

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

CULTURAL HERITAGE COMMISSION
RICHARD BARRON
PRESIDENT
ROELLA H. LOUIE
VICE-PRESIDENT

GLEN C. DAKE
MIA M. LEHRER
OZ SCOTT

FELY C. PINGOL
COMMISSION EXECUTIVE ASSISTANT
(213) 978-1300

CITY OF LOS ANGELES
CALIFORNIA



ANTONIO R. VILLARAIGOSA
MAYOR

EXECUTIVE OFFICES

S. GAIL GOLDBERG, AICP
DIRECTOR
(213) 978-1271

VINCENT P. BERTONI, AICP
DEPUTY DIRECTOR
(213) 978-1272

JOHN M. DUGAN, AICP
DEPUTY DIRECTOR
(213) 978-1274

EVA YUAN-McDANIEL
DEPUTY DIRECTOR
(213) 978-1273

FAX: (213) 978-1275

INFORMATION
(213) 978-1270
www.lacity.org/PLN

Date JAN 27 2009

Los Angeles City Council
Room 395, City Hall
200 North Spring Street
Los Angeles, California 90012

ATTENTION: Barbara Greaves, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: CHC-2008-3990-HCM
CBS COLUMBIA SQUARE STUDIOS
6121 SUNSET BOULEVARD

At the Cultural Heritage Commission meeting of December 18, 2008 the Commission moved to include the above property in the list of Historic-Cultural Monuments, subject to adoption by the City Council.

As required under the provisions of Section 22.171.10 of the Los Angeles Administrative Code, the Commission has solicited opinions and information from the office of the Council District in which the site is located and from any Department or Bureau of the city whose operations may be affected by the designation of such site as a Historic-Cultural Monument. Such designation in and of itself has no fiscal impact. Future applications for permits may cause minimal administrative costs.

The City Council, according to the guidelines set forth in Section 22.171 of the Los Angeles Administrative Code, shall act on the proposed inclusion to the list within 90 days of the Council or Commission action, whichever first occurs. By resolution, the Council may extend the period for good cause for an additional 15 days.

The Cultural Heritage Commission would appreciate your inclusion of the subject modification to the list of Historic-Cultural Monuments upon adoption by the City Council.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Scott
Seconded: Commissioner Dake
Ayes: Commissioner Louie
Nays: Commissioner Barron
Absent: Lehrer
Vote: 3-1



Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

/fcp

Attachment: Staff Report with Findings

c: Councilmember Eric Garcetti
Apollo Real Estate Advisors
Hollywood Heritage



Los Angeles Department of City Planning RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2008-3990-HCM

HEARING DATE: December 18, 2008
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1526-1528 El Centro Avenue;
6121-6125 W. Sunset Blvd.
Council District: 13
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood Studio District
Legal Description: Lot 4 of TR 27285, MB 760-90/91

PROJECT: Historic-Cultural Monument Application for the
CBS COLUMBIA SQUARE STUDIOS

REQUEST: Declare the property a Historic-Cultural Monument


APPLICANT: Hollywood Heritage
Brian Curran
855 South Highland Ave.
Los Angeles, CA 90290

OWNER: Apollo Real Estate Advisors
11777 San Vicente, Suite 550
Los Angeles, CA 90049


RECOMMENDATION **That the Cultural Heritage Commission:**

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

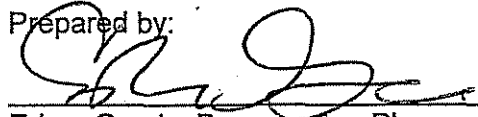
S. GAIL GOLDBERG, AICP
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: September 9, 2008 Historic-Cultural Monument Application
ZIMAS Report

FINDINGS

1. The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of International-Style architecture.
2. The building is associated with a master builder, designer, or architect, as a work by the architect William Lescaze.
3. The property reflects "the broad cultural, economic, or social history of the nation, State or community" for its association with the development of radio and television broadcasting in Hollywood.
4. The property is identified with historic personages, with several prominent figures of the entertainment industry of Hollywood.

CRITERIA

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

SUMMARY

Built in 1938 and located at 6121-6125 Sunset Boulevard in the central Hollywood area, this is a complex of five interconnected buildings arranged around a central plaza exhibiting character-defining features of the International Style. The central plaza is anchored by a six-story office building, a three-story building facing the plaza, and an adjacent two-story studio building constructed in 1949. All buildings are flat-roofed and constructed of smooth unornamented concrete wall surfaces. The ground floor of the office tower is recessed and contains pilotis-style colonnade of seven rounded columns. The upper four floors have uninterrupted bands of horizontal windows with metal mullions continuing perpendicular onto the front elevation. The west elevation contains an additional band of horizontal and clerestory windows on the third to sixth floors and porthole windows. The fourth and fifth floors have a large projecting tab facing Sunset Blvd. that formerly held oversized letters spelling "CBS." The upper sixth story is recessed from the front and east elevations and has an interrupted band of glass brick on the corner of the front and west elevation. Adjacent to the tower along Sunset Blvd. is a one-story building with a solid flat surface lined with billboards. The two-story building adjacent to the central plaza also contains a pilotis-style colonnade of six slender rounded columns with an uninterrupted ribbon of windows on the upper floor. Recessed behind the columns is a shade screen consisting of horizontal strips of metal running the length of the façade. Recessed floor to ceiling casement windows line the building and are rounded at the corner of the building. The front-facing three-story building is mostly obscured by vegetation. The plaza space is closed off by fencing.

The subject building complex was designed by architect William Lescaze. A pioneering architect of the International Style, Lescaze was responsible for the design of the landmark Philadelphia Saving Fund Society Bank Society Bank and Office, known as the PSFS Building (1929-33), regarded as the first International Style skyscraper. This building was featured in the groundbreaking 1932 International Exhibition of Modern Architecture at the Museum of Modern Art in New York City which effectively coined the term "International Style."

The subject building complex was built as the west coast headquarters of the Central Broadcasting System (CBS), a national radio network established in 1928 by William S. Paley. Its inauguration ceremony was held on April 27th, 1937. Housing KNX Radio, the subject site hosted radio programming with such notable figures as Eddie Cantor, Rosemary Clooney, Bing Crosby, and Gene Autry. In 1949, the complex was expanded for television production and hosted shows with figures such as Jack Benny, Red Skelton, George Burns and Grace Allen, and Johnny Carson. In 1951, the pilot for "I Love Lucy" was filmed in the studios. The subject buildings were also used as recording studios for such artists as Bob Dylan and Barbara Streisand. The local CBS affiliate, KCBS-TV, and later KCAL-TV, also operated out of the studios. In 2007, the subject property ceased operations as a broadcast facility.

Later alterations to the subject property include the 1949 addition of the television studios, removal of original signage, covering of ground floor windows, and the enclosing of the plaza space with fencing.

DISCUSSION

The CBS Columbia Square Studios building property successfully meets four of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction," 2) reflects "the broad cultural, economic, or social history of the nation, State or community," 3) is associated with a master builder, designer, or architect, and 4) is associated with a historic personage. As a building designed in the International Style by a noteworthy architect, reflective of the development of radio and television broadcasting in Hollywood, and associated with several prominent figures in the entertainment industry, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

The staff of the Office of Historic Resources finds that additions dating from 1939-1940 by the firm of Parkinson & Parkinson and alterations and additions from 1961 by the firm of Allison and Rible are encompassed within the proposed nomination but are not character-defining features. Built after the original complex designed by Lescaze in 1938, these changes are encompassed by the Studio B and C sections of the subject property located in the upper northeastern portion of the property. Although the site of some significant radio programming by notable figures, these buildings lack sufficient integrity, having been entirely altered for use as studio space in recent history.

BACKGROUND

At its meeting of October 16, 2008, the Cultural Heritage Commission voted to take the application under consideration. On November 20, 2008, the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") REVIEW

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

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

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

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

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

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2008-3990-HCM

HEARING DATE: October 16, 2008
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1526-1528 El Centro Avenue;
6121-6125 W. Sunset Blvd.
Council District: 13
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood Studio District
Legal Description: Lot 4 of TR 27285, MB 760-90/91

PROJECT: Historic-Cultural Monument Application for the
CBS COLUMBIA SQUARE STUDIOS

REQUEST: Declare the property a Historic-Cultural Monument


APPLICANT: Hollywood Heritage
Brian Curran
855 South Highland Ave.
Los Angeles, CA 90290

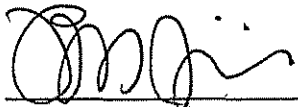
OWNER: Apollo Real Estate Advisors
11777 San Vicente, Suite 550
Los Angeles, CA 90049

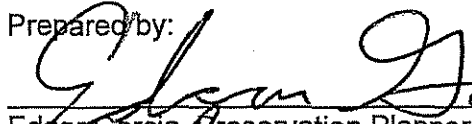
RECOMMENDATION That the Cultural Heritage Commission:

1. Take the property under consideration as a 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 may warrant further investigation.
2. Adopt the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning


Ken Bernstein, Manager
Office of Historic Resources


Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: September 9, 2008 Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1938 and located at 6121-6125 Sunset Boulevard in the central Hollywood area, this is a complex of five interconnected buildings arranged around a central plaza exhibiting character-defining features of the International Style. The central plaza is anchored by a six-story office building, a three-story building facing the plaza, and an adjacent two-story studio building constructed in 1949. All buildings are flat-roofed and constructed of smooth unornamented concrete wall surfaces. The ground floor of the office tower is recessed and contains pilotis-style colonnade of seven rounded columns. The upper four floors have uninterrupted bands of horizontal windows with metal mullions continuing perpendicular onto the front elevation. The west elevation contains an additional band of horizontal and clerestory windows on the third to sixth floors and porthole windows. The fourth and fifth floors have a large projecting tab facing Sunset Blvd. that formerly held oversized letters spelling "CBS." The upper sixth story is recessed from the front and east elevations and has an interrupted band of glass brick on the corner of the front and west elevation. Adjacent to the tower along Sunset Blvd. is a one-story building with a solid flat surface lined with billboards. The two-story building adjacent to the central plaza also contains a pilotis-style colonnade of six slender rounded columns with an uninterrupted ribbon of windows on the upper floor. Recessed behind the columns is a shade screen consisting of horizontal strips of metal running the length of the façade. Recessed floor to ceiling casement windows line the building and are rounded at the corner of the building. The front-facing three-story building is mostly obscured by vegetation. The plaza space is closed off by fencing.

The subject building complex was designed by architect William Lescaze. A pioneering architect of the International Style, Lescaze was responsible for the design of the landmark Philadelphia Saving Fund Society Bank Society Bank and Office, known as the PSFS Building (1929-33), regarded as the first International Style skyscraper. This building was featured in the groundbreaking 1932 International Exhibition of Modern Architecture at the Museum of Modern Art in New York City which effectively coined the term "International Style."

The subject building complex was built as the west coast headquarters of the Central Broadcasting System (CBS), a national radio network established in 1928 by William S. Paley. Its inauguration ceremony was held on April 27th, 1937. Housing KNX Radio, the subject site hosted radio programming with such notable figures as Eddie Cantor, Rosemary Clooney, Bing Crosby, and Gene Autry. In 1949, the complex was expanded for television production and hosted shows with figures such as Jack Benny, Red Skelton, George Burns and Grace Allen, and Johnny Carson. In 1951, the pilot for "I Love Lucy" was filmed in the studios. The subject buildings were also used as recording studios for such artists as Bob Dylan and Barbara Streisand. The local CBS affiliate, KCBS-TV, and later KCAL-TV, also operated out of the studios. In 2007, the subject property ceased operations as a broadcast facility.

Later alterations to the subject property include the 1949 addition of the television studios, removal of original signage, covering of ground floor windows, and the enclosing of the plaza space with fencing.

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 is significant enough to warrant further investigation as a potential Historic-Cultural Monument.

CBS COLUMBIA SQUARE STUDIOS

6121 SUNSET BOULEVARD
HOLLYWOOD



Nomination for
Historic-Cultural Monument Status

Submitted by
Hollywood Heritage

1. **Name:** CBS Columbia Square Studios
2. **Address:** 6121 Sunset Boulevard Hollywood California 90028
3. **Assessors parcel number:** 5546026030
4. **Legal Description:** Tract: 27285 Lot: 4
5. **Addresses on Property:**
1528 N EL Centro Ave.
1526 N El Centro Ave.
6121 W Sunset Blvd.
6125 W Sunset Blvd.
6. **Present Owner:** Apollo Real Estate Advisors
11777 San Vicente Boulevard, Suite 550
Los Angeles, CA 90049
ph: 310-776-7950 fax: 310-776-795
7. **Present Use:** Vacant; former Radio and Television studio
8. **Style:** International Style
9. **Physical Description:**

The former CBS Columbia Square located 6121 West Sunset Blvd. is a complex of 5 interconnected structures arranged around a central plaza built to house office space, radio and television studios, as well as restaurant and commercial space. Designed in the International Style, by renowned architect William Lescaze, the CBS west coast headquarters epitomized the architect's philosophy of functional buildings as "machines for living" which utilized the most modern technology available at the time. Streamlined and austere in appearance yet sufficiently grand and sophisticated in arrangement, CBS studios projected just the modern image CBS chief William Paley wanted. As one reporter noted "No space is wasted nor is there any superfluous decoration. Beauty here becomes synonymous with the vitality of purpose and the strength of geometric design. The building is symbolic of the vastness and progressive tempo of radio."¹

The center and hub of the complex is the main plaza. This space, which opens out onto Sunset Blvd to the south, is bordered by the office tower to the west, the Columbia Playhouse and television studios to the north and the

¹ "The New Home of the Columbia Broadcasting System; at Columbia Square in Hollywood, California." California Arts and Architecture v. 54 (July 1938) p. 28-29.

former Brittingham's Radio Center Restaurant to the east. The plaza level of the tower to the west and restaurant to the east were originally glazed and were recessed behind a row of columns or pilotis, which gave the space the dignified air of a cloister, while a wide projecting eave provided emphasis and cover for the former public entrances to the playhouse and the television studios to the north. A driveway circled this space around a grassy park with palm trees.

The entire complex is anchored by the 6-story slender office tower, which housed the executive staff and main lobby of the compound. Set perpendicular to the street, the tower also served as a billboard for the company with a large projecting tab at the fourth and fifth floors upon which the letters CBS at one time blazed in neon. The recessed and colonnaded ground floor was once lined with windows and had its formal business entrance, also behind columns, on Sunset. Above it are stacked four floors of offices with a sixth story recessed toward the rear or north side of the tower. The east and south facades have four uninterrupted bands of horizontal windows with metal mullens, while the west side has four short bands equal in height to the east/south windows, but also four narrower bands of windows towards the north portion of the façade. Running down the center of the west façade are also four porthole windows. The sixth story, like a ship's wheelhouse, is recessed in from the south and east facades so as to be unnoticeable from ground level. While sharing the typical band of horizontal windows along its eastern frontage, this story on its southern and western sides utilizes one of Lescaze's signature materials, the glass block, which he is responsible for introducing to the United States.

Projecting to the west of the tower stands a one story unadorned box which housed the complex's smaller studios 1 through 4, an organ chamber and its engineering department. At one time this building had a series of long narrow horizontal windows along both of its street facades as well as a large glass block window, however these are now covered and obscured with billboards. There is also second story, which is recessed toward the north elevation of this building.

Across the plaza to the east is the second most prominent building in the compound, which housed Brittingham's Radio Center Restaurant, the CBS Management and Artists Bureau as well as three commercial units and a Bank of America branch. The building's complex façade included the restaurant's sleek curved glass entrance recessed behind the plaza's western colonnade. This arrangement, repeated to a more subtle extent at the tower's base across the courtyard, not only provided shade to the restaurant's interior but also emphasized the building's and the plaza's formal geometry. The second story has, like the floors of the tower, a narrow band of windows which stretch uninterrupted along the west and south facades and are of the same design as those of the tower.

Behind the structures fronting Sunset Boulevard were the complex's larger studios, the famous Columbia playhouse directly north of the Plaza and the CBS television studios directly next door to the east. Other than their plaza entrances these two buildings were on the exterior large utilitarian studio warehouses with few windows.

The final building to be constructed at the site was the CBS television studio. Although the advent of nationwide televised broadcasting would not occur until the 1940s, William Paley of CBS had applied for a television-broadcasting license as early as 1931. The original plans for Columbia Square always included a plan for television studios to the east of the Columbia playhouse², however the structure was not completed until 1949. As Lescaze had moved on from the project, the construction of the new studio was carried out by the firm Parkinson, Powelson, Briney, Bernard & Woodford Architects or Parkinson and Parkinson, designers of LA City Hall, Union Station and Bulloch's Wilshire. While the design was new the detailing of the facility was constructed nearly identically to Lescaze's designs for the other structures in the complex. This new building was divided into two large studio theaters, which could be altered as need required.

Interiors

Like the studio's exterior the interior spaces CBS Columbia Square continued the stylistic program established by Lescaze. Interiors were characterized by their sharp modernity, clean lines, and dearth of ornament. Grays, blues and warm yellows predominated the original color schemes. While its intention was to impress, it was not to awe. Columbia Square was, like Lescaze's "machines for living", a machine for broadcasting entertainment and its public, office and technical spaces were designed to accomplish this with ease and efficiency.

Official visitors to the offices of the CBS would enter off Sunset through glass doors into a small vestibule at the bottom of a short staircase. At the top of the stairs was a long hall split down the center by yet another colonnade. Dark, sleek and lacquered finishes and surfaces covered the walls and floors enhanced only by chrome fixtures and modern circular lighting. There was a centrally located reception desk, behind which lead a hallway to the west to studios 1 through 4. To the desk's north was the elevator bank followed by the master control room were at the end of the hall. At this point the hallway

² "Broadcasting theater CBS, station KNX, Hollywood California; views, plans, and schedule of equipment and materials; W. Lescaze and E. Heitschmidt." *Architectural Record* v.84 (July 1938) p. 108-11

curved to the east and became the public lobby to the Columbia Playhouse and the CBS television studios.

The original offices of the CBS executives were also designed by Lescaze and reflect his aesthetic. The office of Vice-president D. W. Thornburg at CBS is Lescaze's décor at its finest. Like the bands of windows, which surround the tower, the forms and lines of the office are strongly horizontal. The furniture is compact and low. The desk, the shelving, console table, and lighting all reinforce the horizontal emphasis of the décor. Lescaze explained his intentions behind this; "although people are vertical forms themselves, they move in a horizontal plane and therefore horizontal lines tend toward visual comfort and away from nervous strain".³

The Columbia Square Playhouse was the studio's prime performance and broadcasting venue. With seating capacity for over 1,000 spectators, the theater was decorated in a minimalist style. It had the traditional stage and curtain with a floating clock in the upper left hand corner of the stage. On either side of the stage were two projecting boxes with angled glass fronts for technicians and clients, which were soundproof. Further innovations Lescaze introduced into the design were floating walls, and expansion joints between the balcony pillars as well as the Playhouse foundation to help absorb vibrations and shock from traffic or seismic activity.

10. Construction date: 1938

11. Architect: William Lescaze, Earl Heitschmidt (Associate)

12. Contractor: William Simpson Construction Co.

13. Visual Documentation: Historic and Current photos, building plans, Sanborn maps, site plans, historic postcards, and brochures.

14. Condition: Good

15. Alterations:

From outward appearance little has changed at CBS Columbia Square since its construction in 1938. While the site is certainly showing its age and neglect, there have been no major additions to the original buildings or the site since the construction of the television studios in 1949. Minor alterations to the site include; removal of all original signage, the covering of

³ "The New Home of the Columbia Broadcasting System; at Columbia Square in Hollywood, California." California Arts and Architecture v. 54 (July 1938) p. 28-29.

the majority of ground floor windows along El Centro, Sunset Boulevard, and Gower Street. The hanging of billboards on the small studio building and on the walls of the former Bank of America branch. A large metal fence has been constructed along Sunset closing off the Plaza from the street. The plaza itself has been altered as the circular driveway is gone and the space is now half pavement and half grass. Metal shade screens have been installed over the windows of the former Radio Center restaurant. These screens seem to have been added soon after the construction of CBS Columbia Square as they appear in photos from the 1950s. Reports from recent visitors to the site indicate that much of the original interiors still exist. While the offices have definitely changed with fashion, the main public spaces and their decorative finishes have been retained, although in some cases the spaces have been partitioned.

16. Threats to site: Private development (see design)

17. Is the structure on its original site?: Yes

18. Statement of Significance:

CBS Columbia Square Studios is an important example of the International Style, which meets the requirements of the Cultural Heritage Ordinance because of the high quality of design and the retention of its original, form, detailing, and integrity and its association with the internationally renowned architect, William Lescaze. CBS Columbia Square Studios also stands as a distinctive cultural monument being associated with the history of Hollywood's early radio and television broadcasting history as well as being associated with important national figures such as CBS head William Paley as well as a host of radio and television celebrities from 1938 to the present.

International Style

The "International Style" as defined by Henry Russell Hitchcock and Phillip Johnston during the Museum of Modern Art's International Exhibition of Modern Architecture in 1932 describes a mode of architecture whose roots are in the work and philosophy of French architect Le Corbusier, and members of the Bauhaus Movement. They identified three different principles: the expression of volume rather than mass, balance rather than preconceived symmetry and the expulsion of applied ornament.⁴ Architects featured in the exhibition were Le Corbusier, Pierre Jeanneret, Walter Gropius, and Mies Van Der Rohe and William Lescaze. In their work they proclaimed a style of architecture which was not exclusive to any specific country or region but a style of design and building that could be applied

⁴ [http://en.wikipedia.org/wiki/International_style_\(architecture\)](http://en.wikipedia.org/wiki/International_style_(architecture))

anywhere to embody modern principles, a truly global or international style.⁵ In practice these buildings were “flat-roofed, freely planned styles which made candid use of the new industrial materials and building techniques – steel, reinforced concrete, sheet glass etc. – but allowed latitude of the designer.”⁶

In Los Angeles, the International Style was brought to Southern California by two Austrian emigres; Rudolph Schindler and Richard Neutra. Although The influence of Frank Lloyd Wright is clearly evident in Schindler’s early work such as his Kings Road House (1921-1922), his later Lovell Beach House (1925-1926) began the march toward modernism. Neutra, however mastered the style from the start particularly in his the Lovell Health House (1927-1929) and Joseph Von Sternberg House (1936).

William Lescaze (1896-1969)

Born in Onex Switzerland, William Lescaze was educated at the École polytechnique fédérale de Zurich before emigrating to the USA in 1920. His first architectural experience was gained in the firm of Hubbell & Benes in Cleveland Ohio after which he moved to New York City to found his own practice in 1923.

Although his early commissions were small, he gained recognition for some unexecuted projects, such as 'The Future Country House', which was illustrated in the *Architectural Record* (November 1928). It was efficient, well-planned and insulated, with an adjacent aeroplane garage and runway.

Lescaze received his first big break in 1929 when he partnered with George Howe to design a skyscraper in downtown Philadelphia. The firm designed the Philadelphia Saving Fund Society Bank and Office, better known as the PSFS Building (1929–33), regarded as the pioneering International Modern skyscraper of the time. The building was among those projects featured at the International Exhibition of Modern Architecture in 1932 putting Lescaze in the pantheon of the International Style. The partnership was dissolved in 1933, but Lescaze continued to work under the joint names until 1935 when he once again set up in independent practice.

Among his works of that period were the Headmaster’s House at Dartington Hall, Totnes, Devon, England (1930–2), the Churston Estate Housing Development, Devon (1932–6), and the Lescaze House, NYC (1933–4). In 1939 his Longfellow Building was commenced, completed in 1941—it was

⁵ Hasan-Uddin Khan. *International Style*. New York: Taschen, 1998 pg. 8

⁶ Dan Cruikshank ed. *Sir Banister Fletcher’s A History of Architecture* (20th edit.) Oxford: Architectural Press page 1319.

the first International style work in Washington, DC. During the WWII Lescaze designed prefabricated buildings using experimental materials as well as teaching industrial design at Pratt Institute in New York City. Later Lescaze produced several large public, office-, and apartment-buildings, including the Swiss Embassy Chancellery, Washington, DC (1959), the Christian Peace Building, United Nations, NYC (1961), and the Chatham Center, Pittsburgh (1964).

Lescaze began work for William Paley at CBS in New York City in 1935. He remodeled the neo-Gothic Hammerstein Theater for Paley in according to the international style. His new theater within the old theater was a sensation. Lescaze's acoustic shell and stage was smooth and white and gleamed brilliant and modern below the dark gothic ceiling of the Old Theater. The Architectural Forum commented that the design was "admirably suited to radio, the 'new' art which sometimes tries so hard to take on an elfin Hollywood spirit, which architecturally, at least is something rarely to be emulated."⁷

Lescaze also created designs for a new CBS headquarters on Park Avenue, a bold design involving a plinth of commercial and studio spaces above which on a stand of pilotis rose a 5 story tower of glass block. Paley however, cancelled the project after deciding to invest in network production and expansion. Instead he gave Lescaze two other projects; first the awning over the CBS entrance in New York City and second the studio headquarters of CBS in Hollywood, Columbia Square.

Columbia Square Early History

The site of CBS Columbia Square at the corner of Sunset and Gower is one of significant in Hollywood. On that spot stood the Blondeau Tavern, owned by Rene Blondeau and family, French immigrants to the United States, who sold goods and feed for the local livestock owners in the area. It was at the tavern on Dec 27th 1911 that the Nestor Film Company began work on what would become the first film entirely made in Hollywood, *Law of the Range*. The building burnt a year later and the site was renamed the Christie Film Company makers of Nestor Comedies for Universal Films.

While more of the production for Universal moved out to the valley, the Hollywood lot continued to expand as production continued. In 1926 Christie Studios was first officially recognized as a landmark by the city of Los Angeles with a plaque dedicating it as the site of the first film studio. In 1932 the studio became a rental production facility and was renamed Amalgamated Motion Picture Studios.

⁷ Robert A M Stern et al. New York 1930. New York: Rizzoli 1994. Page 267

CBS comes to Hollywood

In 1936 the LA Times announced in a headline, "Old Christie Studio Razed for Radio Network Station." The neglected and rundown studio was demolished later that year. On April 27th 1937 the groundbreaking ceremony of the new Central Broadcasting System facility took place in a star-studded event. The facility was to house the operations of KNX and KCBS-FM. This event further exacerbated a chronic rivalry with NBC which quickly snatched up the lot at the corner of Sunset and Vine and began construction of their radio facility soon after.

One year later CBS Columbia Square was inaugurated. The facility, which cost 2 million, was state of the art and in the modern international style, a first of its kind facility on the west coast. CBS Radio personalities such as Charlie McCarthy, Edgar Bergen, Edie Cantor, Mickey Mouse, Bing Crosby and Rudy Vallee performed and Louella Parsons did reports from Hollywood at CBS. William Paley remarked at the dedication, "It is because we believe these new Hollywood headquarters, reflecting many innovations of design and acoustics and control, will improve the art of broadcasting that we have built them and are dedicating them here tonight." Bob Hope quipped that Columbia Square looked like "the Taj Mahal with a permanent wave", while Al Jolson upped the ante by describing it as Flash Gordon's bathroom!

Audiences and the public were invited to come and see Hollywood at work. For 40 cents visitors could come to Studio B which held 400 seats or the Columbia Square Playhouse which held 1050. There they could watch performances and were invited to see technicians at work through special soundproof windows and to tour other parts of the facility. NBC not to be outdone opened a month later and soon the dueling studios were the epicenter of west coast radio.

Programming at CBS during the 1930s expanded to include; Campbell Soups Show starring Jack Carson, General Electric Presents, G.E. House Party starring Art Linkletter, Rinsø Presents Big Town starring Edward G. Robinson with Claire Trevor, CBS presents Mike Stokey's Patomime Quiz Time and Phillip Morris Presents Horace Heidt. Norman Corwin journalist and writer of radio drama's commented that, "Columbia Square was one of the glories of radio. It was somewhat sacred to those in the industry. There was nothing comparable to its splendor in New York".

Musical acts performing at Columbia Square included Eddie Cantor, Rosemary Clooney, Bing Crosby and Gene Autry. Composer Bernard Hermann frequently scored and conducted Columbia Square broadcasts. Through the facilities of KNX, the Columbia network broadcast big band

music from nearby ballrooms including the Hollywood Palladium and the Earl Carroll Theater.

In 1940 a second plaque commemorating the site as the first movie studio was again placed on the building.

In 1949 CBS television was launched with the formal dedication of KTTV, LA Time/CBS-Television beating out NBC by a week. Jack Benny lead the inaugural showcase which included Margaret Whiting, Bob Crosby, and the Andrews Sisters. CBS soon had shows such as Amos n' Andy, Red Skelton, Burns and Allen, and Johnny Carson's first television show Carson's Cellar. In 1951 the pilot of I Love Lucy was filmed at Columbia Square. James Dean was also an usher at the Columbia Playhouse.

As the popularity of television grew and production expanded the sharing of studios between radio and television began to take place, and CBS wisely began using any and all large facilities nearby, which included the El Capitan (the post 1941 version, located at what is most recently The Palace), the CBS Vine street playhouse (also site of their Lux Radio broadcasts prior to building the studio) and the Roosevelt and Knickerbocker Hotel ballrooms were pressed into service for shows like "Queen for a Day" and "This is Your Live (Your name here)". It was during this period that the original lot was expanded to encompass another block to the north. The original lot was bordered by Sunset to the south, Gower to the east, El Centro to the west and Harold Way to the north. To join the two lots Harold Way was eliminated in 1954-55 making the new northern boundary Selma Ave. The northern half of the new block was cleared for use as a parking lot.

Columbia Square in transition

The need for larger television studios lead to the construction of CBS Television City in 1952 and the purchase of CBS Studio Center in 1967, which began the decline of Columbia Square. As television quickly supplanted radio as America's chief form of broadcast entertainment, the studios converted some of the famous radio theaters into recording studios for Columbia Records where Bob Dylan and Barbara Streisand both recorded albums. The local affiliate KCBS-TV continued operations.

Television had a brief revival at Columbia Square in 2002 with the CBS purchase of KCAL-TV. The KCAL newsroom was fitted out on the floor of the old Columbia Playhouse. Still the decline continued. On August 12th 2005 after KNX had broadcast "A Salute to Columbia Square", the radio station, the last based in Hollywood, after 67 years moved to the Miracle Mile. Nearly 2 years later on April 21st 2007 KCBS-TV and KCAL-TV moved their operations to CBS Studio Center in Studio City finally ending Columbia Square's status as a broadcast facility, one of the last in Hollywood. In yet another last reprieve,

in Spring 2008 MTV's original reality show "Real World" began its 20th season, this time in Hollywood. Filming continued through July 2008.

In August 2006, the property was acquired by Las Vegas-based developer Molasky Pacific LLC, for \$66 million. It had planned to redevelop the 125,000 square foot (11,600 m²) complex to continue to attract entertainment industry tenants. Molasky Pacific dropped out of the project in 2008 and handed it over to their New York City based partners Apollo Real Estate Advisors. Current designs by architects Johnson and Fain to build a 40 story office tower and 14 story boutique hotel on the site while attempting to preserve most of the historic CBS Columbia Square complex.

19. Sources:

"Broadcasting theater CBS, station KNX, Hollywood California; views, plans, and schedule of equipment and materials; W. Lescaze and E. Heitschmidt." *Architectural Record* v.84 (July 1938) p. 108-11

"CBS Broadcasting studios for KNX, Hollywood; views and plans; W. Lescaze and E. Heitschmidt, architects" *The Architectural Review* v. 85 May 1939 p.221-3

"The New Home of the Columbia Broadcasting System; at Columbia Square in Hollywood, California." *California Arts and Architecture* v. 54 (July 1938) p. 28-29.

Cruikshank, Dan ed. *Sir Banister Fletcher's A History of Architecture* (20th edit.) Oxford: Architectural Press page 1319.

Khan, Hasan-Uddin. *International Style*. New York: Taschen, 1998 pg. 8

Stern, Robert A M et al. *New York 1930* New York: Rizzoli 1994. Page 267

Stern, Robert A M et al. *New York 1960* New York: The Monacelli Press, 1997.

Williams Gregory Paul . *The Story of Hollywood* Los Angeles: BL Press, 2005

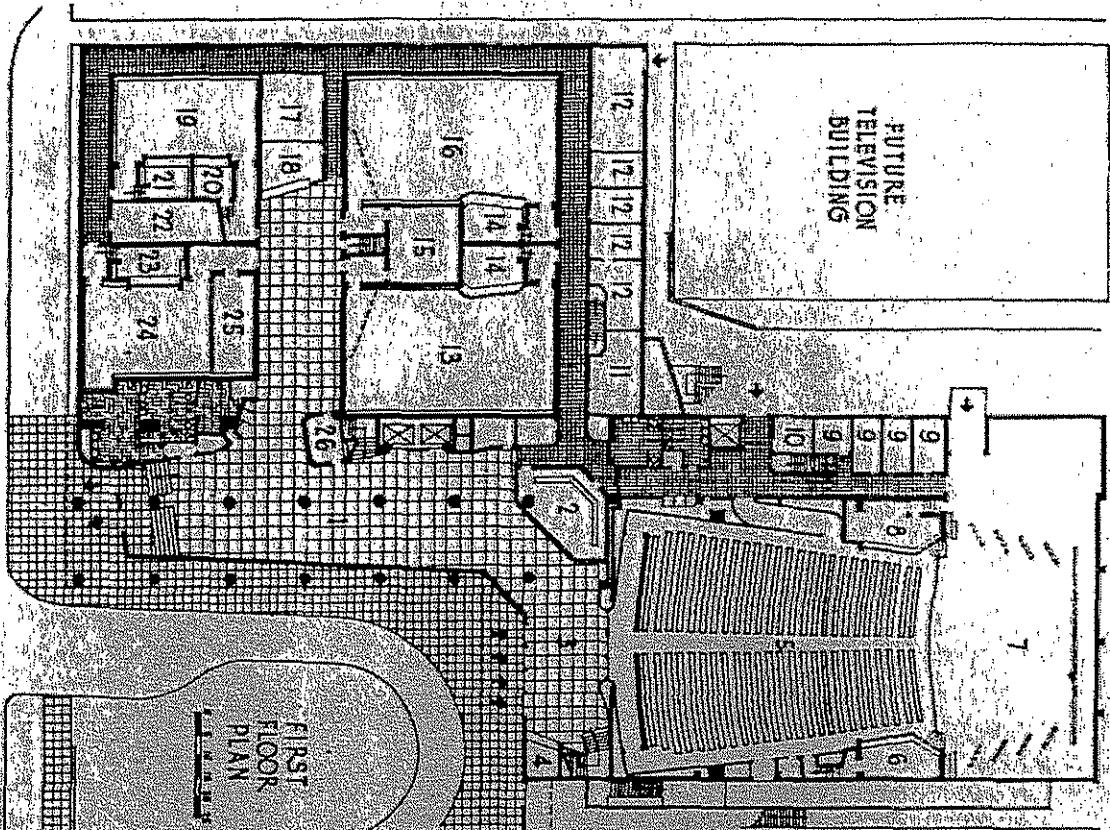
[http://en.wikipedia.org/wiki/International_style_\(architecture\)](http://en.wikipedia.org/wiki/International_style_(architecture))

20. Compiled on 6-16-08 for Hollywood Heritage by

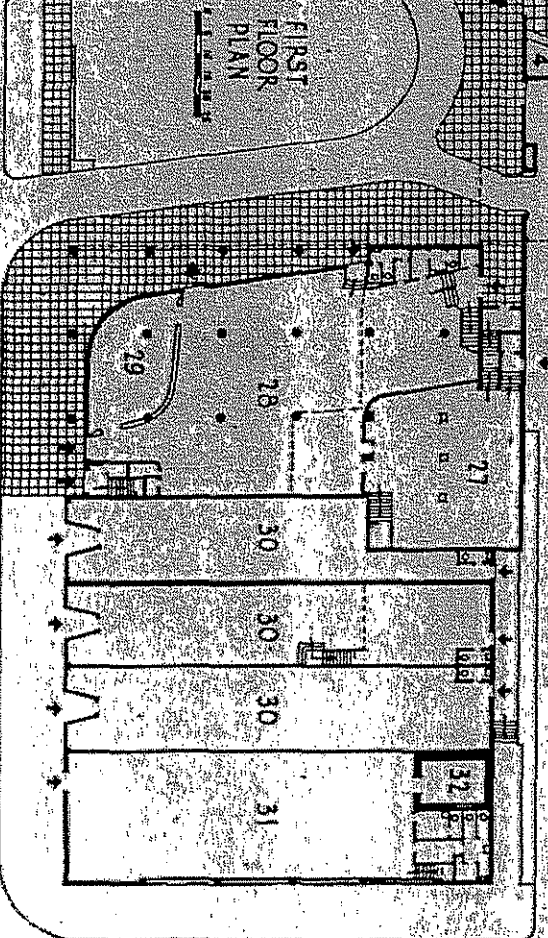
Brian Curran
855 South Highland Ave.
Los Angeles CA 90036
323 964-9502

bcurranjr@dslextrreme.com

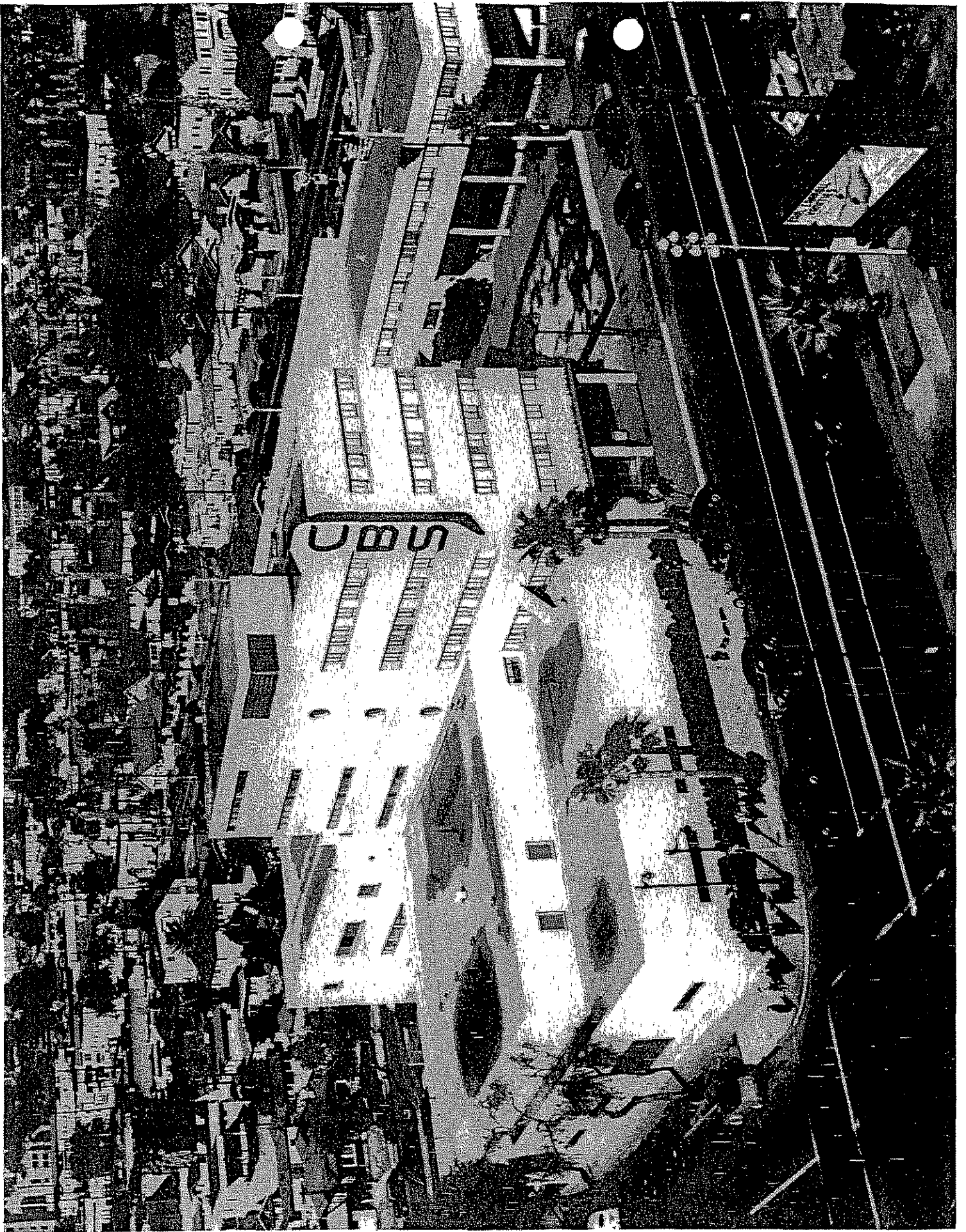
General view of the CBS plant. The radio workshop including offices and studios is at left. Building at right contains restaurant, branch bank and other business offices.

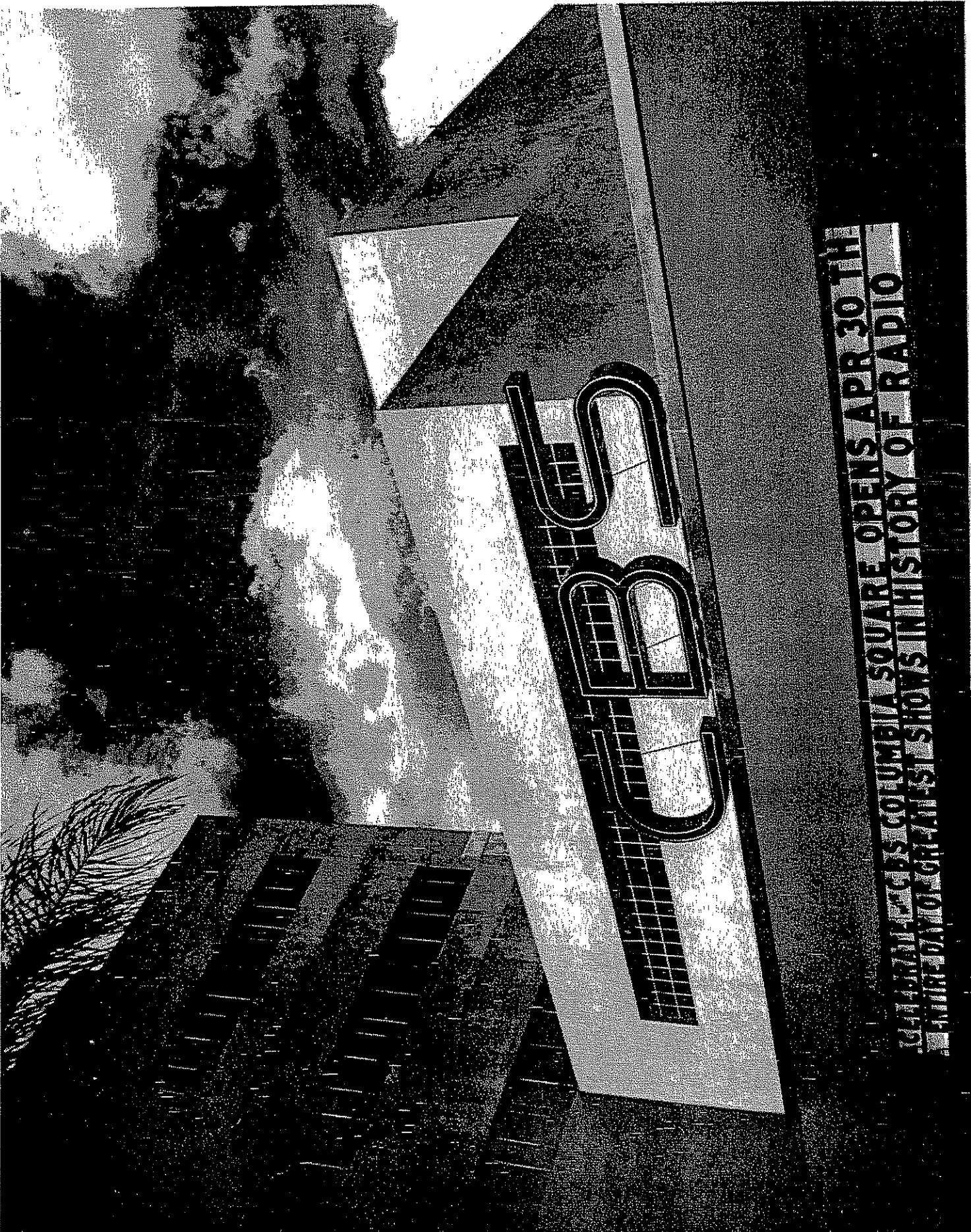


- 1-ENTRANCE HALL
- 2-MASTER CONTROL ROOM
- 3-FOYER - STUDIO A
- 4-CHECK ROOM
- 5-STUDIO A
- 6-CLIENTS ROOM
- 7-PLATFORM
- 8-CONTROL ROOM
- 9-DRESSING ROOM
- 10-BUILDING SUPT
- 11-MUSICIANS LOCKERS
- 12-ENGINEERING DEPT
- 13-STUDIO NO. 1
- 14-CONTROL ROOM
- 15-STORAGE ROOM
- 16-STUDIO NO. 2
- 17-ARTISTS LOUNGE
- 18-CHECK ROOM
- 19-STUDIO NO. 3
- 20-CLIENTS ROOM
- 21-CONTROL ROOM
- 22-STORAGE ROOM
- 23-CONTROL ROOM
- 24-STUDIO NO. 4
- 25-ORGAN CHAMBER
- 26-RESTAURANT
- 27-RESTAURANT
- 28-KITCHEN
- 29-RESTAURANT
- 30-DOGTAIL BAR
- 31-STORES
- 32-BANK
- 33-VAULT

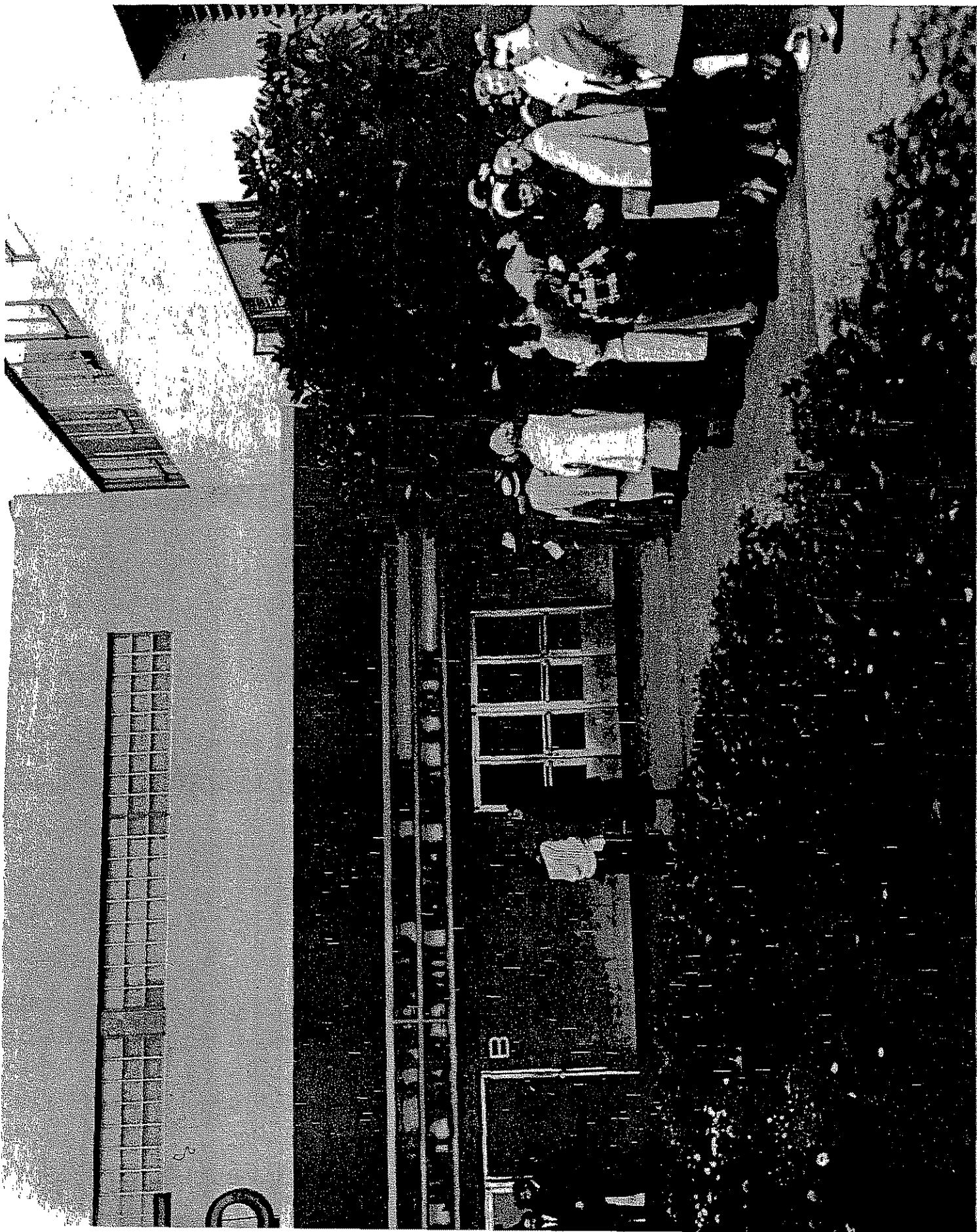


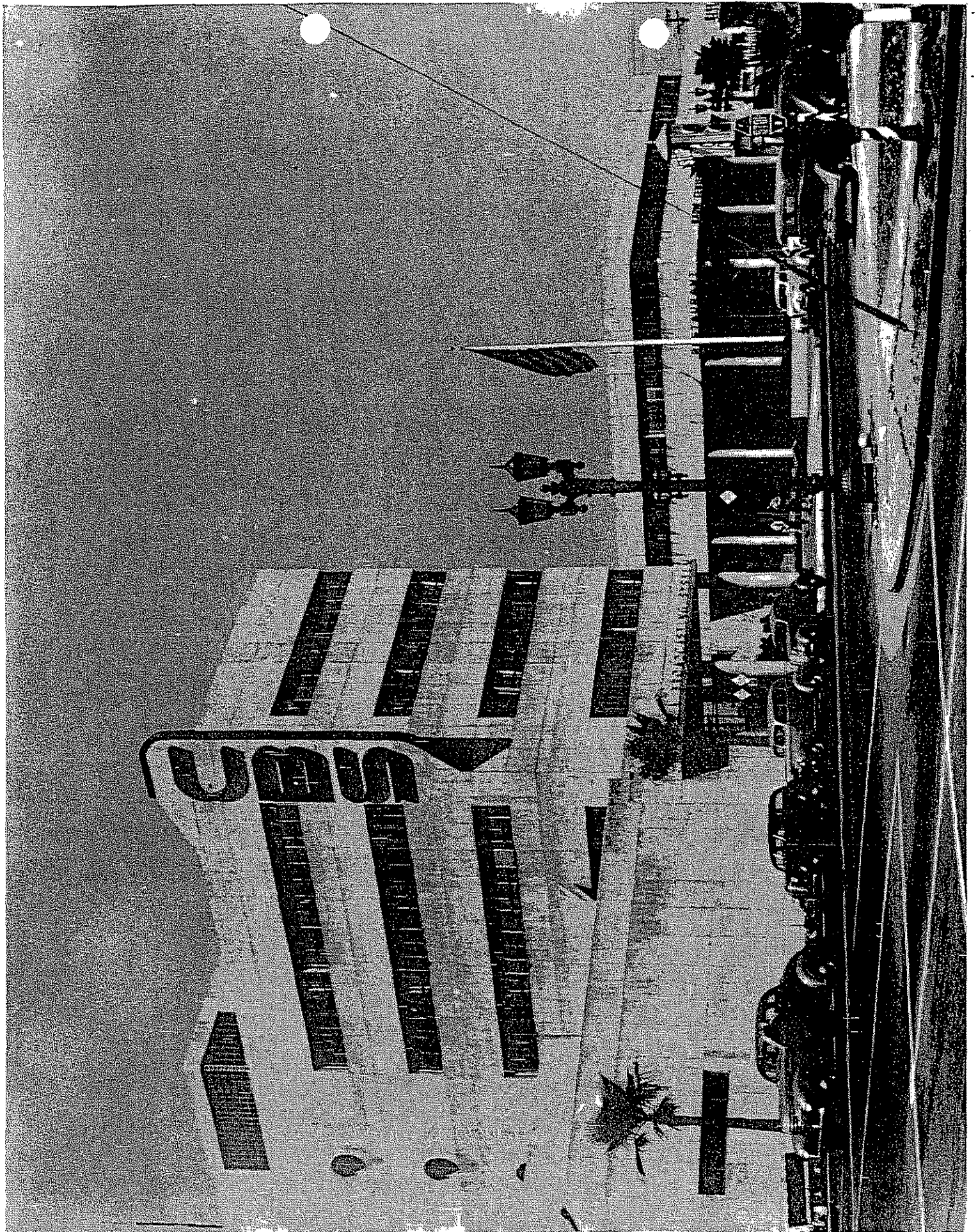
Crown AND SWARTZ, INC.

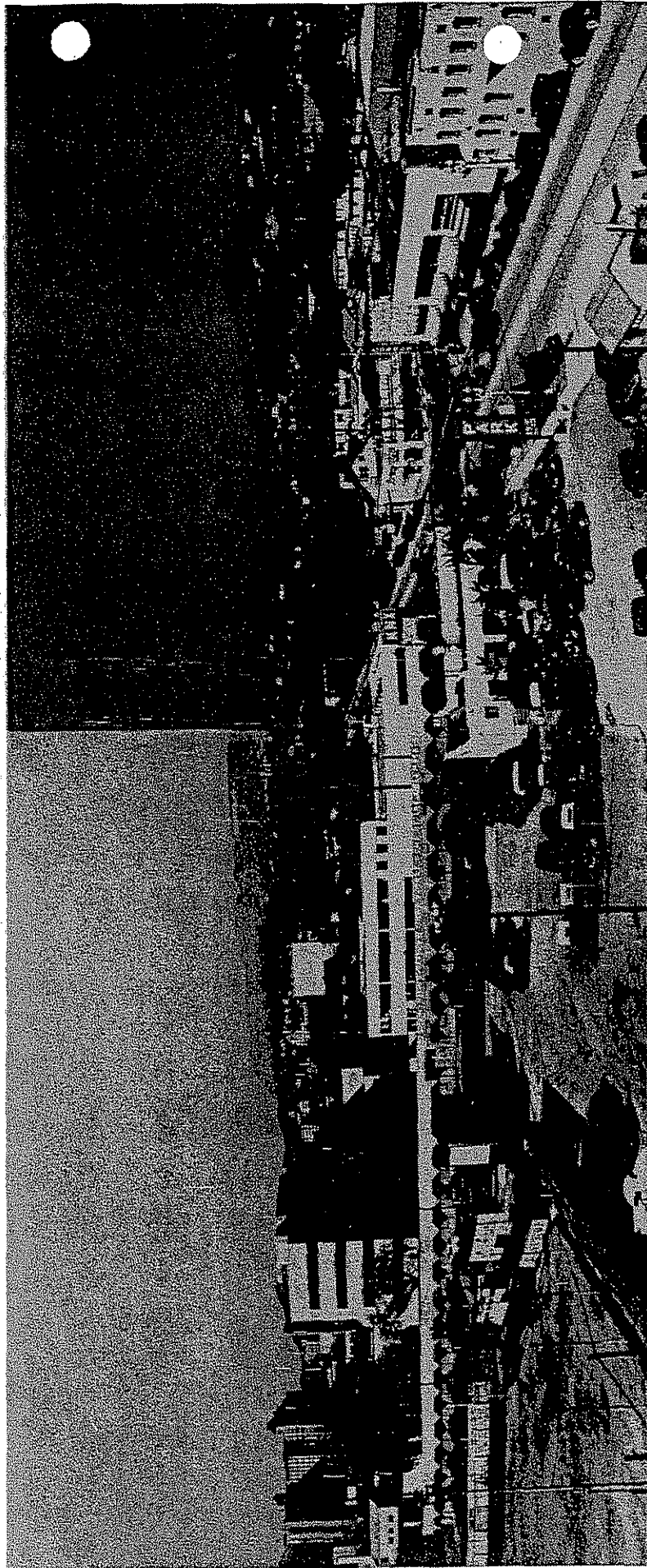


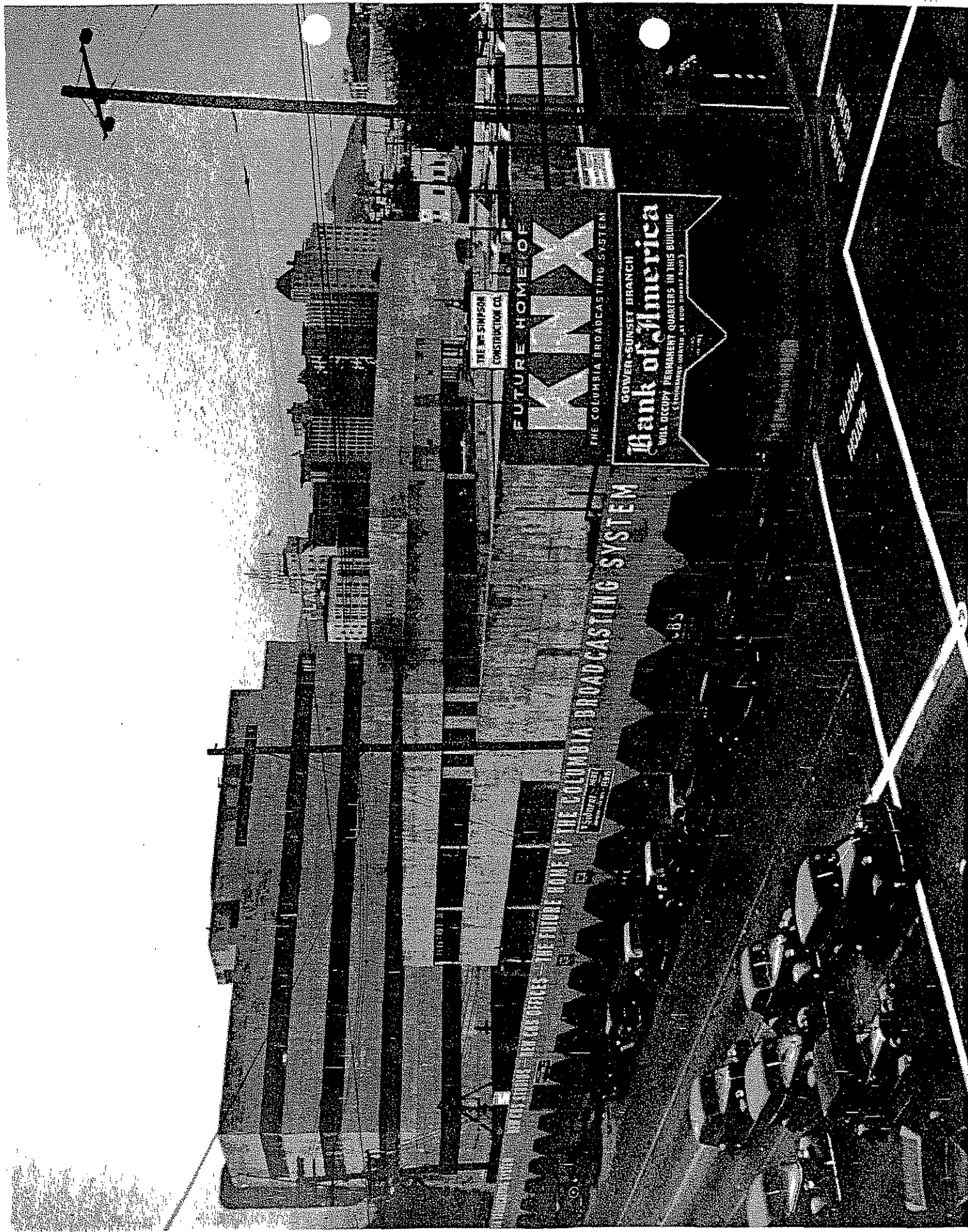


**CBS BUILDS COLUMBIA SQUARE OPENS APR 30 THE
GREATEST SHOWS IN HISTORY OF RADIO**









THE SIMPSON
CONSTRUCTION CO.

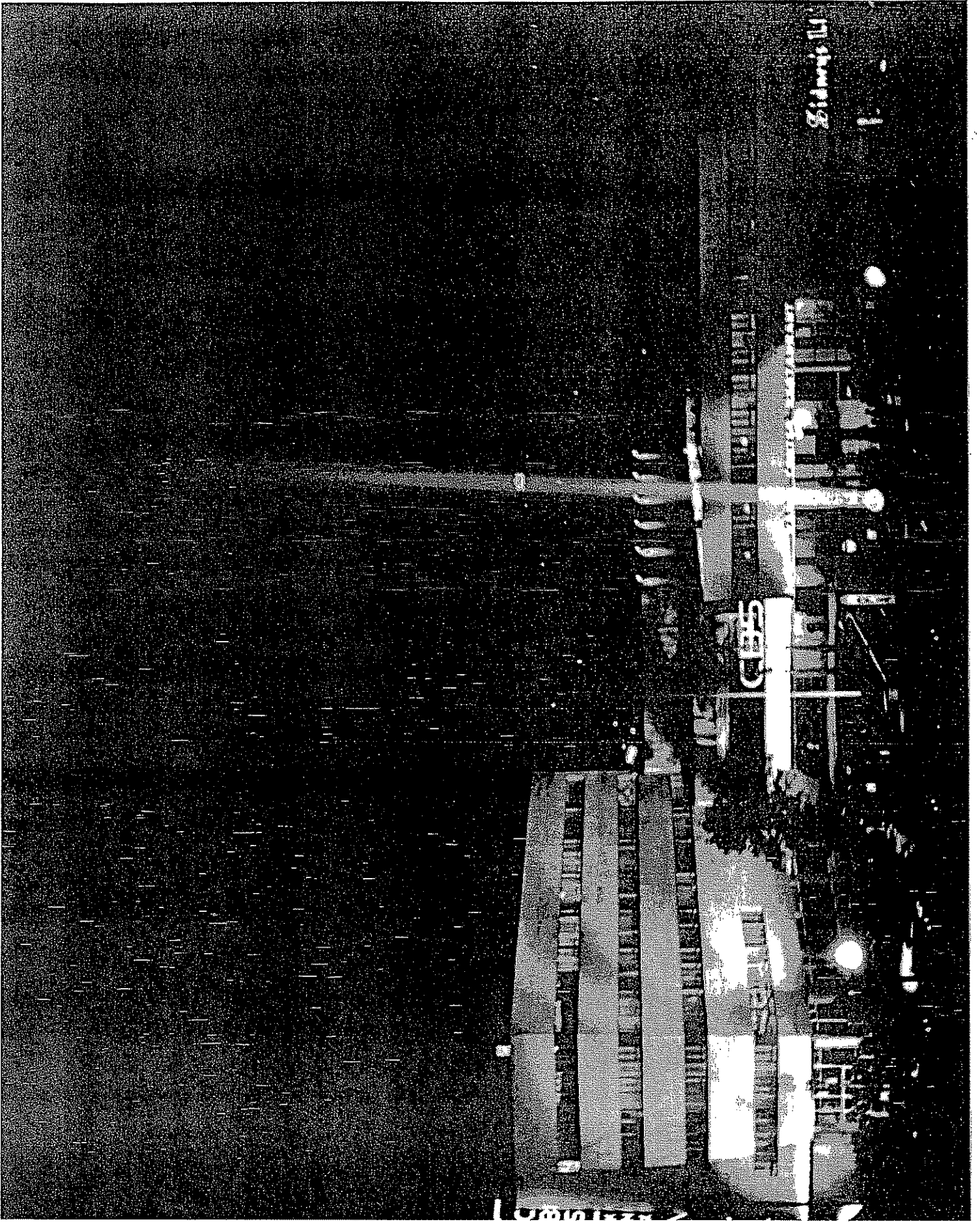
FUTURE HOME OF

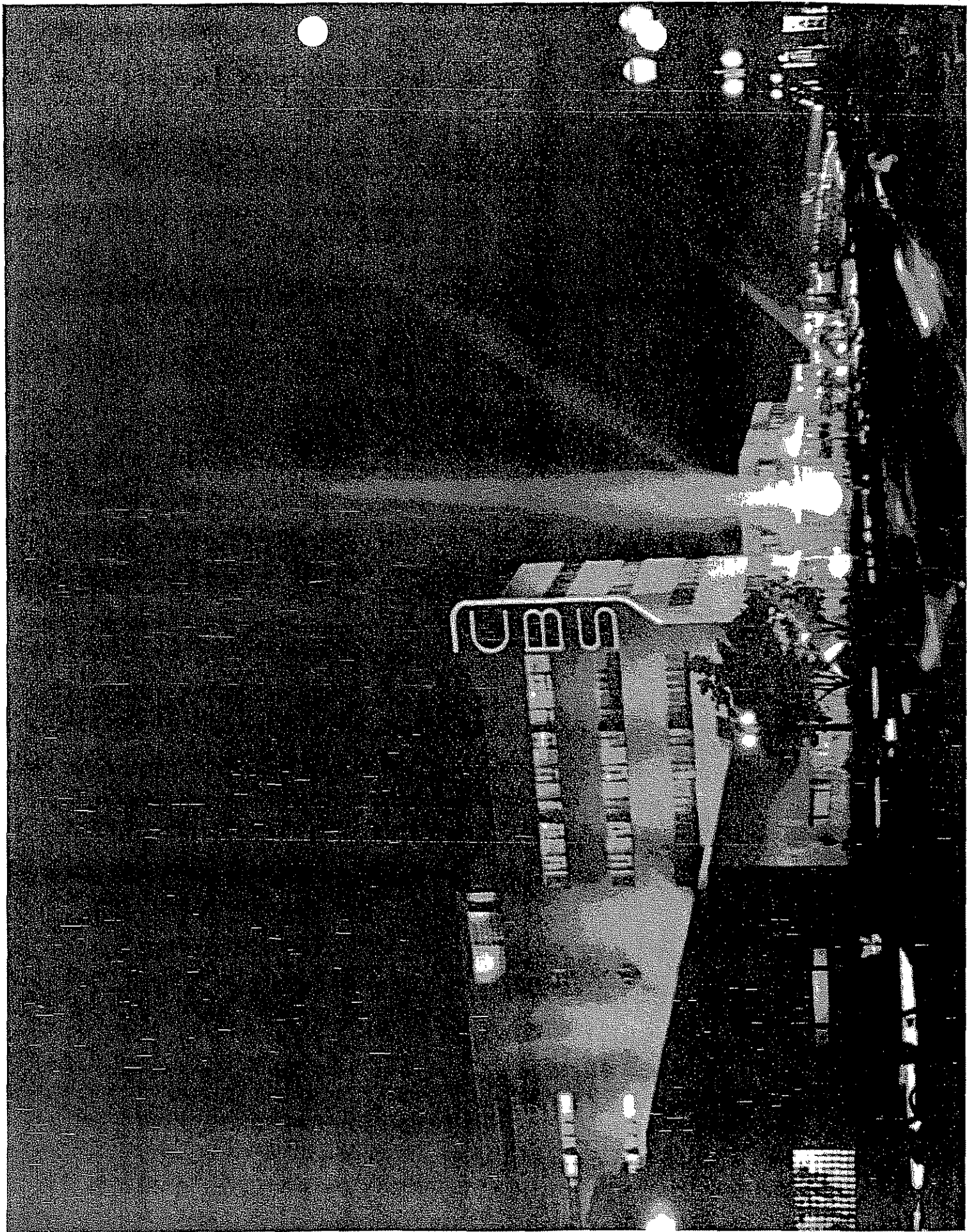
KXIII
THE COLUMBIA BROADCASTING SYSTEM

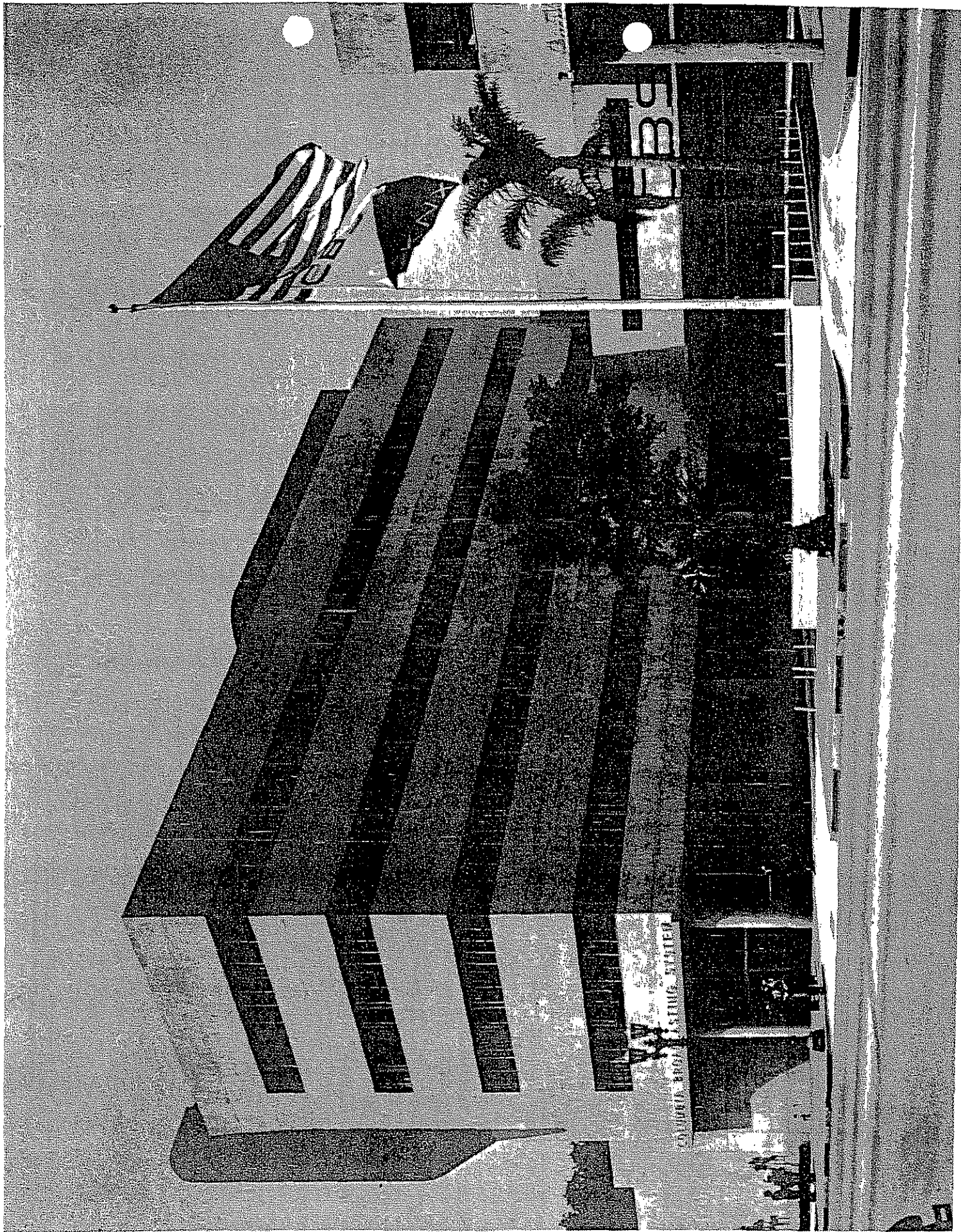
GOVERN-SUNSET BRANCH
Bank of America
WILL OCCUPY BRANCHMANS CHAMBERS IN THIS BUILDING
COLUMBIA BROADCASTING SYSTEM

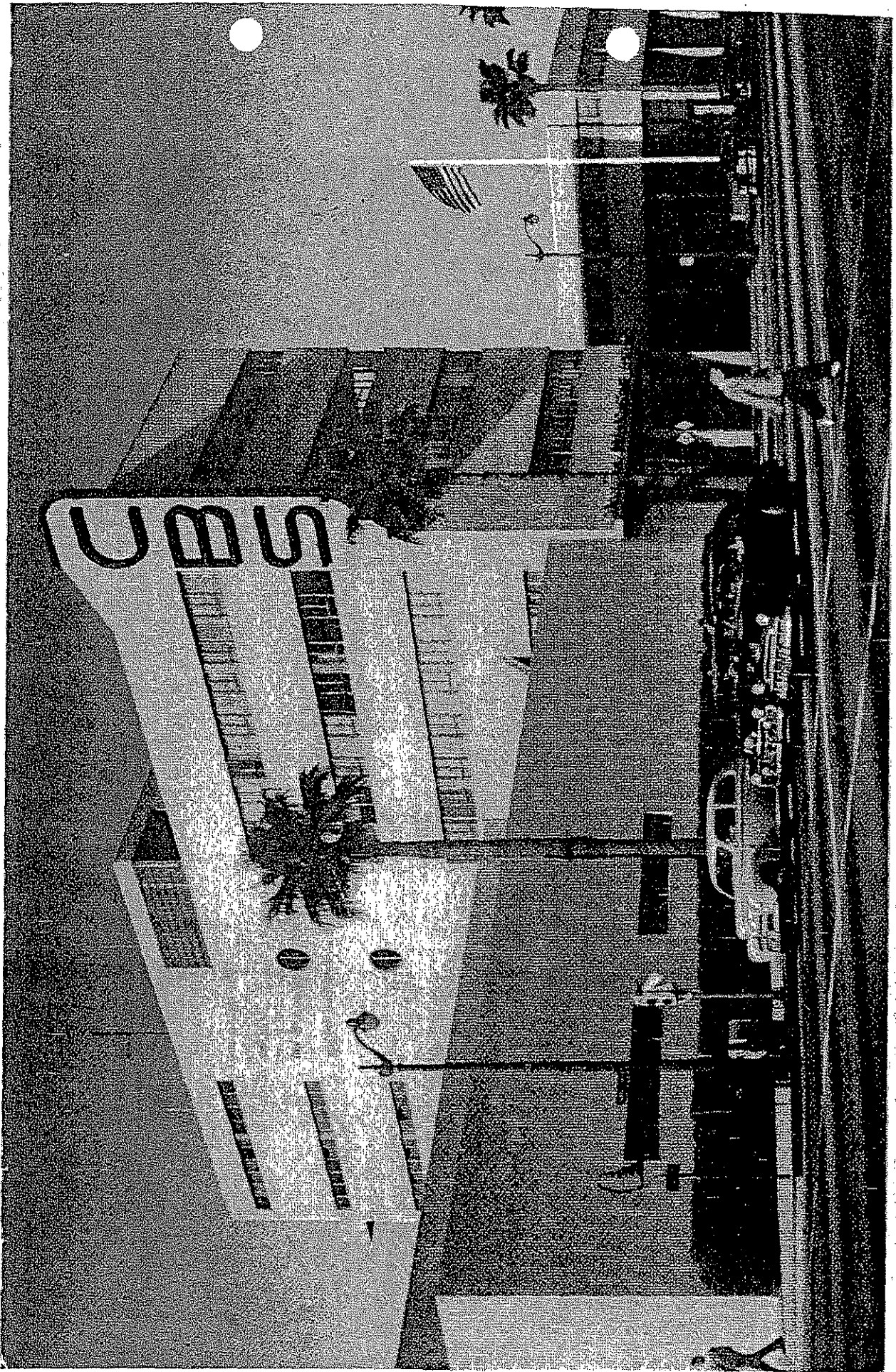
THE COLUMBIA BROADCASTING SYSTEM

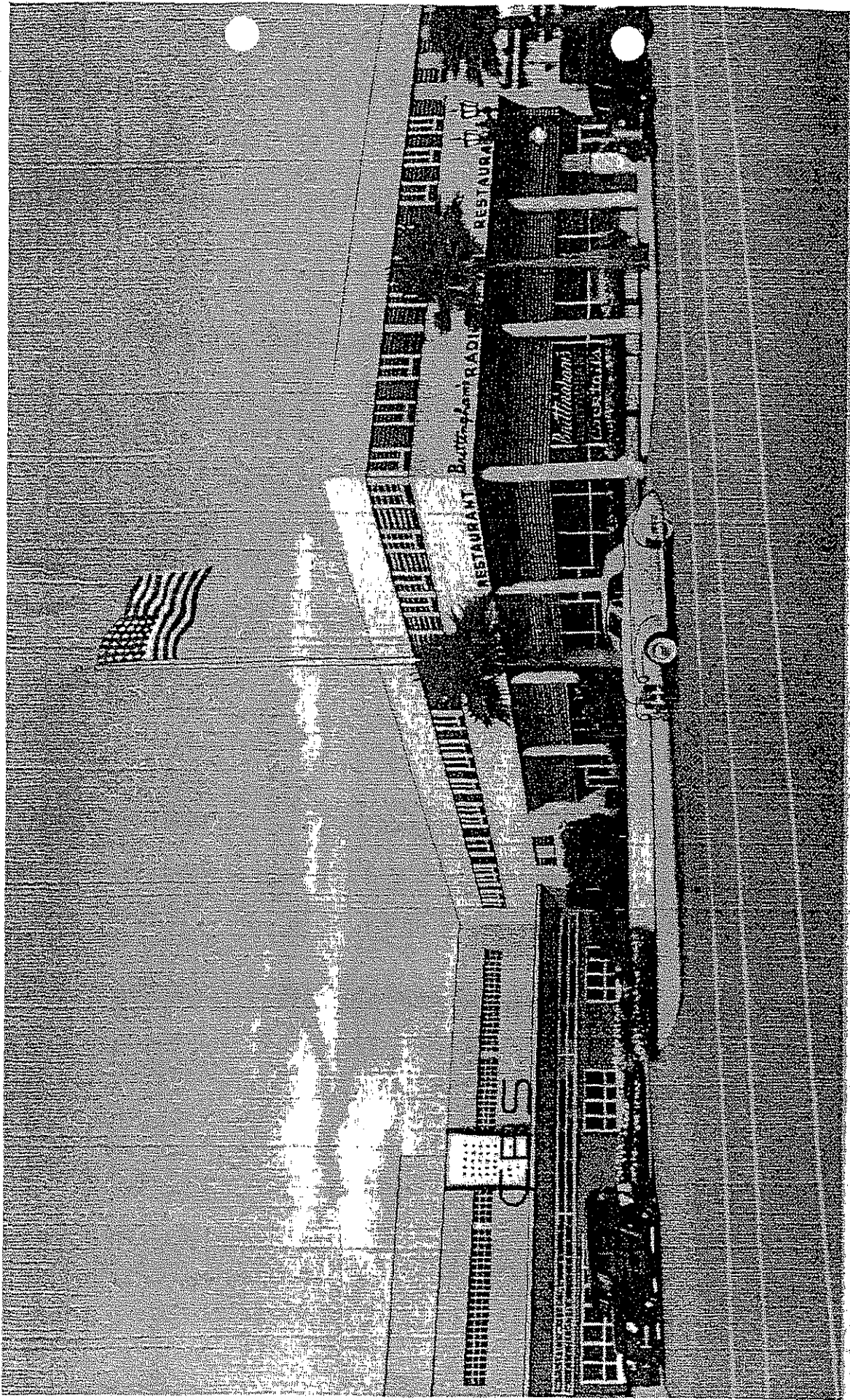
COLUMBIA
BUILDING



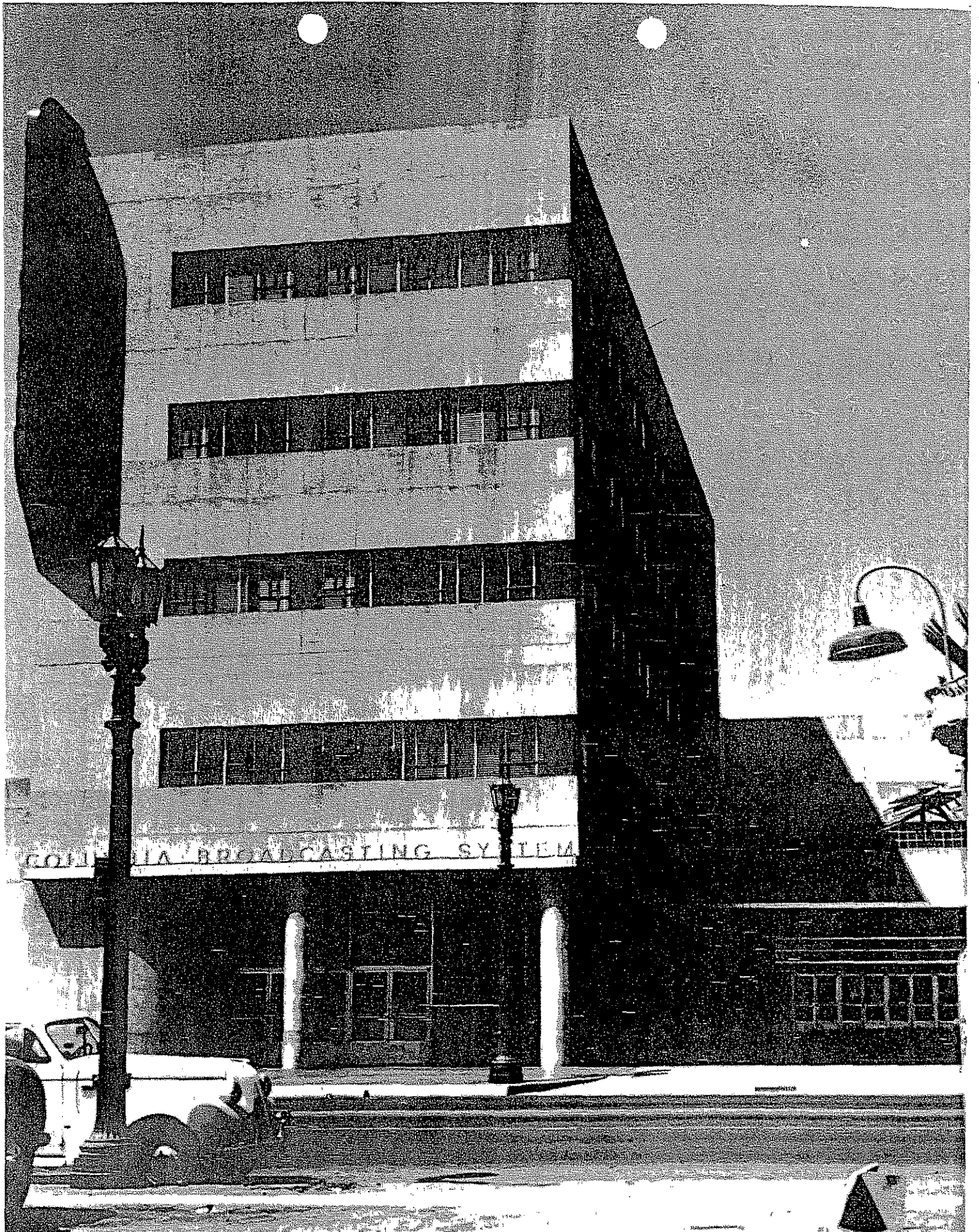


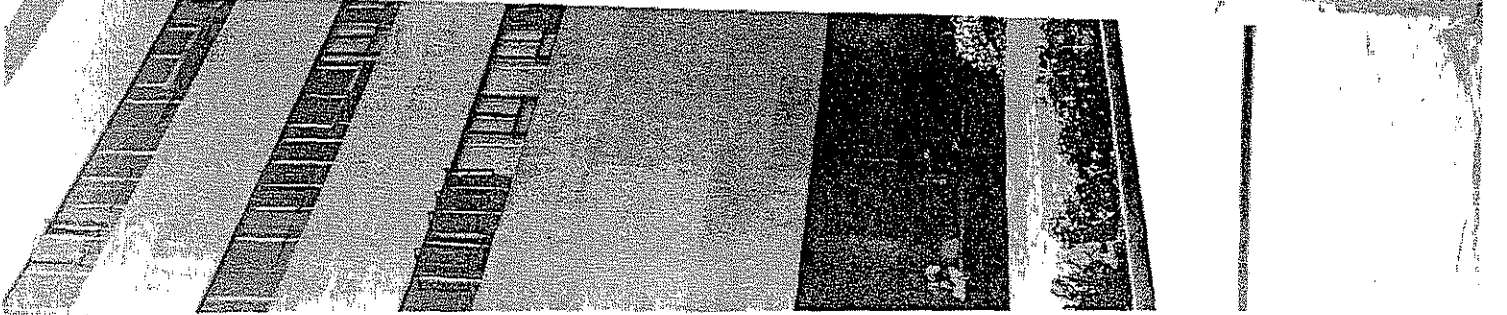
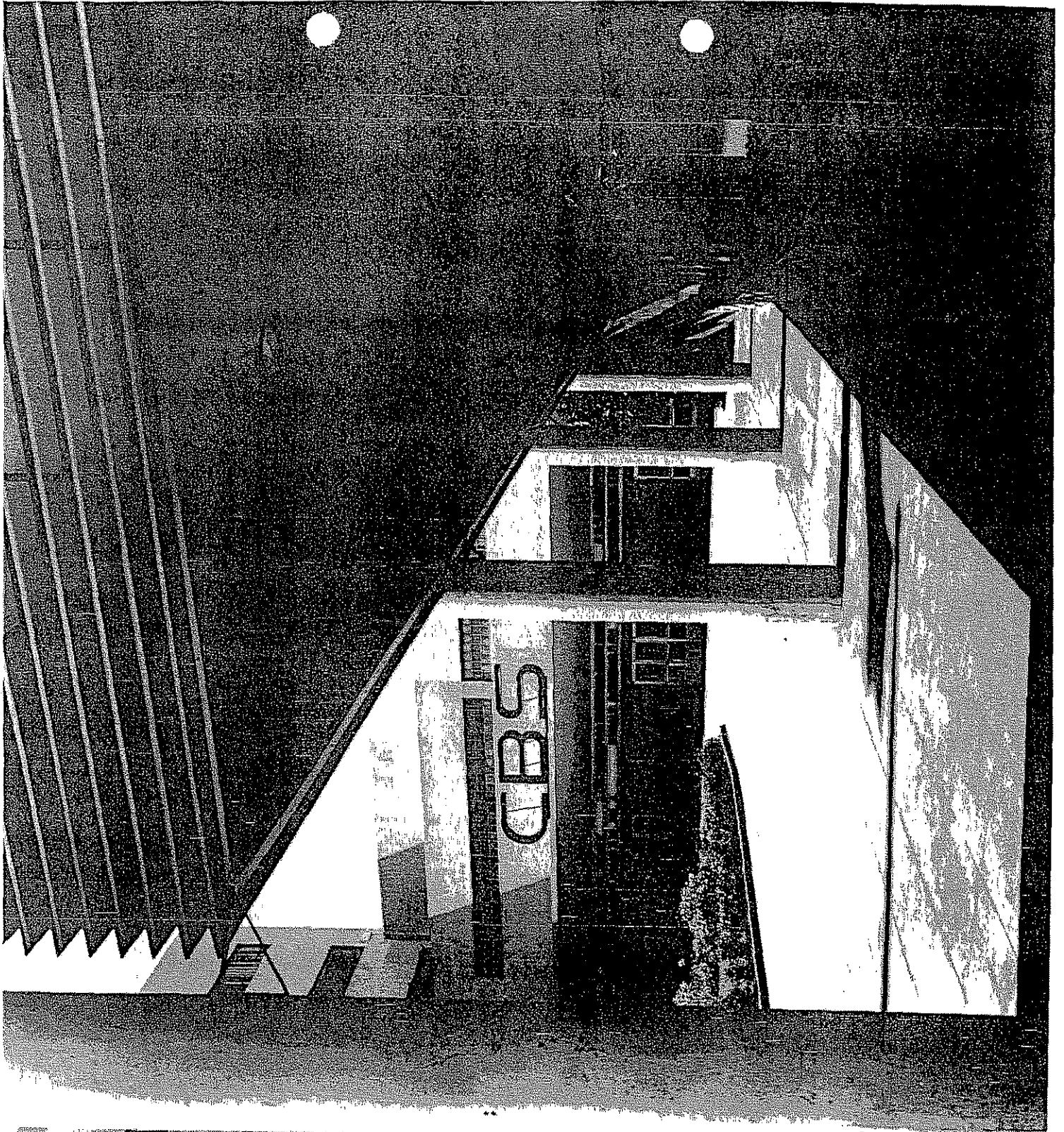


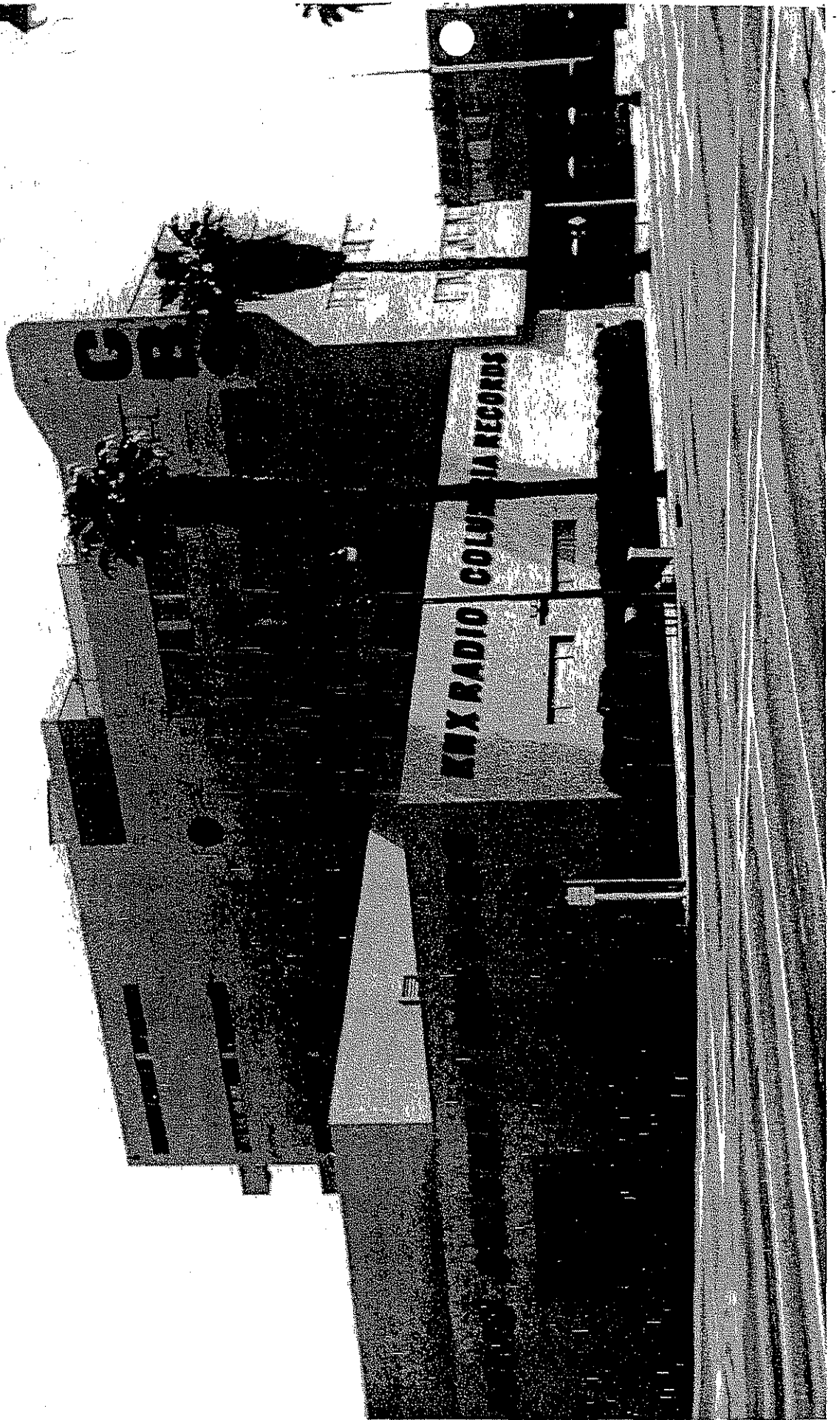


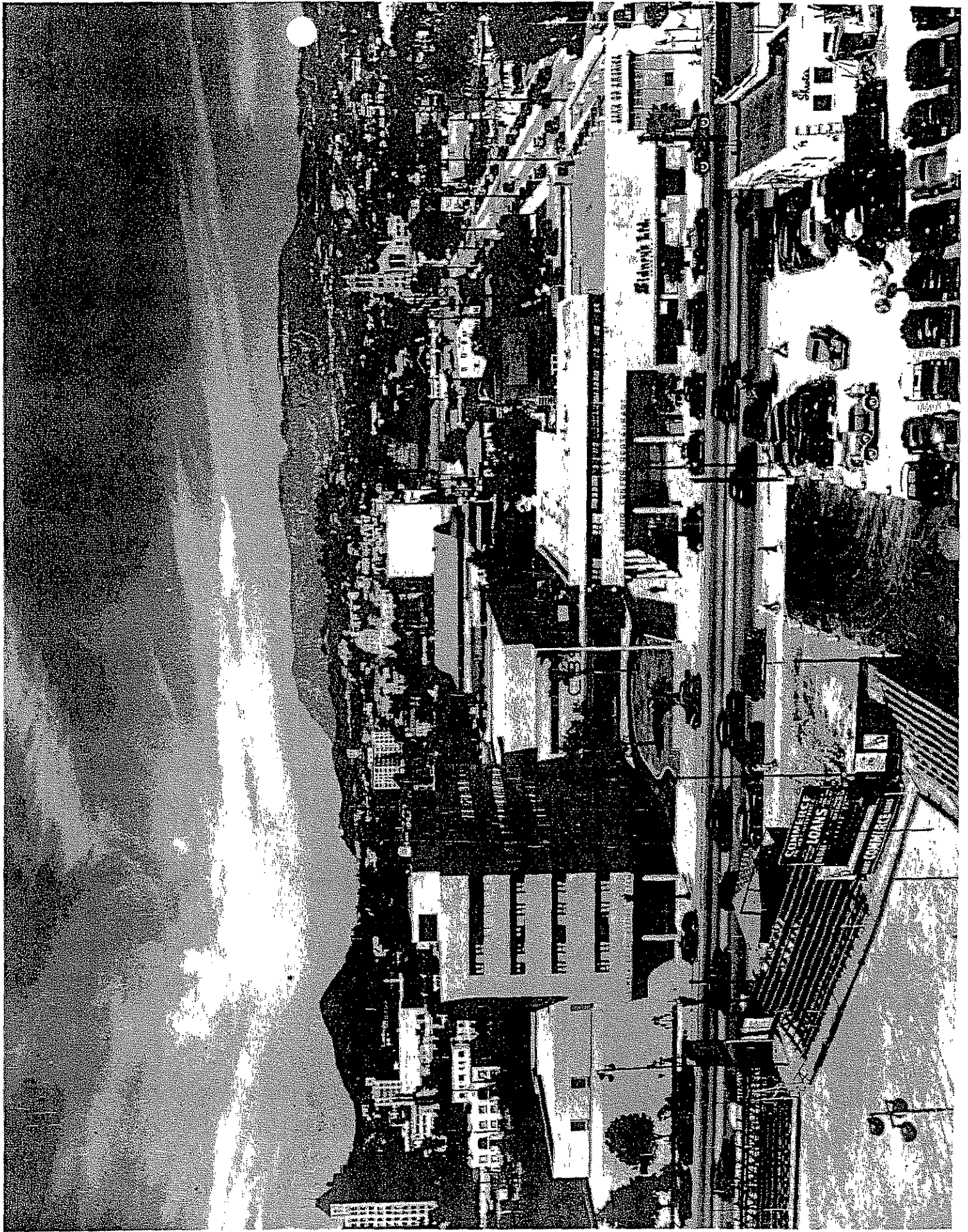


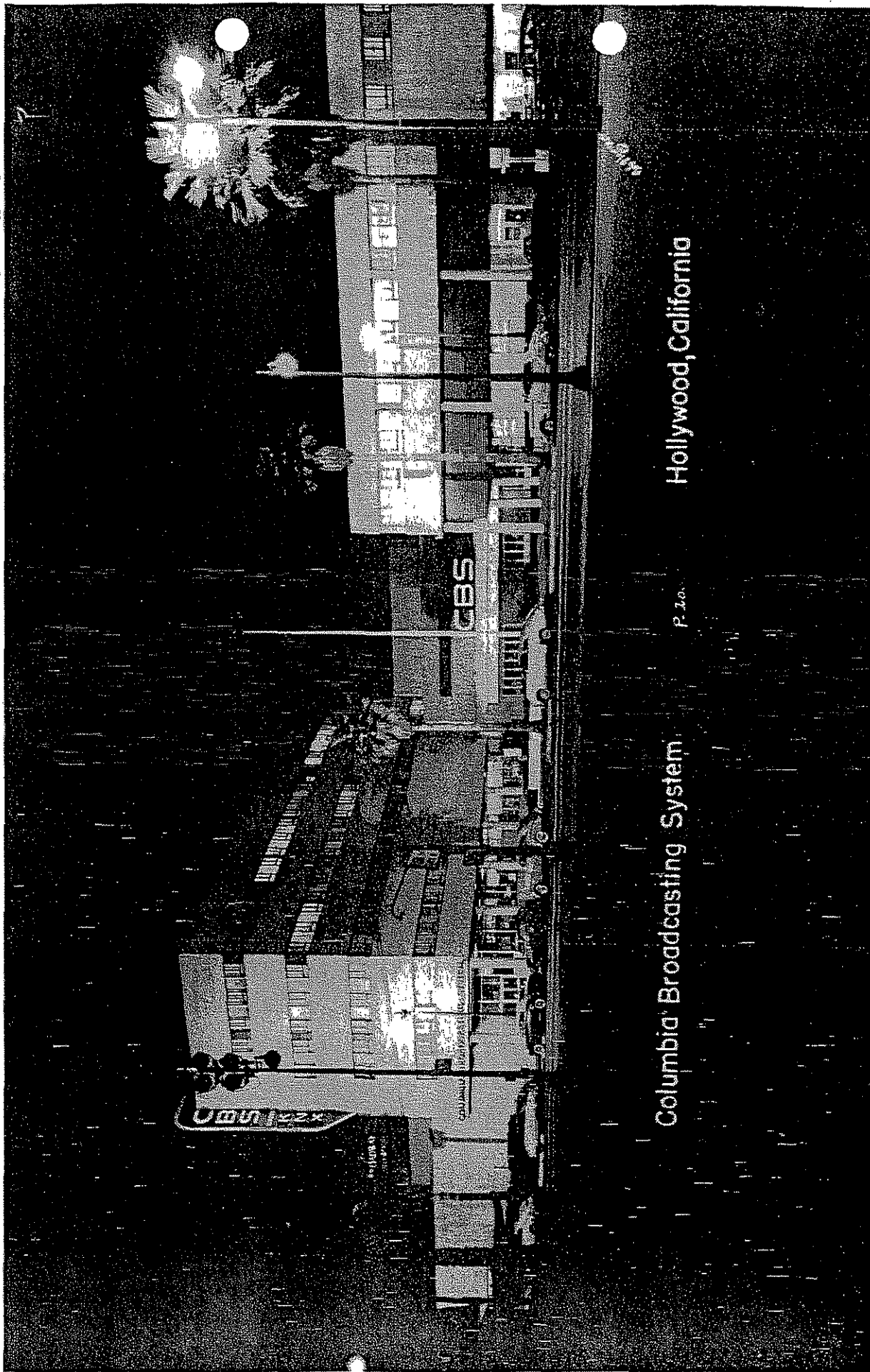
BRITTINGHAM'S RADIO CENTER RESTAURANT — HOLLYWOOD, CALIFORNIA







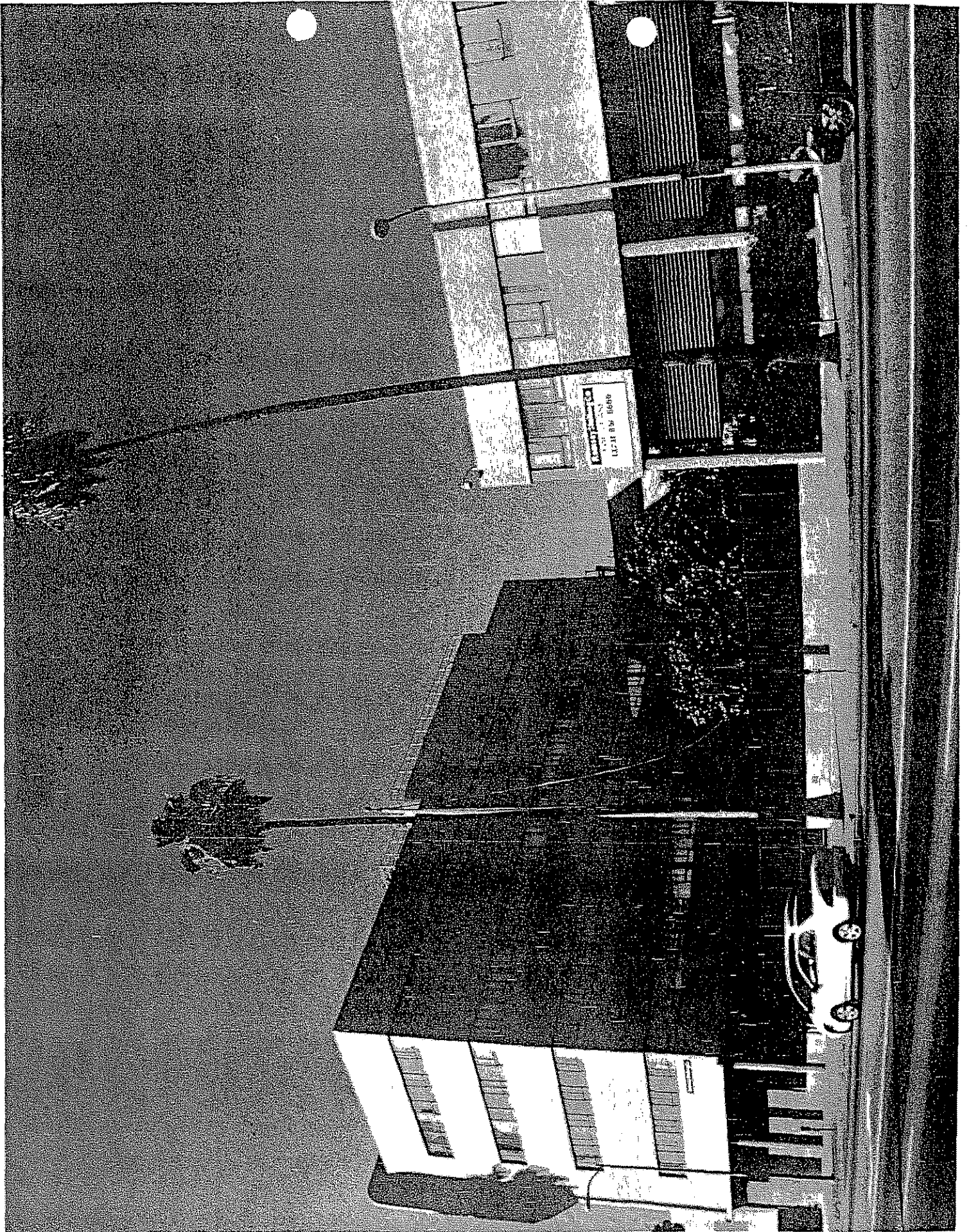


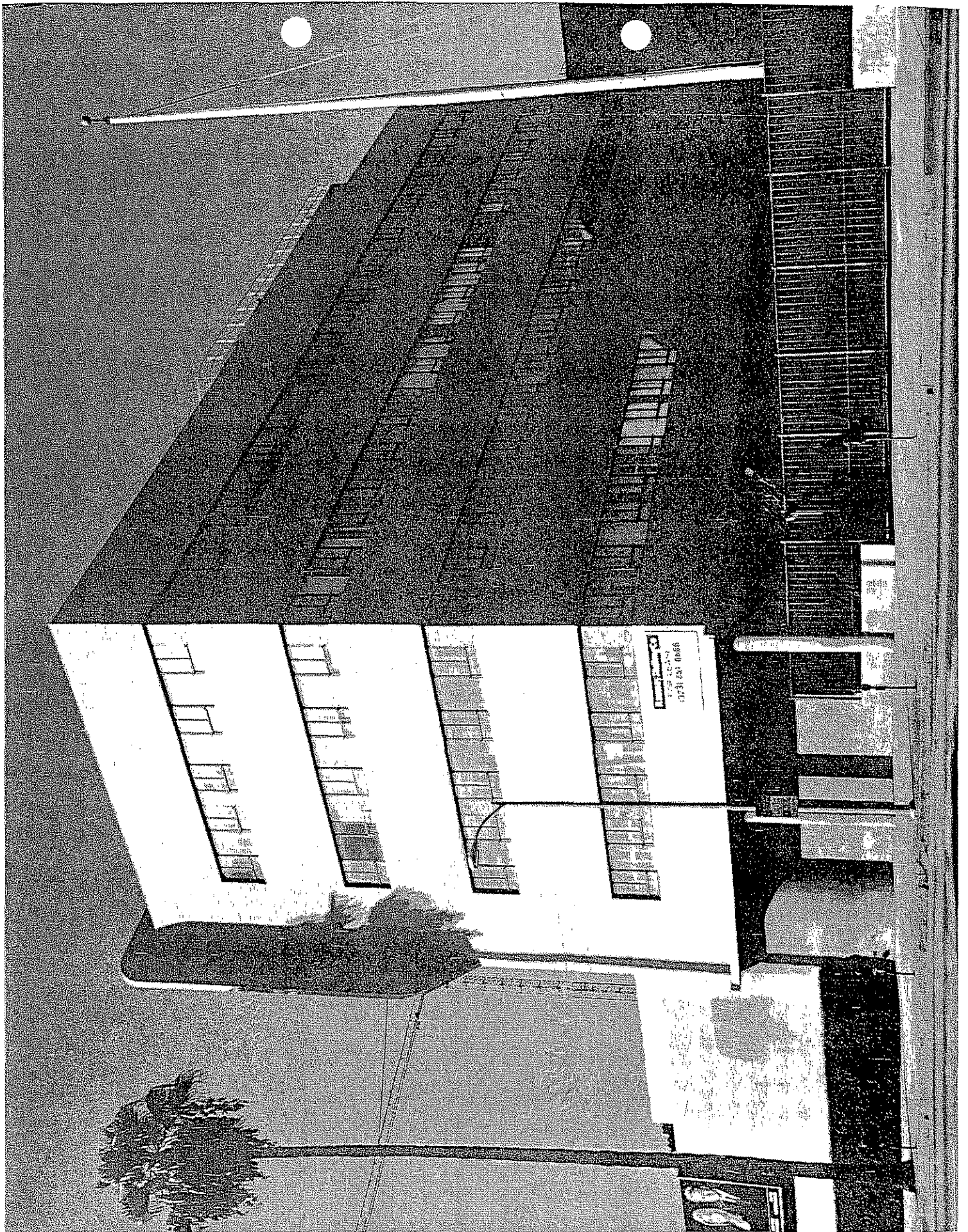


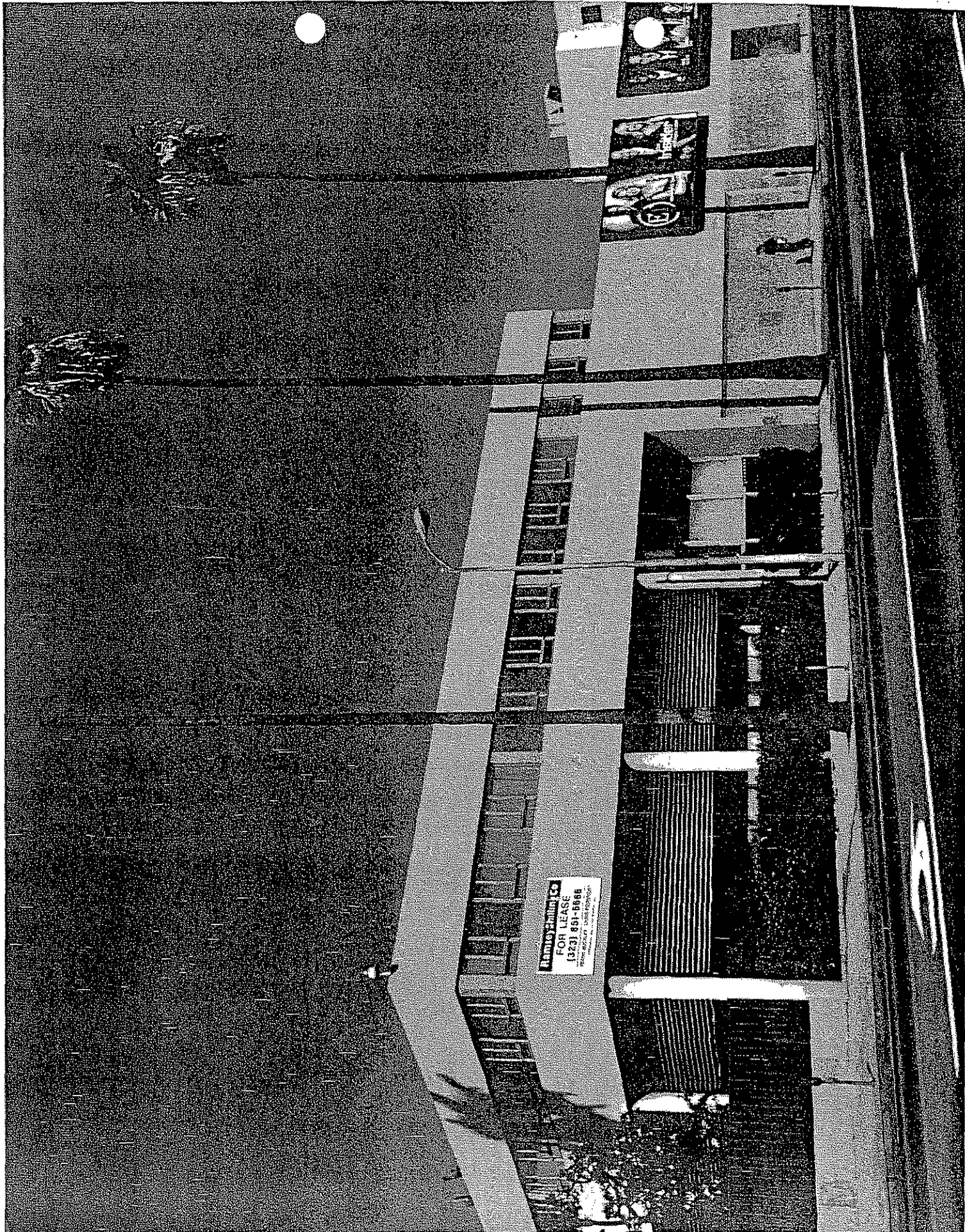
Hollywood, California

Columbia Broadcasting System

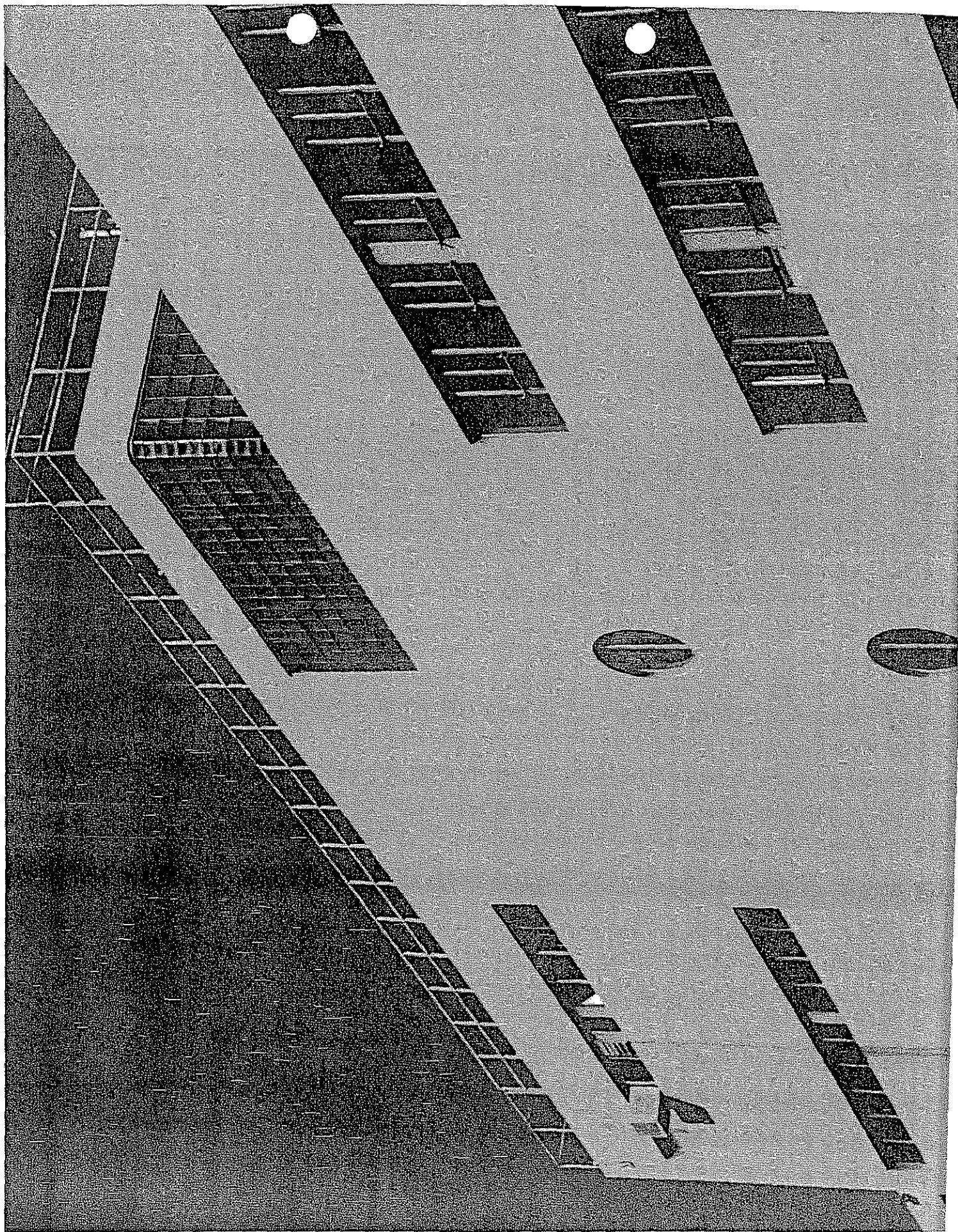
P. 20.

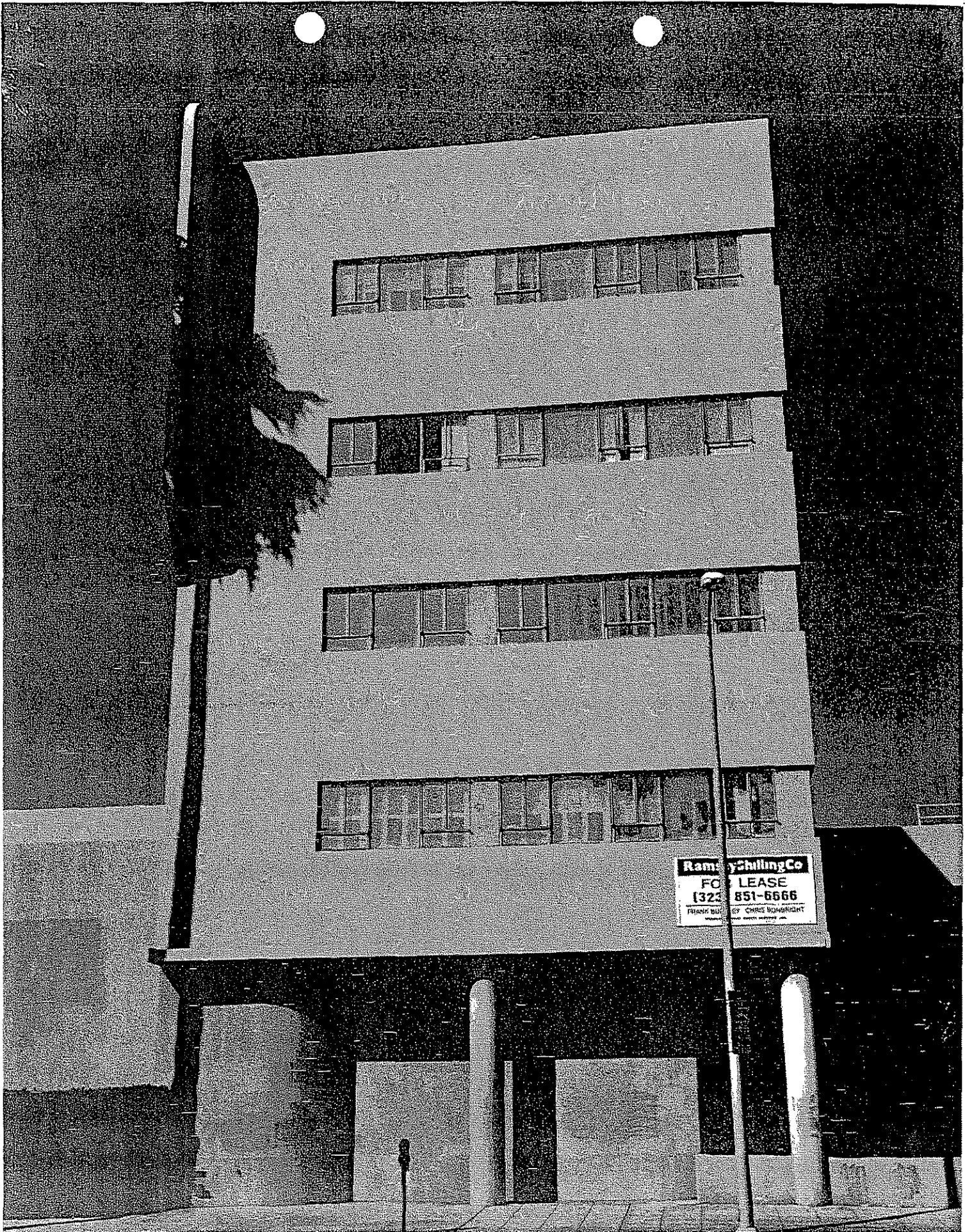




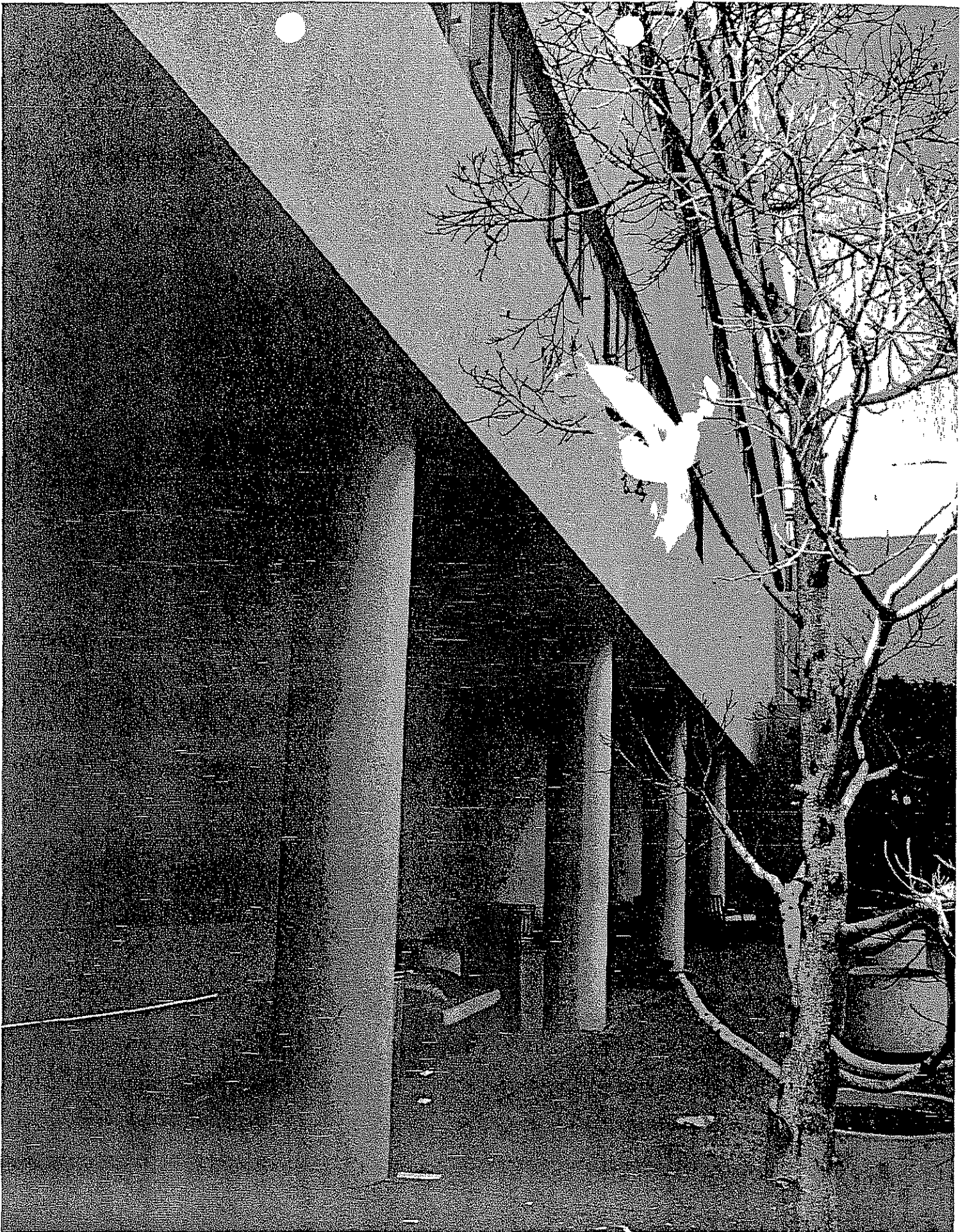


Lumley & Co.
FOR LEASE
(323) 891-8888
10000 Wilshire Blvd, Suite 1000
Beverly Hills, CA 90210

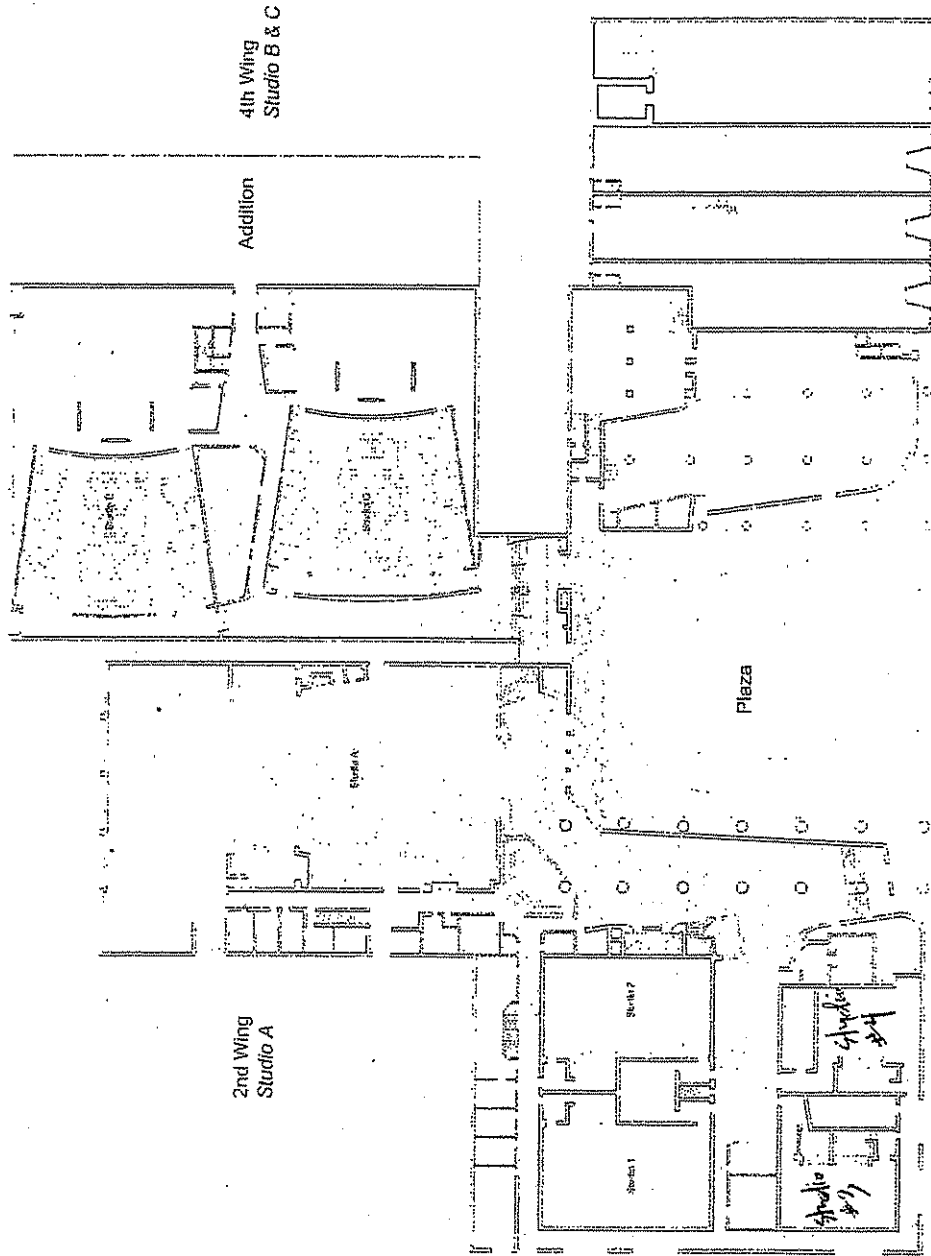




Ramsey Shilling Co.
FOR LEASE
(323) 851-6666
Please call **Charles S. Raymond**



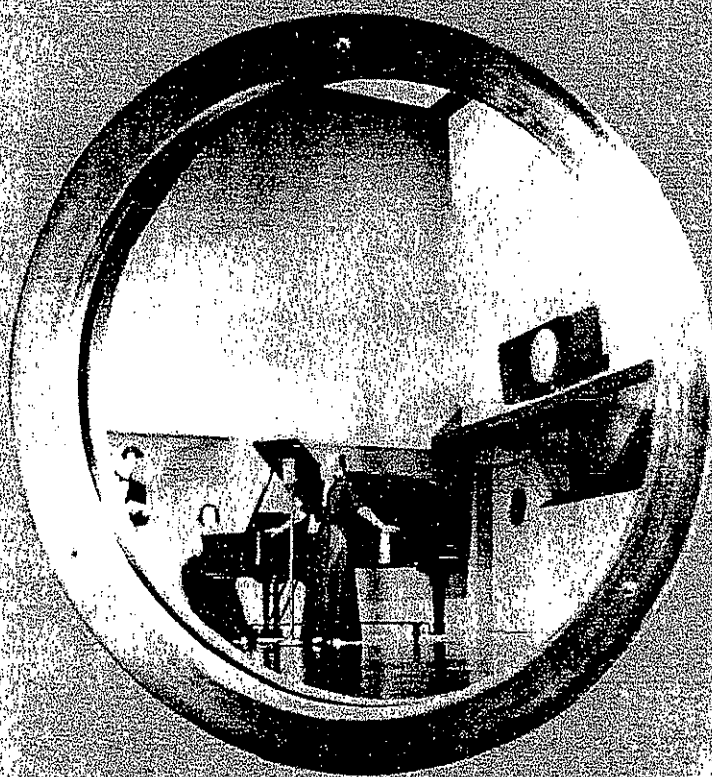
Current Plan



El Centro Avenue

1st Wing
KNX Bldg

CBS RADIO TOUR



Visit the Hollywood studios of the
COLUMBIA BROADCASTING SYSTEM
and Station K N X. See programs in
the making... watch the operation of
radio's most modern broadcast studios!

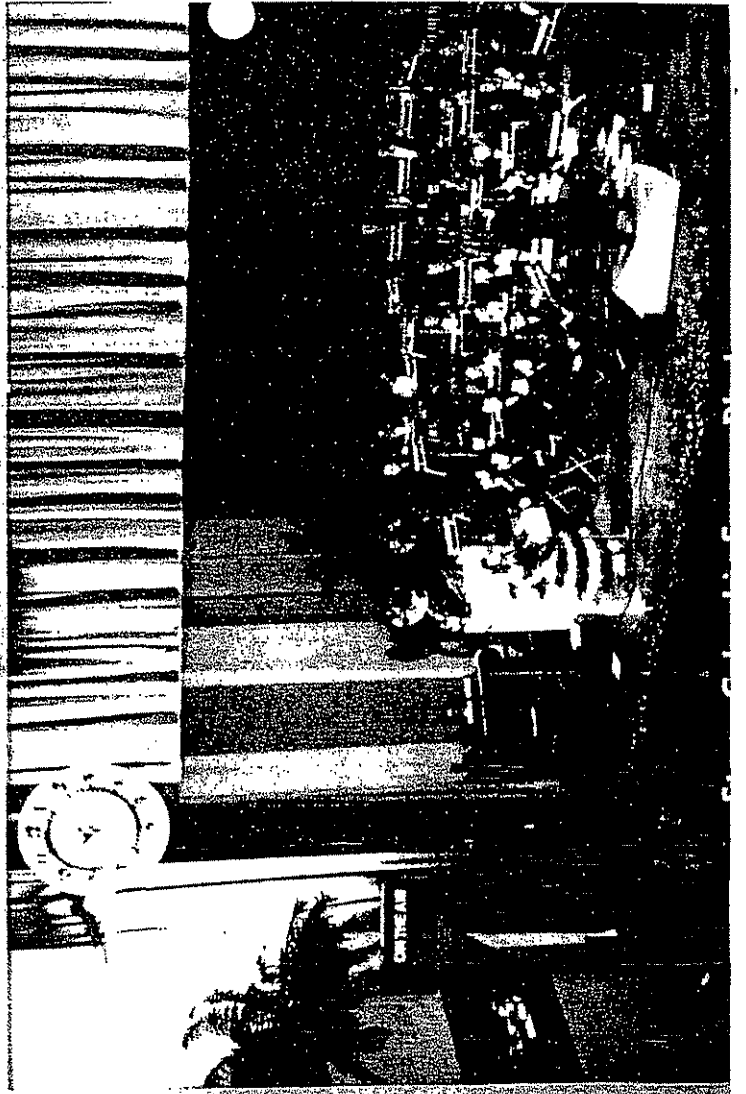
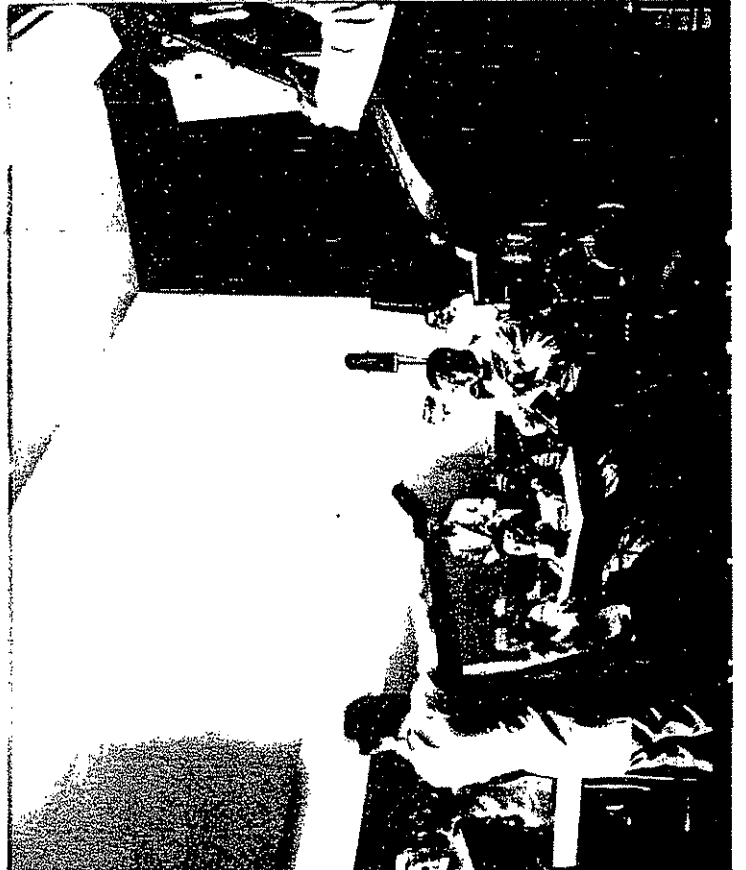
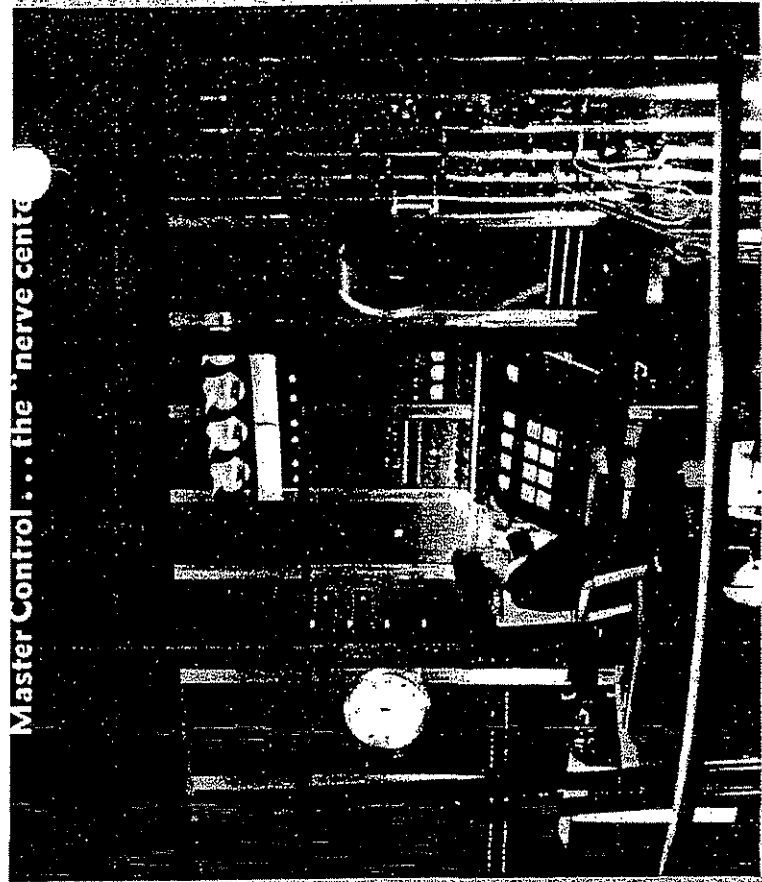
COLUMBIA SQUARE

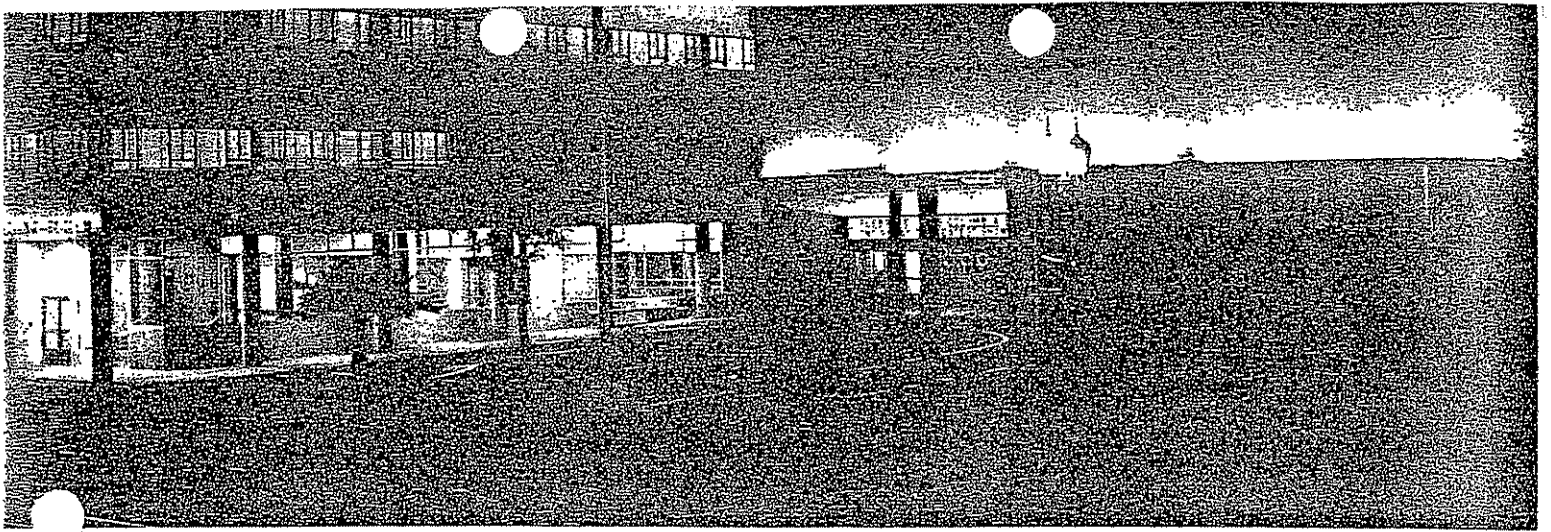
SUNSET BOULEVARD AND GOWER ST • HOLLYWOOD

Night view of Columbia Square, Hollywood



Master Control... the nerve center





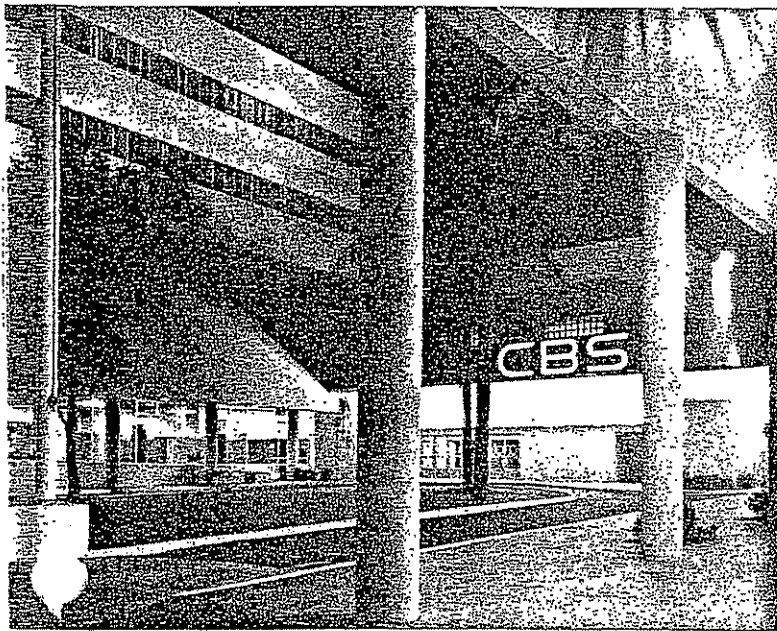
Photographs by W. P. Woodcock

CALIF ARTS + ARCHITECTURE
JULY 1938

THE NEW HOME OF THE COLUMBIA BROADCASTING SYSTEM

at Columbia Square
in Hollywood, California

WILLIAM LESCAZE, Architect
EARL HEITSCHMIDT, Associate Architect

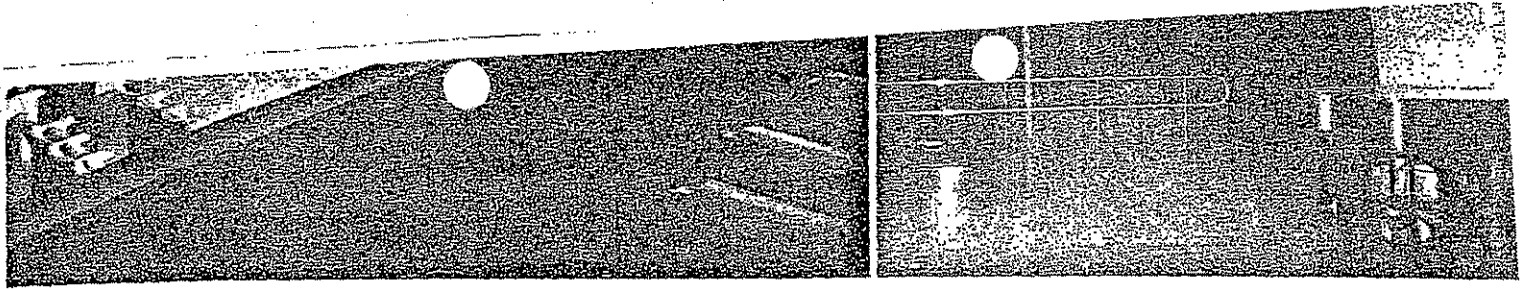


The new \$1,750,000 building of the Columbia Broadcasting System is magnificent concrete evidence of radio's independence in the amusement field. Its efficient and striking modernism fires the imagination. William Lescaze, known here and abroad for his functional designs of "machines for living," has brought this movement to a focal point in this unit. Designed exclusively for broadcasting purposes, every improvement of modern science has been utilized. The outside of the building is stark in its simplicity, yet the beautiful strength of functionalism is immediately apparent.

A circular driveway separates the principal five-story building housing seven studios and executive offices, from the smaller wing containing the C. B. S. artist management agency.

The structure, built of reinforced concrete, is underlaid with one hundred square feet of copper matting as an electrical ground.

From the arcade of the main building, the visitor may watch technicians route programs over the network in the glass-enclosed main control room. The actual transmitting towers are located in the San Fernando Valley.



Described by Vice-President Thornburgh as an "ideal radio workshop" every conceivable improvement and convenience have been planned in this broadcasting unit.

Traffic problems within the building have been largely eliminated by having a ground floor corridor for the use of performers, separate from the public parts of the building. Wide and spacious halls and corridors anticipate crowds of audiences and tourists. No space is wasted nor is there any superfluous decoration. Beauty here becomes synonymous with the vitality of purpose and the strength of geometric design. The building is symbolic of the vastness and progressive tempo of radio.

Offices, from the sound control rooms to the luxuriously modern ones of the executives, are situated in relationship to their immediate concern with actual broadcasting. Engineering for instance is on the ground floor along with the studios.

Conveniences include a large and comfortable reception room, a smoking lounge for the artists, dressing rooms; and, not to be overlooked, a special room to store bass viol! Another interesting room is called a reverberation chamber to be used in the creating of echoes exclusively, such as simulating a speaker in a large auditorium. Joining the two buildings and facing the patio is the Playhouse with a seating capacity of approximately one thousand persons. In common with smaller studios, its walls are "floating", not rigidly attached to floor or ceiling, and thus preventing exterior vibrations from penetrating inward. Neither are any of their walls parallel, thereby reducing sound flutter. Control booths and clients' observation rooms have slanting windows to eliminate reflections interfering with vision, and also to divert reflected sound away from the microphones. In addition to the "floating" walls, there is an expansion joint of roofing felt between the foundation of the Playhouse and the pillars supporting the balcony, absorbing ground shock completely.

In case of emergency, standby self-contained power gas short-wave equipment, and other devices permit the station's continual service in spite of mishap. Further proof of the care in planning of this establishment are the provisions made not only for future building expansion, but also for the possible advent of a new vision.

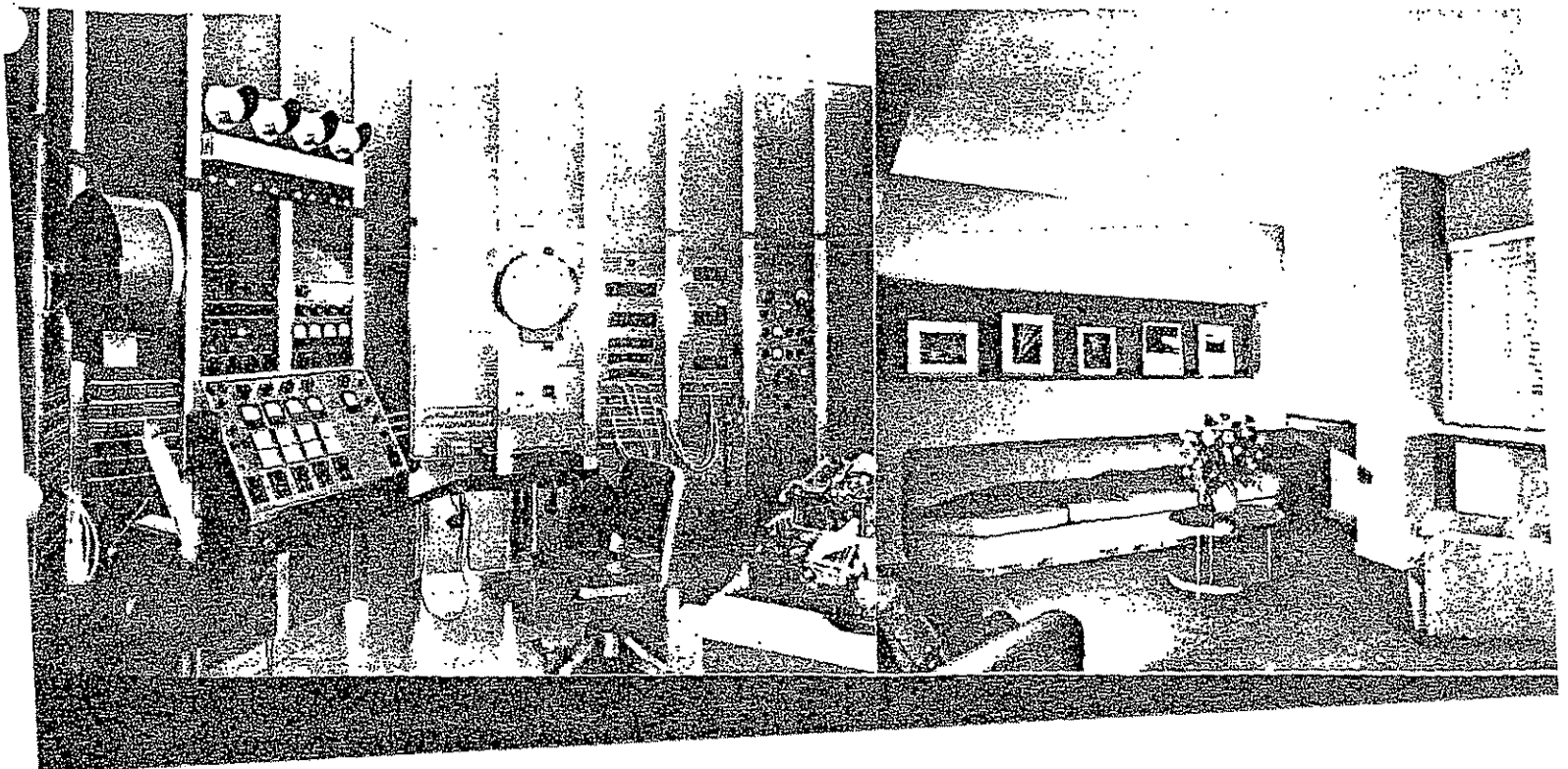
William Lescaze introduced from Germany the use of glass used here to brighten the East wall of the larger building with continuous lateral windows. All offices, however, have horizontal windows. "For", explains Lescaze, "although people are vertical themselves, they move in a horizontal plane and therefore horizontal lines tend toward visual comfort and away from nervous strain that as it may, consideration of human as well as mechanical efficiency reaches a new scientific level in Columbia Square. Harmony and shadings are given vital consideration. Although casually apparent, walls opposite windows are tinted a dull shade from the outside walls so that both appear equal and unobtrusive. The importance of color harmony is given credence by the fact that, of two mechanically equal studios in the building, the musicians prefer the one containing drapes of an inspiring shade of blue over the other whose drapes are nondescript.

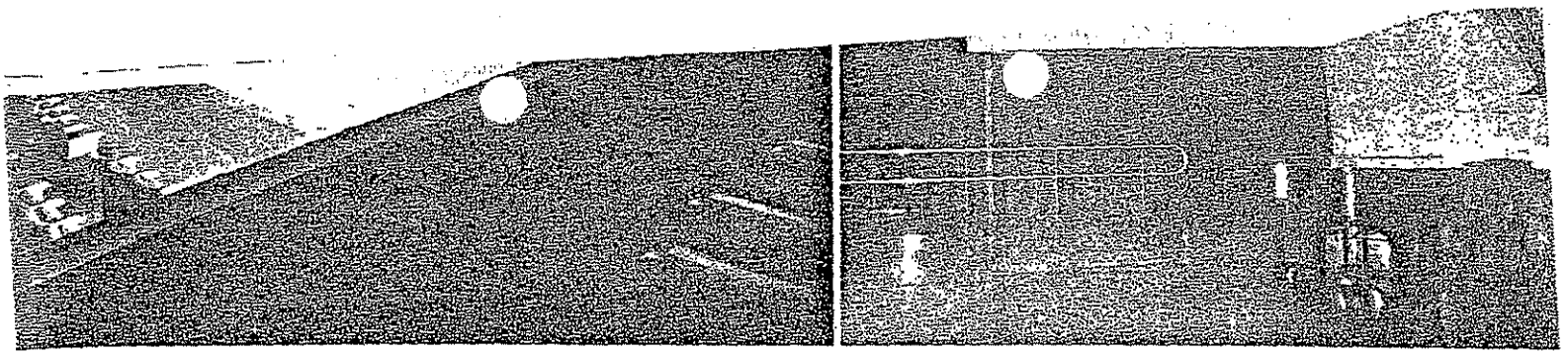
Grays, blues, and yellows predominate in the decorative scheme and furnishings sympathize with the modern thesis.

No building could have been planned with greater thought to detail and the utmost in modern functional efficiency. It is both an inspiring monument to radio, and the cornerstone in the Pacific Coast's destiny as the nucleus of American broadcasting.

Above a view of the stage looking from the sponsor's booth in the auditorium and Studio A, one of the two large studios.

Below, the main control room from which all programs are coordinated and a reception room for executive officers.





described by Vice-President Thornburgh as an "ideal radio work-
" every conceivable improvement and convenience have been
ed in this broadcasting unit.

ic problems within the building have been largely eliminated by
g ground floor corridor for the use of performers, separate
the public parts of the building. Wide and spacious halls and
dors anticipate crowds of audiences and tourists. No space is
d nor is there any superfluous decoration. Beauty here be-
s synonymous with the vitality of purpose and the strength of
etric design. The building is symbolic of the vastness and
assive tempo of radio.

is, from the sound control rooms to the luxuriously modern ones
executives, are situated in relationship to their immediate
n with actual broadcasting. Engineering for instance is on the
d floor along with the studios.

iences include a large and comfortable reception room, a
g lounge for the artists, dressing rooms; and, not to be over-
a special room to store bass viol! Another interesting room
d a reverberation chamber to be used in the creating of
exclusively, such as simulating a speaker in a large auditorium.
the two buildings and facing the patio is the Playhouse with
g capacity of approximately one thousand persons. In com-
th smaller studios, its walls are "floating", not rigidly attached
or ceiling, and thus preventing exterior vibrations from pene-
inward. Neither are any of their walls parallel, thereby re-
sound flutter. Control booths and clients' observation rooms
nting windows to eliminate reflections interfering with vision,
o to divert reflected sound away from the microphones.
ion to the "floating" walls, there is an expansion joint of roof-
between the foundation of the Playhouse and the pillars sup-
the balcony, absorbing ground shock completely.

In case of emergency, standby self-contained power generators
short-wave equipment, and other devices permit the station its con-
tinual service in spite of mishap. Further proof of the careful plan-
ning of this establishment are the provisions made not only for
future building expansion, but also for the possible advent of televi-
sion.

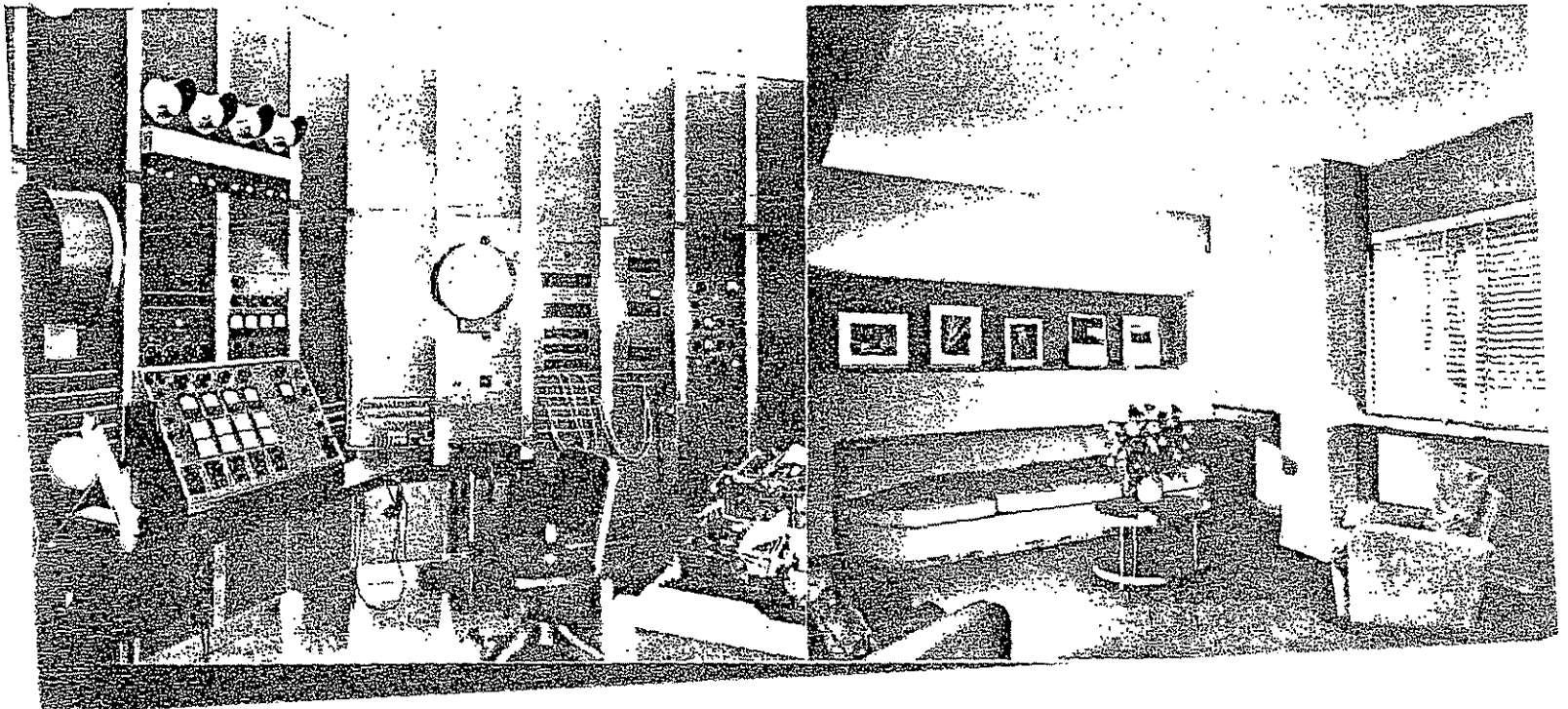
William Lescaze introduced from Germany the use of glass brick,
used here to brighten the East wall of the larger building with con-
tinuous lateral windows. All offices, however, have horizontal win-
dows. "For", explains Lescaze, "although people are vertical forms
themselves, they move in a horizontal plane and therefore horizontal
lines tend toward visual comfort and away from nervous strain." Be-
that as it may, consideration of human as well as mechanical effi-
ciency reaches a new scientific level in Columbia Square. Color
harmony and shadings are given vital consideration. Although not
casually apparent, walls opposite windows are tinted a different
shade from the outside walls so that both appear equal and uniform.
The importance of color harmony is given credence by the fact
that, of two mechanically equal studios in the building, the musicians
prefer the one containing drapes of an inspiring shade of blue to the
other whose drapes are nondescript.

Grays, blues, and yellows predominate in the decorative scheme,
and furnishings sympathize with the modern thesis.

No building could have been planned with greater thought to detail
and the utmost in modern functional efficiency. It is both an inspir-
ing monument to radio, and the cornerstone in the Pacific Coast's
destiny as the nucleus of American broadcasting.

Above a view of the stage looking from the sponsor's booth in the
auditorium and Studio A, one of the two large studios.

Below, the main control room from which all programs are routed
and a reception room for executive officers.



CBS to Abandon Hollywood

By Robert W. Nudelman

While Burbank, Glendale, Santa Monica, Beverly Hills, West Hollywood, as well as the Valley, Venice, lowntown, mid-Wilshire and areas outside of Los Angeles continue to aggressively, and successfully relocate and expand their entertainment industry businesses, Hollywood continues to shed what little it has left. The CBS/KCAL TV and Radio Studios on Sunset Boulevard at Gower Street have been a CBS facility since it opened in 1938. The site itself was the location of Hollywood's first movie studio, Nestor Studios, opened in "the Blondeau Tavern" in October 1911. Nestor was bought by Universal Pictures in 1912 and became part of the first Universal Pictures Studios, until its move in 1915 to its current site. Christie Comedies occupied the studio afterward into the early 1930s.



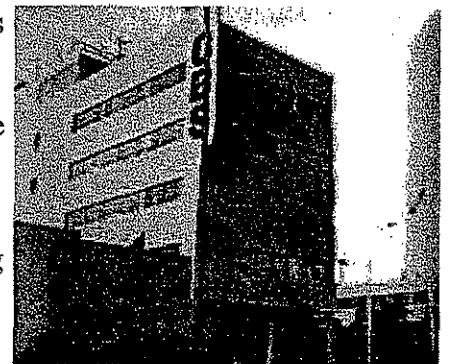
Sunset and Gower from the CBS site (now known as Sunset-Gower Studios after Columbia left in 1973), and Warner Brothers first studio (now KTLA-TV) was adjacent on the east side of Columbia.

The CBS Radio Studio was designed by acclaimed architect William Lescaze and was constructed the NBC Radio Studios, another streamline moderne masterpiece, also opened in 1938 (in late 1948 ABC opened across Vine Street). In between CBS and NBC sat the Hollywood Palladium, opened in 1940, and the 1938 Earl Carroll Theater was across Sunset Boulevard. This grouping of buildings and businesses created the radio capital of the world along Sunset Boulevard. This led to the development of more television stations in one area than anywhere else in the world. Prior to radio, the NBC and Palladium lots were the site of the original Paramount Studios, with Columbia Studios born across

In essence, this area developed the history of the 20th century's media entertainment business. But that is ending after 92 years. Since the late 1980s channel 22 has left, channel 11 and its studios, home of the Fox Television Network have been demolished as Fox headed for the Westside, assorted radio stations, including the top-rated KIIS-FM which moved to Burbank, have left, and RCA Records and Entertainment division left their headquarters, since 1963, at Sunset and Ivar to head for Beverly Hills. Two success stories remain, KTLA channel 5, which recently restored the landmark studios, and Capitol Records at Vine and Yucca Streets, which recently restored a 1931 art deco building for additional office space after Hollywood Heritage blocked its demolition for a parking lot.

Hollywood's heritage is not just its buildings. It is one of the only communities whose name symbolizes an industry or an idea. That industry is our most important employer, especially for high paying jobs. It generates a daily interest in our community that brings in tourism revenue, residents of all incomes, and the business and incentives to preserve our historic structures. It is what makes Hollywood a great and unique community.

Yet the myriad people responsible for the development, retention, and nurturing of our entertainment industry in Hollywood have failed to produce. As mentioned, every other city or Los Angeles community takes from Hollywood, aggressively working to get the next big entertainment project. Four years ago Burbank lured away ABC-TV from the east end of Hollywood, and Hollywood's economic "leaders" did nothing.



There are other horror stories like this, as evidenced by the exiting businesses. Unfortunately, the city of Los

Angeles doesn't care if CBS leaves Hollywood since they are moving to the Valley and will still be in Los Angeles. Mayor Hahn led a highly questionable campaign against Hollywood cityhood last year. He touted his support for Hollywood. Yet when the first attack on Hollywood is launched, Mayor Hahn supports the attack over Hollywood.

This is precisely why cityhood was put forth—Hollywood continues to be a victim to political or financial expediency whenever it is convenient. A city of Hollywood would be negotiating aggressively today to protect its assets.



City officials have stated that they would look for another entertainment tenant. But over the past three years, according to the *Los Angeles Business Journal*, not one noteworthy entertainment industry lease was signed in Hollywood. Elsewhere yes, but not here. What other company is looking for a television studio today is a question our leaders are unable to answer.

Developers are already looking at the site for housing, requiring the demolition of the landmark studio. This is the same scenario being looked at for the neighboring Hollywood Palladium.

Rather than giving up without a fight, why are we not getting the support of our many well-paid civic leaders? Why are they not working to keep the CBS and KCAL television stations in Hollywood? Supposedly the studio is now cramped with two stations and outdated (yet the valley studio is almost as old). The existing studio occupies less than half of the lot. The rest is empty and used for parking. Surely the city and the Community Redevelopment Agency could provide incentives to help expand the facility and restore/renovate the historic studio.

If the city/CRA refuses to act to protect the studio facility as an existing studio for CBS, why should anyone think they will show any effort to bring another studio in or protect the building as it becomes "financially infeasible" to reuse for housing, or sit abandoned?

Presently the CRA is asking to renew and expand its efforts in Hollywood at the City Council. Councilmembers Garcetti and LaBonge, and Mayor Hahn have spoken of keeping and expanding the entertainment industry in Hollywood. The Hollywood Chamber of Commerce claims to do the same, yet seems unable to muster as much enthusiasm for this as they do when someone proposes to open another bar on Hollywood Boulevard (*that* gets their attention).

All of these individuals and groups should be fighting for Hollywood now—as Hollywood Heritage will do with this battle to save our entertainment industry heritage. All of them opposed independence for Hollywood. Now they must show why Hollywood is better in Los Angeles, or would we do better to annex ourselves to Burbank?

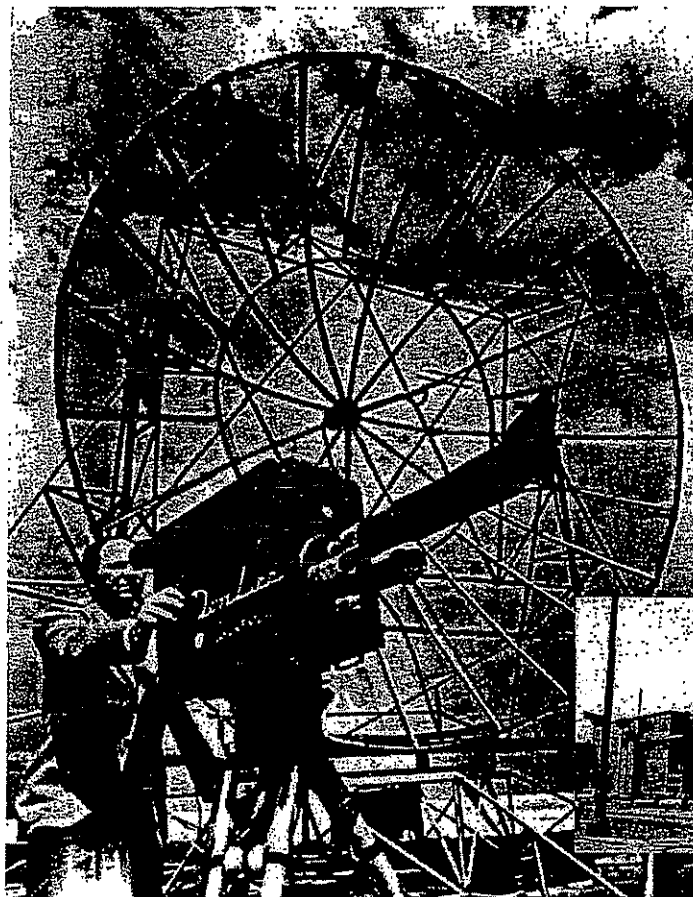
HOLLYWOOD'S

Broadcast Beginnings

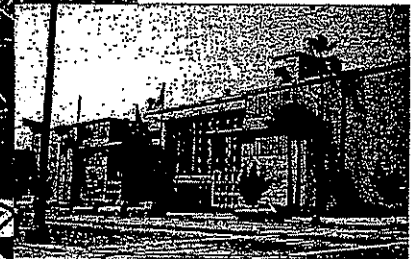
If you were to walk down Vine Street in the 30's-40's, you would see lit-up station call letters in every direction. In the golden ages of radio and television, Hollywood was the broadcast capitol, and Vine Street was mecca. Movies, of course, made Hollywood's image, but daily national radio shows captured Hollywood the place in living rooms across the country, and helped it become the world's entertainment capital. And when TV came on the scene, show business would change forever.

by Judy Raphael

With thanks to Dave Gleiberman of KEARTH-101FM whose station is in the historic NBC/KHJ Studio on Melrose.



Although Don Lee Mutual's success was short-lived, the building lay claim to the first facility designed with television in mind.



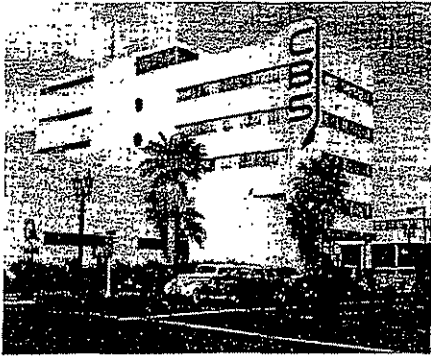
It started in 1924, fledgling station KNX beamed daily broadcasts of orchestra music and movie star interviews from a downtown theatre.

KHJ soon sprung up, employing Pat Weaver (the "father of modern television") as announcer in 1934. And KFWB erected its towers off Sunset in 1925. Housed in legendary theaters or built on the bones of historic movie lots, the studios soon clustered around Vine Street.

In the 30's, KMTR, the forerunner of KLAC, occupied a hacienda-like studio at 1000 Cahuenga, on land once owned by Buster Keaton's studio. Ernie McKinley, 78, remembers his father piling the family into the sedan on weekends to see Stuart Hamblen and his Covered Wagon Jubilee.

But KNX which led the pack in wattage power, was acquired by Columbia Broadcasting System, and found a permanent home in 1936 at the reborn Vine Street Theater as the CBS Playhouse. KNX/CBS took off, with the Hollywood Lux Radio Theater. As hosted by master of extravaganza Cecil B. DeMille and spotlighting movie stars like Bette Davis and Clark Gable reading radio versions of their films (sometimes 50 actors on the stage at once!), it garnered a listener audience of 40 million by 1940.

Housed in legendary theaters or built on the bones of historic movie lots, the studios soon clustered around Vine Street.



Images of broadcasting golden days

(left) CBS/Columbia Square at 6121 Sunset Blvd., a Hollywood landmark since 1938;

(center) L-R James Cagney, Celeste Holmes, Everett E. Horton;

(below) Lux Radio Theatre, hosted by Cecil B. DeMille, was broadcast from a Hollywood & Vine theatre that would be renamed the Doolittle in the 1980's.

By 1938, with studios overflowing, KNX/CBS studios rebuilt on the site of the 1910 Nestor Company, Hollywood's first movie studio on Sunset at Gower. From the forecourt of Columbia Square - an art-deco triumph - lines of visitors formed out to the street, waiting to see their favorites: Red Skelton, Jackie Gleason, Orson Welles, Jack Benny, Burns and Allen, and Gene Autry on "Melody Ranch" - complete with thundering hoof beats. "It was really exciting to see these shows and the live actors on stage," says Hollywood denizen Dennis O'Rourke. "They didn't just stand in front of the microphones - they made it real. It was like going to the movies."

"What was important was the public desire to hear their favorite movie stars on the radio," says broadcast writer John Schneider. "Rudy Vallee apparently started the trend when he aired his NBC show from California, and he introduced his audience to film star guests."

NBC - tuned into the trend - released no less than 20 programs from Hollywood in the 1934-35 seasons. Thus, in 1938, NBC relocated their west coast headquarters to Vine Street, building a sprawling 4 1/2 acre facility on the lot of the old Famous-Lasky studios. As NBC Radio City Hollywood, it accessed rosters of stars (i.e., Judy Garland and Bing Crosby), and broadcast new shows such as "The Bob Hope Pepsodent Hour" (based on Hope's 1938 film, "The Big Broadcast"). Abbot and Costello debuted here in 1944). Every Saturday night in 1947, "Your Hit Parade" aired.

Hollywood now was a radio as well as a movie production center. Movie studios cashed in, putting out a series of radio films, like the Bob Hope and Bing Crosby "Road" films and "The Big Broadcast" series - featuring new radio stars like Burns and Allen and Crosby in their first movie roles.

And Hollywood hot spots set a scene: "Hollywood on the Air" - trumpeted with great fanfare from the Ambassador's Coconut Grove, and the 30's "Hollywood Hotel," with emcee Dick Powell, and Louella Parsons interviewing stars from the famed residence (where painted gold stars on the ceiling honored the hotel's celebrity guests). The Hollywood Palladium, situated between CBS and NBC, was the setting of many broadcasts.

"They would do nightly band remotes - whatever band was in there - Stan Kenton or Woody Herman, or Billy May - would do half an hour from a broadcast booth up on stage and then go back to the regular show," says Randy Van Horne, whose swing vocal group, the Encores, backed Billy May.



Van Horne, leader of the big band "The Alumni Association," also recalls standing in long lines in 1949 to get into Steve Allen's free late-night radio show from a converted movie theater south of the Hollywood Ranch Market, where Allen forecast his zany "Tonight Show" stunts.

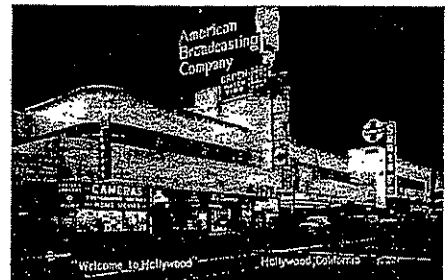
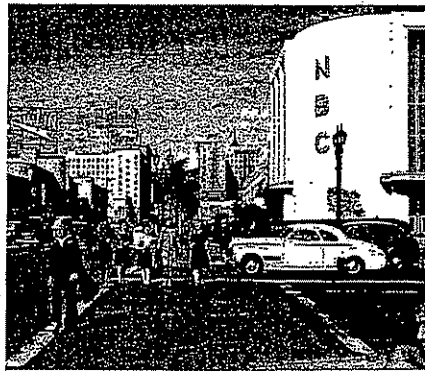
According to radio/TV aficionado Mark Evangier, Allen's 60's local TV show, "The Steve Allen Show," aired from the same spot, similarly featured pranks such as running ostrich races on Vine Street and starting war games amid the market melons.

In 1943, ABC (originally, NBC Blue), the last of the "Big Three," settled into "Hollywood Recreation," a bowling alley with a restaurant called Breneman's. From there, host Tom Breneman served up one of radio's earliest national audience participation shows, the enormously popular "Breakfast in Hollywood" (later, "Breakfast at Sardi's"), interviewing everyone from 100-year-old birthday guests to Orson Welles. ABC Studios was transformed into The Merv Griffin Theater in the 70's; later became the TAV Celebrity Center. When, in 1948, the Don Lee Mutual Building was dedicated with great ceremony, Vine Street had four networks within walking distance.

Although Don Lee Mutual's success was short-lived, the building lay claim to the first facility designed with television in mind. From its state-of-the-art studios sprung such seminal shows as "Queen for a Day," "Peter Potter's "Jukebox Jury," "The Cavalcade of Stars" hosted by TV newcomer Jackie Gleason - and Lucille Ball's, "My Favorite Husband" (from KNX-TV). Steve Allen had offices here in the 60's.

Television had arrived! Since networks weren't here until late in 1951 - independent stations flourished in studios scattered throughout Hollywood. People quickly accepted the

CONTINUED ON PAGE 12



All photos (except Lucy & Desi): HOLLYWOODPHOTOGRAPHS.COM

"When television first came out...it was mindboggling. Budgets were low, and the picture was terrible, but people were in such awe that you could see anything on the screen. Hopalong Cassidy would be riding out to the Chatsworth Ranch and you never noticed the telephone poles in the background, says Rick Dinsmore, a former ratings analyst for ABC television."



Pictured here, clockwise:

(left) Music and variety were favorite 50's TV fare and everyone watched "I Love Lucy".

(center) NBC's Sunset & Vine studio was an art deco wonder. It was razed in 1961; a bank stands on the site.

(above) The façade of building that housed ABC Studios and the Merv Griffin Theatre has been incorporated into a multi-use development now under construction at Sunset & Vine.

medium as their new form of entertainment.

KTLA-5, from a stage at Paramount Sunset studios, was first to sign on in 1947 with the Bob Hope-hosted "Western Premiere of Commercial Television," featuring a galaxy of Hollywood headliners (the next day, the Hollywood Reporter heralded the new television age, with "TELEVISION IS HERE!").

KTLA's innovations reached beyond Hollywood's borders (foremost, with Stan Chamber's memorable on-the-scene coverage of the Kathy Fiscus tragedy in 1949). They were first with man-on-the-street interviews (with "Meet Me in Hollywood"), and telecast remote band shows that introduced (among others), Lawrence Welk to audiences.

Indeed, musical variety was local television's mainstay. KLAC-13 (now KCOP-13) in 1948, boarded the hillbilly bandwagon in 1951 with Cliffie Stone's legendary "Hometown Jamboree" with Mollie Bee, a pre-network Tennessee Ernie Ford, even Elvis and sometime guest Liberace, soon-to-score big on his own show.

KTTV-11 countered with "Town Hall Party," a three-hour Saturday night dance bash running for nearly a decade, featuring nearly every national (or soon-to-be), pop, rock and country star, from the Collins Kids to Johnny Cash and Brenda Lee (backed by musicians Tex Ritter and Merle Travis).

Naturally, this exposure worked to provide jump-off points to networks, as in the case of Liberace, Jackie Gleason, Lucille Ball and other names. The shows themselves, in fact were primetime models, as when Ball's "My Favorite Husband" morphed into "I Love Lucy." Even with the Milton Berle phenomenon, people's eyes remained fixed on favorite local stations.

But the picture was changing. NBCH-4 (NBC Hollywood), signing on last, in 1949, was first out of the box, when networks arrived in 1951. From its new stages at the

1920's era El Capitan Theater (now the Hollywood Palace), the NBC Television Theater hosted one star-studded spectacle after the other: the Bob Hope Chesterfield Specials and "This is Your Life" (surprised guests were nabbed at the nearby Brown Derby) and — a turning point — "The Colgate Comedy Hour." transferred from New York in 1951, with hosts varying from Eddie Cantor to Martin and Lewis and Jackie Gleason, the competition-stunting show was the first (but not the last), national TV network series to originate from Hollywood. Obviously, people wanted their stars.

That same year, Lucille Ball and Desi Arnaz insisted on filming their pilot show in front of an audience at Columbia Square rather than live from New York. Radio stars like Burns and Allen made the transition to network TV. The golden age of primetime TV was dawning, and local TV dominance faded.

The new live Hollywood network variety and quiz shows would bring its broadcasting eminence back full circle.

Shows like "Lucy" and "Ozzie and Harriet" ushered in the era of sitcoms, changing television forever. As programming increased, the need for new studios, production and administrative offices grew. CBS moved a big part of its operation to Television City on Beverly near Fairfax, NBC left long ago for Burbank. ABC kept a presence on Vine Street using it for Olympic broadcasting headquarters in 1984 although for years its main studio was in Los Feliz (at the site of Vitagraph Studios (home of 1920's era stars Valentino, Fairbanks and Pickford) before it moved to Glendale. KTTV and KCOP recently moved to West L.A. Today only KTLA at Sunset and Gower and CBS remain to remind us of Hollywood's role in the early days of television.

Yes, the ghost of Hollywood's broadcasting's past may haunt the historic structures that remain, but in this constantly changing industry, it's future is always up in the air. ★

100% 1

Current Bio Illustrated



Subject of Biography: Lescaze, William

Date of Birth: Mar. 27, 1896

Date of Death: Feb. 6, 1969

Text: Biography from *Current Biography* (1942)

Copyright (c) by The H. W. Wilson Company. All rights reserved.

Lescaze, William

Mar. 27, 1896-Feb. 6, 1969 Architect

"Vital architecture has always understood and interpreted life," wrote William *Lescaze* in *On Being an Architect*. "Today we are fighting to save our lives, our homes. Beyond this we are fighting also the never-ending battle to create better lives, better homes, a better world. In the face of destruction we dare to think of construction. Thus we continue to dream of planning, order, architecture, life."

William *Lescaze*, himself an architect, was born in Geneva, Switzerland, on March 27, 1896, the son of Alexandre and Marthe (Caux) *Lescaze*. The family name was originally Spanish (Las Casas). Alexandre *Lescaze* was professor of languages at the College of Geneva, and William *Lescaze* grew up in a friendly cultural atmosphere. He and his brothers were all interested in art and in music, and William played the violin sufficiently well to give amateur recitals. He studied at the College of Geneva and in 1915 entered the Switzerland Institute of Technology at Zurich. In that year Karl Moser, regarded as a pioneer of functionalism, began a course in modern architecture, the first of its kind in the world. *Lescaze* studied with him for four years and continued to correspond with him after getting his M.A. (Master of Architecture) in 1919.

After a year in various architects' offices in Paris, *Lescaze* determined to strike out for the New World at a time when many Americans were going, expatriate-fashion, in the opposite direction. *Lescaze* felt that the United States was fertile ground for the development of modern architectural ideas. "To *Lescaze*," wrote Robert M. Coates, "as an aspiring young modernist, it seemed that a country which contained skyscrapers, jazz, grain elevators, and motorcar assembly lines must be the place for him."

He sailed for New York third-class in August 1920, with savings of \$250 and a letter to a friend-of-a-friend in Cleveland, Ohio. "My own history of job-getting," says *Lescaze*, "begins with my arrival late in 1920 when I was twenty-four, with my architectural degree and my architectural drawings rolled together. Landing in Hoboken, which I thought was New York, I finally got to Cleveland." His first job, however, was with one of the most conservative firms of the Middle West, Hubbel & Benes. He got \$25 a week and supplemented this by giving evening lessons in French at the YMCA—out of which, he relates, he learned as much English as his pupils did French:

The two years that *Lescaze* spent in Cleveland were fruitful even though his designs were consistently rejected in competitions, for he found a cultural

group that helped to orient him to the American scene. An old friend, Jean Binet, was there. A composer himself, he introduced *Lescaze* to Roger Sessions and to Ernst Bloch. In addition to his musical friends there were Hart Crane, the poet, and Charles Burchfield, the artist. Through the 1920's *Lescaze* painted and even exhibited his work at the Whitney and Montross galleries, both in New York. This part-time career was somewhat compensatory, however, and it ended as soon as *Lescaze's* creative efforts found an outlet in the sort of architectural designs he wanted to do.

With the chance to design a house in New York City, *Lescaze* gave up his Cleveland job and went out on his own. He opened his New York office on June 1, 1923. For the next six years he supported himself mainly by jobs that gave little scope to his talent. He worked with Hugh Tallant on a Chinese restaurant, did a night club interior and a department store tea room. But every job was welcome. "It was not so much the size or kind that mattered," said *Lescaze*, "but the feeling that your elders knew you, had some faith in your ability, did something positive to help you."

Meanwhile, his specially creative talents found expression in country houses, town apartments, and often in aspects of interior decoration. He believed in an architecture that would be more in keeping with the times than the slavish imitations of past architectural styles. In one of the provocative chapters of his book he asks: "What opinion could you form of an architect who designs a 'Greek' bank one week, a 'Gothic' college the next week, and a 'Swedish' modern courthouse the following week?"

On March 18, 1929 *Lescaze* was admitted to full citizenship. It was in this year, also, that he was given the chance to do something more important than most of his previous jobs. Through Leopold Stokowski, for whom he had designed an apartment, he was commissioned to design the nursery for the Oak Lane Country Day School. This marked a turning point in his career, for thereafter he was able to devote himself entirely to the kind of architecture in which he believed. The nursery was built of steel and concrete, had a sun deck for out-of-door classes on good days, a covered porch for less pleasant ones. "Stairs, chairs, general furnishings—all designed by *Lescaze*," writes Robert M. Coates, "are scaled to the size of the five-year-olds who are its inhabitants." Most of the ideas incorporated in that design are used now in progressive schools, but at that time they were so new as to create something of a sensation.

Through his work at Oak Lane, *Lescaze* met George Howe, a prominent Philadelphia architect, and they formed a partnership. Their first commission was a thirty-three story skyscraper for the Philadelphia Saving Fund Society. The more than 900 pages of plans included such details as burglar alarms that wouldn't be eyesores, such then-new features as air-conditioning. Completed in 1932, the building was described in some quarters as "a botch" and in others as "the most interesting commercial building in America." It was at that time, observed Robert M. Coates in his New Yorker "Profile" of *Lescaze*, one of two or three buildings in the country designed "in strict accord with modernist doctrine." *Lescaze* himself prefers not to use such terms as "modernist", "functional," or even "contemporary" about his work. Until the role of the architect is less arbitrary than it is at present, however, such terms probably help the layman to clarify *Lescaze's* position.

During the Howe-*Lescaze* partnership the Hessian Hills School, Croton-on-

the-Hudson, and a 350-car garage also were designed. Since 1933 *Lescaze* has headed his own firm. Among the buildings he has designed are a few private houses, including his own, a large dining hall, a dormitory and several cottages for Unity House, the I. L. G. W. U. summer camp, a few school buildings in Devon, England, and broadcasting studios for the Columbia Broadcasting System in New York, Chicago, and San Francisco. He also did a pavilion for the Dallas Centennial Exposition.

His private house, which also combines his business offices in the same building, was one of the first in America to use glass bricks. Its facade is of cement and glass brick, with blue trim. *Lescaze* is often called upon to design furnishings as well as houses, and the rooms in his own house testify to his talent in this field. "He is," wrote Walter Rendell Storey, "one of those fortunate persons who can apply the principles of architectural design with their connotations of usefulness, new techniques, and varied textures, to the more intimate uses of a room as well as the general functions of a building."

Among private country houses designed by *Lescaze* are those of Fred Nash in Minneapolis, Bernard Rogers in Rochester, New York, and Alfred A. Loomis and Garrett A. Hobart, III, in Tuxedo Park, New York. As might be expected, *Lescaze* believes that modern architectural ideas belong to the country just as fittingly as to urban life. "To live in harmony with nature," he says, "is a gracious ideal but not one contradictory to modern design. A house built to serve its function perfectly, admitting a maximum amount of light and air, erecting the least amount of external barriers, cannot help but be in harmony with nature."

In 1935 *Lescaze* was given design responsibility for New York's first low-cost housing project, heading a group of ten architects. This development, covering twelve city blocks, is known as "Williamsburg Houses." Shortly after completing these designs *Lescaze* designed the Ansonia (Connecticut) High School, the first modern high school in the East. In 1939 he did the Aviation Building and the Swiss Pavilion at the New York World's Fair. At this period he also designed a plant-office building for the Kimble Glass Company in Vineland, New Jersey, and a large group of buildings for the Columbia Broadcasting System in Hollywood. The Longfellow Building, which he designed in 1941, is the first modern office building in Washington, D. C. In 1942, in association with A. M. Brown, he designed a low-cost housing project, "Chelsea Houses," in New York City.

Lescaze has written articles on defense housing and other aspects of the war effort that particularly interest architects. His book, *On Being an Architect* (1942), is a study of the problems of the architect in the contemporary world as well as a challenging probe of architectural standards. His critical and constructive eye roves the entire field of American architecture, from urban apartment houses to the conglomeration of architectural styles that make the buildings in Washington, D. C., a subject of controversy. The critics found it "good reading," and, because of its informality, a spur to the layman's interest in architecture.

Lescaze is a member of the executive committee, New York Chapter, American Institute of Architects, and a member of the New York State Association of Architects. He is a director of the Citizens' Housing Council of New York, a director of the Municipal Art Society, and technical adviser to the Division of Housing, State of New York. His design for the Philadelphia

skyscraper won him the Silver Medal, Paris Exposition, 1937; Philadelphia Chapter Medal, A. I. A., 1939; Silver Medal, Pan-American Congress of Architects, Montevideo, Uruguay, 1940. The Swiss Pavilion won him a Silver Medal, 1939, and the Hollywood CBS buildings won him the Honor Award, Southern California Chapter, A. I. A., 1938.

Six feet tall, *Lescaze* has been described by Robert M. Coates as "spare-built and agile, with the alert, roving eye and protruding lower lip of a Maurice Chevalier, whom in general he somewhat resembles. He still retains traces of a sort of Chevalier accent as well—a condition not helped by the fact that he smokes a pipe constantly, usually holding it clamped in his teeth and talking through and around it."

On September 29, 1933 Mary Hughes became the wife of *Lescaze*. They have one son, Lee Adrien, born in 1938. A country place, designed and built at leisure, bears out *Lescaze's* claim that he has no hobby outside architecture.

Arch Forum 61:399 D '34 por; 65:sup 92 O '36 por; Arch Rec 77:171-4 Ap '35 il por; 78:209 O '35 por; Arts & Dec 49:20 Mr '39 por; 51:5-7+ Ap '40 il; London Studio 16 (Studio 116):304-7 D '38 il por; N Y World-Telegram F 19 '38; New Yorker 12:44 D 12 '36; Centeno, A. ed. Intent of the Artist p137-62 1941; *Lescaze*, W. On Being an Architect 1942; Who's Who in American Art 1940-41

Profession: Architects; Designers



Columbia Square

... home studio of many of your favorite radio programs, is now open daily to the public. Here, in an air-conditioned structure of ultra-modern design, the world's greatest radio network has concentrated its major Pacific Coast program facilities.

Visitors to Columbia Square are conducted on inspection tours by courteous, well-informed CBS guides, and are given every opportunity to observe modern radio production under ideal conditions.

HEAR AND SEE YOUR OWN VOICE

Well worth seeing are the "streamlined" studios, all of which are acoustically designed for perfect broadcast conditions; the amazingly complex "master control," from which programs are routed to all points on the network; the beautiful Columbia Square Playhouse, and the demonstration laboratory for the development of special sound effects. During the course of the tour each visitor is given the opportunity to record his own voice and then, within a few seconds, hear it played back.

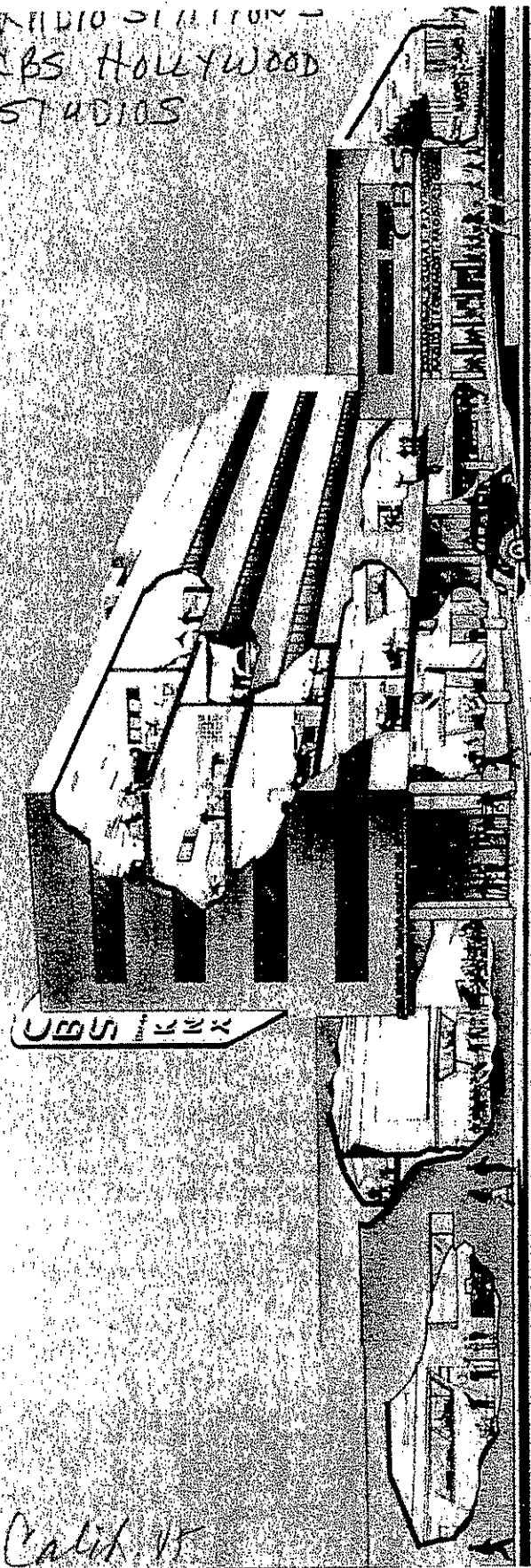
PEER BEHIND THE SCENES

Columbia Square visitors are permitted to watch rehearsals (and actual broadcasts when available) and to see all the fascinating "behind-the-scenes" activities of the Columbia Network.

Tours, of approximately 45-minute duration, are made throughout every day in the year, between 10 a.m. and 10 p.m. Tickets may be purchased in the lobby of Columbia Square, 6121 Sunset Boulevard. Special arrangements may be made for clubs, schools, conventions and fraternal groups by addressing the Guest Relations Director, Columbia Square, Hollywood.

TOUR ADMISSION . . . 40 CENTS

AUDIO STATION -
CBS HOLLYWOOD
STUDIOS



An "X-ray view" of the main buildings comprising Columbia Square. Cut-away sections at left show two of the seven studios, entrance lobby and offices in center section; Columbia Square Playhouse at extreme right.

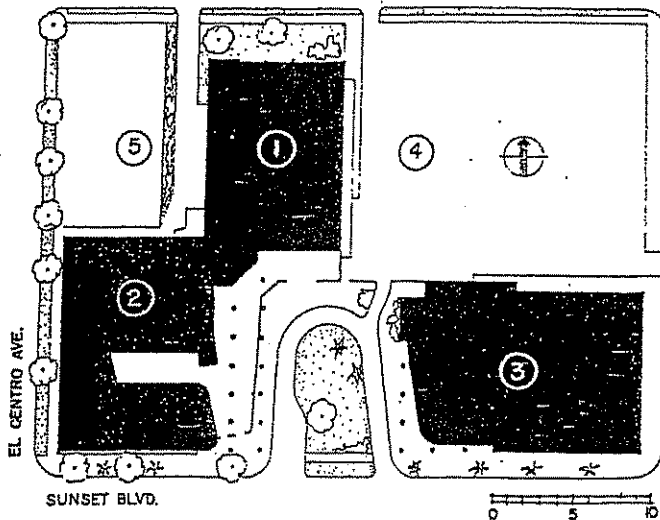
Calix 15



BROADCASTING THEATER—SEATING 1,050

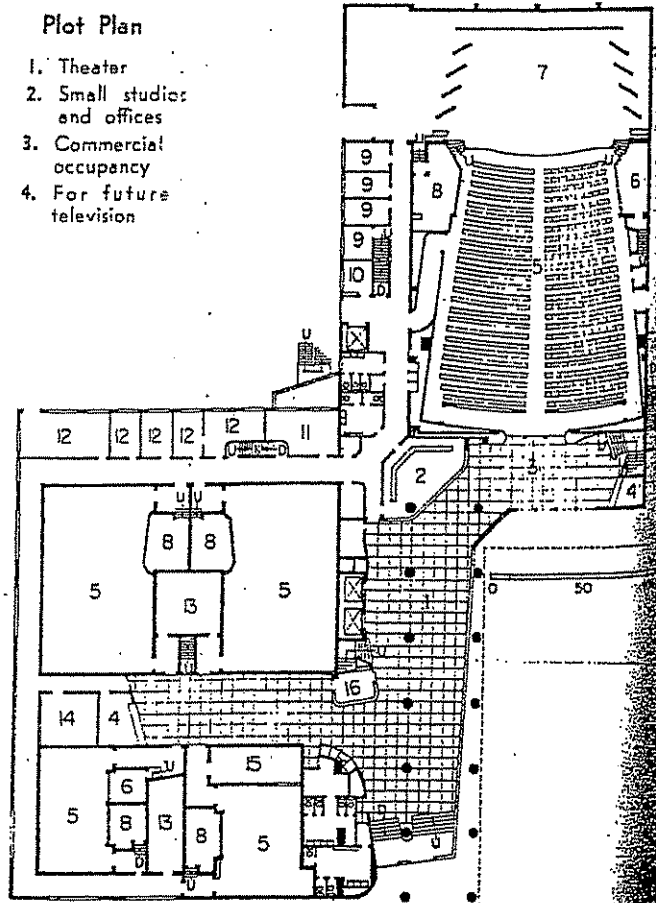
CBS STATION KNX
HOLLYWOOD, CALIFORNIA

WILLIAM LESCAZ
Architect
EARL HEITSCHMIDT
Associate



Plot Plan

1. Theater
2. Small studios and offices
3. Commercial occupancy
4. For future television



Theater and Studios

- | | |
|------------------------------|-----------------------------|
| 1. Arcade | 9. Dressing |
| 2. Master control | 10. Building superintendent |
| 3. Theater foyer | 11. Musicians' lockers |
| 4. Checkroom | 12. Offices |
| 5. Theater and small studios | 13. Storage |
| 6. Clients' booth | 14. Artists' lounge |
| 7. Stage | 15. Organ chamber |
| 8. Control booth | 16. Information |

data
studii
end
theati
atecc
osuit



"For exposed concrete finished surface best results are obtained by use of DOUGLAS FIR PLYWOOD Concrete Form Panels"

... William Lescaze

WILLIAM LESCAZE was recently awarded a silver medal by the International Award Jury of the 1912 Paris Exposition for the famous Philadelphia Savings Fund Society building, the first modern skyscraper, which he designed with George Howe in 1912. Among some of his other works are his home in New York—where glass blocks were used for the first time—the Antonia High School in Connecticut, the Aviation Building and the Pavilion of Switzerland, the two latter being now under construction at the New York World's Fair 1939.

For Mr. Lescaze, modern architecture is more than a way of building. It is a way of thinking not only about building, but also about man and life. He is convinced that contemporary American civilization will find its plastic expression in the arts of modern architecture.

Again Douglas Fir Plywood demonstrates the freedom of design permitted the architect who uses this versatile material. Plywood Concrete Form Panels were used to create the mass effect and unusual surface treatment of the new Columbia Broadcasting System studios in Hollywood.

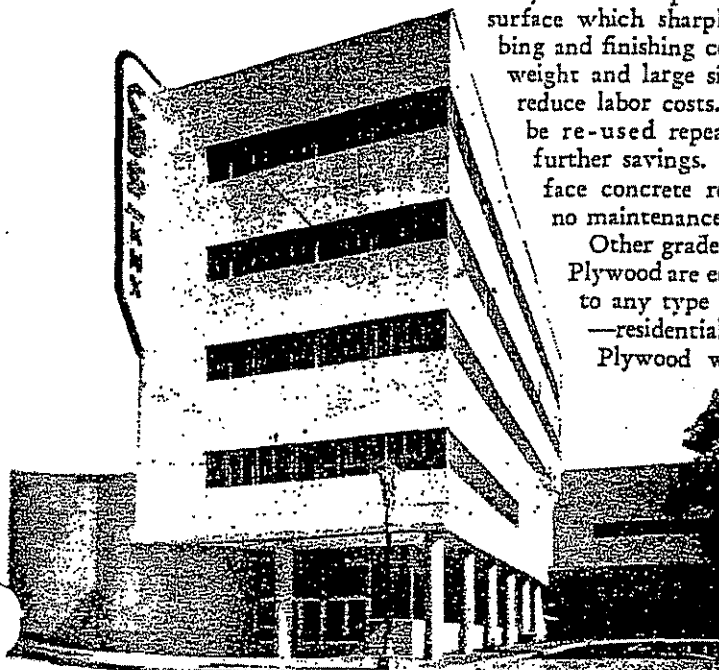
Plywood form panels give a smooth surface which sharply reduces rubbing and finishing costs. Their light weight and large size substantially reduce labor costs. And they can be re-used repeatedly, effecting further savings. The finish surface concrete requires little or no maintenance cost.

Other grades of Douglas Fir Plywood are equally adaptable to any type of construction—residential or industrial. Plywood wall and roof

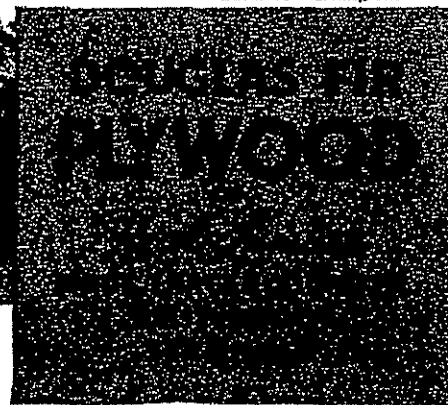
sheathing and sub-floors add extra strength and rigidity in home construction—substantially reduce labor costs. For interior finishing Douglas Fir Plywood may be used for wall paneling, cabinet work, built-ins, ceiling and walls of playrooms, etc.

Stock panels of Douglas Fir Plywood (3, 5 and 7 ply) are manufactured in various thicknesses, as large as 4 x 8 feet, and even larger on special order. Standard grades include Wallboard, Sheathing, Standard Panel and Concrete Form.

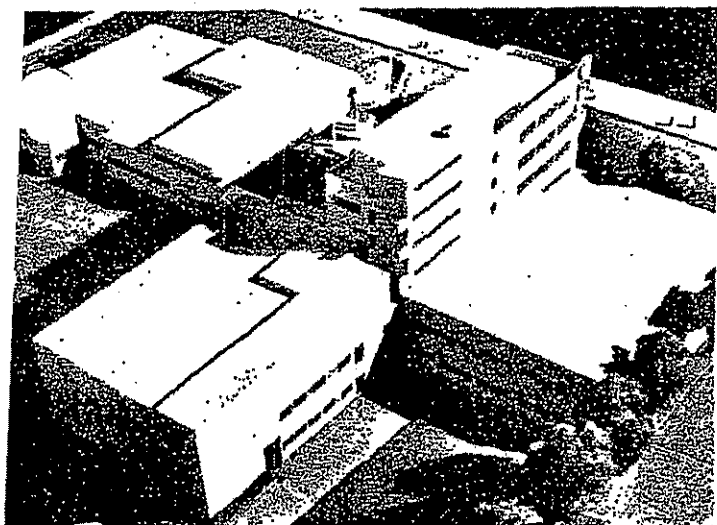
Special grades can be obtained for any building and industrial need, including hot-pressed, resin-bonded Plywood for permanent exterior exposures. Sweet's Catalog contains complete data on Douglas Fir Plywood. Our well-equipped Technical Division offers cooperation to architects, engineers and others in adapting Douglas Fir Plywood to special problems, and recommending the proper types and grades to produce utmost serviceability and economy. Address DOUGLAS FIR PLYWOOD ASSOCIATION, Tacoma Building, Tacoma, Washington.



Above: The new Columbia Broadcasting System studios, Station KNX, in Hollywood, designed by William Lescaze, architect; Earl Heitschmidt, associate. William Simpson Construction Co., builders. "Experience has taught me that if exposed concrete is to be the finished surface, best results are obtained with Plywood forms," says Mr. Lescaze. "We are extremely pleased with the results achieved."

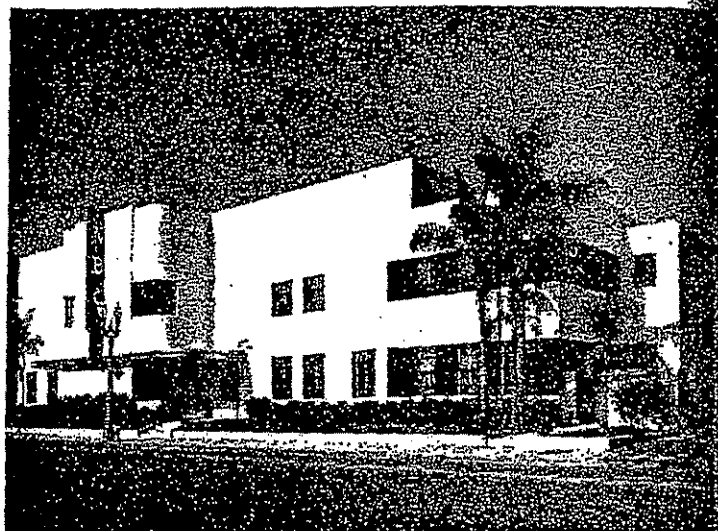


"MUSIC IN THE AIR" KEEPS BUILDING DESIGNERS STEPPING PELLIC



CBS in Hollywood

NO BUILDING TYPE IS MORE HAUNTED by the specter of obsolescence than a broadcasting station. Constant developments in acoustics, lighting, atmospheric control—as well as in the equipment itself—demand the greatest

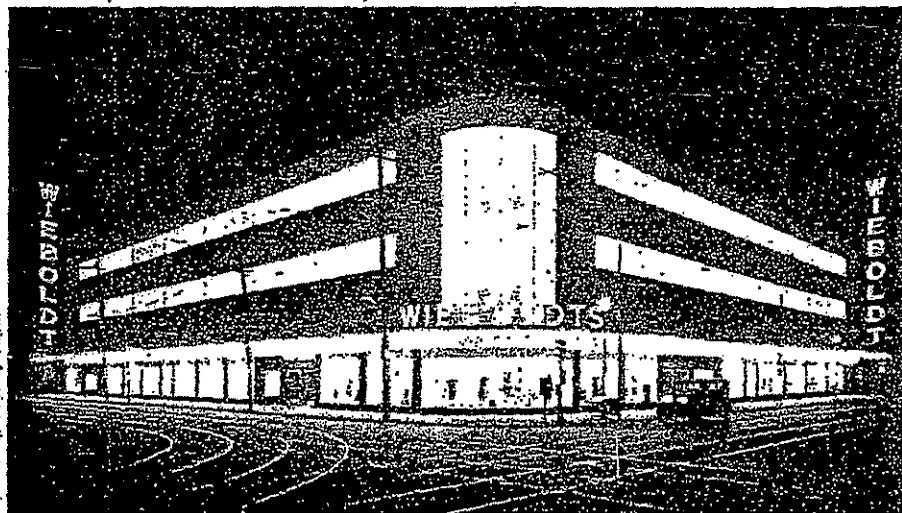


NBC in Hollywood

flexibility in building design. And Hollywood, one of the world's broadcasting centers, feels this most acutely. Construction work has begun on the new Hollywood studios which William Lescaze designed for CBS. The model

(above, left) shows a structure laid out to meet the manifold needs of modern broadcasting. MEANWHILE, NBC CONTEMPLATES expansion of a structure (above, right) built only a year ago, now inadequate for its needs.

LIGHT PLAYS IMPORTANT ROLE IN COMMERCIAL WORK



Courtesy The Magazine of Light



Lasarovich

ALL CATS MAY BE GRAY AT NIGHT but modern commercial buildings can no longer afford such anonymity. Illumination has become an integral part of building design, both within and (more recently) without. This new department store in suburban Chicago is both; besides high standards of interior illumination, the long horizontal bands of glass brick are equipped with continuous horizontal and vertical light troughs which flood them from within. Note also marquee, show windows and signs.

THERE WAS A TIME WHEN SHOWrooms were more notable for external ornament than internal visibility; but this new auto "salon" in New York City is not one of them. The showroom was designed to display the maximum number of cars without congestion; and the continuous windows are as free from obstruction as possible, thus permitting the maximum visibility by day or night.

KILLIN
Louisic
pleted
stadiu
whole.
1,000
of 51
athlet

HI

NO
w
ar
Pi
th
ui
ti
w
t

DISCOVER

SUMMER 2003

HOLLYWOOD

Hollywood's Broadcast Beginnings

MUSIC

THEATRE

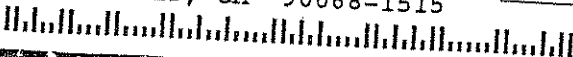
VISUAL ARTS

PLACES OF
INTEREST

... AND MORE

**** ECRWSS ** C-039
RESIDENT
3103 LINDO ST
LOS ANGELES, CA 90068-1515

PSRST STD
U.S. POSTAGE
PAID
Permit # 36691
Los Angeles CA



Index by Architect

National Register of Historic Places

08/06/2003 18:01:36

No filter

Include filter in navigation

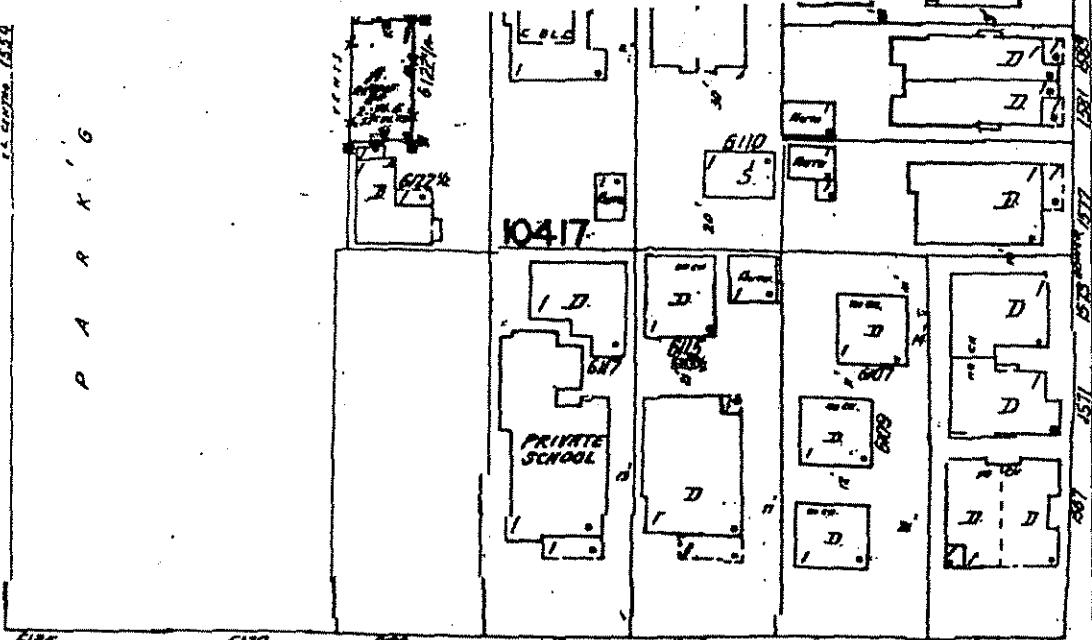
ROW	ARCHITECT	STATE	COUNTY	RESOURCE NAME	ADDRESS	LISTED	MULTIPLE	WEB PAGE
1	Lescaze, William	NY	New York	Lescaze House	211 E. 48th St.	1980-05-19		NULL
2	Lescaze, William	PA	Philadelphia	Philadelphia Savings Fund Society Building	12 S. 19th St.	1976-12-08		www.nr.nps.gov/writeups/76001667.nj.pdf
3	Lescaze, William	PA	Philadelphia	Philadelphia Savings Fund Society Building	12 S. 19th St.	1976-12-08		memory.loc.gov/cgi-bin/query/r?ammem/nh:@field(NUMBER+@band(PA1088))
4	Lescaze, William	PA	Philadelphia	Philadelphia Savings Fund Society Building	12 S. 19th St.	1976-12-08		tps.cr.nps.gov/nhl/detail.cfm?ResourceID=1665&resourceType=Building
5	Lescaze, William E.	CT	Litchfield	Sun Terrace	SW of New Hartford on CT 219	1978-12-20		NULL

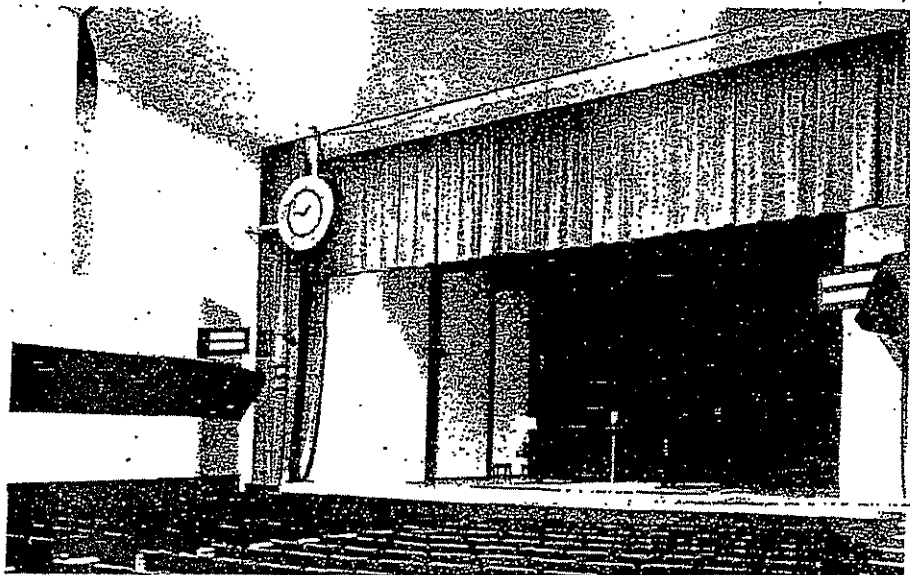
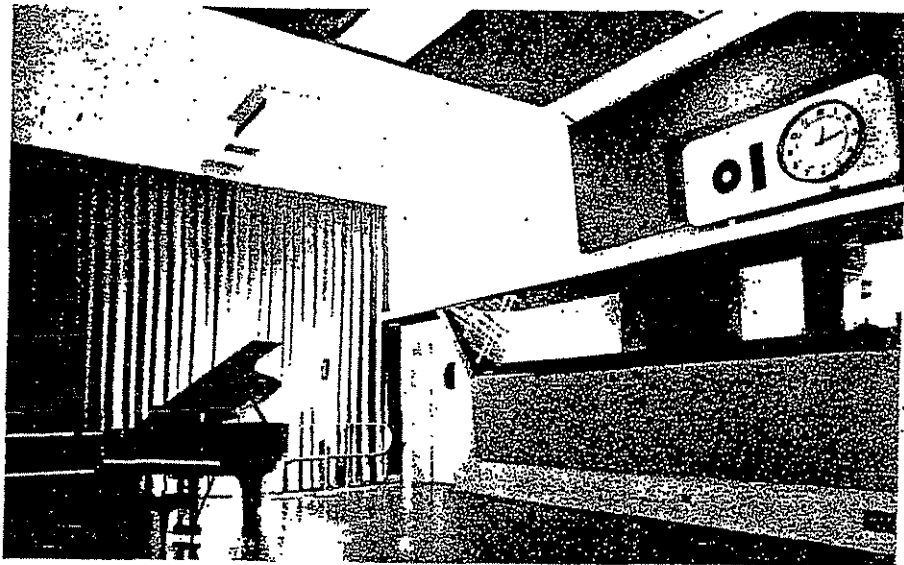
ELSON

15127A 15112

P A R K I N G

1525

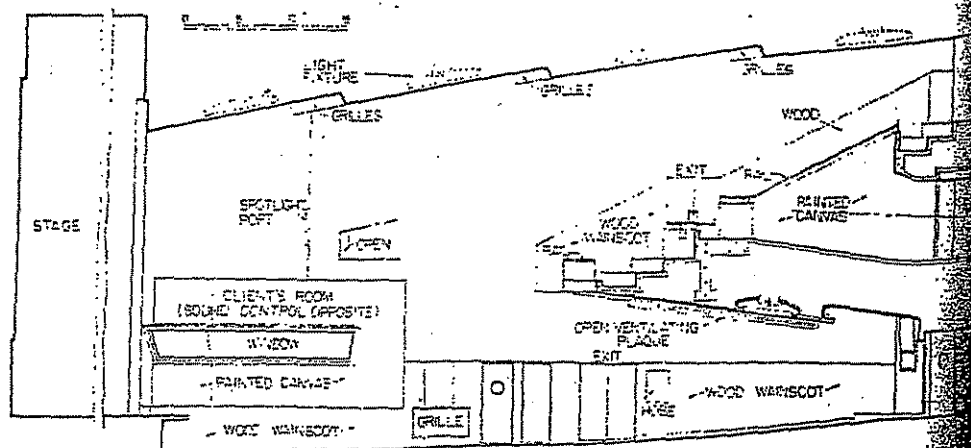
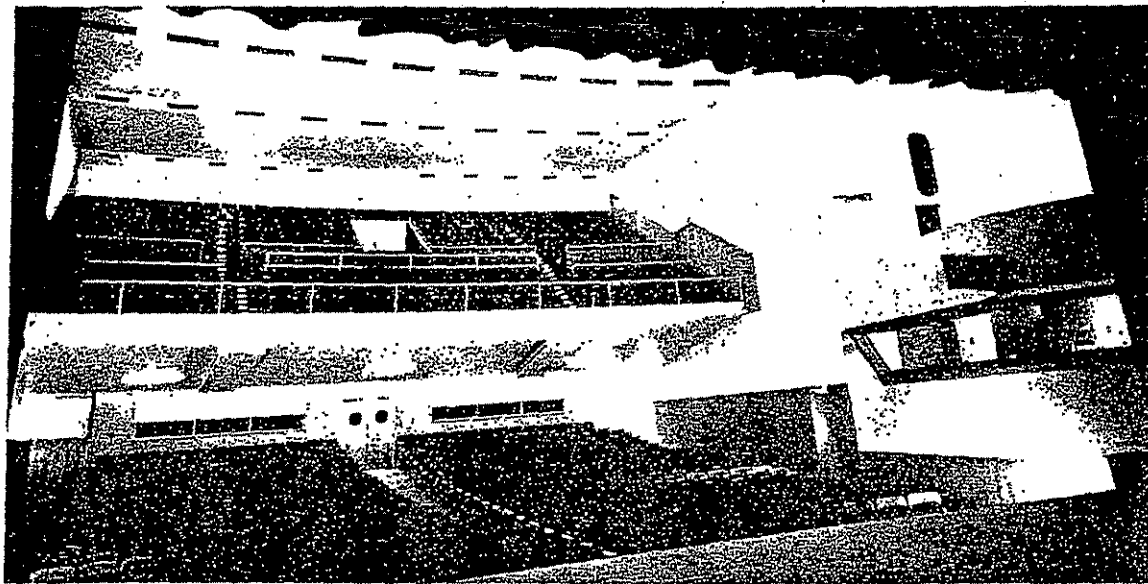
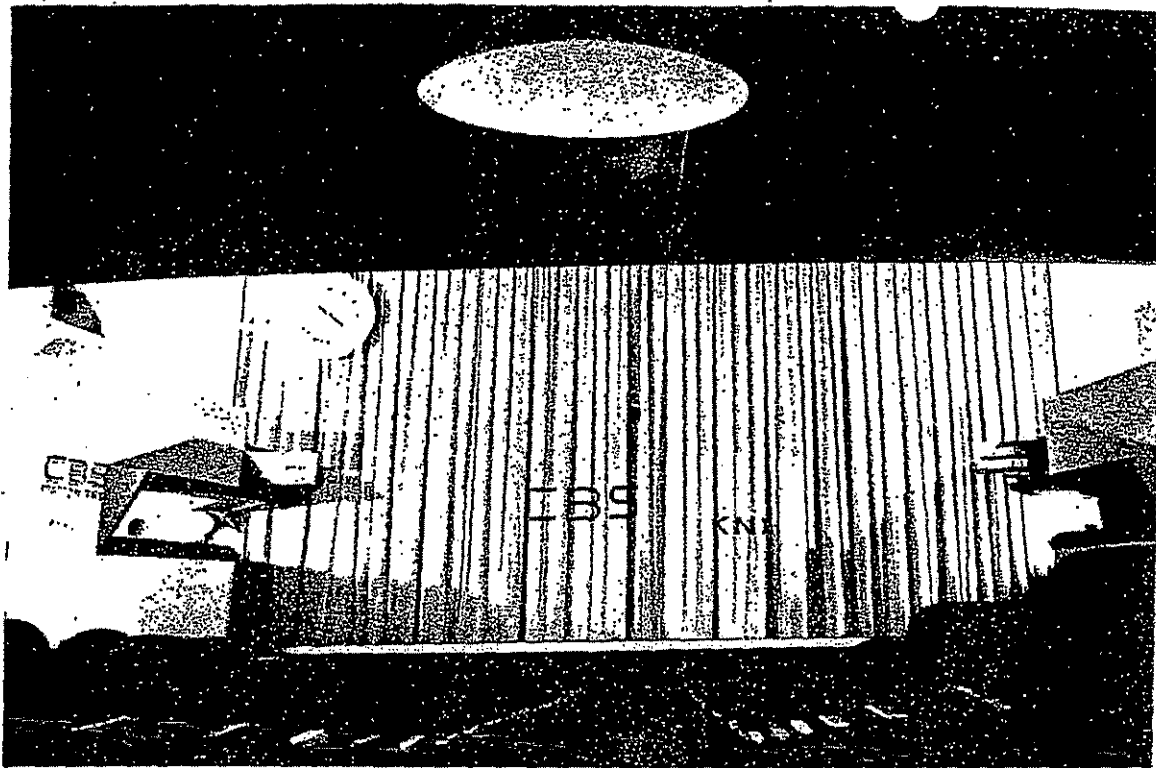




on provides convenience for artists from movie
 s, advertising agencies, and the business district,
 also space for future expansion and parking. In the
 theater almost the entire rear wall is of glass, permitting
 newcomers to see and hear the show, the latter made
 audible by loudspeakers placed in the wall. On stage,

footlights are omitted, lighting being furnished by spot-
 lights above the control booth. Control of reverbera-
 tions is by acoustical plaster, isolation and by heavily
 upholstered seating. In the smaller studios walls were in-
 clined vertically one foot in ten in order to avoid paral-
 lelism and resulting periodic reverberations.

R. P. H. and back



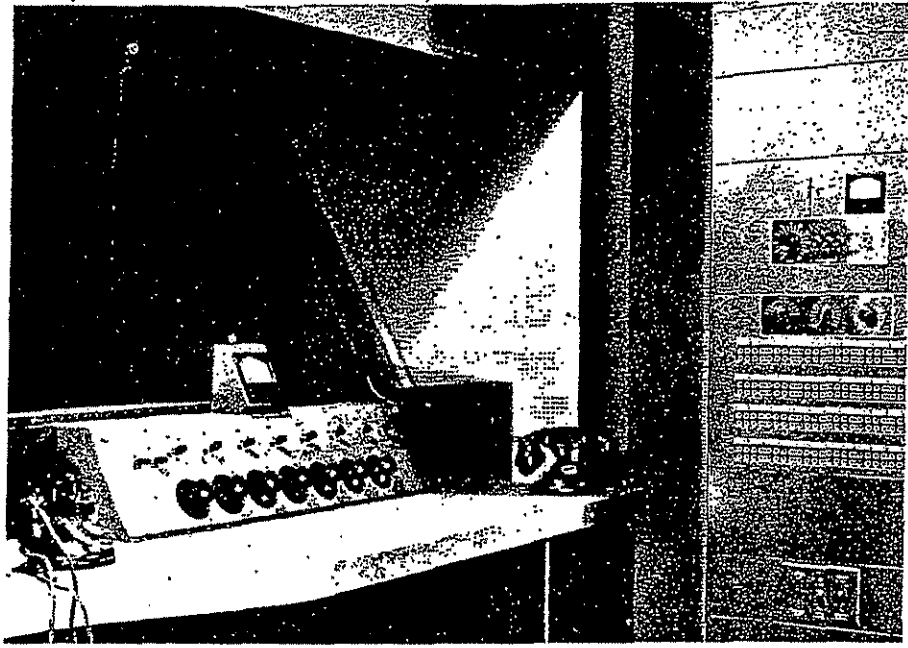
Section

30

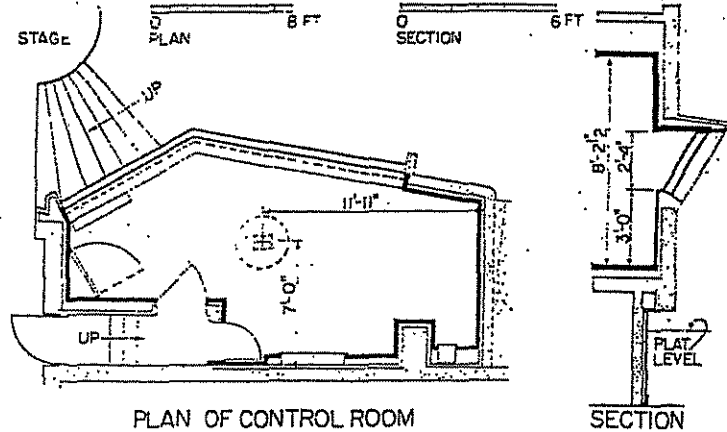
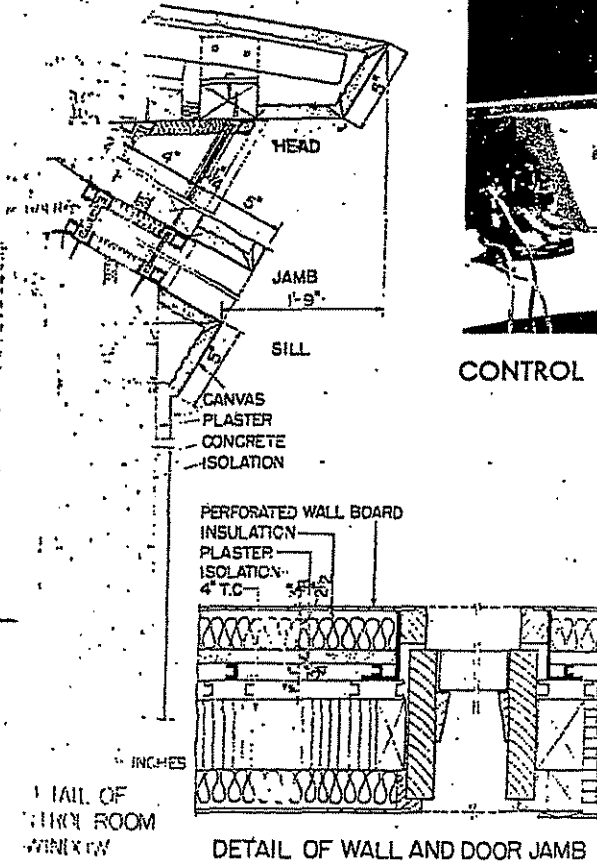
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156
157
158
159
160
161
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
190
191
192
193
194
195
196
197
198
199
200

**BROADCASTING THEATER
SEATING 1,050**

STATION KNX
HOLLYWOOD, CALIFORNIA



CONTROL BOOTH: Construction details showing sound isolation



SCHEDULE OF EQUIPMENT AND MATERIALS

FOUNDATION
Concrete mat under office portion,
elsewhere

STRUCTURE
Plywood forms with ver-

EXTERIOR
with built-up asphaltic
Context, The Celotex Corp.;
auditorium

Windows: H. J. Windows, Inc.

Work: Laminated copper flashing and
steel and aluminum earth-

EXTERIOR
reinforced concrete with
tile in public areas of first floor, Good-

offices, and corridors above first floor, Arm-
strong Cork Products Co.; asphalt tile in
service corridors on grade, Armstrong Cork
Products Co.; carpet in auditorium and execu-
tive offices, Mohawk Carpet Mills, Inc.

Walls: Rubber wainscot in studios, Goodyear
Tire & Rubber Co.; Transite, Johns-Manville
Corp.; walnut wainscot in auditorium

Doors: Soundproof for studios, Robert E. Mit-
chell, copper, coated with Goodyear Tire &
Rubber Co. rubber; flush Philippine mahogany
in interior elsewhere

WATERPROOFING
Basement wall exteriors, A. C. Horn Co.

INSULATION
Studios sound-isolated and insulated; floors,
Holmes Isolators; walls and ceilings, Isolators,
Transite and Rockwool, Johns-Manville; ceil-
ings of offices, corridors, Kalite plaster

AIR CONDITIONING
Complete, Carrier Corp.; Enterprise oil
burners

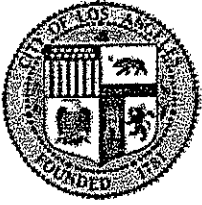
PLUMBING
Standard Sanitary Mfg. Co. fixtures; water
lines, American Tube Co.; Mueller Brass Co.;
Youngstown Sheet & Tube Co.

ELECTRICAL
Office fixtures, Westinghouse Electric & Mfg.
Co.; studio fixtures, Holophane Co.; neon
signs, Trued Co.; structures floodlighted

HARDWARE
P. & F. Corbin Co.; Oscar C. Rixson Co.
floor checks

GLASS
Pittsburgh Plate Glass Co.; Mississippi Glass
Co.; Owens-Illinois glass block

ELEVATOR
Otis Elevator Co.



City of Los Angeles
Department of City Planning

09/08/2008

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1528 N EL CENTRO AVE
1526 N EL CENTRO AVE
6121 W SUNSET BLVD
6125 W SUNSET BLVD

ZIP CODES

90028

RECENT ACTIVITY

Adaptive Reuse Incentive Spec.
Pln-Ord 175038
Hollywood Signage SUD
ENV-2007-1936

CASE NUMBERS

CPC-20846
CPC-20321
CPC-2007-9911-GPA-ZC-HD-CU
UB-CUX-CU-SPR
CPC-2003-2115-CRA
CPC-2002-4173-SUD
CPC-1999-324-ICO
CPC-1999-2293-ICO
CPC-1986-835-GPC
ORD-176172
ORD-173562
ORD-165662-SA275
DIR-2007-1935-SPP
ENV-2007-819-EIR
ENV-2003-1377-MND-REC
PKG-2210
PKG-150
AFF-261
AFF-18482

Address/Legal Information

PIN Number: 147A189 25
Lot Area (Calculated): 57,614.9 (sq ft)
Thomas Brothers Grid: PAGE 593 - GRID F4
Assessor Parcel No. (APN): 5546026030
Tract: TR 27285
Map Reference: M B 760-90/91
Block: None
Lot: 4
Arb (Lot Cut Reference): None
Map Sheet: 147A189

Jurisdictional Information

Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Hollywood Studio District
Council District: CD 13 - Eric Garcetti
Census Tract #: 1910.00
LADBS District Office: Los Angeles Metro

Planning and Zoning Information

Special Notes: None
Zoning: [Q]C4-1VL-SN
Zoning Information (ZI): ZI-2331 Hollywood Signage Supplemental Use District (CRA Area)
ZI-2374 Los Angeles State Enterprise Zone
ZI-1812
ZI-2277 Hollywood Redevelopment Project
ZI-1352 Hollywood Redevelopment Project
Commercial Manufacturing
See Plan Footnotes
Hollywood
None
No
No
None
None
None
None
None
None
No
Hollywood Signage Supplemental Use District (CRA Area)
Adaptive Reuse Incentive Areas
Specific Plan
Hollywood Redevelopment Project
No
No
None
No
No

General Plan Land Use:
Plan Footnote - Site Req.:
Additional Plan Footnotes:
Specific Plan Area:
Design Review Board:
Historic Preservation Review:
Historic Preservation Overlay Zone:
Other Historic Designations:
Other Historic Survey Information:
Mills Act Contract:
POD - Pedestrian Oriented Districts:
CDO - Community Design Overlay:
Streetscape:
Sign District:
Adaptive Reuse Incentive Area:
CRA - Community Redevelopment Agency:
Central City Parking:
Downtown Parking:
Building Line:
500 Ft School Zone:
500 Ft Park Zone:

Assessor Information

Assessor Parcel No. (APN): 5546026030
APN Area (Co. Public Works)*: 2.590 (ac)

Use Code:	3500 - Studio (Movie / Radio / TV Studio)
Assessed Land Val.:	\$36,163,367
Assessed Improvement Val.:	\$2,881,908
Last Owner Change:	07/21/06
Last Sale Amount:	\$0
Tax Rate Area:	200
Deed Ref No. (City Clerk):	7-658 7-658 4-787 4-787 4-786 4-786 3283192 3283192 1612091 1612091

Building 1:	
1. Year Built:	1937
1. Building Class:	B-X
1. Number of Units:	0
1. Number of Bedrooms:	0
1. Number of Bathrooms:	0
1. Building Square Footage:	47,346.0 (sq ft)
Building 2:	
2. Year Built:	1937
2. Building Class:	CX
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	31,746.0 (sq ft)
Building 3:	
3. Year Built:	1940
3. Building Class:	CX
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	24,879.0 (sq ft)
Building 4:	
4. Year Built:	1973
4. Building Class:	CX
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	1963
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	30,000.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	No
Fire District No. 1:	Yes
Fire District No. 2:	Yes
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	None
High Wind Velocity Areas:	No
Hillside Grading:	No
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	1.14731 (km)
Landslide:	No
Liquefaction:	No

Economic Development Areas

Business Improvement District:	None
Federal Empowerment Zone:	None
Renewal Community:	No
Revitalization Zone:	Central City
State Enterprise Zone:	Los Angeles State Enterprise Zone
Targeted Neighborhood Initiative:	None

Public Safety

Police Information:	
Bureau:	West
Division / Station:	Hollywood
Report District:	647
Fire Information:	
District / Fire Station:	27
Batallion:	5
Division:	1
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: ENV-2007-1936
Required Action(s): Data Not Available
Project Description(s): PROJECT PERMIT FOR 3 SUPERGRAPHIC, TEMPARY SPECIAL DISPLAY SIGNS IN THE [Q]C4-1VL-ZONE.

Case Number: CPC-2007-9911-GPA-ZC-HD-CUB-CUX-CU-SPR
Required Action(s): SPR-SITE PLAN REVIEW
CU-CONDITIONAL USE
CUX-ADULT ENTERTAINMENTS
CUB-CONDITIONAL USE BEVERAGE (ALCOHOL)
HD-HEIGHT DISTRICT
ZC-ZONE CHANGE
GPA-GENERAL PLAN AMENDMENT
Project Description(s): GENERAL PLAN AMENDMENT, ZONE CHANGE, HEIGHT DISTRICT, CONDITIONAL USE, AND SITE PLAN REVIEW FOR A MIXED USE PROJECT CONSISTING OF 380,000 SQ. FT. OFFICE, 125 UNIT HOTEL, 34,500 SQ. FT. COMMERCIAL/RETAIL INCLUDING 22500 SQ. FT. IF BAR/RESTAURANT, 400 UNIT MULTI-FAMILY DEVELOPMENT WITH 1,896 OFF- STRE ...

Case Number: CPC-2003-2115-CRA
Required Action(s): CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Description(s): First Amendment to the Hollywood Redevelopment Plan

Case Number: CPC-2002-4173-SUD
Required Action(s): SUD-SUPPLEMENTAL USE DISTRICT ("K" DIST., "O" DISTRICT, ETC.)
Project Description(s): Data Not Available

Case Number: CPC-1999-324-ICO
Required Action(s): ICO-INTERIM CONTROL ORDINANCE
Project Description(s): Data Not Available

Case Number: CPC-1999-2293-ICO
Required Action(s): ICO-INTERIM CONTROL ORDINANCE
Project Description(s): INTERIM CONTROL ORDINANCE.

Case Number: CPC-1986-835-GPC
Required Action(s): GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Description(s): PLAN AMENDMENTS AND ZONE CHANGES FOR THE HOLLYWOOD COMMUNITY PLAN REVISION/ZONING CONSISTENCY PROGRAM

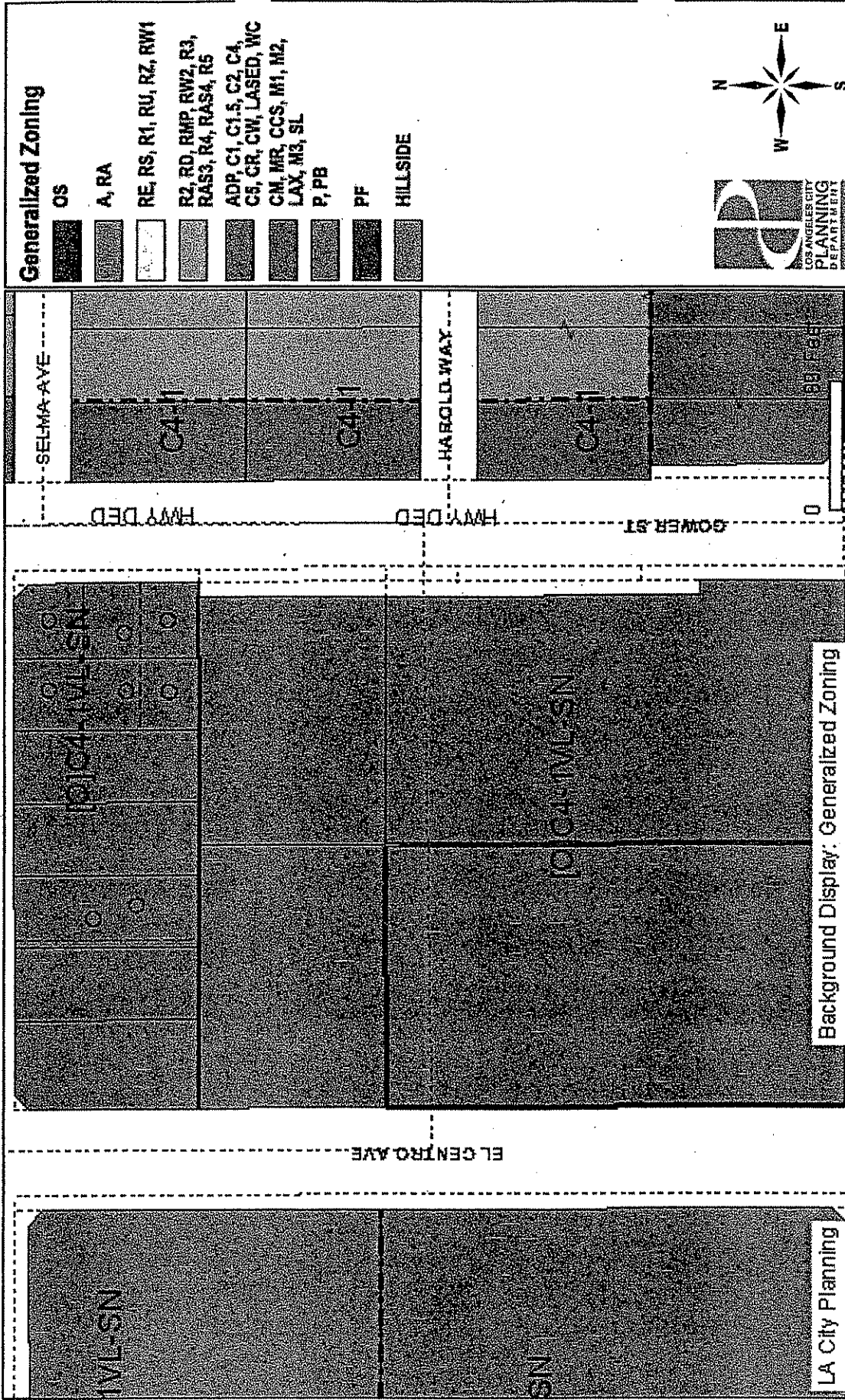
Case Number: DIR-2007-1935-SPP
Required Action(s): SPP-SPECIFIC PLAN PROJECT PERMIT COMPLIANCE
Project Description(s): PROJECT PERMIT FOR 3 SUPERGRAPHIC, TEMPARY SPECIAL DISPLAY SIGNS IN THE [Q]C4-1VL-ZONE.

Case Number: ENV-2007-819-EIR
Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT
Project Description(s): TENTATIVE TRACT MAP FOR A MIXED-USE DEVELOPMENT INVLOVING 400 RESIDENTIAL UNITS, 125 ROOM HOTEL, 3000,000 SF OFFICE SPACE, 15,500 SF RESTURANT SPACE, 12,000 SF RETAL ON 4.5 ACRES WITHIN THE QC4-1VL. INCIDENTAL TO A GENERAL PLAN ADMNDMENT, ZONE CHNGE, HIEGHT DISTRICT CHANAGE, CONDITIONAL USE PERMIT, ...

Case Number: ENV-2003-1377-MND-REC
Required Action(s): REC-RECONSIDERATION OF ENVIRONMENT
MND-MITIGATED NEGATIVE DECLARATION
Project Description(s): Approval of a proposed Sign Supplemental Use District pursuant to Section 13.11 of the LAMC for the Hollywood Redevelopment Project Area

DATA NOT AVAILABLE

Adaptive Reuse Incentive Spec. PIn-Ord 175038
Hollywood Signage SUD
CPC-20846
CPC-20321
ORD-176172
ORD-173562
ORD-165662-SA275
PKG-2210
PKG-150
AFF-261
AFF-18482



Address: 1528 N EL CENTRO AVE

APN: 5546026030

PIN #: 147A189 25

Tract: TR 27285

Block: None

Lot: 4

Arb: None

Zoning: [Q]C4-1VL-SN

General Plan: Commercial Manufacturing

Generalized Zoning

- OS
- A, RA
- RE, RS, R1, RU, RZ, RW1
- R2, RD, RMP, RW2, R3, RAS3, R4, RAS4, R5
- ADP, C1, C1.5, C2, C4, C5, CR, CW, LASED, WC
- CM, MR, CCS, M1, M2, LAX, M3, SL
- P, PB
- PF
- HILLSIDE

