

# 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 6<sup>th</sup> 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]**

Melissa Jones, Planning Assistant  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

Lambert M. Giessinger, Preservation Architect  
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.





# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

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

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

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

## 3. STYLE & MATERIALS

| Architectural Style: <b>International Style</b> |                                      | Stories: <b>5</b>                 | Plan Shape: <b>Rectangular</b> |
|---|--------------------------------------|-----------------------------------|--------------------------------|
| FEATURE   | PRIMARY                              | SECONDARY                         |                                |
| CONSTRUCTION                                    | Type: <b>Concrete poured/precast</b> | Type: <b>Steel</b>                |                                |
| CLADDING  | Material: <b>Glass skin</b>          | Material: <b>Corrugated metal</b> |                                |
| ROOF  | Type: <b>Flat</b>                    | Type: <b>Flat</b>                 |                                |
|   | Material: <b>Rolled asphalt</b>      | Material: <b>Rolled asphalt</b>   |                                |
| WINDOWS   | Type: <b>Floor-to-Ceiling</b>        | Type: <b>Select</b>               |                                |
|   | Material: <b>Steel</b>               | Material: <b>Select</b>           |                                |
| ENTRY   | Style: <b>Off-center</b>             | Style: <b>Select</b>              |                                |
| DOOR  | Type: <b>Glass</b>                   | Type: <b>Select</b>               |                                |





# 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)

|   |  |
|---|--|
| <input type="checkbox"/>  | Listed in the National Register of Historic Places   |
| <input type="checkbox"/>  | Listed in the California Register of Historical Resources  |
| <input type="checkbox"/>  | Formally determined eligible for the National and/or California Registers                            |
| <input type="checkbox"/>  | Located in an Historic Preservation Overlay Zone (HPOZ)  |
| <input type="checkbox"/>  | Determined eligible for national, state, or local landmark status by an historic resources survey(s) |
| <div> <input type="radio"/> Contributing feature<br/> <input type="radio"/> Non-contributing feature         </div> |  |
| 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): |  |
| <input checked="" type="checkbox"/>  | Reflects the broad cultural, economic, or social history of the nation, state, or community  |
| <input checked="" type="checkbox"/>  | Is identified with historic personages or with important events in the main currents of national, state, or local history                                  |
| <input checked="" type="checkbox"/>  | Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction |
| <input checked="" type="checkbox"/>  | A notable work of a master builder, designer, or architect whose individual genius influenced his or her age   |



# 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 attach 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      |           |





# 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. <input checked="" type="checkbox"/> Nomination Form   | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation   |
| 2. <input checked="" type="checkbox"/> Written Statements A and B  | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography  | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos   |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: <a href="mailto:planning.ohr@lacity.org">planning.ohr@lacity.org</a> ) | 8. <input checked="" type="checkbox"/> Historical Photos   |
|  | 9. <input checked="" type="checkbox"/> 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.



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.



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.



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

12.11.2017

Adrian Scott Fine

Name:

Date:

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](http://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.<sup>1</sup>

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.”<sup>2</sup> 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.<sup>3</sup>

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*.<sup>4</sup>

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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<sup>1</sup> Thomas Hines. *Architecture of the Sun: Los Angeles Modernism 1900-1970* (New York: Rizzoli International, 2010), p 684.

<sup>2</sup> “CBS Television City,” *Arts + Architecture*, Jan. 1953.

<sup>3</sup> “CBS TV City Starts,” *Architectural Forum*, May 1952.

<sup>4</sup> “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'.<sup>5</sup> 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

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<sup>5</sup> "CBS TV City Starts," *Architectural Forum*, May 1952



was its adaptability. The sandwich loaf could be easily and efficiently extended at any time.”<sup>6</sup>

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.<sup>7</sup>

## **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).<sup>8</sup> 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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<sup>6</sup> Thomas Hines, *Modernist Maverick: The Architecture of William L. Pereira* (Reno: Nevada Museum of Art, 2013.) p 31.

<sup>7</sup> “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/>

<sup>8</sup> <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.<sup>9</sup>

## 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.”<sup>10</sup> 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.<sup>11</sup> 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 of 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.<sup>12</sup>

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.<sup>13</sup>

## 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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<sup>9</sup> “CBS Dedicates TV City,” *Los Angeles Times*, Nov. 16, 1952, p B1

<sup>10</sup> “CBS TV City Starts,” *Architectural Forum*, May 1952.

<sup>11</sup> <http://eyesofageneration.com/studios-page/cbs-studios-west-coast/>

<sup>12</sup> <http://www.j-shea.com/TVCity/Anecdotes.html>

<sup>13</sup> <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. <sup>14</sup> 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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<sup>14</sup> <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.”<sup>1</sup>

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.”<sup>2</sup> 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, sitcoms, 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.<sup>3</sup> 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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<sup>1</sup> “Television City with Edward R. Murrow,” broadcast Nov. 1953:

<https://www.youtube.com/watch?v=Q5YdyY8IM9M>

<sup>2</sup> “CBS TV City Starts,” *Architectural Forum*, May 1952.

<sup>3</sup> <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 Theater* 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.<sup>4</sup> 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

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<sup>4</sup> <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. William 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.<sup>5</sup> 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

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<sup>5</sup> *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.<sup>6</sup> 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.<sup>7</sup> 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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<sup>6</sup> Steele, James, ed. *William Pereira* (Los Angeles: USC Guild Press, 2002), p 83.

<sup>7</sup><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.”<sup>8</sup>

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.”<sup>9</sup>

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.”<sup>10</sup>

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<sup>8</sup> 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.

<sup>9</sup> John Pastier, “Clients Play Little Known but Crucial Role in Architecture,” *Los Angeles Times*, Dec. 6, 1970, p 1, 8.

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



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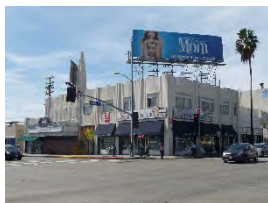
Primary Address: 7800 W BEVERLY BLVD  
 Other Address: 7860 W BEVERLY BLVD  
 Name: CBS Television City  
 Year built: 1952  
 Architectural style: International; Modern, Mid-Century

**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                 |



# 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 Hol-

lywood 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.

## 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.

## 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.





**TV CENTER**—Columbia Broadcasting System's multi-million-dollar Television City was dedicated with impressive ceremonies yesterday with civic and entertain-

ment 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-



**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



# 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 programming 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.



# 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.



# 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



Charles Luckman

audiences of 350 people each. The walls separating the audience and nonaudience studios are so flexible, there's that 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

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.

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

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 slot 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 direc-

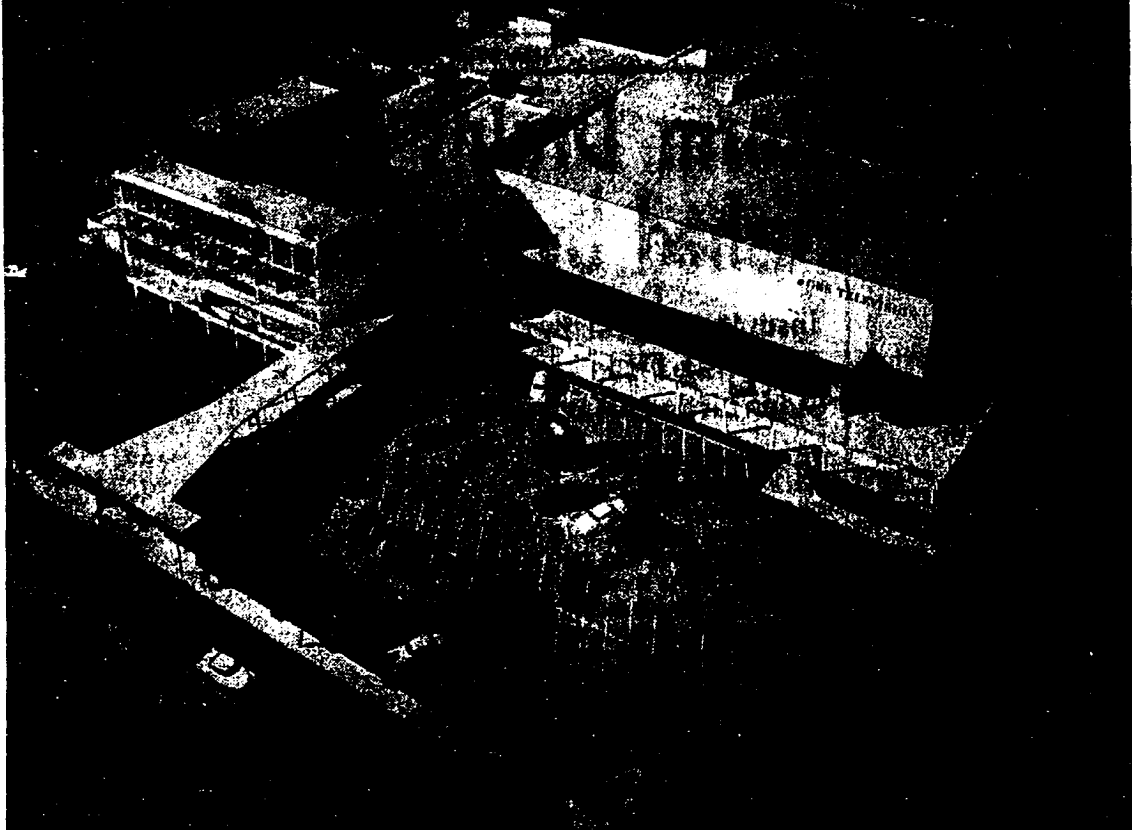


**MAKING COMIC STRIP LIVE**—Ralph Byrd, who portrays Dick Tracy, and Joe Devlin, his sidekick, Sam Catchem, in the new KNBH (4) show titled after the Times comic favorite, look over a copy of the strip. All of the popular characters will be seen starting tonight at 7.

tor 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.

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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 in 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.



1

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

Form B-1-300-1-30  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. 4Tract 15680 (not recorded) Beverly FairfaxLocation of Building 7800 Beverly Blvd.  
(House Number and Street)Approved by  
City EngineerBetween what cross streets Fairfax + Genesee

USE INK OR INDELIBLE PENCIL

- Purpose of building Studio Families        Rooms         
(Store, Dwelling, Apartment House, Hotel or other purpose)
- Owner Vine St. Realty Corporation Phone HO. 9-1212  
(Print Name)
- Owner's address 6121 Sunset Blvd. P. O. Los Angeles 28  
C-339
- Certificated Architect Pereira + Lockman State License No. C-1312 Phone UE. 3-8591
- Licensed Engineer E. A. Saylor State License No. 5661 Phone UE. 3-8591
- Contractor The Wm. Simpson Constr. Co. State License No. 32005 Phone MU 7261
- Contractor's address 1007 Architects Bldg. LA 17
- 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.  
2 restaurants, numerous temporary wood bldgs  
150 x 27335  
340 x 220 No. Stories 2 Height to highest point x Size lot 855 x 755
- State how many buildings NOW on lot and give use of each 2 restaurants, numerous temporary wood bldgs
- Size of new building 340 x 220 No. Stories 2 Height to highest point x Size lot 855 x 755
- Material Exterior Walls Concrete, ext. pl., steel decking type of Roofing Comp.
- For Accessory Buildings and similar structures  
(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.

DISTRICT  
OFFICESign here Pereira + Lockman  
(Owner or Authorized Agent)By E. B. Foster

| FOR DEPARTMENT USE ONLY |  |                       |                                  |                           |                    |                                  |                     |
|-------------------------|--|-----------------------|----------------------------------|---------------------------|--------------------|----------------------------------|---------------------|
| PLAN CHECKING           |  |                       |                                  | REINFORCED CONCRETE       |                    |                                  |                     |
| Date                    | <u>4/18/51</u>   | REC-251               |                                  | Bbls. Cement              |                    | Bldg. Per                        |                     |
| Receipt                 | <u>LA 5787</u>   | <u>8125</u>           |                                  | Tons of Reinforcing Steel |                    | F E E S                          |                     |
| Valuation               | <u>\$2,466,000</u>   | <u>7,287.00</u>       |                                  |                           |                    | Cert. of Occupancy               | <u>July 26 1951</u> |
| Fee Paid                | <u>\$1000</u>  | <u>750</u>            |                                  |                           |                    | Total                            | <u>2698</u>         |
| TYPE                    | GROUP  | Maximum No. Occupants | Inside Lot                       | Key Lot                   | Lot Size           | FL. Front Alley                  | FL. Side Alley      |
| <u>I</u>                | <u>G-1</u>   | <u>8-2</u>            | <u>1/2 ACR</u>                   | <u>ON 141 P</u>           | <u>P</u>           |                                  |                     |
| PERMIT No.              | Plans and Specifications checked                           |                       | Zone                             | Fire District             | No.                | District Map No.                 |                     |
| <u>LA 17621</u>         | <u>4054</u>  |                       | <u>C-24-C-3</u>                  | <u>20</u>                 | <u>20</u>          | <u>5464</u>                      |                     |
| PLANS                   | Plans, specifications and Application checked and approved |                       | App. Line                        | FL.                       | FL.                | Stamp here when Permit is issued |                     |
| <u>4054</u>             | <u>4054</u>  |                       | Application checked and approved | <u>81351</u>              |                    |                                  |                     |
| For Plans See           | Filed with   | Continuous Inspection | SPRINKLER                        | Specified-Required        | Valuation Included | Inspector                        |                     |
| <u>5</u>                | <u>      </u>  | <u>WELSH</u>          | <u>      </u>                    | <u>      </u>             | <u>      </u>      | <u>      </u>                    |                     |

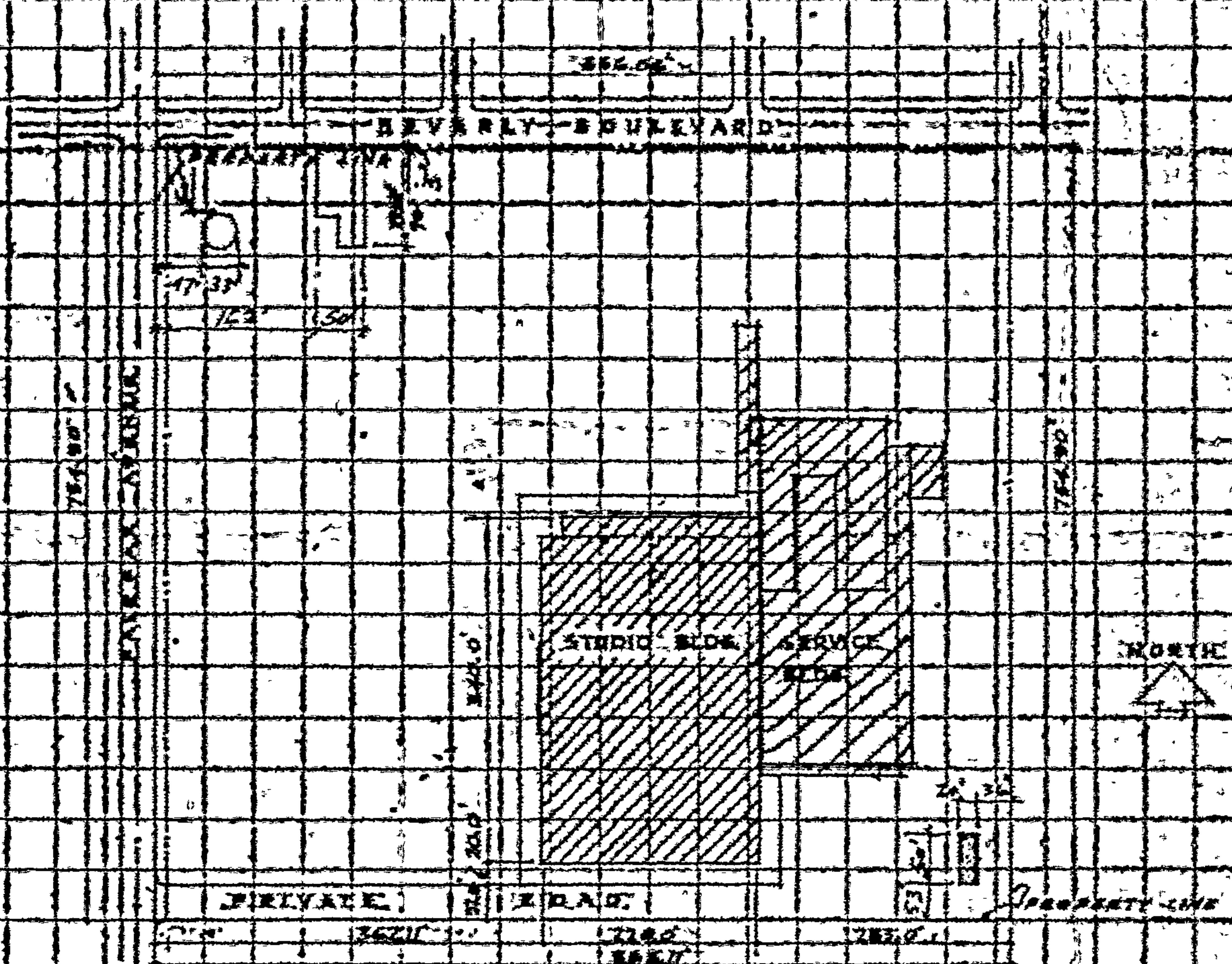
2 R 11412

R 15078



From Standard Traverse Monument E-3 per C.E.F.B. 10565-186 in intersection of Beverly Boulevard with Fairfax Avenue South  $0^{\circ} 05' 10''$  East 204.90 feet to a point, thence North  $89^{\circ} 48' 30''$  East 40.00 feet—to point of beginning;

Thence North  $0^{\circ} 05' 10''$  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  $89^{\circ} 53' 40''$  a distance of 31.38 feet to a point, thence North  $89^{\circ} 48' 30''$  East 836.10 feet to a point, thence North  $40^{\circ} 00' 51''$  East 754.90 feet to a point, thence South  $89^{\circ} 48' 30''$  West 255.11 feet to point of beginning.



SCALE = 1" = 100.0'

PLANS APPROVED 10/20/50  
 PLANNING - 2880/50  
 10/20/50

PLANS APPROVED  
 AS REQUIRED BY  
 2-17-50  
 HUBBARD & SMITH  
 CIVIL ENGINEERS  
 10/20/50



1

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

Form No. 1  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. /

Tract 15680

Location of Building

7800 Beverly Blvd.

(House Number and Street)

Approved by  
City Engineer

Between what cross streets?

Fairfax & Genesee

Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building

Materials storage

Families

Rooms

2. Owner

Columbia Broadcasting System, Inc. 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

Phone

WE-3-8591

5. Licensed Engineer

F.A. Saylor

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, plum-  
ing, fire sprinklers, electrical wiring and elevator  
equipment therein or thereon

\$ 3,000

9. State how many buildings NOW  
on lot and give use of each

2 restaurants, numerous temporary bldgs.  
(to be officially removed)

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

(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

(Type or Authorized Agent)

By

E.A. Foster

DISTRICT  
OFFICE

| FOR DEPARTMENT USE ONLY |           |  |                       |                      |                                  |                |      |
|-------------------------|-----------|--|-----------------------|----------------------|----------------------------------|----------------|------|
| PLAN CHECKING           |           |  |                       |                      |                                  |                |      |
| Valuation \$            | 2,466,000 | \$   | 2,267,000             | Investigation Fee \$ |                                  |                |      |
| Fee \$                  | 1,000     | \$   | 750                   | Bldg. Permit Fee \$  |                                  |                |      |
| TYPE                    |           | Maximum No. Occupants  | Inside Lot            | Key Lot              | Lot Size                         | FL. rear alley | CHCK |
| GROUP                   |           | Plans and Specifications checked                             | Corner Lot            | Corner Lot Keyed     | Fire District                    | FL. side alley |      |
| For Plans Fee           |           | Correction verified  |                       |                      | No. 2                            |                |      |
| Filed with              |           | Plans, Specifications and Application rechecked and approved | Bldg. Line            | Street Widening      | Application checked and approved |                |      |
| 24-11412                |           |  | Continuous inspection | SPRINKLER            | Inspector                        |                |      |
|                         |           |  | None                  | Special Required     |                                  |                |      |
|                         |           |  |                       | Valuation included   |                                  |                |      |

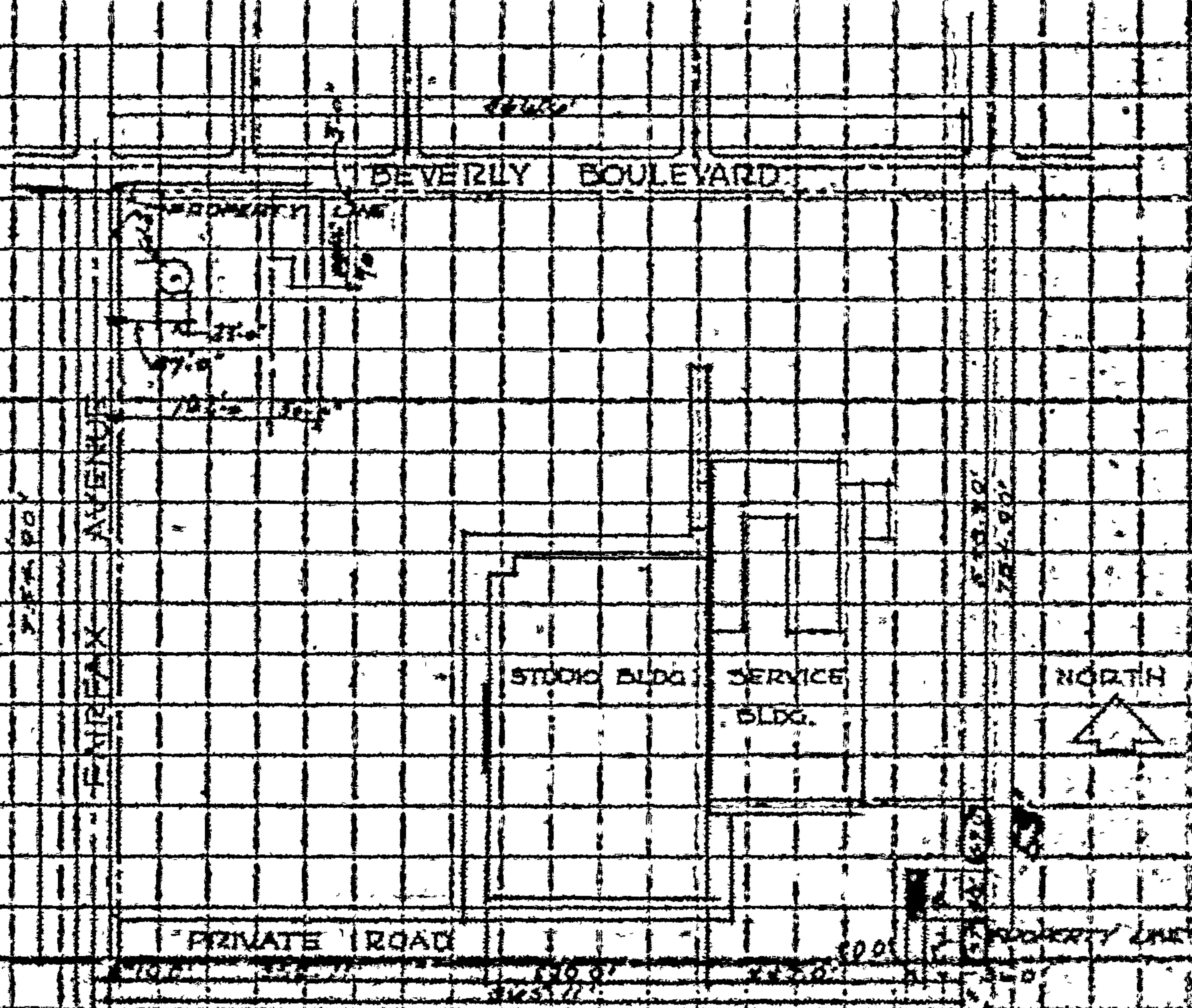
DO NOT WRITE BELOW THIS LINE

| TYPE OF RECEIPT            | DATE ISSUED | TRACER NO. (31) | RECEIPT NO. | CODE | FEE PAID |
|----------------------------|-------------|-----------------|-------------|------|----------|
| Plan Checking              | 11-19-31    |                 | 8125        |      |          |
| Supplemental Plan Checking |             |                 |             |      |          |
| Building Permit            | 11-19-31    |                 | LA17622     |      |          |



From Standard Reference Monument E-5 per C.E.T.B. 10585-185 in intersection of  
 Beverly Boulevard with Fairfax Avenue South  $0^{\circ} 05' 10''$  East 804.90 feet to a point,  
 thence North  $89^{\circ} 48' 30''$  East 40.00 feet to point of beginning.

Thence North  $0^{\circ} 05' 10''$  East 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  $89^{\circ} 53' 40''$  a distance  
 of 31.35 feet to a point, thence North  $89^{\circ} 48' 30''$  East 836.10 feet to a point,  
 thence North  $0^{\circ} 00' 51''$  East 734.90 feet to a point, thence South  $89^{\circ} 48' 30''$  East  
 835.11 feet to point of beginning.



SCALE: 1" = 100' 0"

Test  
 [Signature]

PLANS APPROVED



1

## APPLICATION TO CON. NEW BUILDING

AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

|   |   |   |  |
|---|---|---|--|
| 1. LEGAL LOT  | BLK.  | TRACT   | DIST. MAP                                |
| E   |   | 15580   | 5464                                     |
| JOB ADDRESS   | APPROVED  |   | ZONE                                     |
| 7800 Beverly Blvd.  | BS  |   | C-2/C-3                                  |
| 2. BETWEEN CROSS STREETS  | AND   |   | FIRE DIST.                               |
| Fairfax   | Gardner   |   | 10K                                      |
| 3. PURPOSE OF BUILDING  |   |   | II                                       |
| (a) Studio  | (b) Rehearsal Hall  |   | INSIDE                                   |
| 4. OWNER  | PHONE   |   | KEY                                      |
| Columbia Broadcasting System  | WE 8-3000   |   | COR. LOT                                 |
| 5. OWNER'S ADDRESS  | R.D.  | ZONE  | REV. COR. X                              |
| 7800 Beverly Blvd.  | L.A.  |   | LOT SIZE                                 |
| 6. CERT ARCH.   | STATE LICENSE   | PHONE   | 855.11                                   |
| Peirare & Luckman   | 02 6-2073   |   | X  |
| 7. LIC. ENGR.   | STATE LICENSE   | PHONE   | 754.90                                   |
| Peirare & Luckman   |   |   | REAR ALLEY                               |
| 8. CONTRACTOR   | STATE LICENSE   | PHONE   | SIDE ALLEY                               |
| William Simpson Const. Co.  | C32005  | DU 5-3383   | BLDG LINE                                |
| 9. CONTRACTOR'S ADDRESS   | P.O.  | ZONE  | AFFIDAVITS                               |
| 2401 N. Beverly Blvd.   | L.A.  | #27   | 15078                                    |
| 10. SIZE OF NEW BLDG.   | STORIES   | HEIGHT  | NO. OF EXISTING BUILDINGS ON LOT AND USE |
| (a) 110x344   | 2   | 30  | 1- G-1 & B-2                             |
| (b) 92x280  | 2   | 32  |  |
| 11. MATERIAL  | WOOD  | METAL   | CONC. BLOCK                              |
| EXT. WALLS: <input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE   | <input type="checkbox"/> WOOD <input checked="" type="checkbox"/> CONG. | <input type="checkbox"/> STEEL <input type="checkbox"/> OTHER | ROOFING                                  |
| DISTRICT OFFICE   |   |   | SPRINKLERS REQ'D. SPECIFIED              |
| 1 7800 Beverly Blvd.  |   |   | L.A.                                     |
| VALIDATION  | CASHIERS USE ONLY   |   |  |
| LA 70669  | MAY 1 1957 24 76 2 A-2 C-1 1500   |   |  |
| TYPE  | GROUP   | MAX. OCC  |  |
| I   | G-1, B-2  |   | AY--351 25514 B-1 CK 448.00              |
| C. OF O. ISSUED   |   |   |  |
| INSPECTOR   | P.C.  | S.P.C.  | B.P.                                     |
|   | 1500.00   |   | 448.00                                   |
| 12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.  | FOR FOUND. ONLY   |   | DWELL. UNITS                             |
|   | \$ 350,000  |   | PARKING SPACES                           |
|   | 3,500,000, - P.C.   |   | GUEST ROOMS                              |
| 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. |   |   | FILE WITH                                |
| Wm Simpson Const. Co<br>by L. F. Rehmel   |   |   | CONT. INSP. CONC. - Wm High Ste. Bldg    |
| SIGNED  |   |   | 10'SSE                                   |
| This Form When Properly Validated is a Permit to Do the Work Described.   |   |   | REAR                                     |
|   |   |   | 2A11412                                  |



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

~~FOUNDATION ONLY PERMIT~~

THE UNIVERSITY OF CHICAGO

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |     |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

第 一 章 緒 論

*[Faint handwritten notes on graph paper]*

[illegible]

ON JOBS  
L. W. Nichols Co. CBS Inc.

ENGINEER OR ARCHITECT

100

[illegible]

THE UNIVERSITY OF CHICAGO

100-443887-100

100-443887-100

THE UNIVERSITY OF CHICAGO

100-443887-100



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.

Address of Building ..... 7800 Beverly Blvd.

Permit No. and Year ..... LA 17621 - 1951

Certificate Issued ..... August 5, 1953

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 Dec 20 1951  
for 400 occ*

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

5001221288480002284



**CITY OF LOS ANGELES**  
**DEPARTMENT**  
**OF**  
**BUILDING AND SAFETY**

**Registered Deputy Building Inspector's**  
**Certificate of Compliance**

Date of this Certificate

*Sept 10*, 19*52*

*7800 Beverly Blvd* Address of Building

*Vine St. Realty Co* Owner

*17621* Permit Number *1957* Year

**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*

*Eugene H. Morgan*  
 Registered Deputy Building Inspector

50012212094000000000



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, 1953

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. P.

Architect or Engineer



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

5001221200400002209









the  
price  
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right

100  
150  
800

25  
10











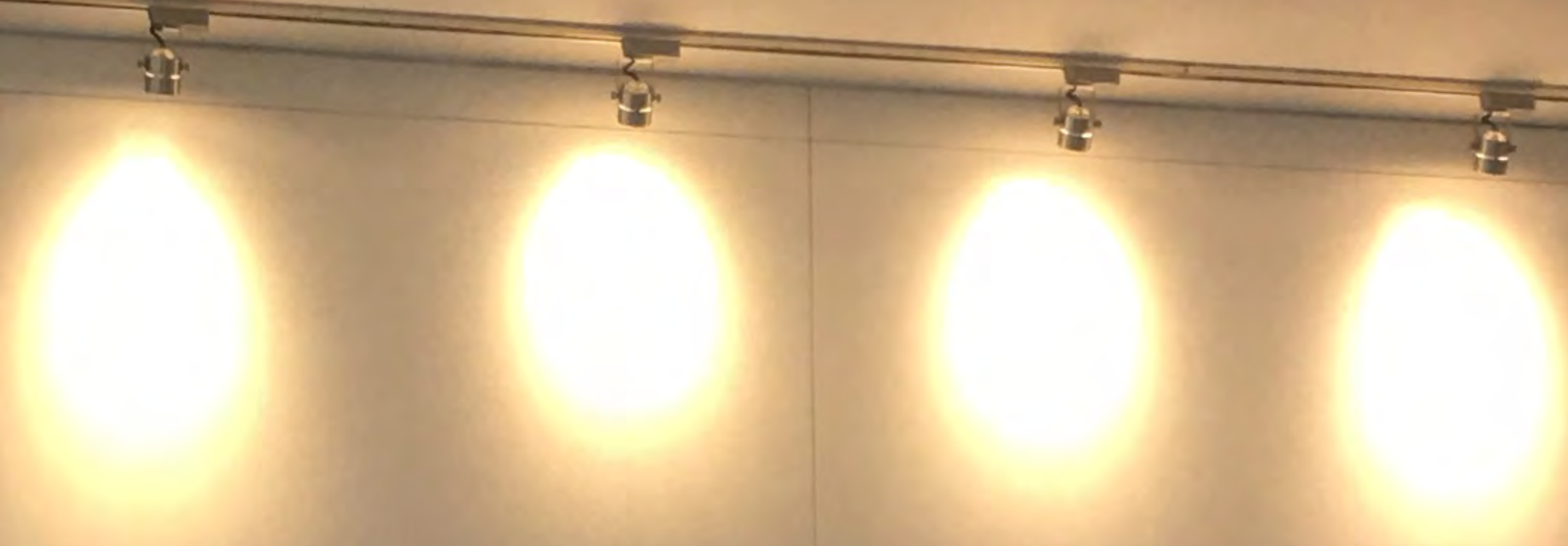






This map was seen on the  
with Walter Cronkite when  
from TV City. This is a dupl  
was used on the























# TELEVISION CITY







CBSO

ADDITIONAL PARKING  
CLEARANCE 7' - 8'

PEDESTAL  
CROSSING



CBS

The CBS logo, consisting of the letters "CBS" in a bold, serif font, followed by the CBS eye symbol. The eye symbol is a stylized eye with a solid black pupil and a white sclera, enclosed within a black circle. The logo is mounted on a white, rectangular section of the building's facade. The building itself is a multi-story structure with a white base and a dark, corrugated metal upper section. A large, multi-paned glass window is visible on the left side of the building. In the foreground, there is a parking lot with several cars parked under a dark, overhanging structure. The sky is overcast with grey clouds.

































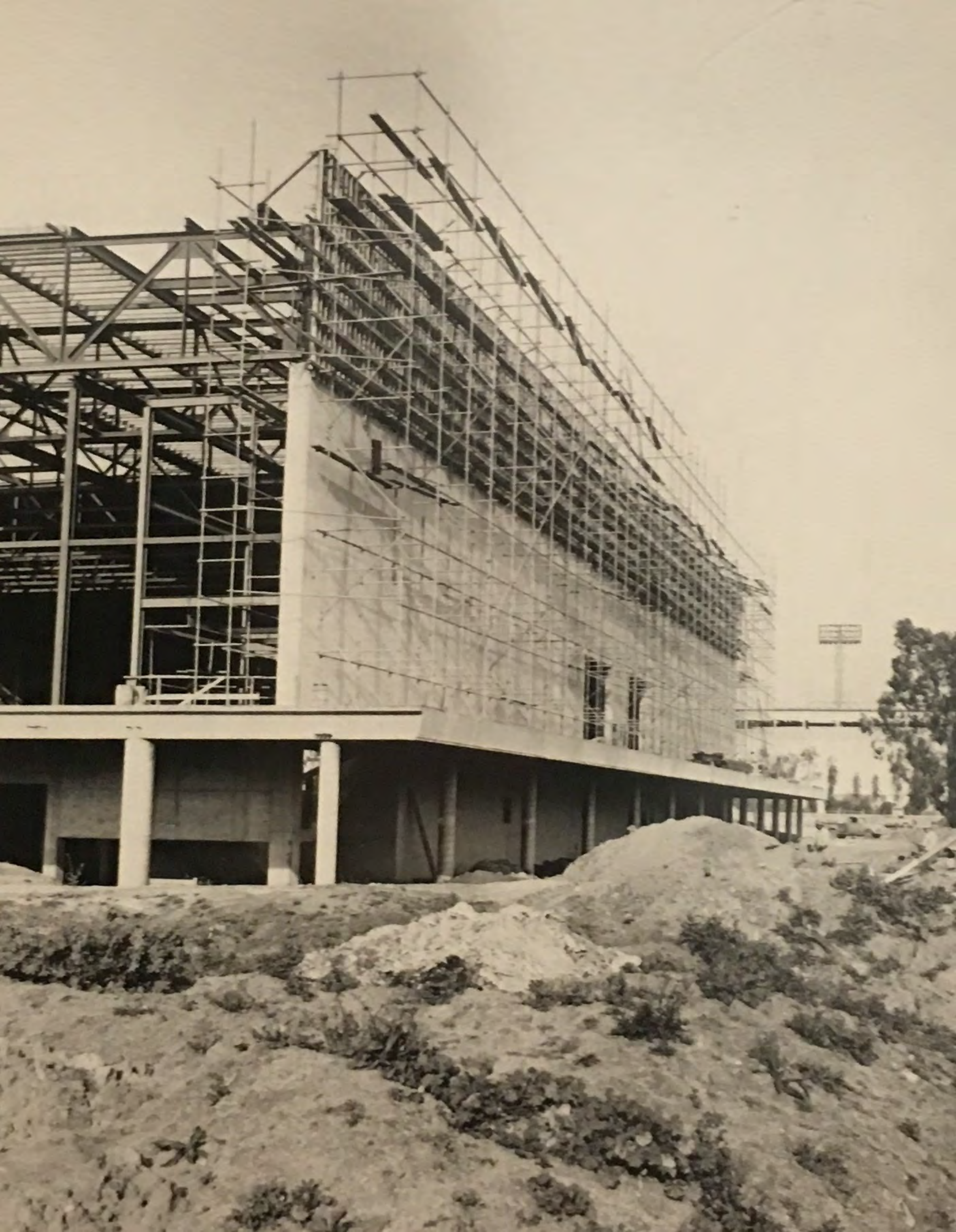




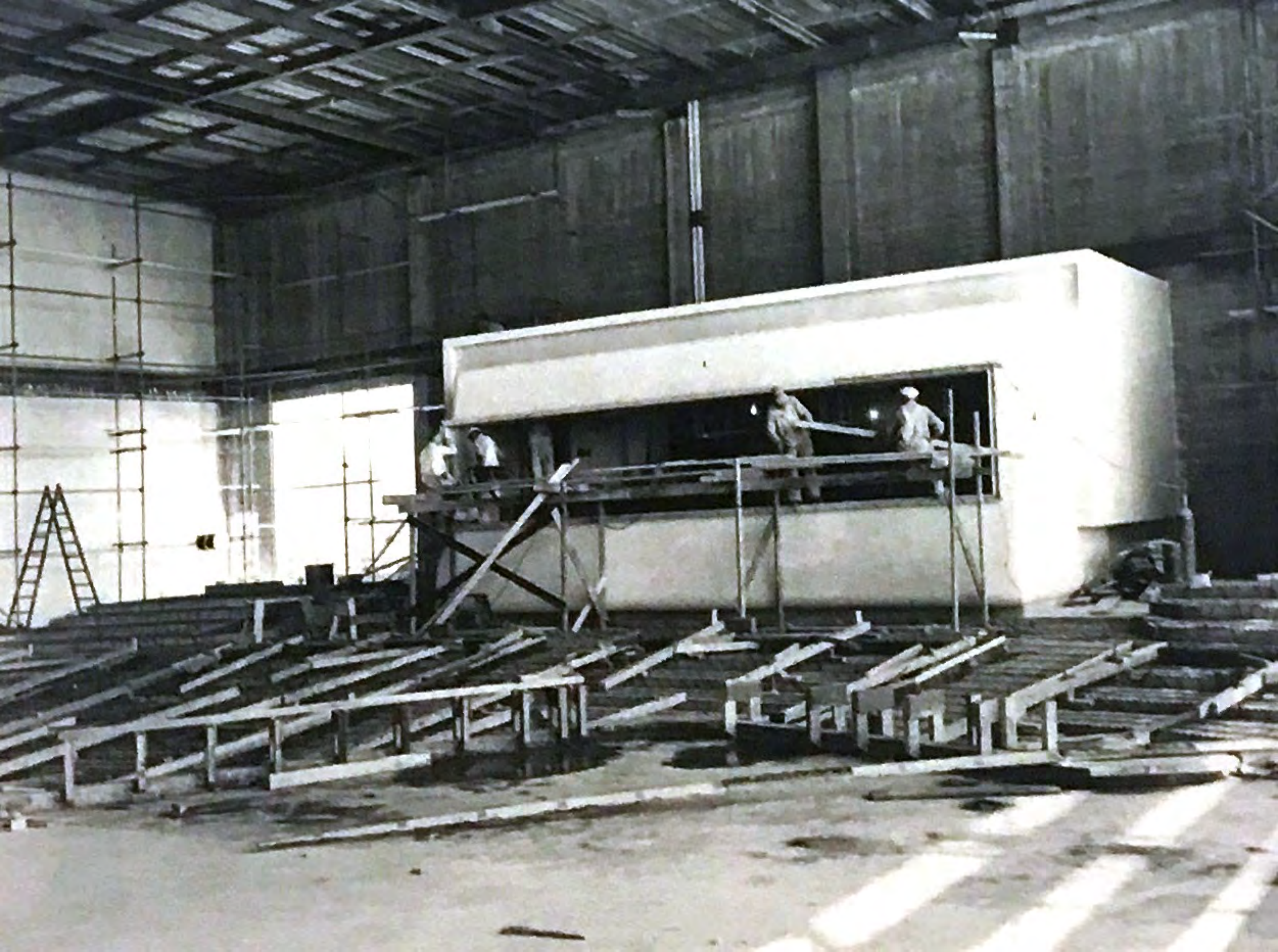




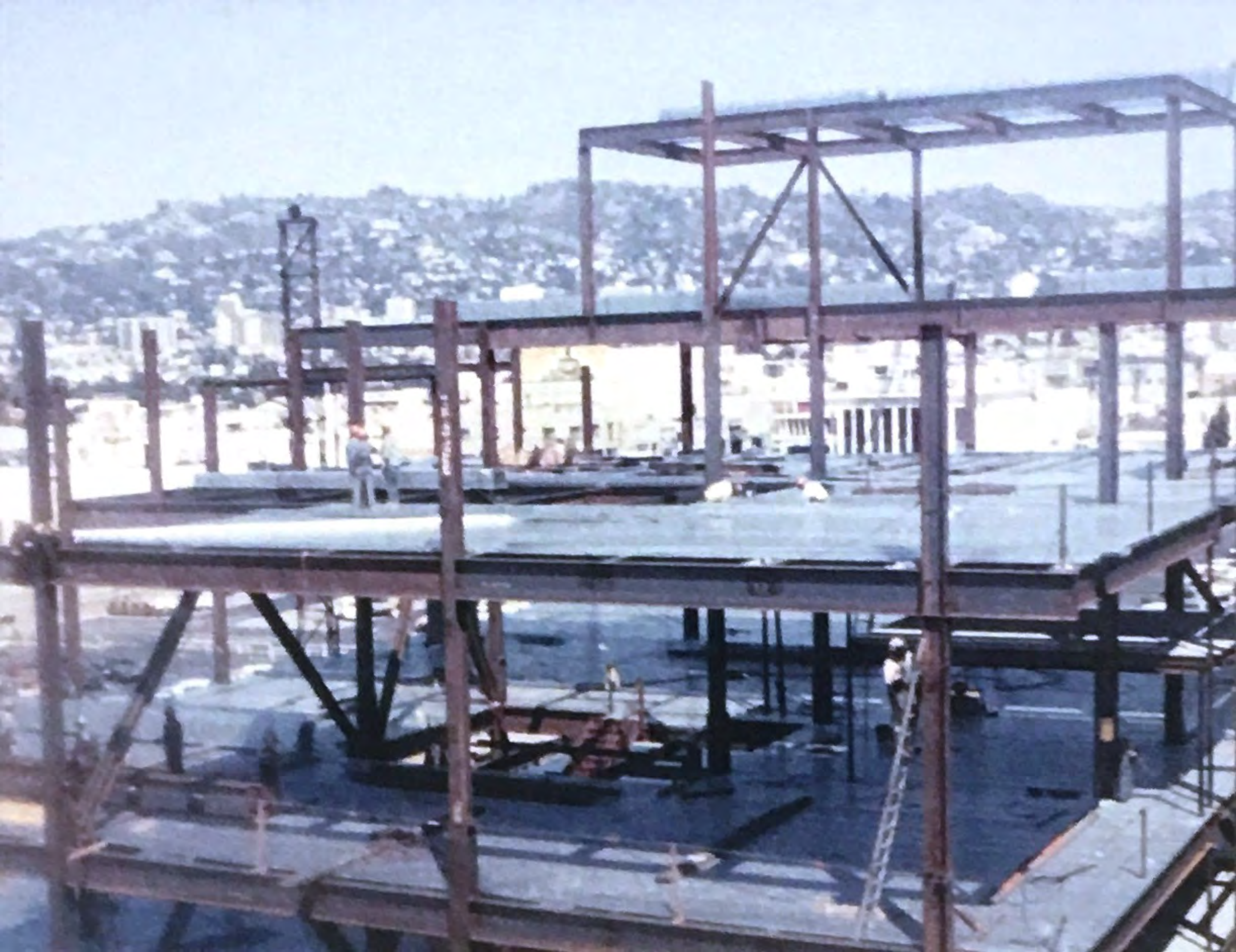
























CBS TELEVISION

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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   |



|   |  |
|---|--|
| 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   |
| <b>Assessor Information</b>                     |  |
| Assessor Parcel No. (APN)                       | 5512001003   |
| Ownership (Assessor)                            |  |
| Owner1  | CBS INC C/O RYAN LLC/EMILY FERRIS  |
| Address   | 2800 POST OAK BLVD STE 4200<br>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<br>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  |

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](http://zimas.lacity.org)  
 (\*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.



|                         |                 |
|-------------------------|-----------------|
| 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 |



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





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

