 1960s, two additions (the first of many) were placed on the Service Building roof and the Studio Building mezzanine was expanded. As discussed in Section 4.3 (Chronology of Development and Use), the interiors of both the Service Building and Studio Building were constantly reconfigured to meet changing needs.

[132] *Los Angeles Times*, "CBS Will Add New Facilities," 4/9/61.
[133] See Section 4.3 for all permit numbers and dates.

The complex saw its first major expansion in 1969, with the construction of two additions to the east façade of the Service Building: a one-story transformer structure at the northeast corner, and a two-story office and garage addition south of that. The original drawings and building permits for this work indicate engineering firm S.B. Barnes & Associates designed both of these additions. The additions left the character of the building's east façade virtually unchanged, just expanded to the east; one notable change was the obscuring or removal of the ground story concrete columns that gave the original east façade the same "floating" appearance as the north and west façades. While the additions did not include large studio spaces as called for in the master plan, their simple rectangular massing and cladding of unornamented concrete and corrugated metal matched the rest of the complex. The one-story volume featured metal cladding extending to a two-story height, creating an uninterrupted façade with the two-story volume. Minor work continued at Television City through the 1970s, including the first placement of stand-alone storage buildings on the site, another addition to the Service Building roof, and the usual interior work.

In 1976, CBS hired architectural firm Gin Wong Associates (with Emmanuel I. Aguilera as project architect), engineer S.B. Barnes, and Oltmans Construction Co. to design and construct the Support Building on the west façade of the Studio Building. As with the 1969 addition to the Service Building, this expansion did not include large studio spaces as called for in the master plan, but was faithful to the appearance of the existing complex. The Support Building retained the massing, cladding, and perimeter concourses characterizing the Studio Building. Its third story penthouse volume departed from the Studio Building's massive box appearance, but only minimally: most of the penthouse was obscured by a tall parapet wall. The new building contained storage areas, rehearsal halls, a shop, a garage, other support facilities (dressing rooms etc.), and offices.

The 1976 work also included the partial enclosure of the Studio Building's south concourse for use as an employee lounge, and a number of overall site changes: parking lots and a new storage building (extant) were added to the southeast portion; the curving walkways at the front (north) lawn were replaced by a single straight walkway; and the small landscaped area directly fronting the Service Building was replaced by surface parking. Additional ancillary buildings were placed in the southeast corner of the site over the next few years. Starting in the 1980s, alterations and additions not only were not guided by the master plan, but made use of vacant space wherever available in an apparently *ad hoc* manner. Several small volumes were constructed on the Service Building roof; the concourse along the rear side (east) façade of the Studio Building was enclosed for cafeteria use and a new sun deck was added; interior work continued (including more mezzanine extensions); and more storage buildings were added. In 1987, a small engine generator building was constructed just north of the Service Building.

The last major development at Television City happened in 1992, when the three-story East Studio Building (7726 Beverly Boulevard) was constructed. Designed by Gin Wong Associates (with S.B. Barnes as engineer), the building contained two studios (15,400 square feet each) along with rehearsal halls, dressing rooms, offices, lounges, and other service facilities.[134] The East Studio Building is understated in style, with rectangular massing, concrete cladding, and a glass curtain wall at the upper stories of the east (side) façade, recalling the International Style aesthetic of the original complex. Its primary façade, facing Beverly, is essentially a featureless box fronted by a first-story canopy with columns.

Post-1992 work at the subject property included more additions to the Service Building roof (including one in 1996 that enclosed the center of the "U"-shaped volume to create offices); replacement of the front lawn with surface parking; addition of parking attendant kiosks, fencing, and gates; placement of multiple trailers/modular "bungalows" on the site; addition of numerous carports with solar panels; and the usual interior work. At the present time, CBS Television City remains an active television production facility, with all of its buildings continuing their original functions.

As to why CBS never followed through on its master plan for the Television City development, the answer seems to relate to the network's decreasing reliance on live and live-to-tape programming. A corporate history notes Television City's stalled development "was due, at least in part, to…incredibly efficient and flexible operation" in the existing buildings, but admits that the rise of television divisions in movie studios was also key.[135] As discussed in Section 5.2 above, very soon after Television City's debut, major movie studios began to establish television subsidiaries and make deals with independent telefilm producers as well as the TV networks (including CBS); as a result, pre-recorded programming became cheaper and easier to produce than the live programming for which Television City was designed.[136] This was certainly not something CBS had anticipated. As the company itself noted, "It was unthinkable in 1952 that, by the end of the decade, the arch-rival motion picture studios, feeling television's impact, would become [its] major suppliers."[137] In terms of generating content, there was simply not enough need for more live studio space, so there was not enough need for the full Television City development as envisioned by Pereira & Luckman in the early 1950s. Instead, CBS opted to establish its filmed television production facility in Studio City and expand Television City in more *ad hoc* ways to support its continuing production of live and taped programming.

[134] CBS, "CBS Opens New State-of-the-Art Studios," 11/17/92.
[135] CBS 1982, 86.
[136] Spigel, 139.
[137] CBS 1982, 86.

6. Regulatory Framework

The regulatory background provided below is an overview of the federal, state, and local criteria used to assess historic significance.

6.1 National Register of Historic Places

The National Register of Historic Places (National Register) is the nation's master inventory of known historic resources. Created under the auspices of the National Historic Preservation Act of 1966, the National Register is administered by the National Park Service (NPS) and includes listings of buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. As described in National Register Bulletin 15: *How to Apply the National Register Criteria for Evaluation*, in order to be eligible for the National Register, a resource must both: (1) be significant, and (2) retain sufficient integrity to adequately convey its significance.

Significance is assessed by evaluating a resource against established criteria for eligibility. A resource is considered significant if it satisfies any one of the following four National Register criteria:[138]

A. Associated with events that have made a significant contribution to the broad patterns of our history;

B. Associated with the lives of significant persons in our past;

C. Embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values, or that represents a significant and distinguishable entity whose components may lack individual distinction;

D. Has yielded, or may be likely to yield, information important in prehistory or history.

Once significance has been established, it must then be demonstrated that a resource retains enough of its physical and associative qualities – or *integrity* – to convey the reason(s) for its significance. Integrity is best described as a resource's "authenticity" as expressed through its physical features and extant characteristics. Generally speaking, if a resource is recognizable as such in its present state, it is said to retain integrity, but if it has been extensively altered then it does not. Whether a resource retains sufficient integrity for listing is determined by evaluating the seven aspects of integrity defined by the NPS:

[138] Some resources may meet multiple criteria, though only one needs to be satisfied for National Register eligibility.

- Location (the place where the historic property was constructed or the place where the historic event occurred);
- Setting (the physical environment of a historic property);
- Design (the combination of elements that create the form, plan, space, structure, and style of a property);
- Materials (the physical elements that were combined or deposited during a particular period of time and in a particular manner or configuration to form a historic property);
- Workmanship (the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory);
- Feeling (a property's expression of the aesthetic or historic sense of a particular period of time);
- Association (the direct link between an important historic event/person and a historic property).

Integrity is evaluated by weighing all seven of these aspects together and is ultimately a "yes or no" determination – that is, a resource either retains sufficient integrity, or it does not.[139] Some aspects of integrity may be weighed more heavily than others depending on the type of resource being evaluated and the reason(s) for its significance. Since integrity depends on a resource's placement within a historic context, integrity can be assessed only after it has been concluded that the resource is in fact significant.

Ordinarily, a resource must be at least 50 years of age to be eligible for listing in the National Register. Exceptions are made under Criterion Consideration G if it can be demonstrated that a resource less than 50 years old is (1) of exceptional importance, or (2) is an integral component of a historic district that is eligible for the National Register.

[139] Derived from NRB 15, Section VIII: "How to Evaluate the Integrity of a Property."

6.2 California Register of Historical Resources

The California Register of Historical Resources (California Register) is the authoritative guide to the state's significant historical and archeological resources. In 1992, the California legislature established the California Register "to be used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change."[140] The California Register program encourages public recognition and protection of resources of architectural, historical, archaeological, and cultural significance; identifies historical resources for state and local planning purposes; determines eligibility for historic preservation grant funding; and affords certain protections under CEQA. All resources listed in or formally determined eligible for the National Register are automatically listed in the California Register. In addition, properties designated under municipal or county ordinances, or through local historic resources surveys, are eligible for listing in the California Register.

The structure of the California Register program is similar to that of the National Register, but places its emphasis on resources that have contributed specifically to the development of California. To be eligible for the California Register, a resource must first be deemed significant at the local, state, or national level under one of the following four criteria, which are modeled after the National Register criteria listed above:

1. It is associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or

2. It is associated with the lives of persons important to local, California, or national history; or

3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values; or

4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area state or the nation.[141]

Like the National Register, the California Register also requires that resources retain sufficient integrity to be eligible for listing. A resource's integrity is assessed using the same seven aspects of integrity used for the National Register. However, since integrity thresholds associated with the California Register are generally less rigid than those associated with the National Register, it

[140] California Public Resource (CPR) Code, Section 5024.1 (a).
[141] California Public Resources Code SS5024.1, Title 14 CCR, Section 4852.

is possible that a resource may lack the integrity required for the National Register but still be eligible for listing in the California Register.

There is no prescribed age limit for listing in the California Register, although California Register guidelines state that "sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource."[142]

Resources may be nominated directly to the California Register. They are also automatically listed in the California Register if they are listed in or have been officially determined eligible for the National Register. State Historic Landmarks #770 and forward are also automatically listed in the California Register.[143]

6.3 City of Los Angeles, Cultural Heritage Ordinance

The local designation programs for the City of Los Angeles include Historic-Cultural Monument (HCM) designation for individual resources and the adoption of Historic Preservation Overlay Zones (HPOZs) for concentrations of buildings, commonly known as historic districts. The City of Los Angeles Cultural Heritage Ordinance (Chapter 9, Section 22.171 et seq. of the Los Angeles Administrative Code) defines an HCM as any site (including significant trees or other plant life located thereon), building, or structure of particular historic or cultural significance to the City of Los Angeles, meaning that it meets one or more of the following criteria:

1. It reflects or exemplifies broad cultural, political, economic, or social history of the nation, state, or community; or

2. It is identified with historic personages or with important events in the main currents of national, state, or local history; or

3. It embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction; or

[142] California Office of Historic Preservation, *Technical Assistance Series #6,* 3. According to the *Instructions for Recording Historical Resources* (Office of Historic Preservation, March 1995), "Any physical evidence of human activities over 45 years old may be recorded for purposes of inclusion in the OHP's filing system. Documentation of resources less than 45 years old may also be filed if those resources have been formally evaluated, regardless of the outcome of the evaluation." This 45-year threshold is intended to guide the recordation of potential historical resources for local planning purposes, and is not directly related to an age threshold for eligibility against California Register criteria.

[143] State of California, Office of Historic Preservation, Department of Parks and Recreation, California Office of Historic Preservation, *Technical Assistance Series #5: California Register of Historical Resources: The List Process,* 1.

4. It is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

The City of Los Angeles established its HPOZ ordinance in 1979. The ordinance was revised in 1997, 2000 and 2004. According to §12.20.3.B.17 of the Los Angeles Municipal Code (LAMC), a Preservation Zone is "any area of the City of Los Angeles containing buildings, structures, landscaping, natural features or lots having historic, architectural, cultural or aesthetic significance."

Local historic preservation ordinances often include standards for determining whether a resource retains sufficient integrity to merit local historic designation, and this language can vary widely from municipality to municipality. Some local ordinances do not mention integrity at all. The Los Angeles Cultural Heritage Ordinance does not include language about integrity. When evaluating historic resources in municipalities where the historic preservation ordinance does not provide guidance for assessing integrity, in accordance with best professional practices it is customary to use the National Register seven aspects of integrity to assess whether or not a resource retains sufficient integrity to convey its significance at the local level.

As with the National and California Registers, in assessing integrity at the local level, some aspects may be weighed more heavily than others depending on the type of resource being evaluated and the reason(s) for its significance. For example, if a property is significant as an excellent example of an architectural style, integrity of design, workmanship and materials may weigh more heavily than integrity of setting. In contrast, if a property is significant for its association with an important event or person, integrity of setting, feeling, and association may weigh more heavily than integrity of design.

7. Evaluation of Eligibility

7.1 Evaluation of Significance

CBS Television City's original primary studio complex, consisting of the 1952 Service Building and Studio Building, appears to be individually eligible for listing in the National Register, the California Register, and as a Los Angeles Historic-Cultural Monument.

The period of significance for CBS Television City has been defined as 1952-1963; it begins with the year the original two buildings of the primary studio complex were completed, and ends with the year that CBS abandoned its vision of a single unified production facility and moved its filmed productions to the CBS Studio Center lot in Studio City. These dates include some architectural modifications made to the primary studio complex, including the 1959 enclosure of the Service Building's north façade and addition of a small compressor room to that building's east façade. The period of significance also sufficiently captures the maturation of commercial television in the post-World War II period, including the "Golden Age" of live drama series. During this time, television use grew exponentially, and networks expanded their operations and facilities nationwide. This is evidenced in the development of Television City between 1952 and 1963. Finally, this date range captures the postwar evolution of CBS, as it grew into one of the country's three biggest television networks and punctuated its importance with the construction of Television City as the first large-scale, purpose-built television production facility in Los Angeles.

Extensive research did not indicate that any of Television City's post-1963 additions contribute to its historical significance. These include the 1969 eastern expansion of the Service Building, the 1976 addition of the Support Building west of the Studio Building; the 1992 East Studio Building; the addition of all of the site's ancillary buildings and structures; and the site's overall hardscape/landscape as it exists today. The 1969 and 1976 additions are architecturally compatible with the 1952 buildings but do not reflect functional adherence to Pereira & Luckman's original master plan for the site. Constructed in 1992 and located on two separate parcels east of the primary studio complex (rather than contiguous with the existing buildings, per the Pereira & Luckman master plan), the East Studio Building is not clearly associated with the historical pattern of development of CBS Television City, and sufficient time has not passed in order to have a scholarly perspective on its potential historical significance. As a result it does not appear to be significant within the context of the subject property as a whole. The same conclusion was reached for the site's other ancillary buildings and structures dating to the post-1963 era of CBS' development, as well as the current landscape and hardscape. For the reasons above, CBS Television City does not merit consideration as a historic district.

National Register of Historic Places and California Register of Historical Resources

National and California Register Criteria A/1: is associated with events that have made a significant contribution to the broad patterns of history.

The subject property reflects the growth of commercial television as it became a national medium in the decades following World War II. Specifically, the property is associated with the westward migration of broadcast television and the development of purpose-built television facilities in the 1950s. The subject property is also associated with the evolution of CBS' broadcast television program and the development of its corporate identity in the postwar period.

Commercial broadcast television did not reach fruition until after World War II, during which time CBS made dedicated efforts to develop its production operations and expand its network of stations. Having outgrown its space at its West Coast headquarters, Columbia Square, CBS made plans to establish new facilities specifically dedicated to television production. The network's decision to locate these facilities in Los Angeles signaled the industry's migration west, beckoned by a vast talent pool, a temperate climate, open space, and a wealth of studios and equipment offered by Hollywood's film industry. However, unlike other major networks who chose to adapt existing facilities, CBS became the first to develop a television plant from the ground up. Upon its completion in 1952, CBS's Television City became the first large-scale facility designed specifically for television production.

The creation of Television City reflects the culmination of CBS' efforts to establish a corporate identity in the postwar period. In the late 1940s, the network began concerted efforts to brand itself as a prestigious and technologically innovative company through its marketing program. Under the leadership of creative director William Golden, the network adopted a progressive and highly recognizable logo that spoke to its revolutionary role in the evolution of broadcast television and embodied the distinctive qualities of Modern graphic design. As the first architectural representation of the network's brand, Television City embodies many of the qualities established by Golden in the creation of CBS' brand in the 1950s.

As the first large-scale facility designed specifically for television production, the subject property reflects the maturation of television in the postwar period and CBS' status as a powerhouse in the television industry. Therefore, the property appears eligible under National/California Register Criterion A/1.

National and California Register Criteria B/2: is associated with the lives of persons significant in our past.

As a facility associated with television production, the subject property has been linked with actors, producers, writers, directors, and other people associated with the television industry who may be considered significant over the course of its history. Among the luminaries associated with Television City-produced programming are Carol Burnett, Bob Barker, the Smothers Brothers, Red Skelton, Edward R. Murrow, Norman Lear, Judy Garland, Danny Kaye, Art Linkletter, Jack Benny, Sonny & Cher, and Elvis Presley. However, by their very nature as the sites of production operations, facilities like Television City play host to myriad significant individuals. The subject property is not directly associated with any one significant person in the television industry; rather, its significance is related to the broader development of television production, in which significant individuals have played an important part.

The building has some association with notable CBS executives, who played a vital role in the development of the network. William S. Paley, who is credited as one of the founders of modern broadcasting, served as president of CBS between 1928 and 1946, during which time he established CBS as a leader in the broadcast industry. However, by the time Television City was constructed in 1952, CBS was already a leading network and Paley had stepped down as president; therefore, the property is not associated with his most productive period.

Frank Stanton was president of CBS from 1946 to 1973, and together with Paley oversaw the establishment of Television City; while he was instrumental in CBS's postwar development and in the growth of the television industry, he was based in New York rather than Los Angeles. Stanton spearheaded the 1961-1964 construction of CBS's iconic "Black Rock" corporate headquarters in Manhattan, hiring architect Eero Saarinen to design it and insisting it be black instead of the pink Paley preferred.[144] He considered it one of his greatest accomplishments, and maintained his office in the building until his retirement. As a result, the New York CBS Building, not Television City, is the property most directly associated with Stanton during his productive period.

Television City is also associated with the career of William Golden, who served as the network's creative director for advertising and sales between 1946 and 1959. Golden is responsible for establishing the network's corporate identity in the late 1940s and early 1950s, during which time he created CBS' legendary "Eye" logo. This corporate identity was largely established by the time Television City was completed in 1952, and while elements of the brand were incorporated into its design, the building itself is not directly associated with Golden.

Because the subject property is not directly associated with the productive life of any one (or any multiple) significant person(s), it appears ineligible under National/California Register Criteria B/2.

[144] *New York Times*, "Frank Stanton, Broadcasting Pioneer, Dies at 98," 12/26/06.

National and California Register Criteria C/3: Embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values, or that represents a significant and distinguishable entity whose components may lack individual distinction.

Completed in 1952, the subject property is an excellent and early example of the Corporate International style. Specifically, the property embodies distinctive characteristics of the style including box-shaped forms; concrete, steel, and glass construction; flat roofs; a glass curtain wall of prefabricated fixed, steel-sash window panels; an articulated ground story, set back behind *pilotis*; and an overall lack of applied ornament.

The subject property is also an important work of master architects William Pereira and Charles Luckman of the preeminent architecture firm Pereira & Luckman. Pereira & Luckman was formed in 1951, and CBS Television City became one of their earliest large-scale commissions. The architects completed a master plan for the CBS Television City complex and its first two buildings, the Service Building and the Studio Building, in 1952 in the Corporate International style. Television City was one of the first of many Corporate International style buildings that Pereira & Luckman would design, both in partnership and independently. After the dissolution of their firm in 1958, both architects continued to have prosperous careers, designing hundreds of buildings within Southern California and across the United States.

The subject property is also an important work of master architect Gin Wong, who worked for Pereira & Luckman and served as project coordinator for the initial phase of the property's master plan. Wong was made partner at William Pereira and Associates after Pereira dissolved his partnership with Luckman, eventually becoming president of the firm. In 1973, Wong opened Gin Wong Associates, which completed expansions of CBS Television City in 1976 and 1992. Wong was renowned for his Modern designs in Los Angeles and was considered one of the city's foremost practitioners of the style.

As an excellent and early example of the Corporate International style representing the work of master architects William Pereira, Charles Luckman, and Gin Wong, the subject property appears eligible under National/California Register Criterion C/3.

National and California Register Criteria D/4: has yielded or may likely yield information important in prehistory or history.

Although the subject property has already been substantially excavated and graded as part of its development, it may contain intact subsurface deposits relating to historic occupations including Gilmore Field, Gilmore Stadium, the Gilmore Adobe of Rancho La Brea, and smaller properties

like the drive-in and gas station known to have been present prior to 1952.[145] The area is also known to have a high occurrence of subsurface paleontological deposits,[146] which are sometimes accompanied by archaeological deposits containing evidence of prehistoric human activity. Because a comprehensive archaeological assessment was not included in the scope of this report, the property's potential to yield information important in prehistory or history is currently unknown.

Los Angeles Historic-Cultural Monument

For the reasons stated above in its evaluation under National and California Register eligibility criteria, the original primary studio complex of CBS Television City appears eligible as a Los Angeles HCM under local Criteria 1, 3, and 4.

Local Criterion 1: reflects or exemplifies broad cultural, political, economic, or social history of the nation, state, or community.

As previously discussed in the evaluation of National/Register Criterion A/1, the subject property exemplifies the development and westward migration of the broadcast television industry after World War II. As the first large-scale facility constructed specifically for television production, Television City reflects the need for bigger facilities that were more attuned to television production as operations expanded in the postwar period. The location of the property in Los Angeles signaled a broader migration west, and established the city as a national center for television production. The subject property also exemplifies the evolution of CBS into a leader of commercial broadcast television, and is the first architectural representation of the network's historic postwar brand. Therefore, the property appears eligible under local Criterion 1.

Local Criterion 2: identified with historic personages or with important events in the main currents of national, state, or local history.

The subject property is not identified with historic personages in national, state, or local history. By its nature, the property been associated with myriad individuals who may be considered significant within the history of television, including television stars who produced programs there on a short- or long-term basis. However, it does not appear to be the property that best represents any of these individuals or their productive periods. Rather, its significance is related to the broader development of television production, in which significant individuals have played an important part. The property is also not directly associated with historic personages

[145] *Los Angeles Times,* "L.A. Scene: The City Then and Now" 1/11/93 notes that remnants of Gilmore Field dugouts were encountered during excavation for the East Studio Building foundation in 1991.
[146] A 1952 photo depicts a mastodon tusk unearthed during sewer trenching for Television City (USC Digital Library, photo EXM-N-9547-013~1).

significant to the history of CBS and, as a result, the history of broadcast television. As the headquarters of television production for CBS, the subject property is linked with some notable events in television, including the filming of pilots of famous television shows, or appearances of celebrities on variety programs. However, as noted above, the significance of these events is related to the broader development of television production, rather than the history of the building itself. For these reasons, the subject property appears ineligible under local Criterion 2.

Local Criterion 3: embodies the distinguishing characteristics or an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction

The subject property embodies the distinguishing characteristics of the Corporate International Style, specifically, a box-shaped form; concrete, steel, and glass construction; flat roofs; a steel-framed curtain wall; an articulated ground story set behind *pilotis*; and an overall lack of applied ornament. As an excellent and early example of the Corporate International style, the subject property appears eligible under local Criterion 3.

Local Criterion 4: is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

As previously discussed under the evaluation of National/California Register Criterion C/3, CBS Television City is a notable work of master architects William Pereira and Charles Luckman, of preeminent architecture firm Pereira & Luckman, as well as master architect Gin Wong of Pereira & Luckman and, later, Gin Wong Associates. The property was one of the earliest large-scale commissions completed by Pereira & Luckman after the launch of their partnership in 1951. The complex's original design was overseen by project coordinator Gin Wong, who eventually began his own practice in 1973. The 1952 primary studio complex exemplifies Pereira & Luckman's original concept and master plan for the growth of Television City, with its design coordinated by Wong. Therefore, the property is eligible under local Criterion 4.

7.2 Integrity Analysis

As discussed in *Section 6: Regulatory Framework,* the National Register and California Register have specific language regarding integrity. Both require that a resource retain sufficient integrity to convey its significance. In accordance with the guidelines established by the National Park Service, integrity is evaluated with regard to the retention of location, design, setting, materials, workmanship, feeling, and association.

The City of Los Angeles Cultural Heritage Ordinance does not include language regarding integrity, but in practice, the City considers integrity in determining whether a historic resource qualifies as an HCM. Therefore, ARG has also applied the National Register guidelines on integrity for the evaluation of local eligibility, in conformance with best professional practices.

Set forth below is an evaluation of the subject property under the seven aspects of integrity.

Location

The place where the historic property was constructed or the place where the historic event occurred.

The subject property has not been moved from its original location. Therefore, it retains its integrity of location.

Design

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

The subject property was designed to expand and adapt to CBS' production needs in a systematic way, as prescribed by a master plan developed by Pereira & Luckman. Between 1952, when the original buildings were completed, and 1963, when CBS expanded to CBS Studio Center, the subject property experienced several other alterations and additions that have become significant in their own right. This includes the enclosure of the concourse at the ground story of the Service Building's north façade in 1959, and a small addition to the Service Building's east façade in the same year.

Since 1963, the subject property has experienced some alterations that have minimally compromised its integrity of design; these include the 1969 eastern expansion of the Service Building; the 1976 addition of the Support Building to the west side of the Studio Building; the placement of fixed metal windows in the Support Building; the placement, movement, and removal of interior finishes, partition walls, suspended ceilings, and other moveable interior features; the enclosure of an exterior concourse for use as a cafeteria on the east elevation of the Studio Building in 1984; additions to the south roof of the Service Building in 1985, 1988, and 1999; the enclosure of the Studio Building's west concourse between 1990 and 2000; the infill of the "U"-shaped volume on the Service Building roof in 1996; the addition of some windows to the Support Building at an unknown date; and the modification of the glazed main entry at an unknown date. The site in general has experienced additional changes, including the addition of a three-story, detached studio building east of Genesee Avenue in 1992; the replacement of a landscaped lawn along Beverly Boulevard with a surface parking lot in 1995; the addition of carports with solar panels in 2011 and 2012; and the placement/removal of various moveable trailers and bungalows.

Despite these alterations since 1963, the building's overall form, plan, space, and structure have been largely unaffected. Its Corporate International aesthetic is still evident through its architectural features, including its box-shaped form, concrete construction, flat roof, steel-framed curtain wall, articulated ground story, grid of *pilotis*, and overall lack of applied

ornament. The large 1969 and 1976 additions are architecturally compatible with the 1952 complex, as they are consistent in terms of massing, scale, and cladding. Because the appearance of the property's structure, style, and aesthetic effect are largely unchanged, it is still clearly recognizable as an industrial complex designed for the CBS' television production and as a Corporate International building. Therefore, the subject property retains its integrity of design.

Setting

The physical environment of a historic property.

The subject property was constructed at the southeast corner of Beverly Boulevard and Fairfax Avenue on a plot of land known as Gilmore Island, a recreation-themed destination developed by Earl B. Gilmore, in 1952. At the time of its completion, the property was flanked by several popular attractions including the Farmer's Market, Gilmore Field, the Gilmore Drive-In, and Pan Pacific Auditorium; today, the Farmer's Market is the only vestige of this recreational hub. Commercial development along Fairfax Avenue and Beverly Boulevard was in full swing when Television City was being built, characterized by one- to two-story commercial properties. With its deep setbacks and perimeter surface parking lots on its large parcel, the subject property has always stood apart from the surrounding commercial and residential development, with an open setting of its own that left it highly visible from the adjacent streets.

Some of the areas directly adjacent to the subject property have experienced substantial infill and development post-dating the 1960s, most notably to the south; here, the area formerly comprising the southern half of Gilmore Island contains a large shopping center (the Grove) constructed in the early 2000s. The parcel northeast of the CBS Television City site contains a multi-family housing development completed in 1990. These new developments have compromised the original, low-scale commercial character of the area surrounding the site as a whole, but have had minimal effect on the subject property.

Post-1963 additions and alterations to the subject property's setting have included the replacement of the Beverly-fronting large front lawn and the smaller lawn immediately north of the Service Building with surface parking; construction of multiple carports with solar panels; the removal of ivy from building perimeters; the replacement of original landscaping with drought-tolerant landscaping, some in new planters; the addition of a water feature under the entry bridge; and the placement of a perimeter fence, perimeter plantings (trees and bougainvillea), parking attendant shacks, and parking entry gates. These changes have impacted the subject property's immediate setting, and have affected the original primary viewshed to/from Beverly Boulevard. As a result, the property's integrity of setting has been compromised.

Materials

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

The subject property has seen the removal/replacement of some original materials, much of which occurred during the period of significance. The removal/replacement of original materials that occurred outside this period include many exterior and interior doors; the glazing of the main entry; and a few windows.

However, most of the subject property's original materials remain, including concrete wall panels, glass curtain walls, corrugated steel decking, concrete *pilotis*, the concrete and metal bridge, and metal pipe railings with metal angled fin stanchions. As such, the property retains its ability to convey the physical elements combined or deposited during its construction, and its integrity of materials remains intact.

Workmanship

The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory… [expressed through] both technological practices and aesthetic principles.

The subject property's original workmanship is still evident through its overall construction method and materials, as well as elements like the exterior concourse, with metal pipe railing and fins; the entrance bridge, with a corrugated metal roof and planters and metal pipe supports; the large glass curtain walls; and concrete *pilotis*. Therefore, the complex is able to convey the physical evidence of technological practices and aesthetic principles from its period of development between 1952 and 1963. Because these features are still present, the subject property retains its integrity of workmanship.

Feeling

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

The subject property's overall design, materials, and workmanship are still intact and clearly express its origin as a 1950s industrial plant purpose-built for television production. Further, the building is still directly associated with CBS, which is visibly conveyed through its exterior signage. While the complex's setting has been compromised, its overall character continues to convey the historic sense of a particular period of time. As a result, the property retains its integrity of feeling.

Association

The direct link between an important historic event or person and a historic property type.

The subject property has been in continuous use as a television plant since its construction in 1952. This historic use continues to be conveyed through the building's character of design, which ensures it is clearly recognizable as an industrial building from the 1950s. The property also continues to be directly associated with legendary broadcast network CBS, for whom it was originally constructed. Abundant CBS signage continues to reflect this association. Though the design of the property has been somewhat modified from its original appearance as designed and built for CBS, the changes were in service of the building's continued function and are architecturally compatible with the 1952 buildings. Therefore, the property is still able to convey its association with CBS, and retains its integrity of association.

Summary of Integrity

In summary, to be eligible for listing, a resource must retain enough of its historic character or appearance to be recognizable as a historical resource and to convey the reasons for its significance. The subject property retains most aspects of its integrity – location, design, materials, workmanship, feeling, and association. Its integrity of setting has been lost due to numerous changes to its site that have occurred since the original period of development. In addition, the interiors have experienced significant modifications over time. However, the subject property itself is still able to convey its overall historic character, appearance, and association with CBS and its historical period when it was became the first large-scale purpose-built television facility. As a result, the original primary studio complex of CBS Television City retains sufficient integrity to convey its significance.

7.3 Character-Defining Features

A character-defining feature is an aspect of a building's design, construction, or detail that is representative of its significant function, type, or architectural style. Character-defining elements may include the overall shape of the building, its materials, craftsmanship, and decorative details and features, as well as the various aspects of the building's site and environment.

Following is a list of character-defining features for the CBS Television City property:

Site

- Location at the corner of Beverly Boulevard and Fairfax Avenue, with the primary studio complex set back and facing Beverly

Primary Studio Complex

- Overall form, massing, and configuration of the primary studio complex, with north/south-sloping grade from the north end of the entry bridge to the primary complex façade
- "Floating" appearance, with columns (*pilotis*) at open ground story
- Exterior concourses with railings and angled fin stanchions at first story
- Central concrete entry bridge with walls, planters, railing, canopy, and metal "X" supports
- Glass curtain wall at north and east façades of Service Building
- Projecting planters and shed roof canopy at exterior of entry lobby, north façade of Service Building
- Cladding of concrete panels and corrugated steel decking material
- Black and white color scheme with red accents
- Prominent wall-mounted signage at building corners

8. Conclusion

Upon thorough analysis of the property, ARG finds that CBS Television City's original primary studio complex, specifically the Service Building and Studio Building located on APN 5512-001-003, is eligible for listing in the National Register under Criteria A and C, the California Register under Criteria 1 and 3, and as a Los Angeles Historic-Cultural Monument under Criteria 1, 3, and 4. The property's period of significance has been identified as 1952-1963.

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Architectural Resources Group

Items Attached

Appendix A. Existing Conditions Photos, ARG, 2017 and 2018

Appendix B. Comprehensive Development Chronology

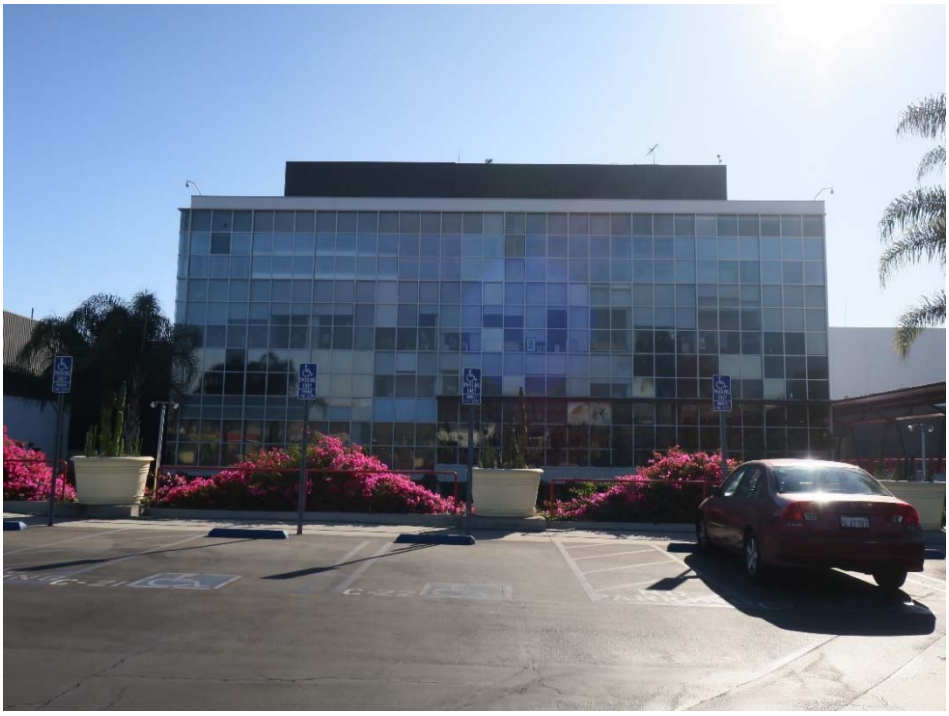
Architectural
Resources Group

Appendix A. Existing Conditions Photos, ARG, 2017 and 2018

EXTERIORS - SERVICE, STUDIO, AND SUPPORT BUILDINGS



Service Building overview (east and north façades), view southwest (ARG, 2017).



Service Building, north façade, view south (ARG, 2017).



Service Building, north façade, view southeast (ARG, 2017).



Service Building, planter detail at north façade, view southeast (ARG, 2017).



Service Building, north façade and entry bridge, view southwest (ARG, 2017).



Service Building, east façade, view southwest (ARG, 2017).



Service Building, east and north façades of 1969 addition, view southwest (ARG, 2017).



Service Building, east façade of 1969 addition, view northwest (ARG, 2017)



Service Building, south façade, view north (ARG, 2017).



Service and Studio Building, south façades, with ancillary buildings at center view northwest (ARG, 2017).



Studio and Support Buildings, north façade, view southeast (ARG, 2017).



Studio and Support Buildings, north façade, view southeast (ARG, 2017).



Studio Building concourse at north façade, view west (ARG, 2017).



Support Building, west façade, view to southeast (ARG, 2017).



Support and Studio Buildings, south façades, view northeast (ARG, 2017).



Studio Building, south façade, view northeast (ARG, 2017).



Studio Building, east façade, view northwest (ARG, 2017).



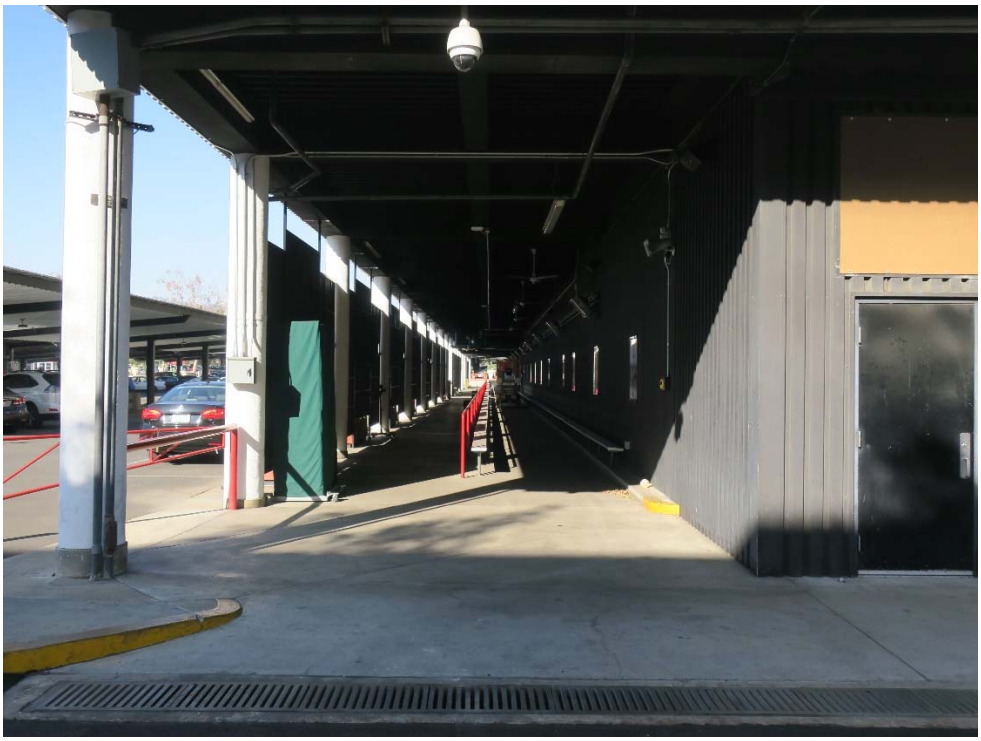
Service Building, rooftop additions, view north (ARG, 2017).



Service Building, rooftop/second story deck, view to north (ARG, 2017).



Support Building, penthouse (third story) roof deck/concourse, view north (ARG, 2017).

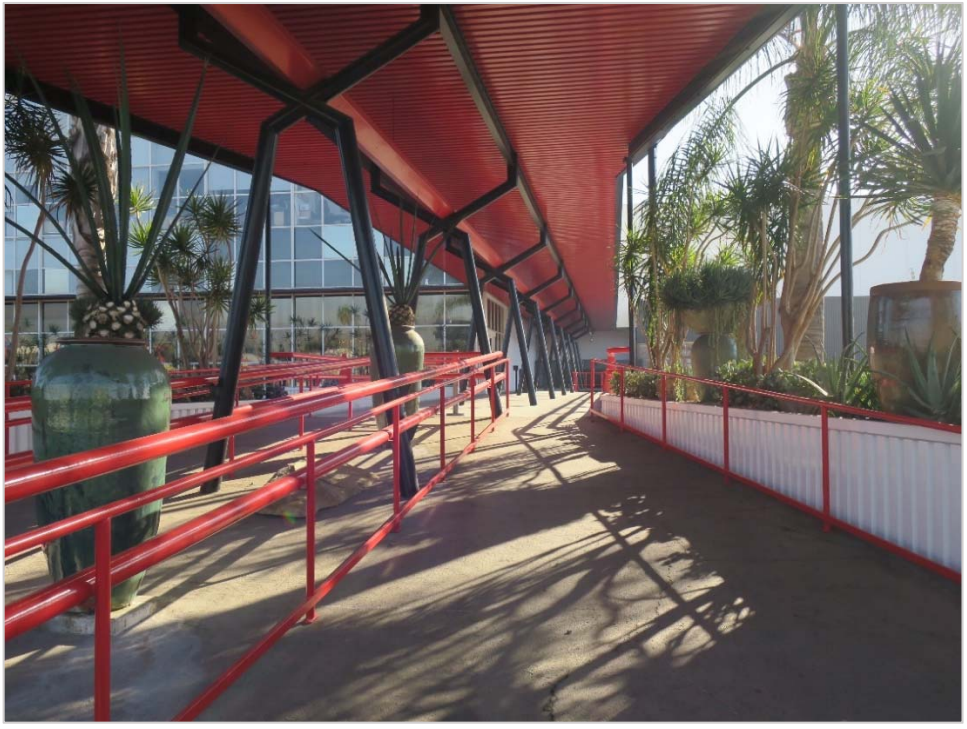


Support Building, ground story concourse at west elevation, view north (ARG, 2017).

ENTRY BRIDGE



Entry bridge overview, view southeast (ARG, 2017).



Entry bridge, view south with planters at right (ARG, 2017).



Entry bridge, view north (ARG, 2017).



Entry bridge, view northeast from Studio Building concourse (ARG, 2017).

EAST STUDIO BUILDING



East Studio Building overview, north and west façades, view southeast (ARG, 2017).



East Studio Building overview, north (primary) façade, entry detail, view southeast (ARG, 2017).



East Studio Building, south elevation, view northeast (ARG, 2017).



East Studio Building, east elevation, view northwest (ARG, 2017).

SITE



Parking lot C (north edge of site), view east (ARG, 2017).



Storage buildings and modular bungalows in southeast part of site, view east (ARG, 2017)

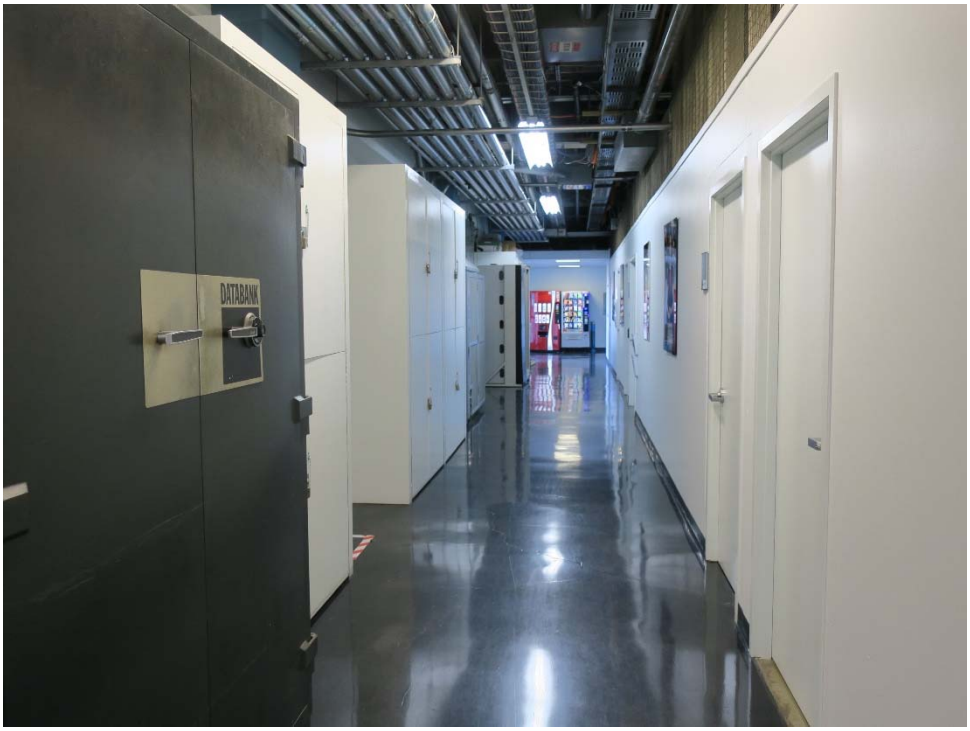


Bungalows in lot A2, view east (ARG, 2017).

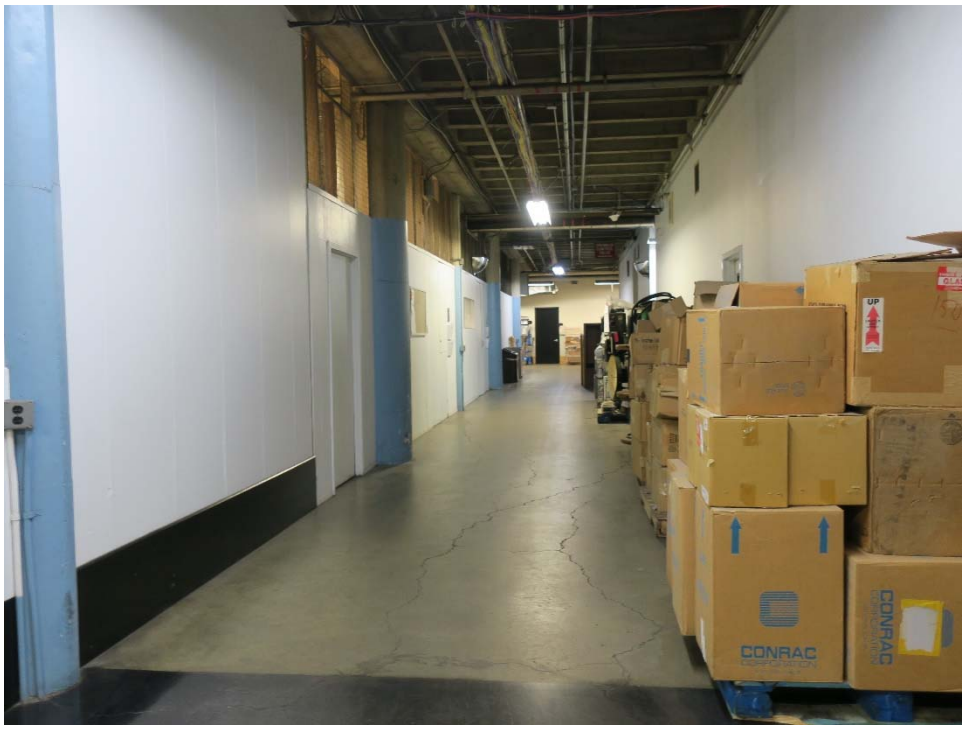
INTERIORS – SERVICE, STUDIO, AND SUPPORT BUILDINGS



Service Building, ground floor (ARG, 2017).



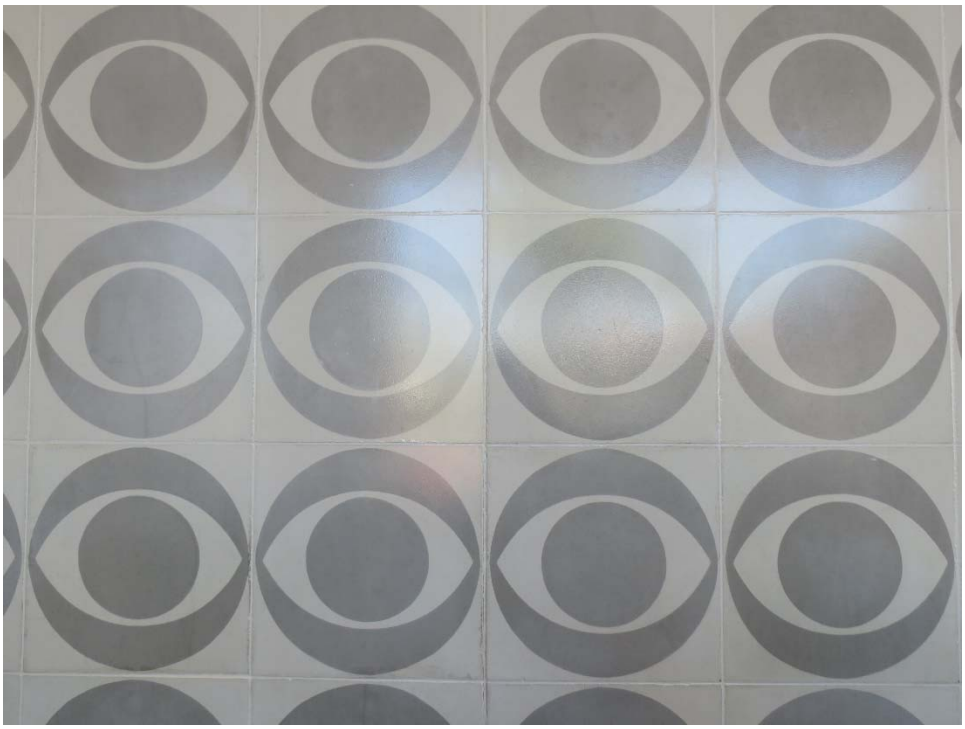
Service Building, ground floor (ARG, 2017).



Service Building, ground floor (ARG, 2017).



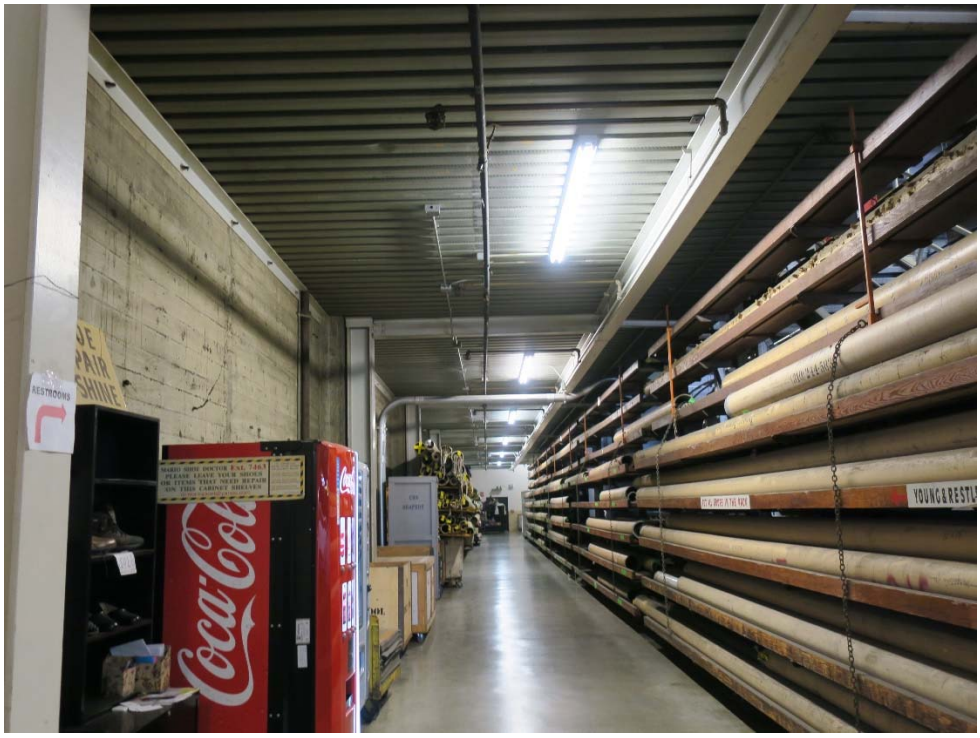
Service Building, first floor, main lobby with original tile wall (ARG, 2017).



Service Building, tile detail in main lobby with CBS “eye logo” (ARG, 2017).



Service Building, window detail in main lobby (ARG, 2017).



Service Building, first floor (ARG, 2017).



Service Building, view to mezzanine from first floor (ARG, 2017).



Elevator lobby of mezzanine at northwest corner of Service Building (ARG, 2017).



Service Building, walkway within 1996 enclosure of "U" at second floor (ARG, 2017).



Studio Building, artist's entrance at ground floor (ARG, 2017).



Studio Building, central east-west concourse at first floor (ARG, 2017).



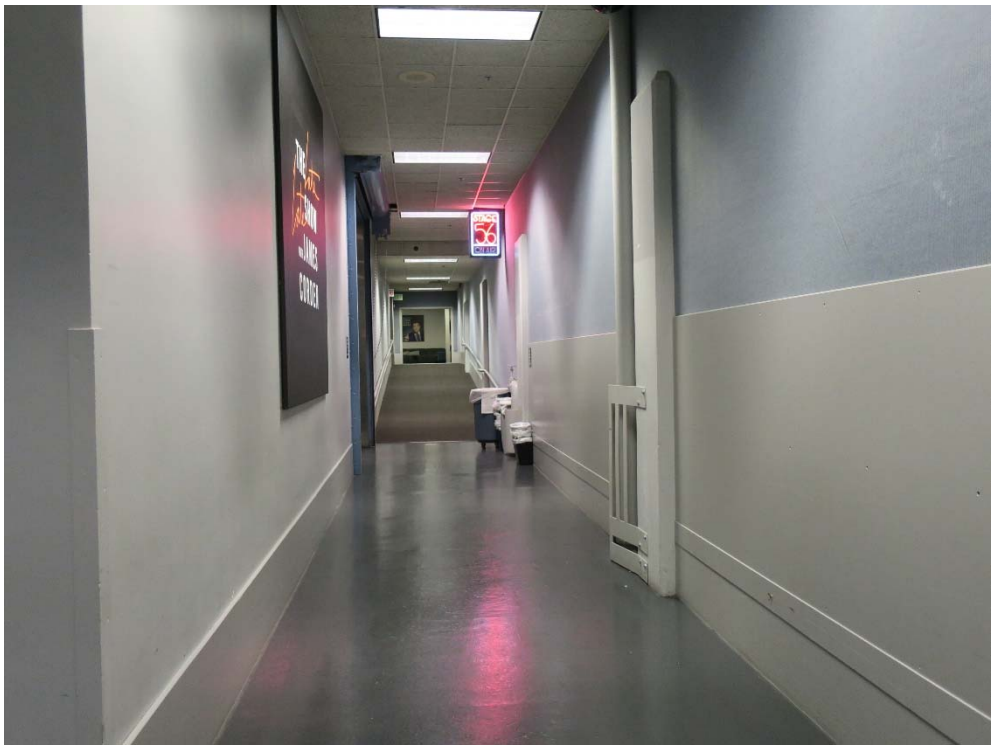
Studio Building, Studio 31 door within east-west concourse at first floor (ARG, 2017).



Studio Building, Studio 33 door within east-west concourse at first floor (ARG, 2018).



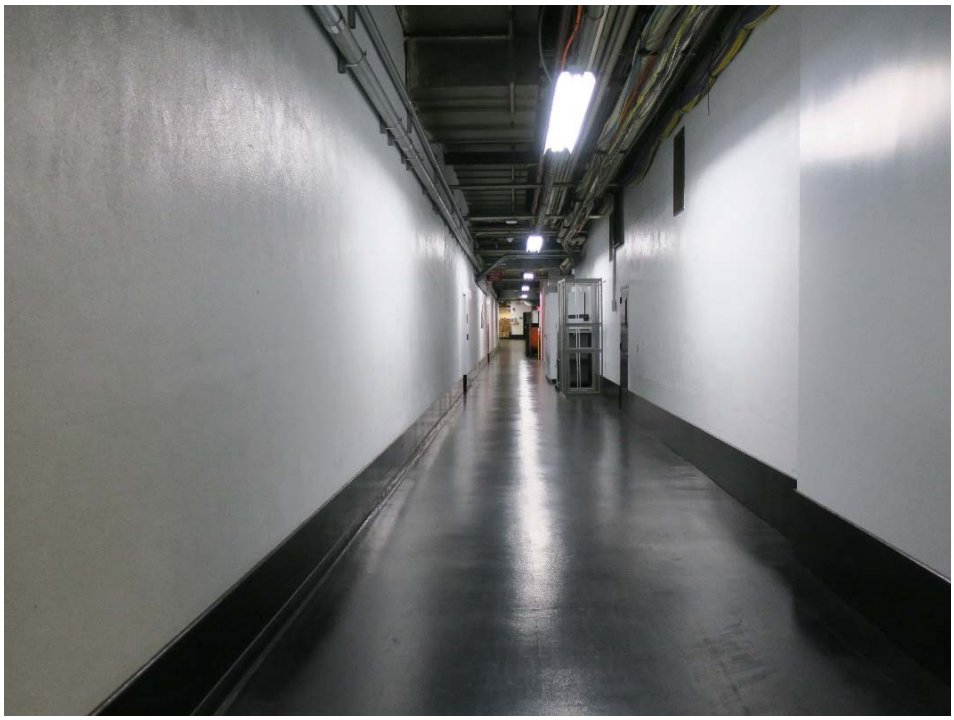
Studio Building, Studio 33 seating, view from stage (ARG, 2018).



Studio Building, second floor corridor fronting Stage 56 (ARG, 2017).



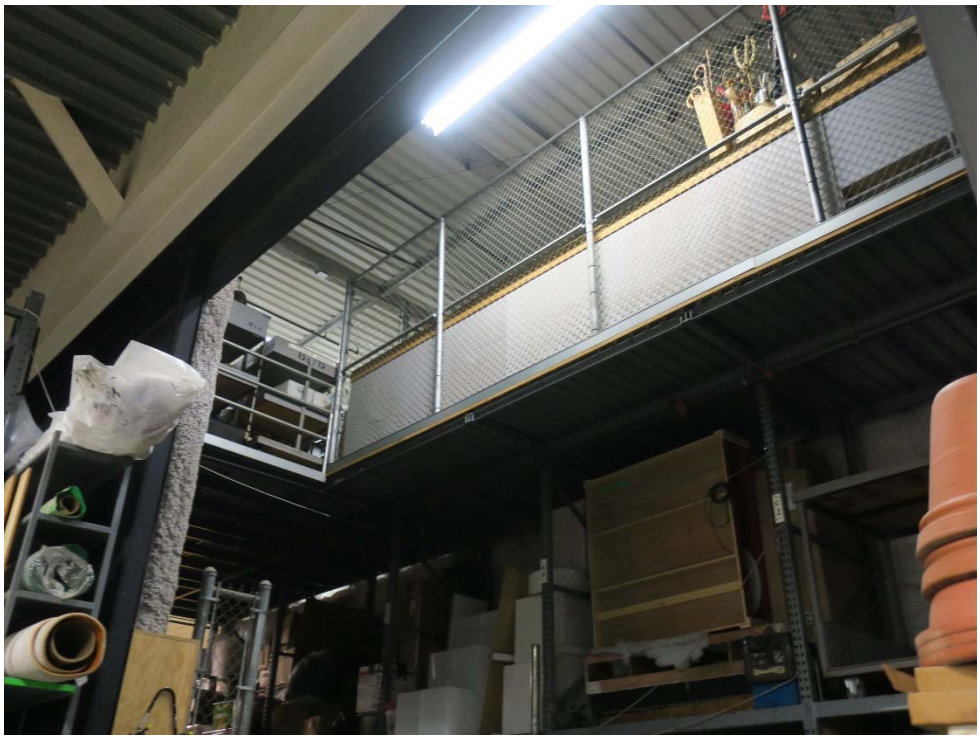
Studio Building, studio door at second floor (ARG, 2017).



Support Building, corridor at ground floor (ARG, 2017).



Support Building, east-west concourse at first floor (ARG, 2017).



Support Building, enclosed west concourse at first floor (ARG, 2017).



Support Building, corridor at second floor (ARG, 2017).



Support Building, glazing at west elevation of second floor (ARG, 2017).



Support Building, corridor from elevator lobby at third floor (ARG, 2017).

Architectural Resources Group

Appendix B. Comprehensive Development Chronology

Architectural Resources Group

The following is a comprehensive development chronology for the CBS Television City site, including all known permanent alterations and additions as indicated in building permits, historic photographs, original and addition/alteration drawings, and visual observation. As noted in Section 4.3 of the report, temporary interior alterations including placement/movement/removal of features like partition walls are not included in this chronology.

1950 CBS purchases a 15-acre parcel at the southeast corner of Beverly Boulevard and Fairfax Avenue containing Gilmore Stadium from Earl Gilmore's daughters Elizabeth Hilty and Frances L. Hiler.[1] It also takes an option on a six-acre parcel east of Genesee Avenue containing Gilmore Field.[2]

1951 Permit issued for construction of two connected studio buildings at 7800 Beverly Boulevard (LADBS LA17621, 9/19/51): a three-story Service Building (150' x 335') and a two-story Studio Building (340' x 220'). Architect: Pereira & Luckman. Engineer: F.A. Sayler. Contractor: The William Simpson Construction Co.

Permit issued for construction of small materials storage building in southeast corner of parcel (LADBS LA17622, 9/19/51). Same architect, engineer, and contractor.

1952 Aerial photograph (historicaerials.com) shows the site contains the two nearly-completed CBS Television City buildings (bridge not yet constructed), along with two ancillary buildings to the east. Landscaping and parking lot paving are not yet present, and the northwest corner of the parcel still contains the circular Dolores Drive-In property.

CBS broadcasts first program, "My Friend Irma," from CBS Television City on 10/3/52.[3] The primary studio complex is officially dedicated in November.

1953 CBS purchases the four-acre parcel north of its six-acre parcel from the Gilmore Company, leasing part of it out to a gas station.[4]

Certificate of Occupancy issued for two main buildings (LADBS 8/5/53).

Interior work: concrete block wall added in southeast corner of Service Building to create dangerous chemicals dispensing room (paint storage) (LADBS LA72619, 11/5/53).

1953 ca. Runway ramp added to Studio 33.[5]

1954 Interior work: installation of two kitchens in northern portion of first floor of Service Building (LADBS LA96263, 9/8/54).

[1] *Los Angeles Times,* "Gilmore Stadium Sold to CBS for TV City," 5/25/50.
[2] *Los Angeles Times*, "Pile-Driving Job Started at TV City," 12/30/50; CBS, "Television City Property Plot," revised 3/28/61.
[3] *Los Angeles Times,* "CBS Goes on Air First Time from New TV City," 10/4/52.
[4] CBS, "Television City Property Plot," revised 3/28/61.
[5] Mike Klausman, "Studio 33 Changes," via email from Ken Cooper, 3/20/18.

Interior work: make temporary grandstands permanent in Studio 43 (LADBS LA04675, 12/23/54).

1955 Certificate of Occupancy issued for dangerous chemicals dispensing room (LADBS 2/14/55).

1956 Interior work: addition of catwalk and steel stairway to drapery room (LADBS LA59071, 11/29/56).

Interior work: studio audience sunken seating filled in/covered over in Studio 31.[6]

Certificate of Occupancy issued for four-story Studio Building use as an audience participation television studio (LADBS 12/20/56).

1957 CBS finalizes acquisition of the six-acre parcel optioned in 1950, when a seven-year baseball stadium occupancy contract by the Hollywood Stars ends. This is the last piece of the 25-acre site as it is today.

Pilings installed west of Studio Building in anticipation of major expansion that did not occur.

1958 Interior work: slab added over elevator shaft, location unspecified (LADBS LA3950, 6.18.58).

Greenery loading dock (20' x 32') added to existing loading dock at south (rear) elevation of Service Building (LADBS LA4231, 6/19/58; LA7523, 6/25/58).

1959 Doorway installed through shear wall (unspecified location) (LADBS LA27684, 3/23/59).

Interior work: mezzanine addition (25' x 49') to Service Building (LADBS LA28941, 4/9/59).

Ground story of Service Building at north façade enclosed to become office area (LADBS LA30142, 4/22/59).

Interior work: concrete block wall (8" thick) constructed to provide 2-hour fire wall behind metal decking, location unspecified (LADBS LA31019, 5/4/59).

First-story compressor room addition (36'9" x 47'6" x 21') placed at northeast corner/east elevation of Service Building (LADBS LA40149, 8/10/59). Architect: Charles Luckman. Engineer: George W. Coleman. Contractor: The William Simpson Construction Co.

Lunch area canopy (21' x 47') added at east elevation of Studio Building (LABDS LA45089, 10/20/59).

[6] Jim Hergenrather email communication 2/14/18, based on production schedules.

Certificate of Occupancy issued for 1-story mezzanine addition in Service Building (LADBS 11/18/59).

1960 Certificate of Occupancy issued for lunch area canopy (LADBS 1/7/60).

Floor installed over existing unused stairwell, Service Building (LADBS LA50839, 1/8/60).

Certificate of Occupancy issued for 1-story compressor room addition (LADBS 6/1/60).

Interior work: construct office and work area for photography facilities, southwest corner of Studio Building, ground floor (LADBS LA62432, 6/9/60).

Interior work: convert existing rehearsal hall to office space, Service Building (LADBS LA62431, 6/9/60).

Interior work: convert storage space to office area, first floor Studio Building (LADBS LA70186, 9/13/60).

1961 Interior work: construct toilet facilities in northeast corner of Service Building, first floor (LADBS LA98353, 9/26/61).

1962 Roll-up door opening enclosed, west elevation of Studio Building (LADBS LA2243, 1/31/62).

Lunch area canopy (21' x 47') added south of existing lunch area canopy, east elevation of Studio Building (LADBS LA17991, 8/16/62).

1963 Addition (43'6" x 31'8" x 14'6") to roof of Service Building (LADBS LA41481, 6/26/63). This provided an apartment for Danny Kaye.

Certificate of Occupancy issued for addition to Service Building (LADBS 3/31/64).

1964 Aerial photograph (historicaerials.com) shows paved surface parking areas to the north and east of the buildings, and a landscaped area (lawn) at the front of the parcel. The two ancillary buildings present in the 1952 aerial photograph are gone, as is Dolores Drive-In (now an unpaved parking area).

Certificate of Occupancy issued for lunch area canopy (LADBS 2/10/64).

1965 Construct new second floor over existing first floor (presumed to mean roof addition) for Art Department,[7] south end of Service Building (LADBS LA03679, 9/8/65).

Interior work: mezzanine (24' x 37'6") and conference room added to Studio Building (LADBS LA15729, 12/21/65). Architect: William L. Pereira & Associates. Engineer: S.B. Barnes & Associates.

[7] Leo Gregory interview 4/6/00, cited in email communication from Jim Hergenrather 2/14/18.

1966	Interior work: construct cafeteria serving area, Service Building (LADBS LA31516, 8/19/66).
	Interior work: construct storage room, Studio Building (LADBS LA37473, 12/12/66).
	Lunch area canopy (10' x 21') added to extend canopy across entire east elevation first story of Studio Building; new stairs added at southeast corner (LADBS LA37703, 12/15/66).
1967	Loading dock extended at south elevation of Service Building (LADBS LA41825, 3/6/67).
	Certificate of Occupancy issued for change of occupancy at part of Service Building first floor, to employee food preparation room (1966 work) (LADBS 4/28/67).
	Certificate of Occupancy issued for mezzanine and conference room addition (LADBS 5/23/67).
	Interior work: construct storage room and air condition [sic], Studio Building (LADBS LA53043, 9/14/67).
	Certificate of Occupancy issued for lunch area canopy (LADBS 11/15/67).
1968	Interior work: construct steel mezzanine in first floor shop area, Studio Building (LADBS LA73649, 9/6/68).
1969	Construction of new one-story transformer structure addition at northeast corner of Service Building (LADBS LA80777, 1/9/69). Engineer: S.B. Barnes and Associates.
	Certificate of Occupancy issued for mezzanine addition in first floor shop area, Studio Building (LABDS 4/14/69).
	Construction of new two-story addition at east elevation of Service Building (LADBS LA91405, 7/7/69; sketch of location/size is on permit for LADBS LA80777). Engineer: S.B. Barnes and Associates.
1971	Certificate of Occupancy issued for two-story office and garage addition to Service Building (LADBS 4/22/71).
	Certificate of Occupancy issued for one-story transformer room addition to Service Building (LADBS 4/28/71).
	Earthquake damage repair: epoxy cracks in concrete shear walls (LADBS LA29704, 5/28/71).
1972	Interior work: remove elevator and close openings in floors, Service Building (LADBS LA45542, 2/17/72).
	Earthquake damage repair: epoxy cracks in concrete (LADBS LA57763, 9/14/72).

1973	Construction of three new storage buildings south and east of Service Building (LADBS LA82005, LA82006, 82007, 12/6/73).
1974	Addition to existing loading dock, Service Building (LADBS LA92589, 6/26/74).
	Certificates of Occupancy issued for three storage buildings (LABDS 8/19/74).
	Interior work: add steel stairway from first floor to mezzanine office, Studio Building (LADBS LA01046, 12/12/74).
1975	Addition (36' x 41') to roof of Service Building (LADBS LA07926, 5/20/75).
	Certificate of Occupancy issued for addition to roof of Service Building (LADBS 10/31/75), but 25'3" x 39', not 36' x 41'.
1976	Support Building addition constructed at west elevation of Studio Building (LADBS LA19446, 1/9/76; LA23283, 3/10/76).[8] Architect: Emmanuel I. Aguilera of Gin Wong Associates. Engineer: S.B. Barnes and Associates. Contractor: Oltmans Construction Co. The new building houses storage areas, rehearsal halls, a shop, a garage, other support facilities, and penthouse offices surrounded by a roof garden.[9]
	Landscape alterations: curving walkways at front lawn replaced with single straight walkway; lawn and ivy areas at north façade replaced with surface parking (original drawings for 1976 work).
	CBS expands site to its parcels to the east, across Genesee Avenue; the new area is used primarily for parking.[10]
	Construction of new storage building (60' x 125') in southeast portion of site (LADBS LA26364, 5/18/76).
	Employee lounge (18' x 70') and stair added over existing concourse, south elevation of Studio Building (LADBS LA26585, 5/21/76). Engineer: S.B. Barnes.
1976-1980	Aerial photographs (historicaerials.com) indicate four new ancillary buildings were erected in the southeast portion of the site between 1976 and 1980, joining the 1976 building above (the only one of these that is extant).
1977	Certificate of Occupancy issued for Support Building addition (LADBS 5/17/77).
	Certificate of Occupancy issued for employee lounge addition to Studio Building concourse (LADBS 11/18/77).
1979	Certificate of Occupancy issued for 1976 storage building (LADBS 3/2/79).

[8] LADBS LA23283 could not be found, but the permit number/date appears in the LADBS database and the work is confirmed by LA19446 (for the foundation work) and the Certificate of Occupancy from 5/17/77.
[9] *Los Angeles Times,* "CBS Expanding," 2/1/76.
[10] "CBS Expanding"; historicaerials.com.

1982	Construction of storage addition (96' x 35') at former cooling tower location in northeast portion of Service Building roof (LADBS LA50947, 9/30/82).
1983	Certificate of Occupancy issued for roof addition to Service Building (LADBS 2/14/83).
	Interior work: add mezzanine between first and second floors of Studio Building, and construct addition (19' x 130') at second floor (LADBS LA 77591, 11/22/83).
1984	Canopied concourse enclosed for cafeteria use at east elevation of Studio Building, sun deck added (LADBS LA95069, 8/28/84).
	Certificate of Occupancy issued for mezzanine and second floor additions to Studio Building (LADBS 8/29/84).
1985	New metal storage warehouse added to southeast portion of site (LADBS LA06469, 2/21/85).
	Antenna dish and equipment shelter (11' x 24') for it added to site north of Support Building (LADBS LA12621, 5/22/85; LA12251, 5/31/85).
	Certificate of Occupancy issued for cafeteria enclosure and sun deck (LADBS 7/16/85).
	Addition (39'8" x 12') to south roof of Service Building for Art Dept offices (LADBS LA23843, 11/5/85).
1986	Interior work: alter existing mezzanine office and shop in Service Building (LADBS LA31048, 2/20/86).
1986 ca.	Metal pipe rails and benches added at ground story of Support Building to direct circulation/provide waiting areas for TV audiences.[11]
1987	Certificate of Occupancy issued for 1985 addition to Service Building roof (LADBS 3/5/87).
	Certificate of Occupancy issued for 1985 storage warehouse (LADBS 9/28/87).
	New storage warehouse (100' x 100') added to southeast portion of site (LADBS LA70914 7/17/87).
	Construction of engine generator building (36' x 46') north of Service Building (LADBS LA76890, 9/28/87).
1988	Addition (48' x 52') to south roof of Service Building (LADBS 04054, 7/14/88).
1989	Certificate of Occupancy issued for roof addition to Service Building (LADBS 6/20/89).

[11] Leo Gregory interview 4/6/00, cited in email communication from Jim Hergenrather 2/14/18.

1990	Interior work: add storage mezzanine at first floor, Service Building (LADBS LA55751, 3/23/90).
1990-2000	Support Building first story exterior concourse enclosed at west side with corrugated steel decking.
1991	Permit issued for construction of three-story East Studio Building east of existing complex, with address 7716 Beverly Boulevard (LADBS LA73573, 4/18/91). Architect: Gin Wong. Engineer: S.B. Barnes and Associates.
1992	East Studio Building completed.
1994	Interior work: remove 1,950 sf of existing paving and 2' of soil from northeast corner of Service Building; replace with 6" concrete slab to support future tanks (LADBS LA19780, 6/13/94).
	Interior work: convert 944 sf of cafeteria to control room; create 268 sf control room addition (LADBS 48946, 6/15/94).
	Addition to mechanical equipment shed north of Support Building (LADBS LA23623, 8/31/94).
	Certificate of Occupancy issued for 1987 generator building (LADBS 10/6/94).
1994-2000	Some windows added at Studio Building north façade, ground story.[12]
1995	Front lawn replaced with surface parking; parking lot expanded, redesigned, restriped (LADBS LA34615, 4/27/95; historicaerials.com).
	Certificate of Occupancy issued for cafeteria to control room work (LADBS 9/12/95).
	Walls and canopy added around Service Building roof deck (LADBS 34155, 12/19/95).
1995-2000	Other landscape alterations: concrete planters/curbing and freestanding light poles added; small water feature with landscaping added under entry bridge.[13]
1996	Addition (600 sf) to northwest corner of Support Building roof (penthouse office area) (LADBS LA52051, 6/6/96).
	Center of "U"-shaped volume on Service Building roof enclosed to create office area (4,866 sf), roof extended (40sf) (LADBS LA54885, 8/19/96; LA58388, 11/19/96). Architect: Gin Wong Associates. Engineer: S.B. Barnes Associates. Contractor: Wesely-Thomas Enterprises, Inc.
1998	Parking attendant kiosks, fencing, and gates added to site (LADBS approval of CBS plans, 7/9/98, on file at CBS archives).

[12] Production company tenant records, cited in email communication from Jim Hergenrather 2/14/18.
[13] Historicaerials.com; email communication from Jim Hergenrather 2/14/18.

1999	Two temporary coaches placed east of Service Building (LADBS LA84528 and LA84529, 3/8/99).
	Addition (22' x 150') to southeast portion of Support Building roof (LADBS 58655, 4/21/99).
	Certificate of Occupancy issued for 1996 enclosure at Service Building roof (LADBS 6/16/99).
2000	Parking lot expanded, portions redesigned and restriped (LADBS LA96263, 3/1/00).
	Certificate of Occupancy issued for 1999 addition to Support Building roof (LADBS 4/25/00).
	Three temporary modular coaches placed east of Service Building (LADBS LA01633, LA01634, LA01635, 7/19/00
2001	Concrete foundation for emergency generator placed off northeast corner of Service Building (LADBS LA585, 8/10/01).
2005	Four temporary coaches placed in southeast portion of site (LADBS LA71642, 3/16/05 is typical).
	Reroofing, unspecified location (LADBS LA73721, 4/25/05).
2007	Two chillers installed in existing generation building north of Service Building; new platform added to existing roof (LADBS 07016-10000-15937, 10/17/07).
2009	Certificate of Occupancy issued for 1996 addition (600 sf) to Support Building roof (LADBS 3/11/09).
2010	Interior work: bathroom renovation for ADA compliance; construction of ADA-compliant bathrooms at ground floor of Support Building (LADBS 10016-30000-10688, 6/17/10).
	Solar panels added to Studio Building roof (LADBS 10016-10000-17389, 10/27/10).
2011-2012	Carports with solar panels added to site (multiple LADBS permits).
2016	Interior work: remodel of existing cafeteria (LADBS 15014-10000-03560, 7/27/16).

In addition to these alterations, ARG noted alterations to the buildings that were not documented in building permits or other source materials. These alterations were identified by visual inspection of the property conducted by ARG staff on December 27, 2017 and March 2, 2018. In the absence of building permits, ARG was not able to determine when these alterations occurred. Below is a list of the alterations noted by ARG during visual inspection:

- Primary entry lobby in Service Building altered (exterior and interior): main entry doors (two sets of double fully glazed doors) removed and replaced with one set of sliding doors, and glazed surround replaced with different muntin configuration; original ceiling replaced with pyramidal

vaulted ceiling with aluminum slats; doors replaced and opening altered at east wall; linoleum flooring replaced with vinyl tile.

- Metal pipe railing added to roof deck at Service Building 1969 addition (different from that seen elsewhere)
- Fixed metal windows placed in north, west, and south façades of Support Building
- Metal panels added between some ground story concrete columns at west façade of Support Building
- Multiple exterior and interior door replacements, all buildings
- CBS “eye” tile at south façade of Studio Building, ground floor, removed or painted over