Warner Grand Theater
Architectural Preservation Plan

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Cultural Affairs Department
City of Los Angeles

April 1998
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PART 1:
Historic Structures Report
STATEMENT OF HISTORIC SIGNIFICANCE

Completed in January, 1931 the Warner Bros. San Pedro Theater is located on Sixth Street anchoring San Pedro's busy commercial district. Its prominent tower and marquee still dominate the commercial district and provide a focal point for the historic downtown area.

From the beginning the picture house showed Warner Studios product three times daily and continuously on weekends, providing the South Bay area with new releases that changed twice weekly. The theater opened with "Going Wild", starring Joe Brown. (cover figure)

The 50-foot high two-story auditorium volume with its 70-foot high fly tower is massed behind the front Art Deco inspired decorative tower and marquee and the five 20-foot high storefront shops along Sixth Street. The exterior construction consists of reinforced structure with cast-in-place fluted columns, Art Deco cresting and chevron patterns along the street facade.

Inside, significant intact examples of Art Deco ceiling decoration remain on the mezzanine level and on the interior of the theater under the balcony and on the ornate, tapestry-like auditorium plaster ceiling. Woven with gold, silver, other metallic colors and shades of brown, the decoration shows off the exuberance of this period's designs. Many of the decorative furnishings such as light fixtures, asbestos curtain, tapestries and original seating remain.

The theater was designed in 1930 by the architect B. Marcus Priteca almost simultaneously with his designs for Warner Brothers flagship Beverly Hills Theater (demolished) and the Warner Brothers Huntington Park (multiplexed). Both of these theaters were also designed in a predominately Art Deco Moderne style. Priteca is famous for his design of Art Deco structures around California including Oakland, San Bernardino, and San Clemente. In Los Angeles his major contributions included the Pantages Theater and the Monte Carlo Apartments in Hollywood.

It is listed as Los Angeles Historic-Cultural Monument No. 251, declared August 25, 1982. Nomination forms described it as "the only first class theater constructed in
a suburb of Los Angeles by a motion picture studio". In 1996, after waning movie exhibition, the building was purchased by the City of Los Angeles and assigned to the Cultural Affairs Department to operate it as an arts and entertainment venue.

ORIGINAL CONSTRUCTION

Exterior Features
The original building documents described a Class A construction theater with five stores in a two-story reinforced concrete structure valued at $215,000 and covering a 125 x 149.85 foot lot. Plans and Specifications from the architect, B. Marcus Priteca, associate architect, S.E. Sonnichsen and engineer, Charles J. Erickson, were dated 4-1-30 and revised by Addenda 6-19-30 and 6-21-30.

The front design in an earlier (c. February 8, 1930) rendering on file indicates a strong Art Deco design with a stepped tower and a two-story retail and office section along Sixth Street. As constructed the design is simpler with a decorative tower element and one-story retail placed in front of the two-story auditorium and flyhouse. All of the surfaces facing the street have been cement plastered with a tooled texture and joints to look like granite. Rear and alley facades are featureless, board-formed concrete.

The five, 13 x 20-foot storefronts are separated into two groupings by a theater exit passage. Each of the storefronts includes a tile bulkhead with a black and white tile chevron pattern.

Entryway Lobby
The theater marquee and vertical "Warner" blade sign are cast iron, sheet metal and neon in predominately chevron patterns. Underneath, an octagonally-coffered decorative ceiling is studded with flower-patterned sheet metal panels of aluminum and copper. The 40-foot wide covered forecourt also features paneled doors, marble walls, ornamental metal showboard cases, a marble and nickel ticket booth and a checkerboard-pattern terrazzo paving.
INTERIOR FEATURES

Ground Floor Foyer
The foyer is a five-bay beamed and columned space, with "each beam carrying in relief a plastic decorative treatment of individual allegorical theme, the whole depicting the advance of theater arts from the beginning to the present". Red plush geometric patterned carpets lead to a central landing with two grand staircases on the west wall. Decorative metal railings carry the theater patron up to the mezzanine promenade or down to the lounge and restrooms. Opposite the centrally located stair landing, an eight-foot high decorative fountain with a cast artificial travertine stone surround compliments a similar decorative wall treatment with a glass and metallic mirror at the landing. Bronze and sandblasted-glass chandeliers in Art Deco style hang in each bay and wall sconce fixtures are mounted over each aisle. Exterior doors span the north and south walls and wood doors surmounted with decorative ventilation grates lead into the theater. The lobby was built without the closet and the janitor's closet shown on the original plans. Instead, another arch to the downstairs lounge and two more exit doors to the alley take their place.

Mezzanine Promenade
Up the split staircase, the mezzanine promenade leads to side aisles for access to the Loge and Balcony seating, men's and women's restrooms, and a small alcove on the east wall across from another decorative polychrome-tiled fountain. The flat-arched ceiling and flat-coffered beams are richly covered with decorations in metallic colors and geometric patterns. Wall stenciling of paired triangular patterns along the base between piers, original stenciled door panels, decorative light fixtures and cast iron guard railings created a period space representational of theater decorative arts during the 1930s. An ornamental tile fountain is the focal point of the west wall between the stairs. A men's and women's lounge is located at the east wall below the balcony.

Basement Lounge
A large central lounge area at the bottom of the stairs is beamed and stenciled with geometric patterns and metallic colors similar to the mezzanine. The lounge was fitted with decorative chandeliers of brass and sandblasted glass, plush carpet, and wood base. Men's and women's restrooms are located at the north and south ends.

*Quote from article in Motion Picture Herald, July 4, 1931, p. 14.*
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Fig 1-6. Lobby (c. 1931).
Hend & Kaufmann Archives

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of the lounge. The restroom floors have a checkerboard pattern of black and white 1x2 paired tiles. A border consists of diagonal 2x2 white tiles in a band of diagonal 1x1 light green and cut dark green tiles with edge bands of running 1x2 black tile. The women's room has a 6 inch black tile base with green 4x4 wall tile to 6 foot height. The men's toilet has 4x4 black tile to the same height. Partitions are painted metal with a decorative curved door (top panel). Sinks are high back china with round bowls and separate basin cocks. Toilets are flush valve types with black seats.

Main Theater
The sloped center aisles lead down to 1,000 seats on stepped areas under a highly ornamental coffered space below the balcony. A sloping arcade aisle with heavily rusticated piers and arches flanks each side. The coffers contain two types of decorative chandelier lights and mechanical air supply grilles. Each pier supports a wall sconce. Ornamental surrounds and stenciled doors provide side exits from the space to an alley and two street exits.

The 70x80-foot auditorium space is dominated by a starburst pattern cast plaster ceiling, a perimeter frieze and the ornamental proscenium arch. Decoration is finished in various metallic hues of gold, silver and browns presenting a reflective and vibrant interior. Four large chandeliers light the space. The center chandelier was only there for the theater opening and was moved to the next inauguration of a Warner Bros. theater.

Balcony and Loge
The balcony with its 600 seats contains a separate loge area that was reported to have had plush upholstered seats and was accessed from a cross aisle. Balcony and lower auditorium seats had leather upholstery and cast end panels, but photos show evidence of identical plush upholstery.2 Walls are plaster made to simulate stone with a tooled texture that provides acoustic properties. Exiting is through side doors to exterior stairs leading to the alley or street. Two large tapestries complete additional decoration of the area.

Large starburst pattern plaster grilles with concealed lighting and reflective metallic paint dominate the side walls. Decorative cast plaster coffers and stencil art adorn the 50 x 40 proscenium arch. An asbestos fire curtain with its Warner Brothers

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Fig 1-9. Detail at proscenium (c. 1931).
B'hein & Kaufmann Archives

Fig 1-10. View toward proscenium (c. 1931).
B'hein & Kaufmann Archives

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Fig 1-11. Detail of mezzanine promenade (c. 1931).
B'hein & Kaufmann Archives

Fig 1-12. Mezzanine promenade (c. 1931).
B'hein & Kaufmann Archives
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emblem and painted swagged curtains is still in place. The orchestra pit curves outward from the stage edge and footlights and recesses 3'-6" from the lowest seating.

**Backstage**
The original 20-foot deep wood stage flooring is set 42" above the lowest seating and has removable sections. A pair of stairs provides access to the stage from the auditorium and access to the alley and auditorium aisles. The original rigging system, electrical stage lights and switchboard remain in the reinforced concrete fly tower. One set of double doors provides service access via a ramped passage to the street.

**Basement**
A basement dressing room area extends under the 125-foot long rear portion of the theater. This is plumbed for sinks and toilet rooms. A small transformer vault is off the alley. Extending west from the under-stage basement is a large fan room and a work area. Stairs lead to the retail spaces above.

**ALTERATIONS AND CHANGES**
On the marquee, the "BROS" portion of neon has been changed to "GRAND" and the "WB" letters have been removed from the corners. Cast iron sign boards on front piers and banner post on the marquee have been removed. Stripped retractable awnings with serrated edges have been changed to present monochromatic fixed type.

Floor plans dated February 1941 shows the existing theater with 998 seats downstairs and 600 in the balcony area. This plan also shows a small candy counter in the lobby between the first and second aisles.3

The theater was sold to a series of owners in the 1950s. In the late 1970s, then owner Amulio Estrada, painted the overpainted the stencilled and metallic colored theater walls and ceiling in the foyer, recovered the seats in red, green and gold, and renamed it the "Teatro Juarez".3

In 1984, it was sold to Ray Howell, the former managing director of Mann's Chinese

3Contemporary article relating history of theater in LA Times, p. 31.
Theater, who changed the name to "Warner Grand" and repainted the theater interiors to a white and gold color scheme in the first floor foyer. At this time the center medallion neon letters on the marquee were probably changed from "Broo" to "Grand" and the "WB" letters removed from the corner emblems. In addition, two of the wood entrance doors were replaced with modern aluminum and glass doors.

Lee Michaels and Richard Jaspar bought the theater in 1991 and held it until putting the failing venture up for sale in 1995. In 1996, after waning movie exhibition, the building was purchased by the City of Los Angeles and assigned to the Cultural Affairs Department to operate it as an arts and entertainment venue.

The Department proceeded with stabilization and rehabilitation work including changing the non-original aluminum doors to wood slab doors, faux-painting missing marble on the box office, repairing the neon blade sign and marquee, and relamping the entry ceiling on the exterior. Repainting the marquee and storefronts was performed based on a paint analysis report prepared by J. Ron Reed, Conservator. Funding for the marquee relighting and painting was provided by Grand Vision Foundation.

Interior work included painting and installation of carpet in the aisles, repairing the seats, miscellaneous electrical, plumbing and mechanical repairs and relamping the theater lights. Construction of under-stage dressing rooms, toilets and showers is scheduled for completion in the spring of 1998.

ARCHITECTURAL INVESTIGATION

Investigation Methodology
The preliminary survey of the theater's architectural features was conducted to establish the original fixtures and finishes by comparing the architectural drawings and archival photographs with the existing features. During this survey, it was noted that the original elements, including most of the decorative paint, were largely intact except for overpainting the ground floor foyer and the interior lobby. Decorative paint, stone, terrazzo, and architectural metals were noted and their condition was superficially evaluated during this phase. It was determined that the investigative
The building has been painted a non-historic white over the tooled plaster finish, which will require chemical stripping to restore the texture or paint to restore the original natural stone color.

Entryway
Primary features of the entryway are marble walls, a terrazzo floor, a coffered ceiling, 12 wooden doors, a marble ticket booth and poster cases. Marble walls are generally in good physical condition. They were apparently painted at one time but the paint has since been removed. The coffered ceiling is intact and was originally polychromed with polished metal tones of aluminum and copper accentuated with gold. The terrazzo floor features a white and dark gray diamond pattern. The floor is largely intact and in overall good condition although a large displaced crack in the terrazzo runs roughly parallel to the sidewalk for the full width of the entryway. Archival photographs indicate that the doors were originally varnished and stenciled but an on-site examination suggests that the doors have been stripped and refinished which destroyed any original stenciling. A freestanding ticket booth occupies the center of the entryway and is constructed of black marble, glass, and plaster. A diamond pattern is carved into the marble. The ticket booth is largely intact but one of the back panels has been replaced with a piece of wood painted to resemble the marble. There is a white accretion or surface alteration on the black stone. Six metal and glass poster cases hang on either side of the entryway; they have several layers of paint.

Interior Features/Conditions

*Paint analysis performed by J. Ronald Reed.*
Ground Floor Lobby
The overall structural condition of the features in the ground floor lobby is good. The thickly painted pilasters have a square profile and include a vertical decorative band down the center and a chevron capital. An original ceramic tile fountain is on the east lobby wall and is composed of orange, red, and black glazed tiles and framed by an "art stone" (possibly scagliola) surround intended to imitate stone. The bottom of the fountain was removed to accommodate the concession stand equipment. Eighteen wooden doors hang in the lobby. The beamed lobby ceiling is currently painted off-white. Archival photographs indicate that both the ceiling beams and doors were originally stenciled. Although the doors have apparently been stripped and refinished, the profile of the ceiling stencil is faintly visible in raking light. A similar, faint stencil profile is above the staircase landing. Painted plaster ventilation grates hang on the wall above the doors into the main theater. A ceramic tile floor has replaced the original patterned lobby carpet. Chandelier lights have been altered.

Mezzanine Promenade
The lobby features a modified hipped ceiling with an original, largely intact mural composed of geometric shapes. Sections of the mural and plaster ceiling are damaged, according to theater staff, due to an ill-conceived cleaning attempt and a plumbing leak. The ceramic tile fountain and the metalwork are in very good structural condition. Pilasters on the east and west walls are simpler in design than those in the ground floor lobby. Ceramic tile covers the floor in place of the patterned carpet visible in archival photographs. The metal handrail around the stairwell opening is original but has been altered. The lobby walls have been painted and the triangular stencil pattern that surrounds the space is a reproduction.

Second Floor Bathrooms
The bathrooms appear to be in their original condition with no significant damage or changes.

Main Theater
The main theater is largely intact with no significant structural alterations and only minor changes to the painted finishes and furnishings. The painted decorations on the ceiling are original. Overall, the painted decorations are in good condition although the paint has begun to delaminate in many areas around the ceiling’s periphery. The reason for this is unclear. According to the theater staff, the rate of this delamination has accelerated noticeably in the past year. The chandeliers are original to the theater but have been altered. Irregularly shaped holes in the ceiling above the chandeliers indicate that they were, at one time, raised through the ceiling. The walls of the main theater are off-white but have at least two additional layers of paint. Although the decorative elements around the stage were not built as originally drawn, little alteration appears to have occurred since the original construction. The seat covers have been replaced and the chairs rearranged. However, fragments of the old seat covers appear to have survived under some of the existing seats. The condition of the wall tapestries and asbestos fire curtain appear structurally sound but they will require examination by a textile and paint conservator.
SUMMARY OF SCOPE OF SERVICES

The study of the Warner Grand Theater was divided into two consecutive tasks: Task I, Condition Survey of Theater; and Task II, Investigation and Recommendations. During Task I, the condition of historic features and elements of the Warner Grand Theater was surveyed with the purpose of establishing conservation priorities. Task II was an investigation of original materials required for full conservation and restoration of the high priority features and elements identified in Task I. The goal of the project was to establish, within the context of the Historic Structures Report, a plan for the short term and long term conservation, restoration, and maintenance of the Theater.

TASK I: CONDITION SURVEY

The preliminary survey of the theater’s architectural features was conducted to establish the original fixtures and finishes by comparing the architectural drawings and archival photographs with the existing features. During this survey, it was noted that the original features, including most of the decorative paint, are largely intact except for the ground floor lobby and the exterior entryway. Decorative paint, stone, terrazzo, “art stone,” and architectural metals were noted and their condition was superficially evaluated during this phase. The details of this survey were reported in the Progress Report dated December 16, 1997.

TASK II: INVESTIGATION

The goal of the investigation stage was to develop methodologies for conserving, restoring, and maintaining high priority original features as identified in Task I. All of the high priority architectural features were physically examined by the conservator. Paint samples were collected from wall surfaces, pilasters, ceilings, and metalwork for microscopic examination. Where appropriate, solvent testing was conducted on painted finishes and stone surfaces to determine appropriate conservation methods. Because it was not possible to physically examine the fire curtain, proper methods for treating suspected hazardous materials and precedents at other theaters were researched.
ENTRY FOYER

TICKET BOOTH:

Description:
A free-standing ticket booth with a marble counter, plate glass windows, a wood door, and a metal cornice occupies the center of the foyer. The marble counter is black with white veining and has a recessed geometric design on three sides. Plate glass windows are fixed in place with metal mullions. A decorative cornice with geometric shapes adorns the top of the ticket booth. The cornice is painted silver and gold.

Condition:
The marble ticket booth is structurally sound. The marble is largely intact except for one panel on the back of the booth that has been replaced with wood painted to resemble the marble panels. There is a white accretion or surface alteration on the black stone. Under 100x magnification with hand-held microscope, the remains of a clear coating appears quite old with fine brittle crack networks with eroded edges. The solubility of the white areas was tested using distilled water, acetone, ethanol, naphtha, mineral spirits, xylene, toluene, and methylene chloride-based paint stripper. The surface was temporarily wetted by the application solvent, returning the original dark appearance, but on evaporation the white haze returned. It is possible that the white haze on the marble was caused by abrasion, perhaps during paint removal, rather than by a surface coating. The black "marble" is probably actually a dark limestone rather than a true metamorphosed marble. It is more porous and soft, and therefore a highly polished surface would be susceptible to abrasion, staining, corrosion, and weathering.

The metalwork above the plate glass was examined to determine the original finish. Three layers of paint exist on the metalwork: bright yellow, metallic royal blue, and either gold or silver. The yellow paint is likely a primer and the blue paint probably dates to the Pacific Theater chain's ownership of the theater as it is similar to the blue in their color scheme. The date of the silver and gold paint is unclear. Based on this evidence, it seems likely that the metalwork has been stripped and repainted.
**Recommendations:**

The dark surface appearance of the stone could be regained by repolishing the smooth stone surfaces or by applying a surface coating to the stone. Repolishing the stone would remove several millimeters of original surface. This technique would not be recommended for the recessed areas which show no sign of ever having been highly polished and would certainly have stood out in contrast to the rich, dark polished areas. If this option is pursued, it is likely that the black stone would eventually develop another white haze. Alternatively, the surface could be saturated with an applied coating. This too would be a temporary solution because coatings inevitably degrade or fail and can obscure any trace of the original subtleties of applied color (if any). If either option is pursued, an experienced contractor should execute the work.

**WALL PANELS**

**Description:**

Beige, variegated marble panels hang on the foyer walls and pilasters. Individual panels measure approximately 44" long x 34" high x 1/2" thick.

**Condition:**

Overall, the panels are structurally sound. Both pilasters have suffered many losses, particularly on the corner panels. On the west pilaster, a triangle-shaped loss measures approximately 5" x 5" x 7" and the concrete wall structure behind it is visible. Just below, the curved corner piece has been replaced with a poorly fitting piece of wood painted to resemble stone. Some of the wall panels have minor edge losses due to natural flaws in the stone. The pointing between the panels has largely failed and the joints are exposed. Superficial surface abrasions deface many of the panels. Although some graffiti is present, the abrasions are roughly parallel. Traces of bright green paint on the stone and the regularity of the abrasions suggest that the marks resulted from the paint removal procedure.

**Recommendations:**

Repoint deteriorated and open mortar joints with a cementitious mortar composed of sand similar in color, texture, and size to the original. Joints requiring replacement should be carefully raked out with hand tools to a depth approximately 2 1/2 times their width. This work should be carried out by an experienced contractor.
Repair disfiguring losses in the marble panels and the ill-fitting wood patch with an appropriate patching material according to the manufacturer's printed instructions or with a visually compatible stone dutchmen. The patching material should be custom colored to closely replicate the existing stone. Appropriate patching materials include Jahn M-series Restoration Mortar for marble, and Akemi polyester-based two-part adhesives pigmented with Akemi Coloring Paste and finely crushed stone filler. Test all patching materials prior to treatment. This work should be carried out by an experienced contractor.

BASEBOARDS
Description:
Polished black marble baseboards run along either side of the lobby. Along the west wall, the baseboard is approximately 5" high. On the east side, the baseboard gradually increased in height from 5" near the doors to 15" at the sidewalk.

Condition:
The baseboards are in poor condition. Sections are missing on both pilasters. On the west pilaster, the loss measures approximately 6" x 5" x 1". The remaining baseboard is cracked and displaced. On the east pilaster, approximately 1/3 of the baseboard is missing and the concrete pier behind it is visible. The remaining baseboard has broken into two sections and the top section is loose. The many vertical cracks in the baseboard, particularly on the west side, are disfiguring but appear stable. These cracks run vertically for the full height of the baseboard. There is a white accretion or surface alteration on the black stone.

Recommendations:
Repair disfiguring losses in the baseboard with a visually appropriate stone dutchmen or a compatible patching material according to the manufacturer's printed instructions. The patching material should be custom colored to closely replicate the existing stone. Appropriate patching materials include Jahn M-series, Restoration Mortar for marble and Akemi polyester-based two-part adhesives pigmented with Akemi Coloring Paste and finely crushed stone filler. Test all patching materials prior to treatment. This work should be carried out by an experienced contractor. Monitor the baseboard for changes in the existing cracks and for the development of new cracks.
POSTER CASES

Description:
Painted metal one sheet poster cases with plate glass fronts hang on the east and west walls of the foyer. The cases have a three dimensional chevron pattern running vertically down either side and a geometric ornamental cornice along top. They are painted silver and gold.

Condition:
The poster cases are in very good condition. The glass is intact and in good condition. Multiple layers of paint exist on the metalwork. Three layers of paint exist on the metalwork: bright yellow, metallic royal blue, and either gold or silver. The yellow paint is likely a primer and the blue paint probably dates to the Pacific Theater chain’s ownership of the theater as it is similar to the blue in their color scheme. The date of the silver and gold paint is unclear. Although haphazardly applied, it is well adhered to the substrate. Based on this evidence, it seems likely that the metalwork has been stripped and repainted, probably during by Pacific Theaters. A very similar sequence of paint layers exists on the ticket booth metalwork.

Recommendations:
No evidence has been found to indicate the original colors of the poster cases. In the absence of such information, the color scheme for the poster cases should be extrapolated from the color scheme used on the foyer ceiling.

TERRAZZO

Description:
The foyer floor is terrazzo, a mosaic made of tessera (small, irregular pieces of stone) embedded in colored, cementitious mortar which is polished to create a uniform surface. The floor features a pattern of alternating white and black diamonds with a black border around the perimeter and a band of green and a band of red encircling the ticket booth. Each diamond measures approximately 2' x 2'.
Condition:
The floor is largely intact and in overall good condition. A large displaced crack in the terrazzo, probably caused by settling or an earthquake, runs roughly parallel to the sidewalk for the full width of the entryway. The failure occurred at the interface of the tessera and mortar. There is limited loss of tessera along the crack. Several smaller cracks run perpendicular to the sidewalk. These cracks are not displaced and do not connect to the large crack. The cracks in the terrazzo floor are not necessarily flaws but are part of the expected signs of historic use. Black scuff marks on the terrazzo probably resulted from moving heavy equipment.

Recommendations:
The cracks should be cleaned and filled with a compatible cementitious mortar to stabilize the loose tessera, minimize the elevation difference between the main floor and the displaced section, and prevent injuries. It is not necessary to repair the crack so that it visually disappears. Scuff marks could be reduced with detergent and vigorous scrubbing.

GROUND FLOOR LOBBY

WALLS
Description:
The flat wall surfaces are interrupted by engaged pilasters which line both the east and west walls. The flat surfaces are painted off-white with gold and dark brown highlights on the pilasters.

Condition:
The lobby walls are in structurally sound condition. Historic photographs of the lobby show that the columns were painted and possibly leafed, probably with oil gilding. On-site investigation suggests that the lobby walls were originally beige. Approximately four intermediate paint layers were found between the present paint and the original coating; all are variations on off-white and light beige.
PILASTERS
Description:
Thickly painted pilasters line the east and west walls of the ground floor lobby. The pilasters have a square profile there are vertical inset pre-cast relief panels in each pilaster. Each is decorated on the corner edges with an inset rounded molding and a chevron capital with raised moldings. The decorative panels, surrounds, and moldings are all apparently made from gypsum plaster. No seam lines are visible. This may be attributed to the use of muslin or canvas embedded in the topcoat of plaster covering the joints. Further examination would be required to confirm the methods and materials of construction. The pilasters are painted off-white, like the lobby walls, with gold trim on the relief panels, moldings, and chevrons.

Condition:
The pilasters are in very good condition. On-site examination revealed that the pilasters have many layers of paint and that the different parts of the pilasters have frequently been painted contrasting colors including beige, light brown, copper, and blue. Originally, the flat elements of the pilaster were painted beige with gold corner elements and silver leaf on the relief panels and chevron moldings. All of the pilasters had similar finishes.

CEILING
Description:
The lobby ceiling is flat with box beams running the length of the lobby. Shorter, wider beams run perpendicularly across the width of the lobby. The entire ceiling is painted off-white, like the lobby walls.

Condition:
The ceiling is in generally good condition. Although the ceiling has been overpainted, the profile of the original stencil is faintly visible in raking light. A similar, faint stencil profile is visible above the staircase landing. A leak on the south side of the lobby has resulted in areas of stained and delaminated paint. The substrate below the paint is in sound condition. Historic photographs of the lobby show that the ceiling was originally painted with an elaborate geometric design on a background color similar in tone to the walls. Portions of the stencil on the lobby ceiling have been uncovered using a scalpel. This investigation suggests that the pattern was entirely executed
in gold, probably gold colored leaf (oil gilding).

EXTERIOR DOORS
Description:
Six pairs of mahogany panel doors hang in the foyer. The doors are painted dark brown with gold trim on the raised moldings on both sides. They are hinged to swing out into the foyer. Four of the doors have been replaced by the City of Los Angeles.

Condition:
The doors are in very good condition. Archival photographs show that the doors were originally stenciled on both sides. Attempts were made to reveal the original stencil pattern on the exterior side of the doors carefully using a scalpel and solvents. Period photographs were used to confirm original locations of stenciling. The doors appear to have been stripped and refinished, as no traces of the stencils were uncovered.

Recommendations for Lobby:
If it is decided to return the walls, ceiling and pilasters to their original colors, this scheme should be reconstructed with new paint. The existing paint layers appear to be generally well adhered, and should not be removed prior to repainting. This will leave any traces of original paint undisturbed for future investigation. The existing paint should be prepared for overpainting using industry-approved preparatory techniques for lead-based paint.

The lobby and door stencils should be re-created by a decorative painter as recovery of the original finishes would be extremely time consuming and not aesthetically pleasing. The overlying paint is well adhered and the overall condition of the original paint is not known. Further damage would certainly occur if overlying paint is removed.

Stencil patterns could be created using historic photographs and drawings. (It is not known if they exist. Several attempts were made to contact the Heinsburgen Company, the original decorative painting firm, without success.)

Silver and gold paint could be used in lieu of labor-intensive leafing techniques.
However, the final appearance depends on the skill of the decorative painter, and samples and mock-ups should be submitted.

**FOUNTAIN SURROUND:**
**Description:**
Described as “art stone” on the architectural drawings for the Warner Grand, the decorative drinking fountain surround is white plaster, probably gypsum, cast with air bubbles and texture, and painted to resemble distressed variegated marble. Because the surround is incorporated into the refreshment stand, the lower 35” is painted off-white, like the lobby walls, for sanitary reasons.

**Condition:**
Structurally, the surround is in sound condition. Below the three layers of overpaint (off-white, purple, and yellow), the original, decorative finish appears intact and in good condition. There is some loss of original finish and plaster, both in the overpainted section and in the original section, due to surface abrasion, especially on corner edges. The overpaint is readily soluble in a variety of solvents including acetone, denatured alcohol, methyl-ethyl ketone, xylene, and Jasco Paint and Epoxy remover, a commercial, methylene-chloride based paint stripper. All of these solvents softened the overpaint, allowing it to be removed with saturated cotton swabs and/or mechanically with a scalpel blade. The original painted finish is moderately soluble in the above solvents and in water.

**Recommendations:**
Carefully remove the overpaint using both solvents and scalpels. Acetone is very effective at solubilizing the overpaint one layer at a time with minimal health hazards. The final layer of overpaint should be softened with acetone and removed with a scalpel to preserve the original finish. After paint removal, losses and abrasions should be inpainted to visually reintegrate damage with the surrounding surfaces. This work should be executed by a trained conservator.

**BALUSTRADE**
**Description:**
The wrought iron balustrade is composed of narrow vertical posts with a square profile embedded in each stair tread. The posts are interconnected at the top with
a handrail. Every other post is turned and capped with a curvilinear element just below the handrail. The balustrade is painted black except for the curvilinear elements which are painted gold.

**Condition:**
The balustrade is in structurally good condition and no corrosion is evident. On the mezzanine level, the curvilinear elements are absent although they are visible in archival photographs of the balustrade. Perhaps many of these have been relocated to the main lobby. Archival photographs, on-site investigation, and cross section analysis of paint samples from one of the posts viewed at a magnification of 40x, indicate that the balustrade has always been painted black. According to the original specifications for the theater, the ironwork was to be given a coat of lead paint primer before painting.

**Recommendations:**
Chemically passivate any areas of oxidation. Prime and paint the balustrade black.

**MIRROR AND FRAME**

**Description:**
A wrought iron mirror frame and mirror are mounted to the wall on the first landing of the staircase. The frame is composed of curvilinear geometric shapes. It is painted black.

**Condition:**
The mirror frame and mirror are both in very good condition. Traces of a pink coating, probably a primer, exist on the mirror frame. Cross section analysis of paint samples from the mirror frame, viewed at a magnification of 40x, indicates that it has always been painted black. According to the original specifications for the theater, the ironwork was to be given a coat of lead paint primer before painting.

**Recommendations:**
Chemically passivate any areas of oxidation. Prime and paint the mirror frame black.
FLOOR COVERING
Description:
The theater floor is covered with brown hexagonal ceramic tiles in the main lobby and in the mezzanine lobby. In the lower lobby, the floor is covered with red and black asbestos tiles "marbleized" with white veining; the tiles measure 1' x 1'. According to the theater staff, the floors were probably installed in the late 1970s. Some of the tiles have been replaced in the last two years with similar tiles.
Condition:
Overall, the floor coverings are in sound condition.
Recommendations:
Replacement of the existing floor covering should be a relatively low priority because the floors are in good condition. The theater floor covering was originally carpet with a repetitive pattern of interwoven rectangles. The same pattern was used in both lobbies and in the aisles of the auditorium. Photographs suggest that a solid-colored carpet was used on the stairs. The original carpet has long disappeared. No historic information has been uncovered on the floor covering in the lower lounge. The carpet could be recreated based on historic photographs of the theater. The color would have to be extrapolated from the painted finishes found elsewhere in the theater.

MEZZANINE LOBBY

CEILING
Description:
The lobby features a modified hipped ceiling with an original decorative mural imposed of geometric bands and fields of color. The painted decoration is executed in oil paints applied directly to the white-painted plaster, which is supported by a ferrous expanded "diamond" mesh. The mesh may be tied to a black iron support, hung from the structural members as seen in other areas of the theater (however this is not confirmed, and the original drawings should be consulted).

The ceiling paint is slightly to moderately soluble in acetone, denatured alcohol, and xylene. This may be consistent with an oil-based paint. However, further investigation would reveal if there are overlying coatings such as a varnish. Cross section
analysis of paint samples from the ceiling, viewed with 40x magnification, indicates that there are two layers of decorative paint applied directly to the plaster ceiling.

**Condition:**
Sections of the mural and plaster ceiling are damaged, according to the theater staff, due to a cleaning attempt and a plumbing leak. As a result, the paint is smeared and the plaster is damaged in one section of the ceiling on the south side of the lobby and the expanded metal lath behind it has corroded. Also as a result of this leak, there are water stains on the painted finish, with dark tide lines. In the last six months, paint has begun to delaminate in a small area on the south side of the lobby. This damage does not appear to be related to the earlier leak. There are no signs of efflorescence or subflorescence in the damaged area and the white plaster below the actively lifting flakes does not appear to be damaged. White streaks on the ceiling appear to be redeposited plaster caused by the wiping process during cleaning. Further testing is required to determine the potential role of active soluble salts in the ongoing deterioration process.

**Recommendations:**
These surfaces should be considered historically significant and should be treated only by an experienced painting conservator. Before conservation treatment is performed, the source of any ongoing moisture infiltration should be further investigated. If no leaks or paths of moisture are found within the ceiling or adjacent wall, then surface condensation patterns in the theater in general should be investigated with condensation indicators placed strategically throughout the interior spaces and monitored on a regular basis to correlate patterns of use, outside weather, etc. with surface wetness.

The damaged plaster and lath will probably require removal, with local reinforcement and infilling with inert, compatible materials. The staining and tide lines may be reduced with careful cleaning techniques such as gel poulticing, etc. Remaining staining might be visually reintegrated with a reversible inpainting technique carefully applied over a reversible isolating layer. Lifting paint should be consolidated as necessary and readhered with appropriate adhesives and consolidants. Losses should be filled to match the original level and inpainted to closely match the surrounding original paint.
AUDITORIUM

CEILING
Description:
The auditorium has a suspended plaster ceiling. The plaster sections are secured with metal rods attached to the ceiling of the building. On the auditorium side, the ceiling is elaborately decorated with a three-dimensional starburst and a radiating stencil pattern painted in green, blue, and red. Four chandeliers hang from the ceiling. Painted murals adorn the underside of the balcony.

Condition:
The overall condition of the paint in the main auditorium is good. However, paint is delaminating around the periphery of the auditorium ceiling and upper walls, particularly the ceiling cornice. This problem started in the southwest corner of the auditorium and has worked its way around the theater. The paint is delaminating from the plaster substrate. The plaster exhibits no signs of water damage or other efflorescent deposits.

Examination of the drop ceiling from above did not reveal any leaks as there are no water pipes in the ceiling or leaks in the roof or other problems that would clearly lead to paint delamination.

Recommendations:
This feature should be considered historically significant and should be treated only by an experienced painting conservator. Because the delamination is occurring rapidly, the ceiling should be documented with black and white and color photographs. This work should be done by a professional photographer.

This is a serious problem that requires more investigation as the cause of the problem is not apparent. Before conservation treatment is performed, the source of any ongoing moisture infiltration should be further investigated. If no leaks or paths of moisture are found within the ceiling or adjacent wall, then surface condensation patterns in the theater in general should be investigated with condensation indicators placed strategically throughout the interior spaces and monitored on a regular basis to correlate patterns of use, outside weather, etc., with surface wetness.
Delaminating paint can be consolidated and readhered with adhesives. Losses can be inpainted with a reversible medium to visually integrate the damaged areas with the surrounding surfaces. This should not be attempted, however, until the reason for the delamination is discovered and remedied.

WALL TAPESTRIES:

Description:
Two identical tapestries hang on either side of the main auditorium in the mezzanine level. Each tapestry measures approximately 175" high by 100" wide. They are constructed of dark purple velvet backed with a layer of wool and a layer of cotton fabric. The tapestries hang from six velvet loops trimmed with a scalloped border fabric; they pass through a wrought iron bar mounted to the wall. A stylized floral design created from embossed and painted fabrics is sewn to the velvet and embroidered with copper thread. A scalloped fabric border is sewn to the sides of the tapestries. Gold fringe hangs along the serrated bottom edges.

Condition:
The tapestries appear to be structurally sound overall. The tapestry on the north wall has an inch-long tear in the fabric applique approximately 48" above the bottom edge of the tapestry. The cotton backing has separated from the tapestry at the seams. The fringe on the south tapestry is separating on the left side. On both tapestries, the copper thread is corroding, especially in areas accessible to fingers. Both tapestries are soiled overall.

Recommendations:
Superficially clean the tapestries to remove dirt and grime. Stabilize the tear in the north tapestry and reattach the separated fringe on the south tapestry. Reduce the corrosion products on the copper thread. Examine mounting system and evaluate. Consider reinforcing the attachment using archival methods. Consider attachment of a support backing or lining. Consider local stabilization of deteriorated components. An experienced textile conservator should examine the tapestries and make specific recommendations for cleaning and stabilization.
SEAT UPHOLSTERY
Description:
The theater seats have metal frames with upholstered seats and back rests and wood arm rests. The seats are covered with solid-colored vinyl fabric: red, green, or gold. On the ground floor, the south section is red, the central section is gold, and the north section is green. In the mezzanine, the seat colors are more random and include a green and white textured fabric.

Condition:
The theater seats have been reupholstered several times and, according to the theater staff, seats have been rearranged and replaced with seats from other theaters. Many of the seat covers are torn and tattered. For this report, seat covers in the mezzanine were examined and samples of five fabrics recovered from underneath the present covers. Photographs of the theater from 1931 show the seats with a checkered back. Because the seat bottoms are not visible in the photographs, it is difficult to know if they were upholstered in the same fabric. None of the fabric samples recovered from the theater resemble the checkered pattern in the photographs.

Recommendations:
When reupholstering the theater seats becomes a priority, more seats should be dismantled in search of the original checkered pattern. Seat covers resembling the original could be custom made using recovered samples or archival photographs as a guide. If an original fabric sample is not found, the color scheme will have to be extrapolated from the auditorium's color scheme.

LOWER LOBBY
CEILING
Description:
This ceiling mural features stylized floral designs and geometric shapes in earth tones including dark brown, pale green, and tan, complemented by turquoise.
Condition:
The overall condition of the lower lobby ceiling is fair. The paint appears to be well adhered to the ceiling. There is a large hole on the north side of the ceiling that has been patched with white plaster. The paint is delaminating in some areas; notably on the northwest corner of the ceiling where a 6" x 6" area of paint is delaminating although the plaster substrate appears sound and no leaks are obvious. There are other small areas of missing paint across the wall. In some areas, the design is obscured by soiling or faded paint.

Recommendations:
These surfaces should be considered historically significant and should be treated only by an experienced painting conservator.

The cause of the flaking paint and discoloration should be investigated and corrected prior to any conservation treatment. If no leaks or paths of moisture are found within the ceiling or adjacent wall, then surface condensation patterns in the theater in general should be investigated with condensation indicators placed strategically throughout the interior spaces and monitored on a regular basis to correlate patterns of use, outside weather, etc. with surface wetness.

Flaking and peeling paint can be stabilized with an appropriate adhesive to prevent further loss. Soiled sections of the mural should be cleaned with an appropriate solvent. Lifting paint should be consolidated as necessary and readhered with appropriate adhesives. Areas of loss should be inpainted with a reversible medium to visually integrate damage with the surrounding surfaces. This work should be carried out by an experienced conservator.
Facility Improvements
The improvements required at the Warner Grand will evolve and be initiated over a schedule as determined by operations and budget constraints. This report examines improvements, over and above those already initiated by the Cultural Affairs Department, as required to bring the facility up to code conformance for disabled access in an historic structure, and to provide increased ease of management and operations by a limited staff of full-time and event employees.

Additional improvements are in progress to bring the theater up to current code for exiting, security, and where possible, to improve the level of facilities provided for performers. (Proper hardware is being provided for exit doors, and exit corridors are being maintained clear of obstructions.) Dressing and toilet facilities are being improved below the stage. Rigging has been repaired and reworked as required for safety and function.

Reinstallation, repair and replacement of historic lighting fixtures is underway. Restoration of the marquee and neon lighting has been undertaken by Grand Vision Foundation in conjunction with the City of Los Angeles.

Disabled Access:
Issues of disabled access need to be addressed in five areas:

- audience facility access,
- seating accommodation,
- toilet facilities,
- performer access and accommodation,
- ticket sales and will-call.

Located on Sixth Street which slopes almost 4 feet along the length of the theater, issues of access require resolution via several modifications.

Audience Facility Access
Most easily addressed is the entry into the building lobby. Subject to some accommodation of cross slopes to be addressed with the City of Los Angeles, Department of Building and Safety, the westerly pair of doors are at datum elevation "0" as referenced in the original construction documents. This allows direct access
into the lobby, but will require a mechanical device (button) to open the pair of doors as each leaf is less than the required 2'-10" minimum width. Once inside the lobby, the floor is level and access is available to the theater, concessions and other facilities on the main floor.

Seating Accommodation
Currently, there is no provision for seating of patrons with disabilities. This report proposes that several accommodations be implemented.

Due to the slope of the aisles (2:12 max) and stepped floor at the seats, it is difficult to provide wheelchair accessible seating throughout the main level. The configuration of the back two rows of seats does, however, allow for the back step to be removed and provide level access for wheelchairs at the back of the house. Additional seats can remain in place to accommodate companion seating in the same area.

Additional disabled accommodation can be incorporated at specified locations in the auditorium for persons with crutches, canes, and walkers by elimination of selected aisle adjacent seats and increasing the available width assigned to individual seat locations within the stepped row configuration. Provisions can be incorporated at a future date for earphones for the hearing impaired and braille signage incorporated throughout the facility.

Toilet Facilities
The primary toilet facilities are located in the lower level lounge with limited additional facilities at the mezzanine promenade. Neither of these locations are accessible, or can conveniently be made so.

Several locations were explored for the provision of an accessible toilet. The most feasible location, with the least impact on the historic lobby space or paths of emergency exiting, is the westerly retail space, adjacent to the lobby and entrance foyer. As the floor level of the existing space is 14" +/- below the lobby due to the slope of the street, the floor will need to be built up to the level of the lobby. Adjacent to this, it is also possible to provide an additional accessible toilet for the ticket office.
Fig 3-2. Disabled access/Seating concept (c. 1998).
M2A Milofsky & Michall Architects
and adjoining retail space. This second toilet would be constructed at the level of the retail use. Storage serving the Main Floor of the theater/lobby concessions can also be incorporated into the renovation of this area.

**Performer Access and Accommodation**

It is currently difficult for a disabled performer in a wheelchair to access the stage, and once at the stage level, there are no provisions for dressing or toilets. While it would appear that direct access can be provided at the stage loading entrance at the east end of the Sixth Street facade, this results in an additional 10" drop to the stage level. Incorporation of a ramp at this location would require over 10 feet of run plus additional clear landings at the top and bottom. It would substantially fill the limited space available backstage right.

Investigation of the original construction documents indicates that, at the time of construction, the space currently used as a paseo to the parking on Fifth Street, was occupied by a commercial structure, with its floor elevation just below the Warner Grand stage. The sloped area of the paseo is therefore fill and proposed to be removed to provide level access to a new door to be cut into the back stage wall. Steps and a ramp can then be incorporated into the paseo to retain access to Fifth Street.

Alternately, leaving the pedestrian way in situ, access may be provided from the alley between Fifth and Sixth streets. Similar to the previous alternate, a new door would be cut into the stage wall, but access, instead of being at grade would be provided via an inclined platform lift connecting the stage to a new interior platform at alley level. The 35" rise would also be connected by a new stair providing additional performer access from the alley and adjacent public parking area. Improvements to the Paseo could be deferred until a later stage of funding.

On stage, the area currently adopted for use as a Quick-change Room can be modified and expanded to serve double duty as a handicapped dressing room and quick change. While not providing a shower, an accessible toilet, dressing area and make-up counter can be provided.
SIXTH STREET

Fig 3-3. Disabled access/Performer (c. 1998).
M2A Milofsky & Michail Architects
Ticket Sales and Will-Call
The historic ticket booth, while capable of originally accommodating two staff as indicated in original photo documentation, is not accessible. Renovations required to make it so are not possible within the ornate marble and glass shell of original booth.

Utilizing the provisions of the State Historic Building Code which follows for alternate accommodations, a new ticket sales office which is accessible, is proposed to be provided in the remaining space in the westerly retail space. This location will simultaneously provide a sales space which will increase the visibility and activity of the theater on the street. Due to the substandard clear width adjacent to the door, an automatic door opener will be required similar to that at the lobby entrance. This will serve not only disabled patrons, but also accommodate disabled employees for the sale of tickets.

Concessions
The original theater did not provide concession space, simply water fountains for the use of patrons. The fountain in the lobby was an ornate feature of tile and cast stone in the center, opposite the grand staircase. In the 1940s, permit evidence indicates that a candy stand was provided between the south aisle doors and the lobby entry. Current concession provisions modified the base of the original fountain to accommodate a central concession stand in the center of the lobby. This facility does not meet Health Department requirements and is limited to the sale of packaged foods only. Staffing is also difficult as it is oversized for small audiences and congested when performances attract large audiences.

New concession facilities are proposed to be symmetrically located at the blank wall areas flanking the aisle doors. Due to the curvature of the back wall of the theater, these locations also allow the back bar space to be recessed into the adjacent cavity, reducing the depth of intrusion into the lobby space. The two locations allow the patrons to split between two facilities; for small events, only one location would be staffed.

With the relocation of the concessions, restoration of the original fountain is recommended as part of the scope of long term preservation activities.
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<tr>
<th>Date</th>
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<th>Owner</th>
<th>Architect/Engineer</th>
<th>Contractor</th>
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<td>16265</td>
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<td>Lange &amp; Bergstrom, Inc.</td>
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<td>19409</td>
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<td>Ray Howell</td>
<td>Visions</td>
<td>B.G. Kim Construction</td>
<td>$4,000 - Parapet corrections</td>
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<td>$8,000 - Paint building facade</td>
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# Application to Alter - Repair - Demolish

**City of Los Angeles**

**Department of Building and Safety**

**Legal Lot** | **BLK** | **TRAC** | **APPROVED** | **DIST. MAP**
---|---|---|---|---

**Building Address**

478 W. 6th St. San Pedro

**Between Cross Streets**

Pacific Ave. and Mesa St.

**Present Use of Building**

Theater & Stores

**New Use of Building**

Same

**Owner**

Stanley-Warner Theater Corp. HO 93531

**Owner’s Address**

6425 Hollywood Blvd. L.A. P.O. 28

**CERT. ALR**

Arthur E. Harvey A.I.A. B-1272 DU 96422

**LIC. ENG**

**STATE LICENSE** | **PHONE**
---|---

**CONTRACTOR**

**STATE LICENSE** | **PHONE**
---|---

**Contractor’s Address**

**P.O.** | **ZONE** | **AFFIDAVITS**
---|---|---

**Size of Existing Bldg.** | **Stories** | **Height** | **No. of Existing Buildings on Lot and Use** | **Bldg. Area**
---|---|---|---|---

149 x 125 | 5 | 173'9" | One | S.P.

**Material**

- Wood
- Metal
- Conc. Block
- Bricks
- Concrete

**Roof**

- Wood
- Steel
- Other

**Roofing**

- Condo
- Sprinklers
- Specified

**District Office**

**Sprinklers Required**

**Modifications**

- To include all fixed equipment required to operate

**VALUATION**

To include all fixed equipment required to operate and use proposed building. $400,000

**Size of Addition**

- Stories
- Height

**Application Approved**

**Parking Spaces**

**GUEST ROOMS**

**Fire with**

**Corrections Verified**

**Cont. Inspect**

**SIGNED**

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

**TYPE GROUP** | **Max. Dec.** | **P.C.** | **S.P.C.** | **BP** | **I.F.** | **D.S.** | **C/O**
---|---|---|---|---|---|---|---

**ALIQUOT**

| **(B1)** | **7.50** | **15.00** | **15.00** | **7.50** |

**Cashier’s Use Only**

**INSTRUCTIONS:**

1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.
APPLICATION FOR INSPECTION

CITY OF LOS ANGELES
DEPT OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH
AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

LOT SCL 8.9 BLOCK Tract 6 SUBD OF BLK 6/LOT 2 PAR 22-89
COUNTY Rep. NO. 15B1078201 OUT Map 2962

PRESENT USE OF BUILDING COMMERCIAL

EXISTING USE OF BUILDING COMMERCIAL SAME

ADDRESS 464,468,470,478 W. 6th St.

BETWEEN CROSS STREETS Pacifc Ave. Mesa St.

OWNERS NAME Ray Howell

OWNERS ADDRESS 478 W. 6th St. San Pedro 90731

ARCHITECT OR DESIGNER Visions 619/233-4465

ARCHITECT OR ENGINEER'S ADDRESS 740 13th St. 4503 San Diego 92101

CONTRACTOR COLOL007-39-74 NO. MY. 821/333-4465

SIZE OF EXISTING BLDG 125' X 70'

WIDTH OF EXISTING BLDG 25'-20'

EXIST. WALLS CMU

EXIST. FLOORING wood frame

STORIES HEIGHT 1 story

NO. OF EXISTING BUILDINGS ON LOT AND USE 2 COMMERCIAL

VALUATION TO INCLUDE ALL fixed EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING $8,000.00

NEW WORK (Describe) Install awnings & paint bldg facade

NEW USE OF BUILDING OFFICE

SIZE OF ADDITION FLOOR AREA

STORIES HEIGHT

TYPE DROP

FLOOR TOTAL

OVERLAP UNITS

GUEST ROOMS

PARKING REQD. PARKING PROVIDED

STD. COMP.

CONT. ADD.

P.C. Q.P. I. HP

CONT. ADD.

P.C. 1.62

TOTAL

P.M.

F.H.

G.O.

I.O.

.APPR. READ. APPR. SPEC.

CASHIER USE ONLY

INSTRUCTIONS: 2. A regular period of ten days or less has been allowed. An initial deposit plan shows proper plans submitted to the Planning and Building Department within the ten day period and the current application does not show any delay of over ten days after the fee is paid. If construction is not commenced

APPLICATION FOR INSPECTION

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PARKING REQD. PARKING PROVIDED

STD. COMP.

CONT. ADD.

P.C. Q.P. I. HP

CONT. ADD.

P.C. 1.62

TOTAL

P.M.

F.H.

G.O.

I.O.

.APPR. READ. APPR. SPEC.

CASHIER USE ONLY

INSTRUCTIONS: 2. A regular period of ten days or less has been allowed. An initial deposit plan shows proper plans submitted to the Planning and Building Department within the ten day period and the current application does not show any delay of over ten days after the fee is paid. If construction is not commenced
Application for the Erection of Buildings

To the Board of Building and Safety Commissioners of the City of Los Angeles:

The undersigned, who is a duly licensed architect, do hereby apply for a permit to erect, in the City of Los Angeles, an addition to the above-named property, located at the following address:

Lot No. 8-9-10-1 Blk 1242

Town of San Pedro

This application is made subject to the conditions and restrictions which may be imposed by the Board of Building and Safety Commissioners upon the issuance of the permit.

1. Purpose of Building: Residential
2. Owner's name: John Doe
3. Owner's address: 1234 Main St, Los Angeles, CA 90012
4. Architect's name: Jane Smith
5. Contractor's name: ABC Construction Co.
6. Contractor's address: 5678 Oak Ave, Los Angeles, CA 90013
7. Total Valuation of Building and Improvements: $500,000
8. Any other building or proposed building on lot at present?: No
9. Size of proposed building: 30 x 40 ft, 1200 sq ft
10. Number of stories in height: 2
11. Material of foundation: Concrete
12. Material of exterior walls: Brick
13. Material of interior construction: Drywall
14. Material of floors: Hardwood
15. Material of roof: Composition shingles
16. Will all framing and plastering comply with Ordinance?: Yes
17. What zone is property in?: Residential

I hereby certify and agree that all the provisions of the Building Ordinances will be complied with, and that plans and specifications heretofore filed conform to all the provisions of the Building Ordinances and State Law.

[Signature]

Over

For Department Use Only

[Signature]
**Application to Alter, Repair, Move or Demolish**

To the Board of Building and Safety Enforcers of the City of Los Angeles: The applicant, through the office of the architect, has made the following application to the building inspector for the purposes specified in the application. The application is in accordance with the laws of the State of California and the regulations of the City of Los Angeles, and is subject to the provisions of the Mayor's Ordinance and the Building Code of the City of Los Angeles.

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<td>160</td>
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</table>

**Present Location of Building**

- 428 W. 1st St.
- 428 W. 1st St.

**New Location of Building**

- 428 W. 1st St.
- 428 W. 1st St.

**1. Purpose of Present Building**

- Theaters

**2. Use of Building After Alteration or Moving**

- Theaters

**3. Other Information**

- W & J Pictures, Inc.

**4. Owner's Address**

- 1423 Hollywood Blvd.

**5. Contractor's Address**

- 1423 Hollywood Blvd.

**6. Lien Waiver**

- No lien issued

**7. Contractor**

- W & J Pictures, Inc.

**8. Contractor's Address**

- 1423 Hollywood Blvd.

**9. Valuation of Proposed Work**

- $26,975.00

**10. State how many stories NOT**

- 2 stories

**11. Size of existing building**

- Number of stories: 2
- Height: 120 feet

**12. Class of building**

- Description of existing walls and proposed construction work

**PERMIT NO.**

| 11528 |

**FOR DEPARTMENT USE ONLY**

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<tr>
<th>Permit No.</th>
<th>Plan No.</th>
<th>Date of Inspection</th>
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**PlANS**

- Exterior details and specifications

- Electrical drawings

- Structural diagrams

- Plumbing plans

- Heating and ventilation plans

- Sanitary plans

- Roof plans

- Elevator plans

**Drawings**

- Exterior details

- Electrical drawings

- Structural diagrams

- Plumbing plans

- Heating and ventilation plans

- Sanitary plans

- Roof plans

- Elevator plans

**Signatures**

- J. M. Hurne, Architect

Fill in Application on other side and sign statement.
Application to Alter, Repair or Demolish

1. What purpose is the present Building now used for? [Theater]
2. What purpose will Building be used for hereafter? [Theater]
3. Owner's name: [owner's name]
4. Owner's address: [address]
5. Architect's name: [architect's name]
6. Contractor's name: [contractor's name]
7. Contractor's address: [address]
8. VALUATION OF PROPOSED WORK: (Include all material, labor, plumbing, heating, steam and appurtenances in completed building) $[amount]
9. Class of present Building: [Theater]
10. Number of stories in height: 2
11. State how many buildings are on this lot: [lot number]
12. State purpose buildings on lot are used for: [Theater]
13. What Zone is Property in: [zone]

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

[details of alterations, additions, etc.]

I have carefully examined and read the above application and know the same is true and correct and that all provisions of the Ordinances and Laws governing Building Construction will be complied with whether herein specified or not.

Signature: [signature]
Date: [date]

[Other information and signatures related to permit number and approval process]

[Permit number] 19409
CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair or Demolish

TAKE TO
ROOM No. 318
(IND FLOORS)
CITY CLERK
PLEASE VERIFY

TAKE TO
ROOM No. 3
(MAIN ST.
FLOOR)
ENGINEER
PLEASE VERIFY

1. What purpose is the present Building now used for?

2. What purpose will Building be used for hereafter?

3. Owner's name

4. Owner's address

5. Architect's name

6. Contractor's name

7. Contractor's address

8. VA.LUATION OF PROPOSED WORK

9. Class of present Building

10. Number of stories in height

11. State how many buildings are on this lot

12. State purpose buildings or lot are used for

13. What Zone is Property in?

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

(Owner of Authorized Agent)

(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

F E R M I T N O .

Permit No.

Date and Specifications changed and Permit No. amended and owner or authorized agent signing hereon when permit is re-issued

(Owner or Authorized Agent)
## Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Building Inspector of the Department of Building and Safety of the City of Los Angeles, for a permit to alter, repair, or demolish a building or structure therein described, or any appurtenances thereto described, or any part thereof, and the purpose or use thereof as set forth herein.

The property described and all appurtenances thereto described, or any part thereof, and all appurtenances thereof described, or any part thereof, are situate on the following premises, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions for the alteration, repair, or demolition of the premises.

The following matters shall be removed from and to the following places:

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**STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:**

- Hang new electric deg on present
- New

I have carefully examined and read the above application and know the same is true and correct and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) [Signature]

(Seal or Apostille) [Seal]

**PERMIT No.**

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**FOR DEPARTMENT USE ONLY**

1. What purpose is the present Building now used for?
2. What purpose will Building be used for hereafter?
3. Owner's name: [Name]
4. Owner's address: [Address]
5. Architect's name: [Name]
6. Contractor's name: [Name]
7. Contractor's address: [Address]
8. VALUATION OF PROPOSED WORK: [Value]
9. Class of present Building: [Class]
10. Number of stories in height: [Number]
11. State how many buildings are on this lot: [Number]
12. State purpose buildings on lot are used for: [Purpose]
13. What Zone is Property in?: [Zone]
14. State on following lines exactly what alterations, additions, etc., will be made to this building: [Alterations]

---

**For Use of Building Inspector:**

1. What purpose is the present Building now used for?
2. What purpose will Building be used for hereafter?
3. Owner's name: [Name]
4. Owner's address: [Address]
5. Architect's name: [Name]
6. Contractor's name: [Name]
7. Contractor's address: [Address]
8. VALUATION OF PROPOSED WORK: [Value]
9. Class of present Building: [Class]
10. Number of stories in height: [Number]
11. State how many buildings are on this lot: [Number]
12. State purpose buildings on lot are used for: [Purpose]
13. What Zone is Property in?: [Zone]
14. State on following lines exactly what alterations, additions, etc., will be made to this building: [Alterations]

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**For Use of Building Inspector:**

1. What purpose is the present Building now used for?
2. What purpose will Building be used for hereafter?
3. Owner's name: [Name]
4. Owner's address: [Address]
5. Architect's name: [Name]
6. Contractor's name: [Name]
7. Contractor's address: [Address]
8. VALUATION OF PROPOSED WORK: [Value]
9. Class of present Building: [Class]
10. Number of stories in height: [Number]
11. State how many buildings are on this lot: [Number]
12. State purpose buildings on lot are used for: [Purpose]
13. What Zone is Property in?: [Zone]
14. State on following lines exactly what alterations, additions, etc., will be made to this building: [Alterations]
June 17, 1996
Mr. Barry Mlosky
M2A
1720-1/2 N. Whitley Avenue
Hollywood, CA 90028

Re: Warner Grand Theatre, San Pedro, California, #66-021
Preliminary Report & Opinions

Dear Barry:

Our job walk of June 6, 1996 revealed the following:

HVAC

The existing Heating/Cooling/ Ventilation system consists of a centrifugal fan with an unknown capacity (estimated to be 30k to 40k c.f.m.), utilizing 100% outside air. Cooling was indicated to be provided via manually loaded ice blocks into an evaporative section, wherein the water from the melted ice is sprayed into the air stream past a set of rusted moisture eliminators. The spray nozzles are corroded. (How the ice was transported to the basement is unknown.)

Heating was provided by banks of multiple cast iron furnaces with ±50% bypass air. Some was distributed via a series of concrete plenums with floor air outlets centered below three columns of seats in the theatre, and wall or ceiling grilles in lobbies and elsewhere. (No air is provided to the stage.) The building air is then exhausted via a centrifugal fan of unknown capacity. The supply plenum system has a good amount of water piping installed inside of it. (This could be a code problem!) The systems are in a state of disrepair at this time with the exception of the building exhaust system.

HVAC Options - Main System

1. Repair, replace and clean up the existing equipment as required to restore to operating condition. Opinion of probable construction cost: $75K to $100K. This option is not recommended.

2. Provide an estimated 100 ton outdoor water chiller and a 1000 MBH gas fired, hot water boiler, and retrofit the existing air system with heating and cooling costs. Retrofit the 100% outside air to a filtered return air/outside air system as required. Opinion of probable construction cost: $150K to $200K. This option is recommended as second choice.

3. Provide a new air system in addition to other items listed in #2 above. Opinion of probable construction cost: $250K to $300K. This option is recommended as first choice.

4. An alternative to be considered (although more expensive initially) is the use of an ice storage system, wherein it may only require a 35 ton chiller with a below-ground storage tank. This system becomes much more advantageous pending CWP incentives for off-peak usage of the chiller and any rebates they may give for an engineering economic analysis.

Other upgrades:

1. New stage rooftop package gas electric HVAC system, estimate ±20 tons to accommodate live performances. Opinion of probable construction costs: ± $36K

2. New office split system HVAC system (gas/electric or heat pump) ±3 tons estimated. Opinion of probable construction cost: ± $5K

3. New toilet ventilation systems for two toilets: ± $1.5K

Plumbing

The existing bathrooms and fixtures are to remain. Two handicap bathrooms are being added. Special consideration must be given to the bathrooms located above the electrical room.

For repair and replacement of the existing piping (water and waste, as required), sump pumps, and water heater, as well as modifications to gas system. Opinion of probable construction cost (very rough estimate): $30K to $50K.

Sincerely,

Paul Vanbrugh
Associate
MBA

June 17, 1996
M2A
Warner Grand Theatre, San Pedro
Site Visit
Page 2
The following are our observations and recommendations to upgrade and rehabilitate the electrical fixtures and systems in this building.

**Electric Services.** The building presently has the following electric service from the Los Angeles Department of Water and Power (LADWP) through a transformer vault in the basement adjacent to the main electrical room:

1. 400 Amps, 480 Volts, 3 Phase, 3 Wire service, which feeds large motors and fans for the building ventilation and cooling systems.
2. 400 Amps, 480 Volts, 3 Phase, 3 Wire service, which feeds large fans and motors.
3. 600 Amps, 240 Volts, 1 Phase, 3 Wire service (Phase A), which serves all the stage and theatrical lighting through a theatrical dimmer on side of stage.
4. 120/240 Volts, 1 Phase, 3 Wire service (Phase B), which serves the Marquee.
5. 600 Amps, 240 Volts, 1 Phase, 3 Wire service (Phase C), which serves all general lighting and power in the building.
6. (5) 120/240 Volts, 1 Phase, 3 Wire services with 200 Amps or less rating for tenant spaces in front of the building.
7. 60 Amps, 120/240 Volts, 1 Phase, 3 Wire services for "emergency" branch circuit wiring.

These services need to be increased in capacity to accommodate the proposed installation of new theatrical lighting, interior lighting, miscellaneous power and HVAC systems. In addition, the current LADWP regulations will require consolidating the multiple services to a single point of connection for each class of voltage. The extent of the changes in the existing service equipment and transformer vault needs to be coordinated with LADWP.

**Electrical Equipment.** The existing service equipment are the original equipment installed when the building was built. The equipment is obsolete, and does not meet current U.C. and N.E.C. requirements. Its replacement is strongly recommended.

The building has several plus fuse type panelboards which are obsolete and should be replaced with new circuit breaker type panelboards. Additional circuit breaker type panelboards need to be installed to serve new interior lighting, power and theatrical lighting.

**Emergency Exit and Exit Lighting.** The building's "emergency" lighting is provided through a separate service from the power company. Current codes will require a central source of emergency power either through a central battery inverter or an engine-driven generator. The remote emergency sign and exit lighting branch circuit wiring needs to be re-worked to provide a separate conduit and raceway for emergency circuits required by code.

The emergency lighting circuits need to be integrated with the proposed new dimmer equipment for the house lighting circuits.

Exit signs need to be replaced with provisions for two sources of power as required by code. Additional exit signs and at floor level will also need to be added to meet current U.B.C. requirements.

**Interior Lighting.** The general interior lighting should be reviewed by a lighting consultant to determine adequacy with IES recommended illumination levels. New lighting is strongly recommended to highlight the architectural features and designs of the walls and ceiling.

Existing luminaries and lighting fixtures should be thoroughly checked for deterioration and should be replaced with new fixtures if warranted. The use of energy efficient lighting sources such as compact fluorescent lamps, electronic ballasts, T8 fluorescent lamps, etc. is greatly encouraged.

**Fire and Life Safety.** The building does not have any automatic fire detection and alarm system, other than a fire alarm on the building detector for a sprinkler system in the basement. A complete fire alarm system consisting of area smoke and heat detectors, manual pull stations, audible and visual alarms, annunciator at main entry and an automatic dialer to a central supervising station will be required to conform with current codes.
June 17, 1996
Page 3

Ray Warner Grand Theater
San Pedro, California

Budget Costs: The following is an engineering estimate of construction cost for the items listed above:

1. To upgrade the existing facilities to conform with current codes:
   a. New service switchboard
   b. Rehabilitate LADWP transformer vault
   c. Replace plug fuse panelboards
   d. Wiring for new proscenium lights
   e. Emergency egress and exit lighting including central emergency source
   f. Complete fire alarm system

2. Equipment to hook-up new HVAC system

3. New wiring and equipment for extensive upgrade of theatrical lighting

Please give us a call if we can assist you further regarding this building.

Very truly yours,

JOHN SNYDER & ASSOCIATES

[Signature]

Tony Snyder
Mechanical Engineer
BIBLIOGRAPHY

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