Santa Monica Professional Building, c. 1930s Security Pacific Collection, Los Angeles Public Library

Historic Resource Assessment Santa Monica Professional Building 710 Wilshire Boulevard Santa Monica, California 90401 Town of Santa Monica tract, Lots W and X, Block 117

Chattel Architecture, Planning & Preservation, In January 5, 2010

approximately six feet. Corridor ceilings were gently arched. Indirect lighting fixtures were installed on the walls. The main stairwell was originally open at the south with a railing and southwest faces of each landing, and the contours of arched stairwell openings are visible at the south corridor on each floor, though in-filled (figs. 71-73). Drawings indicate that walls of the main stairwell and adjacent bathrooms and utility closets were constructed of hollow clay tile.

Conversations with property owner Alex Gorby and structural engineer John Coffey and investigation into the area above acoustical ceiling tile confirm that all architectural detailing previously present on the lobby walls and ceiling was removed during seismic retrofit work after the Northridge earthquake of 1994. Investigations of extant ceilings above dropped tile ceiling in the lobby and in retail spaces reveal that the original plaster ceiling is no longer present (fig.

The first floor retail spaces have been heavily altered. The subject building originally contained nine separate retail units, including four narrow, roughly equally sized units on the north elevation, three slightly narrower units on the west elevation, a larger unit at the northwest corner (equal in size to two north elevation units), a unit in the building's southeast corner (originally a barber shop), and a small unit adjacent to this southeast unit (originally a cigar stand). A number of retail units have been combined, including the corner unit and the smaller unit south along 7th Street, and three narrow units on Wilshire (which now house a print copy shop). The southeast corner of the building, once occupied by the barber shop and cigar stand. has been converted into the rear lobby space and connecting two-room shop. Except for original octagonal-shaped structural supporting columns found throughout first floor retail spaces, it is suspected that the interior features of retail spaces have been largely replaced (fig. 75). In the corner retail space, the floor level has been heightened over a foot.

Office units on the 2<sup>nd</sup> through 6<sup>th</sup> floors and the penthouse level have also been significantly altered. All floors feature multi-room suites that combine originally separate, single room units; for instance, the 2<sup>nd</sup> floor (which originally featured 19 separate units) now features 6, and suite 210 is comprised of 6 original, single room units. Original paneled wood doors with single, textured "Florentine" glass panes and transoms have been replaced with slab wood doors Chair rails have been removed. Original plaster ceilings of several suites have either been covered by suspended ceilings, or removed to expose the formed concrete structure. Permit history indicates that office units (medical, dental, legal and other professionals and non-profits) have been routinely combined or compartmentalized throughout the history of the building (see

Appendix B for permit history).

The Santa Monica Professional Building was built in 1928 and designed by architect Arthur E. Harvey (1884-1971). The building was commissioned by Beverly Hills developer and contractor Luther Mayo, who developed numerous single and multi-family residential properties in Los Angeles. The subject building was designed to house professional offices of lawyers, doctors, and dentists; it was envisioned that lawyers would occupy the top floor and medical professionals below. 9 The building was described to have "complete X-ray and laboratory facilities. 11 With no artificial heating or cooling system, the "Y"-shaped plan of the building

Florentine glass is glue chip glass. Professional Units Planned," Los Angeles Times, September 25, 1927. <sup>1</sup> "Various types mark building," Los Angeles Times, April 7, 1929.

passage is occupied by a new stairway, the western section of the south elevation can be utilized for such a purpose. Columns visible in plans for the original passage may set the framework for creating new window or door bays along the south elevation (fig. 81). The height and width of new openings should correspond to the height of grillwork opening of adjacent door on the west elevation, and respond to existing score lines in concrete stucco. Remove signage to expose grillwork above adjacent west elevation door.

Roof, cornice, parapet, penthouse detailing Original terra cotta roof tiles, cast stone parapet finials, and grills on penthouses are no longer extant. Extant cast stone decoration has deteriorated to various degrees. Some elements may originally have been painted.

Recommended action: Replace composite roof shingles with terra cotta tile. Use existing drawings and historic photographs to reconstruct lost finials and grillwork, and replicate them in kind. Research the appearance of all exterior decorative surfaces and investigate the original surface treatment of cast stone elements. Stabilize any areas of deterioration in cast stone decoration, and pin and anchor as necessary. Where there is evidence of lost surface treatments, restore such treatments and finishes across all elevations (see CK Arts' report of December 18, 2009 for

Main façade (cement stucco veneer and up-lighting) The cement stucco veneer present from the 1st through 5<sup>th</sup> floors is currently covered with a light-colored elastomeric coating. Both cement stucco veneer and cast stone decoration were

probably painted a light color (visible in historic photographs). Original architectural drawings indicate that it was intended to up-light the facade, with floodlights placed at corners of the building perimeter on the podium roof.

Recommended action:

further detail on treatment of building façade).

Remove the current coating on cement stucco veneer. Prior to complete abatement, allocate a few hours for forensic examination of remaining traces of original paint (if present). Upon completion of façade cleaning and stabilization, paint cement stucco and art stone to match original paint color as closely as possible. Install floodlights at key points on the podium roof to up-light the façade and highlight key architectural features.

Second floor roof terrace Original drawings and an historic photograph indicate that the space over the podium roof on Wilshire and 7<sup>th</sup> Street elevations was used as a roof terrace, with garden space and user

Recommended action: Current plans do not include a rooftop terrace at the podium. Considering the strong historic precedent for a landscaped or garden space in this area, the creation of an accessible rooftop garden terrace at the podium should be considered. Access to terrace could be provided by the opening up of a limited number of existing window openings by the removal of lower sills and bulkheads, and replacing the steel sash windows with multi-light steel sash doors (fig. 82). If an accessible rooftop necessitates the parapet to be heightened to 42 inches or higher, set guard rail in from the roof perimeter so that it is not visible from the

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Architectural description

Attachment A Figures (Historic and contemporary photos and original drawings) Attachment B List of Building Permits

Attachment C Los Angeles County Historic Property Data File information for 710

Attachment D 710 Wilshire City Landmark Assessment Report, PCR Services

Corporation, February, 2005 "Treatment options for historic windows," Chattel Architecture Planning & Preservation memorandum, November 6, 2009

allowed great access to natural light and airflow. The Santa Monica Professional Building

They alleged he misrepresented the building's cost, which were said to amount to only

and a dry cleaning store occupied first floor retail in the 1930s. Chapman's Ice Cream

Company remained in the building from its opening through the late 1940s. A restaurant

(Tweeds in the 1940s, the Broken Drum in the 1950s) and a drug store occupied first floor units

through most of the 1940s and 1950s. Due in part to the escalating physical requirements of

Arthur E. Harvey (b. 1887) was an accomplished architect active in the Los Angeles area from

the 1920s through the 1950s or later. A Boston native, Harvey attended both Tufts University

and Boston Arts School. After working as a draftsman for two Boston architectural firms,

Harvey relocated to Seattle and formed a partnership, Gould and Harvey Architects and

worked as a designer for two notable firms, the Frank Meline Company (1919-1920) and

Engineers, which operated between 1915 and 1918. Upon moving to Los Angeles, Harvey

architects Morgan, Walls and Clements (1921-1924). Harvey opened his own architectural

Harvey collaborated with Luther Mayo on several projects, including the Chateau Elysée, a

in 1927 (5930 Franklin Avenue, Los Angeles Historic-Cultural Monument No. 329, fig. 76).

Landmark No. 5). He worked in a variety of building types, evidenced by designs in Los

subject building (1929, 3825 Wilshire Boulevard, fig. 79); the Women's Club of Hollywood

(1948, 1749 N. La Brea); and the Midway Hospital expansion (1950, 5925 San Vincente

"Landmarks Tour of the City of Santa Monica," City of Santa Monica, 2007, p. 5.

<sup>6</sup> PCR Services Corporation, "City Landmark Assessment Report," February 2005, p. 2.

Various types mark building," Los Angeles Times, April 7, 1929.

"Wife of Mayo gets alimony," Los Angeles Times, Jan. 7, 1932.

"Fraud charges brought in suit," Los Angeles Times, June 15, 1932

French Norman apartment hotel built on the grounds of the Eleanor and Thomas H. Ince estate

Harvey also designed the Villa Carlotta apartments in Hollywood (5959 Franklin Avenue, 1927,

Los Angeles Historic-Cultural Monument No. 314, fig. 77), for which Mayo served as contractor.

Harvey completed the Embassy Apartment Hotel in 1924 (1001 3<sup>rd</sup> Street, Santa Monica City

Angeles for the American Storage Building at 3636 Beverly Boulevard (1927, fig. 78); the black

and gold art deco Selig Clothing Store building at 3<sup>rd</sup> and Western (1931, Los Angeles Historic-

Cultural Monument No. 289); the Wilshire Professional Building, with a similar program to the

<sup>7</sup> Biographical information from American Institute of Architects application form, December 10, 1945.

710 Wilshire originally contained nine separate retail units, including four almost equally sized

units on the north elevation, three slightly narrower units on the west elevation, a larger unit at

the northwest corner, a unit in the building's southeast corner, and a small unit adjacent to this

the corner unit and the smaller unit south along 7<sup>th</sup> Street, and three narrow units on Wilshire

(which now house the copy shop). The southeast corner of the building, once occupied by the

barber shop and cigar stand, has been converted into the rear lobby space and connecting two-

In any reconfiguration of retail spaces, attempt to configure spaces following the

building's original layout. Such a reconfiguration would include breaking the large corner

retail unit into one larger corner unit and one smaller unit fronting 7th Street, and dividing

the unit on Wilshire currently occupied by the copy shop into three separate retail units.

A doorway would need to be restored to the unit at the south end of the west elevation

(to the north of current karate studio entrance). Address floor elevation changes,

Contemporary suspended ceilings are present in the lobby, all corridors, and many office

spaces. Investigation into the space above suspended acoustical ceiling tiles revealed that

Inlaid marble floor in the lobby is cracked and bears small losses. In some areas, missing

marble along floor edge has been filled with concrete. Upper corridor hallways feature wall-to-

Fill areas of missing marble in lobby floor with marble inlay. Grind and polish inlaid marble

floor in lobby. Remove carpeting in hallways to reveal underlying concrete floors, polishing

Original architectural drawings indicate that the walls of the first floor lobby corridor were

covered with cast imitation travertine, with decorative molding along the ceiling and a marble

have been replaced with modern elevator doors and frames. Drawings specified indirect

base. Elevator doors were depicted with vegetal design and decorative encased openings, and

lighting provided by wall-mounted sconces, and a glass-enclosed display case located north of

most if not all original plaster ceilings have been removed. Coffers with molded detailing in the

Remove modern acoustical tiling and install plaster ceiling at original height. Consider the

addition a simplified interpretation of detailing at lobby ceiling inspired by original architectural

room shop (see Architectural Description, Exterior for further detail). As retail units were

merged, storefront doorways were removed and floor elevations were changed.

potentially bringing them back to original levels.

lobby were pictured in original architectural drawings.

wall carpeting over scored concrete floors.

Lobby elements (walls, elevator doors, lights)

concrete floors as necessary.

Recommended action:

Lobby and corridor floors

southeast unit (originally a cigar stand). A number of retail units have been combined, including

moved out of the subject building, and have been replaced by creative businesses and non-

medical facility infrastructure in the last half of the 20th century, most medical professionals have

opened on May 1, 1929, and was initially operated as a tenant-owned cooperative. 13

publicized divorce proceedings in 1932.15

profit organizations.

practice in 1926.1

Storefront retail spaces

Architect Arthur E. Harvey:

**Architectural Description** 

15064.5(a).)

The Santa Monica Professional Building is a Spanish Colonial Revival style building with an atypical "Y"-shaped plan (figs. 3-7). The six story building was built in 1928 of steel and concrete construction. The first floor plan is larger than the rest of the building, projecting beyond the plan of the upper floors in a rectangular plan. The building features a painted Portland cement stucco veneer, cast stone detailing at the storefront and sixth floor levels, and regularly spaced fenestration at each floor.

The Santa Monica Professional Building is located on the southeast corner of Wilshire

Boulevard and 7<sup>th</sup> Street on Lots W and X of Block 117 of the Town of Santa Monica tract.

Together the lots are 100 feet by 100 feet square (Attachment A, figs. 1-2). The six story

building has a "Y"- shaped five story tower above a high volume first floor podium (fig. 3). The

34,178 square foot commercial building features retail on the first floor and professional offices

above. The building's main entrance is centered on the north elevation facing Wilshire (fig. 4).

(east); addresses of storefronts on the west elevation include 1205 7<sup>th</sup> Street (center) and 1207

by an adjoining one-story brick contemporary commercial building with zero side yard setback

The subject building has been found historically significant in several evaluations. The highest

evaluation given to the building is 3S, meaning the property appears eligible for listing in the

National Register for Historic Places (National Register). The evaluation was given in the City

of Santa Monica's 2004 Historic Resources Inventory Update of the Central Business District

and the Third Street Promenade.<sup>3</sup> The building was designated a Santa Monica City Landmark

in 2005, and thus is assigned a California Historical Resource Status Code of 5S1 (5D1 in the

National Register's evaluation code) indicating it has presumptive significance under the

5024.1) and is a historical resource for the purposes of CEQA (State CEQA Guidelines §

California Environmental Quality Act (CEQA) statute (California Public Resources Code §

7<sup>th</sup> Street (south). The subject building is bordered on the south by a parking lot and on the east

Addresses of storefronts on the north elevation include 700 (corner), 710 (center), and 714

<sup>1</sup> Copies of each evaluation have been ordered and will be included in the next iteration of this report; please see Attachment C for Historic Data Property File information on the property with evaluation codes for 710 Wilshire highlighted. The City of Santa Monica's Historic Resources Inventory Final Report of 1985-1986 gave the property a 4 rating code, which at the time indicated that property may become eligible for listing in the National Register pending a. further research, b. restoration to earlier appearance, c. demolition of other examples of properties in the same style, or d. attainment of the Register's 50 year age requirement (as described in Final Inventory document Appendix, "National Register of Historic Places Eligibility Categories"). This rating was refined to 4S2 in 1998, reaffirming its National Register

<sup>3</sup> The City of Santa Monica Historic Resources Inventory for the "CBD Update" phase of the survey dated February 4, 2004, 48, contains an entry for 710 Wilshire. An evaluation code of "3S" was assigned. The Santa Monica Historic Resources Inventory Phase 3, Final Report prepared by Leslie Heumann and Associates dated May 1994 includes a table in Appendix D: Correspondence of Phase 2 and Phase 3 Evaluation Codes and describes "3S" as "Appears individually eligible for the [National] Register."

Newspaper accounts reported an escalating investment in the building (from \$500,000 in 1928 to \$750,000 in 1929). Developer Luther Mayo was later taken to court by investors for fraud. It is understood that with rehabilitation of 710 Wilshire for continued commercial office use, the long time and current property owner intends to provide for increased public benefit. In the \$235,000; he was accused of similar misconduct in the development of the Les Tours apartment context of the Santa Monica Professional Building, replete with unique architectural features and building in Los Angeles. 14 Mayo lost his stock in the building to his wife in scandalous and wellrare extant example of Spanish Colonial Revival commercial architecture, this provision of public benefit should include the revelation or restoration of architectural details that once characterized the designated City Landmark building. Over 80 years of active use, changes in Santa Monica City Directory listings reveal the consistent tenancy of medical professionals from style, and retrofits have taken their toll on the interior appearance, and altered key aspects of the building's opening through the 1960s. 10 Vendors such as General Electric refrigerator store exterior elevations. By addressing these changes and where possible, restoring public spaces

> Original architectural drawings of both the interior and exterior provide extensive information on the building's original appearance, and are an invaluable tool in the achievement of project goals (figs. 45-57). Through research into the building's original appearance and physical investigations of what remains under current surfaces (e.g., exterior coatings, ceilings, walls, and carpets), it will be possible to achieve a thorough understanding of extant original historic features that can be exposed and incorporated into the rehabilitation. Where character-defining features no longer remain (such as the lobby ceiling), careful restoration or reconstruction will evoke the visual character of these elements.

to their original appearance based on physical evidence and other documentation, the 710

Wilshire project team can greatly enhance the public's experience of the building.

Storefronts (windows, doors, awnings, and lighting) It is known that windows and doors were originally framed with thin brake metal mullions and frames, and all doorways had canted, recessed entrances. Operable hopper transoms were present in an alternating sequence at every other transom in each storefront, and retractable canvas awnings were present on the west elevation. A masonry grill above the main entrance transom, similar to the grill above the porte-cochere, is depicted in original architectural drawings. Sconce downlights were present in extant cast stone surrounds on each bay.

Recommended action: Retain intact corner and west elevation entrances in their current configuration and materials. Restore storefront windows and doors as much as possible to their original appearance. To evoke original appearance of large plate glass windows, suppress vertical mullions to the interior and employ butt glazing at joints (fig. 80). Make original hopper transoms function as intended, and install operable canvas awnings on the west elevation. Install a masonry grill over main entrance, using intact grill on west elevation and original drawings as models. Install new lighting in cast stone sconces.

The porte-cochere, which originally ran through the building under the south elevation edge, has been converted into retail space. Its entrance on 7<sup>th</sup> Street has been converted into a doorway, and masonry grillwork is covered by canvas signage.

Recommended action: Reference the original outdoor function of the passage in plans for adjacent space, making the porte-cochere space part of an outdoor café or paseo. While an eastern section of the

Recommended action:

design. Install light sconces that resemble those in original drawings, and consider installation of glass-enclosed display case in original location. The building's curved stair and previously open stairwell are character-defining features of the structure, important both in terms of the stair's connection to the building's Y-shaped layout, and the relatively intact condition of the stairs. It is suspected that sections of iron staircase are selfsupporting. Original drawings indicate that the stairwell was open to the corridor, with a larger arched opening to the south and a smaller doorway to the southwest of each landing. Arched openings are still visible in the corridor at the stairwell.

Restore the lobby space to its original design to the greatest extent possible. Install cast

molding on lobby walls evoking cast travertine panels depicted in original drawings, and

add ceiling and base moldings. Replace modern elevator doors and frames with historic

or reproduction elevator doors and frames inspired by those in original architectural

It is possible that openings to hallways were filled in 1972 along with the installation of fire detection and alarm equipment (see Attachment A for building permit list). It is unknown whether the enclosure of stairwell openings was undertaken to fulfill a code requirement, or for another reason. The proposed addition of a second, fully code compliant stairwell in the building's southeast corner in addition to full sprinkler systems throughout may obviate the need to keep the main stair enclosed.

Structural engineering recommendations in Structural Focus' report of December 7, 2009 include the replacement of the stairwell shaft hollow clay tile walls with reinforced concrete shear walls. However, the report also recommends the reinforcement of existing hollow clay tile stair shaft walls with carbon fiber reinforcing wrap on interior surfaces and strongback beams on the exterior. It is unclear which option is recommended or would be required.

The stair has several areas of damage at the first floor level, including cracked and loose pieces of marble and a significant loss to marble on the bottom step.

Recommended action: Do not replace character-defining main stair with new stair. If possible, upgrade existing hollow clay tile walls with strongback reinforcement on outer surfaces of stairwell and carbon fiber reinforcing wrap on interior surfaces. If replacement of stairwell shaft walls is required, replace surrounding stairwell while retaining historic stair doorway opeinings. Further investigate structure of stairwell with non-destructive and destructive testing to develop a plan that retains as much original material and design in the stair and stairwell as possible.

Determine whether an enclosed stairwell is required by fire and safety building codes. If it is not, assess whether it is possible to re-open stair at each floor using profile and location of original arched openings, if possible re-using actual arch of doorway openings. Stabilize areas of cracked and mobile marble in the stair at the lobby level, and fill losses to

For overall considerations of design for fire and safety relating to the stair and other

There are six window or door bays on both the north and west store front elevations, all of which retain the overall dimensions of their original door and window openings (figs. 8-10). Along with the building's main Wilshire entrance, the location of original retail entrances have been retained to the east on Wilshire, at the corner of Wilshire and 7<sup>th</sup>, and at the center of 7th Street frontage. Only the corner and central 7<sup>th</sup> Street storefront entrances retain their original configurations of windows and doors. The corner entrance features a canted doorway with a rounded row of transom windows above, which are currently obscured by a non-original awning (fig. 11). The central 7<sup>th</sup> Street storefront is recessed with canted windows, and features both original door and butt-glazed windows (fig. 12). Most wood transoms are original, featuring an alternating pattern of fixed and hopper-style transoms (fig. 13). Corner transoms have a twisted metal baluster in front of frames (fig. 14).

The main entrance is slightly recessed in a doorway of decorative cast stone (fig. 15). Vegetal and heraldic designs are located on sides of the doorway. The building's title (Santa Monica Professional Building) in set in cast bronze over the jamb (fig. 16). Cast stone twisted rope edging lines storefront bays, with heraldic cast stone design near the base of each bay (figs. 17-18). A scalloped cornice topped with terra cotta roof tile coping terminates the first floor parapet along the north and west elevations. There are projecting, cast stone light sconces at each bay separation (figs.19-20). A masonry grill topped by a heraldic shield at cornice level, visible in an historic photograph, is located over the south entrance of the west elevation, though currently obscured by a canvas karate studio sign (figs. 21-22).

The south elevation is undecorated, with a recessed fire escape in the center bay and an infilled, covered porte-cochere running west to east (fig. 23). To the east of this elevation, a onestory extension connects the center of the rear elevation to the neighboring contemporary building, creating a secondary pedestrian entrance to the lobby and additional retail space. A courtyard occupies the location of the previous porte-cochere driveway (fig. 24)<sup>4</sup>.

Upper stories are defined by multi-light steel casement windows aligned in slightly recessed vertical planes. The four-light casements open outward below two-light transoms. The north east, and west walls of the 2<sup>nd</sup> through 5<sup>th</sup> floors are sheathed in cement stucco veneer scored to resemble masonry, with extensive cast stone Churrigueresque relief at the 6<sup>th</sup> floor level (figs. 25-26). Notes on original drawings suggest that some elements of the 6<sup>th</sup> floor cornice were cast in place using waste molds, while others were cast in studio and then applied<sup>5</sup>. There are two penthouse structures, including one at the northwest corner and a larger unit at the northeast corner (figs. 27-28). The penthouses are topped by helm roofs at building corners and decorated with crenellated parapets (fig. 29).

There are currently five first floor retail units, including one unit on the north elevation (currently occupied by a print copy shop), one unit at the northwest corner, two units on the west elevation (the southern unit occupied by karate studio), and a unit adjacent to the rear courtyard currently occupied by a coffee shop. A corridor running from the main north entrance bisects the building north to south. This corridor expands to lobby space at south end of the building. The lobby

Porte-cochere is noted as "driveway" on Sanborn Map (fig. 2). Cast stone elements manufactured ex-situ may have had coloration or pigments added to the mix. whereas cast in place decoration may have been painted. Both cast in place and cast ex-situ elements will be described as "cast stone" henceforth.

passage is occupied by a new stairway, the western section of the south elevation can be utilized for such a purpose. Columns visible in plans for the original passage may set the framework for creating new window or door bays along the south elevation (fig. 81). The height and width of new openings should correspond to the height of grillwork opening of adjacent door on the west elevation, and respond to existing score lines in concrete stucco. Remove signage to expose grillwork above adjacent west elevation door.

Roof, cornice, parapet, penthouse detailing Original terra cotta roof tiles, cast stone parapet finials, and grills on penthouses are no longer extant. Extant cast stone decoration has deteriorated to various degrees. Some elements may originally have been painted.

Recommended action: Replace composite roof shingles with terra cotta tile. Use existing drawings and historic photographs to reconstruct lost finials and grillwork, and replicate them in kind. Research the appearance of all exterior decorative surfaces and investigate the original surface treatment of cast stone elements. Stabilize any areas of deterioration in cast stone decoration, and pin and anchor as necessary. Where there is evidence of lost surface treatments, restore such treatments and finishes across all elevations (see CK Arts' report of December 18, 2009 for further detail on treatment of building façade).

Main façade (cement stucco veneer and up-lighting) The cement stucco veneer present from the 1st through 5<sup>th</sup> floors is currently covered with a light-colored elastomeric coating. Both cement stucco veneer and cast stone decoration were probably painted a light color (visible in historic photographs).

Original architectural drawings indicate that it was intended to up-light the façade, with floodlights placed at corners of the building perimeter on the podium roof.

Recommended action: Remove the current coating on cement stucco veneer. Prior to complete abatement, allocate a few hours for forensic examination of remaining traces of original paint (if present). Upon completion of façade cleaning and stabilization, paint cement stucco and art stone to match original paint color as closely as possible. Install floodlights at key points on the podium roof

Second floor roof terrace Original drawings and an historic photograph indicate that the space over the podium roof on Wilshire and 7<sup>th</sup> Street elevations was used as a roof terrace, with garden space and user

to up-light the façade and highlight key architectural features.

Recommended action: Current plans do not include a rooftop terrace at the podium. Considering the strong historic precedent for a landscaped or garden space in this area, the creation of an accessible rooftop garden terrace at the podium should be considered. Access to terrace could be provided by the opening up of a limited number of existing window openings by the removal of lower sills and bulkheads, and replacing the steel sash windows with multi-light steel sash doors (fig. 82). If an accessible rooftop necessitates the parapet to be heightened to 42 inches or higher, set guard rail in from the roof perimeter so that it is not visible from the

Cheryl is experienced in the nuanced application of fire and safety codes to historic building projects and has worked successfully with Chattel Architecture on a number of projects.

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San Ramon, CA, 94583

Historic steel casement windows are generally operable and in good condition. However, multiple layers of paint have made some of the windows difficult to operate (see CK Arts' report of December 18, 2009). The historic photograph from the 1930s (fig. 42) shows that the casement frames were dark in color.

Steel casement windows are generally less energy efficient than double hung wood sash windows. Project developers intend to apply for Silver LEED rating for the renovation, and desire the windows to be more energy efficient.

Structural engineering recommendations by Structural Focus for the strengthening of perimeter walls has involved wrapping wall around windows with carbon fiber reinforcing wrap to stabilize the structure overall. Structural Focus' report of December 7, 2009 indicates the carbon fiber reinforcing wrap will not need to wrap the edges of existing window openings, eliminating need to remove and reinstall windows and frames.

Restore historic steel casement windows and make them fully operable (see CK Arts' December 18, 2009 report). Complete a forensic examination to identify color of original paint. Paint casements to match original color as closely as possible.

Several options have been evaluated regarding treatment of the historic windows (see attached Chattel Architecture memorandum regarding treatment options for historic windows, November 16, 2009, Attachment E). Considering the historical integrity and general good condition of the windows, it is recommended that historic windows be retained. Possible improvements to the windows to increase their energy efficiency involve the application of an insulating film, replacement of existing glass with laminated and/or low-E glass, and tightening the fit between the window opening and frame and/or weather stripping the windows (Attachment E, options 2-4). A further option to be explored is the installation of an operable, interior storm window that is compatible with the operation and appearance of the steel casement windows (Attachment E, option 3). It should be noted that a number of team members have observed that walls in some areas do not have the necessary depth to accommodate the placement of an operable interior storm window, and that furring the wall interior in some areas may be necessary should this option be pursued.

As recommended in Structural Focus' December 7, 2009 report, anchor carbon fiber einforcing wrap to nearby structural pillars without wrapping it around existing window openings and removing existing windows.

connects the main corridor with the rear southeast courtvard and parking lot. Two elevators are located along the main corridor south of an open stair to the upper floors. The main entrance corridor retains some original features, including the main stair, which is open at this level and retains marble treads, elaborate wrought iron railing, and wood handrail (figs. 30-31). The multicolored patterned marble floor is also original (fig. 32).

On the 2<sup>nd</sup> through 6<sup>th</sup> floors, the location of the curved main stairwell shifts to the northern crux of the "Y" shaped plan. Notes on original architectural drawings specify alternating flights of concrete and wrought iron stairs, with concrete to be used for flights on the south side and iron for flights on the north side. The stair retains its original wrought iron railings and applied riser mullions, and rubber tile stair treads may also be original (figs. 33-35). Both elevator and stairwell openings on upper floors retain original arched profiles (figs. 36-37). Some bathrooms are by connected marble steps to the corridor (fig. 38).

Offices line both sides of each corridor in a double-loaded configuration on the upper floors. The offices are laid out in a variety of patterns, as original single room offices have been variously combined into suites defined by non-load bearing partition walls (fig. 39). Ceilings are either exposed, revealing raw finishes consisting of formed concrete, or feature suspended grids with acoustical ceiling tile. Floors in the offices consist of smooth scored concrete. Original four-light metal casement windows with transoms remain operable and in use (fig. 40). Some offices retain small cast iron door openings for trash chutes, which led to a basement incinerator that is no longer extant (fig. 41).

Visual inspection, analysis of original historic photographs (figs. 42-44) and architectural drawings (figs. 45-57), and a review of building permits (Attachment B) suggest that a number of exterior alterations have been made to the Santa Monica Professional Building since its construction.

Alterations to the first floor include infill of the original porte-cochere. In the building's original configuration, a porte-cochere with an entrance located on the south corner of the west elevation ran along the south elevation and ended behind the building's southeast corner. The porte-cochere opening has been converted to a doorway and the space of the porte-cochere was added to adjacent interior retail space (fig. 58). The eastern half of the south elevation at the first floor level has been replaced with a concrete sheer wall (fig. 59). The terminus of the porte-cochere has been converted into a small east courtyard which connects to the parking lot to the south.

As retail units were merged, several doorways were removed, including the one doorway on Wilshire at the east corner of the north elevation, one doorway west of the main entrance also on the north elevation, and one doorway north of the existing south entrance on the west, 7<sup>th</sup> Street elevation. Of the entrances that remain, three – the flush main entrance, the canted corner entrance and the canted central 7<sup>th</sup> Street entrance– retain their original configuration; the rest have been made flush with the storefront edge (fig. 60). Examination of the corner storefront entrance suggests that adjacent storefront glass may have been curved (fig. 61). The masonry grill on the north elevation above the main entrance, visible in original architectural drawings, is not present (fig. 62). Further alterations to the first floor elevation include the replacement of the original storefront metal mullions and entrance frames with aluminum

allowed great access to natural light and airflow. 12 The Santa Monica Professional Building opened on May 1, 1929, and was initially operated as a tenant-owned cooperative. 13

Newspaper accounts reported an escalating investment in the building (from \$500,000 in 1928

to \$750,000 in 1929). Developer Luther Mayo was later taken to court by investors for fraud.

\$235,000; he was accused of similar misconduct in the development of the Les Tours apartment

medical facility infrastructure in the last half of the 20<sup>th</sup> century, most medical professionals have

moved out of the subject building, and have been replaced by creative businesses and non-

They alleged he misrepresented the building's cost, which were said to amount to only

building in Los Angeles. 14 Mayo lost his stock in the building to his wife in scandalous and wellpublicized divorce proceedings in 1932.<sup>15</sup> Santa Monica City Directory listings reveal the consistent tenancy of medical professionals from the building's opening through the 1960s. 16 Vendors such as General Electric refrigerator store and a dry cleaning store occupied first floor retail in the 1930s. Chapman's Ice Cream Company remained in the building from its opening through the late 1940s. A restaurant (Tweeds in the 1940s, the Broken Drum in the 1950s) and a drug store occupied first floor units through most of the 1940s and 1950s. Due in part to the escalating physical requirements of

profit organizations. Architect Arthur E. Harvey:

> Arthur E. Harvey (b. 1887) was an accomplished architect active in the Los Angeles area from the 1920s through the 1950s or later. A Boston native, Harvey attended both Tufts University and Boston Arts School. After working as a draftsman for two Boston architectural firms, Harvey relocated to Seattle and formed a partnership, Gould and Harvey Architects and Engineers, which operated between 1915 and 1918. Upon moving to Los Angeles, Harvey worked as a designer for two notable firms, the Frank Meline Company (1919-1920) and architects Morgan, Walls and Clements (1921-1924). Harvey opened his own architectural practice in 1926.<sup>17</sup>

Harvey collaborated with Luther Mayo on several projects, including the Chateau Elysée, a French Norman apartment hotel built on the grounds of the Eleanor and Thomas H. Ince estate in 1927 (5930 Franklin Avenue, Los Angeles Historic-Cultural Monument No. 329, fig. 76). Harvey also designed the Villa Carlotta apartments in Hollywood (5959 Franklin Avenue, 1927, Los Angeles Historic-Cultural Monument No. 314, fig. 77), for which Mayo served as contractor. Harvey completed the Embassy Apartment Hotel in 1924 (1001 3<sup>rd</sup> Street, Santa Monica City Landmark No. 5). He worked in a variety of building types, evidenced by designs in Los Angeles for the American Storage Building at 3636 Beverly Boulevard (1927, fig. 78); the black and gold art deco Selig Clothing Store building at 3<sup>rd</sup> and Western (1931, Los Angeles Historic-Cultural Monument No. 289); the Wilshire Professional Building, with a similar program to the subject building (1929, 3825 Wilshire Boulevard, fig. 79); the Women's Club of Hollywood (1948, 1749 N. La Brea); and the Midway Hospital expansion (1950, 5925 San Vincente

"Landmarks Tour of the City of Santa Monica," City of Santa Monica, 2007, p. 5. Various types mark building," Los Angeles Times, April 7, 1929. "Fraud charges brought in suit," Los Angeles Times, June 15, 1932. "Wife of Mayo gets alimony," Los Angeles Times, Jan. 7, 1932. <sup>6</sup> PCR Services Corporation, "City Landmark Assessment Report," February 2005, p. 2. Biographical information from American Institute of Architects application form, December 10, 1945.

Upper floor units and corridors: The historic "Y"-shaped corridor layout is a character-defining feature of 710 Wilshire. However,

the layout of office units has changed over the years. In many cases, offices were consolidated and converted into larger suites. It is unknown how many of these units follow the layout of historic office spaces, either in original or expanded footprint. Furthermore, it is unknown how many corridor doors are in their original positions.

Corridor doors have been replaced, and original drawings show wood doors with single light, "Florentine" (glue chip) glass. Recommended action:

Maintain original double-loaded corridor walls. Using historic architectural drawings, determine which doors along corridors are in original locations. In the laying out of office suites, retain historic door openings as much as possible and locate new doors in locations where doors once stood. If more space is needed to accommodate units, truncation of a corridor is a potential strategy.

Replace modern doors and door frames with wood doors and frames with transoms that resemble those in historic architectural drawing. Use glue chip glass for transoms and door

Eligibility for Historic Preservation Tax Incentives and Mill Act Programs Given the historical significance of the Santa Monica Professional Building at 710 Wilshire, it is likely that the building would qualify for the Federal Historic Preservation Tax Incentives Program. The building is a City of Santa Monica designated City Landmark, and has been found to appear eligible for listing on the National Register of Historic Places. It is a relatively rare example of a Spanish Colonial Revival commercial building, and especially noteworthy for its unusual Y-shaped plan.

As a designated City Landmark, 710 Wilshire is also eligible for the Mills Act Property Tax Abatement Program. In this program, property owners enter into a contract with the City of Santa Monica, agreeing to restore, maintain, and protect the property in accordance with specific historic preservation standards and conditions identified in the contract. In exchange, participants may receive property tax savings of between 40% and 60% each year for newly improved or purchased properties. However, given that the current owner of 710 Wilshire purchased the building prior to 1978, property tax on the property is assumed to be relatively low and the Mills Act Program may not yield a tax benefit.

Recommended action: As the Santa Monica Professional Building would be found an eligible candidate for the Federal Historic Preservation Tax Incentives Program, the owner of should consider applying for historic tax credits under this program. The historic tax credits would recoup up to 20% of the costs of rehabilitation of the Santa Monica Professional Building.

Property tax benefits under the Mills Act Program should be explored. It should be determined whether the program would provide a benefit in the case of 710 Wilshire, or whether the suspected low property tax level removes the need to apply for the Mills Act frames. Historic drawings and the 1930s historic photograph indicate that all window and door frames featured the twisted baluster, now extant only at corner transoms (figs. 62-64).

Both an historic photograph and the presence of awning boxes in some locations indicate that west elevation storefronts featured operable awnings (fig. 65). Instead, non-original canvas awnings have been installed. Glass and metal lanterns on either side of the main entrance, evidenced in an historic photograph from the 1930s, are no longer present (fig. 66). Light fixtures that were once located in the decorative cast stone sconces between each bay are missing. Cast stone twisted rope edging is missing at the top of two doorway piers at the south corner of the west elevation (fig. 67). Bulkheads below storefront windows have been raised along much of the west elevation with the exception of the south corner bay. Notes on original architectural drawings specify "art stone" for the bulkheads; if art stone was applied, it has either been covered or removed.

The 1930s photograph indicates that the roof of the first floor podium was accessible and used as a rooftop garden, with small trees visible over the parapet (fig. 63). Presence of rooftop garden is further indicated by the notes on historic elevation drawings, with "membrane roof, dirt fill" specified in every area of the podium roof (fig. 68). Early photographs also suggest that the entire building, including both scored concrete stucco and decorative art stone, was painted a light color; original paint scheme requires physical investigation to ascertain. Terra cotta tiles on the roof were replaced with asphalt composition shingles. Masonry grills in penthouse windows and cast stone parapet finials, visible in photographs and renderings of the late 1920s and 1930s, were removed during penthouse renovations. While there is no evidence that window awnings were installed, contemporary renderings feature individual window awnings on upper floors (fig. 69). In addition, original architectural drawings indicate that the architect intended the façade to have up-lighting, with floodlights placed at corners of the building perimeter on the podium roof (fig. 68). No flood lighting is currently in place.

A contemporary two-story brick building abuts the eastern elevation of the subject property, joining along the windowless wall that was the perimeter of the porte-cochere (now retail space).

Research and investigation indicate that the interior of the Santa Monica Professional Building has been more extensively altered than the exterior. Original architectural drawings indicate that the walls of the first floor lobby corridor were covered with flat panels of cast or imitation travertine, with a cast decorative molding along the ceiling and a marble base (fig. 70). The corridor ceiling was detailed in the north half of the main corridor, perhaps with a coffered design. Drawings show recesses framed by pillars above the elevators. Drawings specified elevator doors of cast metal with vegetal design and decorative encased openings (these have replaced with modern elevator doors and frames). Drawings also specified indirect lighting provided by wall-mounted sconces (none are extant). A glass-enclosed inset display case located north of the elevators on the west side of the corridor, shown in original drawings, is no longer present. A mail drop chute located between the elevators is visible in original drawings. and not extant. Original drawings indicate that hollow clay tile was used to construct walls lining the main corridor and the elevator shaft.

Original drawings indicate that the high level of architectural detail continued in corridors of each upper floor, where decorative panels of cast or imitation travertine covered the walls to height of

<sup>6</sup> PCR Services Corporation, "City Landmark Assessment Report," February 2005, p. 2 (included as Attachment D).

passage is occupied by a new stairway, the western section of the south elevation can be utilized for such a purpose. Columns visible in plans for the original passage may set the framework for creating new window or door bays along the south elevation (fig. 81). The height and width of new openings should correspond to the height of grillwork opening of adjacent door on the west elevation, and respond to existing score lines in concrete stucco. Remove signage to expose grillwork above adjacent west elevation door.

Roof, cornice, parapet, penthouse detailing Original terra cotta roof tiles, cast stone parapet finials, and grills on penthouses are no longer extant. Extant cast stone decoration has deteriorated to various degrees. Some elements may originally have been painted.

Recommended action: Replace composite roof shingles with terra cotta tile. Use existing drawings and historic photographs to reconstruct lost finials and grillwork, and replicate them in kind. Research the appearance of all exterior decorative surfaces and investigate the original surface treatment of cast stone elements. Stabilize any areas of deterioration in cast stone decoration, and pin and anchor as necessary. Where there is evidence of lost surface treatments, restore such treatments and finishes across all elevations (see CK Arts' report of December 18, 2009 for further detail on treatment of building façade).

Main façade (cement stucco veneer and up-lighting) The cement stucco veneer present from the 1st through 5<sup>th</sup> floors is currently covered with a light-colored elastomeric coating. Both cement stucco veneer and cast stone decoration were probably painted a light color (visible in historic photographs).

Original architectural drawings indicate that it was intended to up-light the façade, with floodlights placed at corners of the building perimeter on the podium roof.

Recommended action: Remove the current coating on cement stucco veneer. Prior to complete abatement, allocate a few hours for forensic examination of remaining traces of original paint (if present). Upon completion of façade cleaning and stabilization, paint cement stucco and art stone to match original paint color as closely as possible. Install floodlights at key points on the podium roof to up-light the façade and highlight key architectural features.

Second floor roof terrace Original drawings and an historic photograph indicate that the space over the podium roof on Wilshire and 7<sup>th</sup> Street elevations was used as a roof terrace, with garden space and user

Recommended action: Current plans do not include a rooftop terrace at the podium. Considering the strong historic precedent for a landscaped or garden space in this area, the creation of an accessible rooftop garden terrace at the podium should be considered. Access to terrace could be provided by the opening up of a limited number of existing window openings by the removal of lower sills and bulkheads, and replacing the steel sash windows with multi-light steel sash doors (fig. 82). If an accessible rooftop necessitates the parapet to be heightened to 42 inches or higher, set guard rail in from the roof perimeter so that it is not visible from the

<u>CONSULTANTS</u>

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June 25, 2013

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elements, include fire protection consultant Cheryl Domnitch, PE, in project planning.