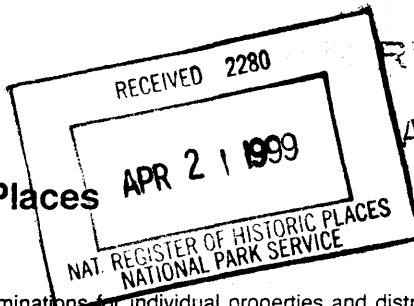


United States Department of the Interior
National Park Service



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AUG 25 1998

581

National Register of Historic Places Registration Form

OHP

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Building at 465 Tenth Street

other names/site number _____

2. Location

street & number 465 Tenth Street NA not for publication

city or town San Francisco NA vicinity

state California code CA county San Francisco code 075 zip code 94103

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 4/16/99
Signature of certifying official/Title Date

Acting, State Historic Preservation Officer
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain.) _____

[Signature]
Signature of the Keeper

6/4/99
Date of Action

465 Tenth Street
Name of Property

San Francisco, California
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RECREATION: Theater

COMMERCE: Warehouse

Current Functions

(Enter categories from instructions)

DOMESTIC: Multiple dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Classical Revival

Materials

(Enter categories from instructions)

foundation OTHER: Not visible

walls Stucco

Concrete

roof Other: Not visible

other Steel

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ENTERTAINMENT/RECREATION

Period of Significance

1924-1928

Significant Dates

1924

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

O'Brien Brothers (Inc.)

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

465 Tenth Street
Name of Property

San Francisco, California
County and State

10. Geographical Data

Acreege of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 0	5 5 2 0 4 0	4 1 8 0 3 6 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Anne Bloomfield

organization _____ date 15 August 1998

street & number 2229 Webster Street telephone 415-922-1063

city or town San Francisco state CA zip code 94115

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

National Register of Historic Places
Continuation Sheet

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465 Tenth Street
San Francisco, CA

Section 7. Narrative Description:

465 Tenth Street in San Francisco is a reinforced concrete industrial building in 20th century Classical Revival style. It occupies its entire Assessor's Lot and is located in a densely built industrial part of San Francisco's South of Market district, across the street from a large Costco establishment and a few feet from a freeway entrance. The building was constructed in 1924 by the Lurie Company for tenant Herbert L. Rothchild Entertainment, Inc. to provide space for the construction of theater sets to be used in the stage revues commonly offered in movie houses of the day. Rothchild owned and managed several Market Street movie houses and produced his own live entertainment to accompany movie showings. The building's exterior reflects its intended use. A rusticated tower portion on the south end of the building dominates the west (Tenth Street) façade and provided a clear space approximately 60 feet tall by 85 feet long in which to hang and paint scenery. Except for a one story portion along the east (rear) side, the four adjacent bays of the building are two stories, each with a segmental arch over large industrial windows. Originally the side and rear elevations consisted of windowless concrete with the form marks still apparent. Indeed, the tower's sides bore billboard-sized advertisements. A recently completed adaptive re-use for residential units has cleaned up the façade, given the building greater seismic strength, cut two new doors on the façade, cut new windows on the north and south elevations of the tower, constructed a contrasting rooftop addition that is set back one bay from the façade, and reconstituted the interior, including the space for painting stage sets. The building retains reasonable integrity as to location, façade design, setting, façade and structural materials, and association. (Photo 1, 21, 22)

The tower portion of the building is the same width as the each of the two-story bays, and its depth is that of the entire lot, 100 feet. Its façade (the west elevation) has a classical layering with the primary division consisting of a base aligning with the two-story bays adjacent and an approximately 35 foot tall box which sits above it. The base is rusticated and contains a roll-up vehicular door which is embellished with a classical trim consisting of pilaster jamb moldings supporting a full entablature. Above this are four narrow vertical openings with operable industrial sash windows. Above the rustication and aligned with the parapet of the two-story bays, there is an arcaded band of eleven round arches on shaped columns. The 2nd, 5th, 6th, 7th, and 10th arches contain 6-pane windows; the others are blind with a decorative relief. The tower façade's upper portion has corner quoins and a bas-relief panel depicting nudes with horses in a style reminiscent of the Parthenon pediment. The cornice has consoles and several simple moldings; it wraps around the entire north wall of the tower and a few feet of the south wall. (Photos 1, 2, 3)

The two-story portion's façade consists of four identical bays with flat arches over two stories of large, operable industrial sash windows 12 panes wide by 5 high. The base and piers are smooth, stucco-washed concrete. The spandrel and the parapet are paneled. Above each pier is a bracketed pedestal supporting a stubby obelisk about four feet tall. Beneath the parapet is a small arcaded corbel table consisting of nine round arches each supported on a small bracket. There is one pedestrian door at the north side of the northernmost bay. Examination of the spandrel panels and historic drawings indicates former doors in the next bay south and the bay adjacent to the tower; new pedestrian doors have been constructed in these same bays. (Photos 1, 4, 5, 6)

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465 Tenth Street
San Francisco, CA

Section 7. Narrative Description (continued):

The side and rear elevations are board formed concrete and located on the property lines except for three bays at the rear of the second floor, which are set back one bay. Four diagonal braces of concrete rest on the original second floor roof and support the north tower wall. Until 1996 the only windows on these elevations were three large and one small rectangular ones at the second level of the tower's south wall, and a full complement on the second story walls set back at the rear. New windows have been added. (Photos 7, 8, 9)

The interior originally was divided into two sections: the tower and the adjacent bay, and the other three bays. The tower section was open from ground level to the roof. The other, northern, section had a second floor accessed by plain concrete stairs along the building's north wall. Over the years tenants had installed various partitions and a second floor in the bay next to the tower. There were three 8 x 10 foot skylights over the second floor.

Until late 1996 the tower contained a wood framed platform at the level of the roof over the second story. This platform included two 1 x 80 foot slots, one along the north side and one at the midpoint. These slots were used to accommodate scenery drops, which were suspended by counterweighted lined running overhead from a grid of wood framing. As the drops were painted, they were lowered into the space below the platform (about 30 feet tall), thereby making more canvas accessible to the painters. The north half of the platform was supported every 20 feet by a pair of angle irons suspended from the tower roof. The south half of the platform was supported every 20 feet on knee braces resting on haunches on the concrete piers which stiffen the south wall of the tower.

The 1996-1998 rehabilitation and adaptive reuse of the building wrought a number of changes. The new use is 18 "live-work" residential units, with associated parking at the rear of the ground floor. These are the principle changes:

The platform for painting scenery and the grid for suspending the scenery canvas were removed. However, there remain the concrete beams that held the grid, and the concrete piers and haunches that supported the south half of the platform. (Photo 10)

A new third floor was added over the two-story portion of the building, but set back one structural bay from the façade. This bay and the roof over the rear one-story portion have become terraces for the residents. The addition is clad in corrugated steel, aligned vertically. (Photos 1, 8, 9, 11, 12, 21, 22)

New windows were cut in the tower. Its south elevation now has the original three large windows, at the second level, plus two more on that level, three (one near the front, two at rear) on the new third level, and two (near front and near rear) on the new fourth level. Its north elevation has acquired new windows in the westernmost bay at the third and fourth levels, plus glazing (windows and doors onto another roof terrace) on most of the remainder of the fourth level. All the new windows are large and rectangular, with clear glass and industrial sash similar to that in the original windows. (Photos 7, 8, 21, 22)

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465 Tenth Street
San Francisco, CA

National Register of Historic Places
Continuation Sheet

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465 Tenth Street
San Francisco, CA

Section 7. Narrative Description (concluded):

On the façade, pedestrian doors were added in the bays next to the end bays. The window sash has been replaced with similar metal sash that has operable openings in the center sections: single casements for the 3 x 2 lower panes, and 2 x 2 panes of hoppers above. Decorative painting that obscured the panels of the spandrels has been removed or painted over. The only change to the tower façade was replacement of the roll-up vehicle door. A small ventilation grill in the third pier from the south has been retained though blocked up from the inside. (Photos 1, 4, 5, 6, 13)

The interior has been seriously changed:

The new seismic strengthening has occurred entirely on the interior. It consists of various rough concrete shearwalls and some added square concrete columns. The texture and color of the new concrete differentiates it from the original work. (Photos 10, 14, 15)

Each of the 18 "live-work" residential units has a hardwood floor, a partial mezzanine with metal rail and stairs, a bathroom, and a kitchen alcove. Exterior walls are the natural concrete. Interior walls are drywall. Above the ground floor the units are entered from a hallway that runs north to south through the two-now-three story section of the building. (Photos 10, 13, 14, 15, 16, 17, 18)

The tower has been divided into four floors. The ground floor is auto entrance, some of the parking, and the beginnings of an elevator and a staircase that run to all floors. The second floor is two residential units enjoying the narrow vertical windows on the façade, five large windows on the south elevation, and an opening onto the rear roof terrace over the first floor. The third floor is two units with the sills of the façade arcade windows at floor level, the three large windows on the south elevation, and two matching windows near front and rear of the north elevation. The fourth floor is two units with matching windows near front and rear of the north and south elevations, and the remainder of the north elevation also glazed, looking onto a terrace on the third floor's roof. (Photos 1, 2, 3, 7, 8, 10, 14, 15, 17, 19)

In the formerly two- (now three)-story section, the ground floor contains two units, with parking behind. The second and new third floors each contain five units. Rooftop terraces are provided for the front units on the third floor and the rear units on the second floor. All have large windows front and rear. Two of the third floor units and the third floor hall include and expose the diagonal braces that have long supported the north wall of the tower (they were detached by the 1989 earthquake and have since been reattached). (Photos 1, 4, 11, 12, 13, 16, 18, 20)

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Continuation Sheet

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465 Tenth Street
San Francisco, CA

Section 8. Statement of Significance:

The building at 465 Tenth Street, San Francisco, appears eligible for the National Register of Historic Places at the local level of significance under Criterion A, pattern of events, in the context of industrial buildings for constructing and painting scenery in San Francisco, 1910-1941. It is significant in the area of entertainment for its associations with the theater industry toward the end of the vaudeville era. It is a unique building type, an industrial structure originally devoted exclusively to the creation of scenery and other theatrical needs, and designed with ample horizontal and vertical space for the construction, painting, and drying of theatrical scenery. Its significant date is 1924, the year construction was completed, and its period of significance is 1924-1928, when it was used as an off-site scenery shop in connection with vaudeville. Basically a bare walls industrial building, the property possesses integrity of location, façade design, setting, façade and structural materials, and association.

The context of industrial buildings for constructing and painting scenery in San Francisco, 1910-1941, concerns buildings that were not themselves theaters but were off-site auxiliaries to active theaters. The San Francisco Opera Company, for instance, now has a scenery shop (formerly a metal-fabricating warehouse) in the Potrero District. In the 1920s scenery usually consisted of large canvas screens or "flats" arranged to form a three-sided box, and painted to resemble a room or whatever the script indicated. Vaudeville/movie houses, often with smaller stages than standard theaters needed, usually also had a painted curtain or drop which left enough of a fore-stage for an act to go on while the box set behind was being changed for yet another act. Samples of these kinds of sets can be seen in many old movies of the play-within-a-play story line, movies such as James Cagney's "Yankee Doodle Dandy" of 1943.

The creation of theatrical scenery requires especially large spaces where all parts of a stageset can be laid out together in order to match the paint colors on all parts of a single set. Such spaces can be either large floors without columns, or open vertical spaces the equivalent of several stories high and perhaps 80 feet wide. The vertical space is better for the painters' angle of vision. The Pasadena Playhouse has such a vertical arrangement. A 1938 instruction book described the need:

A paint frame is a wooden frame used to hold scenery in place for painting. It is hung in a slot or well in the floor of the paint shop. It is suspended by lines which run through loft sheaves to a counterweighted hoist. The hoist is geared and operated . . . to raise or lower the frame past the painting floor. . . Ideally a paint frame is wide enough to accommodate a back wall and both sides of a box set at one time, and high enough to accommodate a full stage drop. . . A projecting ledge along the bottom forms a support for flat scenery which is set upon it. The paint-frame well is sufficiently deep so that when the frame is at the bottom, scenery attached to the top of the frame may be painted by workmen standing on the floor.¹

¹ Harold Baurris-Meyer and Edward Cole, *Scenery for the Theatre*, Boston, Little Brown, 1938, 251.

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465 Tenth Street
San Francisco, CA

Section 8. Statement of Significance (continued):

In theaters which play only occasionally, scenery can be painted right on the stage floor, or from a bridge in the fly gallery, but this work is limited to times when no performance or rehearsal is going on. Theaters such as vaudeville/movie houses, which ran continuously, needed a separate space for the creation of scenery. Such a scenery shop would be off-site to avoid the high land costs common near popular theater locations. If the scenery shop was located in an ordinary warehouse, and if the sets were painted on the floor, it would be impossible to distinguish the building's appearance from that of any other warehouse. However, when a scenery shop used the preferred vertical painting system, the exterior form of the building should exhibit a long thin and tall space, like a very wide tower.

Few scenery-related buildings have been identified to date in San Francisco. They include a four-story warehouse at 1875 Mission Street, a six-story lofts building at 1061 Market Street, and two-story partly commercial buildings at 121 Golden Gate Avenue and 1108 Howard Street. None of these has a scenery tower, and the San Francisco Opera's long-time technical director has never before heard of a building that has one.²

The only industrial building with a tower for scenery painting identified to date in San Francisco is 465 Tenth Street. One bay of it, to the full 100-foot depth of the lot, is the 52-foot-high tower for painting scenery. The other four bays are only two stories high, and they are spaces where the stage carpentry could be carried out. The height of the tower was governed by the height of the proscenium at the Granada Theater (although the auditorium's dome rose 80 feet, the stage house was only 65 feet high), because this building was constructed for the owner of that movie and vaudeville palace, one of the country's notable ones.³

The building at 465 Tenth Street was designed by the O'Brien Brothers (Inc.) and completed in 1924 as a "stage scenery factory" for its original tenant, Herbert L. Rothchild Entertainment, Inc.⁴ The building was intended principally to serve the Rothchild chain of movie theaters, most importantly the 1917 California at 787 Market and Fourth Streets, and the 1921 Granada (later Paramount) at 1066 Market, both demolished. Rothchild's theaters also include the Alexandria-Coliseum, the Portola, and the Strand. And in December 1924 he announced plans to build a \$1.5-million dollar, 5000-seat theater on upper Market Street. The orchestra pit projected for it, capable of rising to stage level or sinking below, indicates live entertainment was planned.⁵

² John Priest, interview, 29 October 1996.

³ Sanborn Map Company, *Insurance Maps of San Francisco*, vol 2., 1948, 78. David Naylor, *Great American Movie Theaters*, Washington, D.C., The Preservation Press, 1987, 251.

⁴ *San Francisco Chronicle*, 8 December 1923.

⁵ *Chronicle*, 15 December 1924.

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465 Tenth Street
San Francisco, CA

Section 8. Statement of Significance (concluded):

Herbert Rothchild was a prominent local attorney, identified in his obituary as “a pioneer in advancing the motion picture theater business from the cheap nickelodeons to the movie palaces of today.”⁶ Rothchild’s theaters, like almost all first-run movie houses of the 1920s, ran mixed programs of newsreels, live orchestra concerts, live vaudeville acts, organ numbers, and a single movie. The Granada’s program usually consisted of six such “units,” including a live musical show number, and culminating in a feature film. At the 1917 opening of the California Theater, one reporter had noted that:

The stage proper is provided with every device known to the stage craftsman’s art, though it is not designed to accommodate staged drama, being too small for that purpose; but the management has arranged for such stage sets as producers may design, as backing for their picture, or for preludes to screen productions.⁷

The Rothchild management’s arrangements for such specially designed stage sets came to include the special building at 465 Tenth Street. In addition to the vaudeville comedies, newsreels, organ or orchestra numbers, and feature film, Granada programs consistently offered locally staged live musical numbers (seemingly of a type later expanded by Busby Berkeley). These musical numbers often employed 25-50 performers and had such titles as “Memories,” “The Granada Usherettes’ Revue,” “California Bound,” “In Dutch,” and “Wedding Bells.”⁸ They must have required fairly elaborate sets individually designed; Rothchild may have been pioneering in the creation of more artistic scenery such as a 1931 criticism called out:

Most backgrounds for vaudeville acts are entirely lacking in any sense of design, color or lighting effect. The modern vaudeville stage possesses all the garishness and most of the faults of the 19th century stage. In many cases it still uses painted curtains with realistic perspective . . . Some theaters in the larger cities have set the pace for better vaudeville staging.⁹

When “talkies” arrived in 1927, feature films became longer, vaudeville less important, and the need for new vaudeville scenery evaporated. So Rothchild ended his lease of 465 Tenth Street. The interior was remodeled in 1929 for the local branch of General Cable Company, which stayed until 1934. By 1937 the principle tenant was the *Daily Pacific Builder*. Printing-related businesses occupied the building from that time until about 1995, and they left in place the platform for painting scenery and the slots for flats or drops to be raised or lowered next to this platform. These features did not survive the recent conversion to housing, but the exterior of the tower continues to evidence the original use of the building.

⁶ *Chronicle*, 17 September 1935.

⁷ *Chronicle*, 20 October 1917, 11/7.

⁸ Sample programs in the Granada Theater file at the Performing Arts Library and Museum include ones for the opening on 17 November 1921 and for the weeks of 29 January 1922, 22 December 1923, 27 February 1926, 20 March 1926, and 12 March 1927.

⁹ Victor D’Amico, *Theater Art*, Peoria, IL, Manual Arts Press, 1931, 192-193.

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465 Tenth Street
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Section 9. Major Bibliographical References:

Baurris-Meyer, Harold, and Edward Cole. *Scenery for the Theatre*, Boston, Little Brown, 1938.

"Beautiful \$2,000,000 Structure Largest . . ." *San Francisco Examiner*, 16 October 1921, 24/2, 4/1.

California Theater file, Performing Arts Library and Museum (San Francisco).

"California Theater Will Be Ready . . ." *San Francisco Chronicle*, 20 October 1917, 11/7.

Crocker-Langley. *San Francisco City Directory*, selected years 1923-1944..

D'Amico, Victor. *Theater Art*, Peoria, IL, Manual Arts Press, 1931.

Estevan, Lawrence. *San Francisco Theatre Research*, San Francisco, WPA, 1940, v.14.

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Levin, Steve, and Edward M. Stout III. "San Francisco's California Theatre," *The Console*, October 1974, 25-28.

Naylor, David. *Great American Movie Theaters*, Washington, D.C., The Preservation Press, 1987.

Priest, John (San Francisco Opera's Opera House Coordinator). Interview, 29 October 1996.

Sanborn Map Company. *Insurance Maps of San Francisco*, New York, 1948, vol. 2, 78.

San Francisco Assessor. *Sales Ledgers*, 1914-1967, Block 3525, Lot 59.

San Francisco Department of Building Inspection. Building Permit Applications, 1924, 1929, 1952, 1979, 1990.

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465 Tenth Street
San Francisco, CA

Section 10. Geographical Data:

Verbal Boundary Description

The property being nominated consists of Lot 59 in Assessor's Block 3525.

Boundary Justification

The boundary is that of the lot on which the building has stood historically; it is also the historical perimeter of the building.

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465 Tenth Street
San Francisco, CA

Additional Documentation: Photographs

For 465 Howard Street, San Francisco, San Francisco County, California, photographs 1-20 were taken by Anne Bloomfield on 5 August 1998; she retains the negatives at 2229 Webster Street, San Francisco, CA 94115.

Photographs 21 and 22 were taken by George Hauser on 22 July 1996; the negatives are with George Hauser Architects, 555 Howard Street, San Francisco, Ca 94105.

Photo 1.

Façade (westerly elevation), looking south easterly. (AB356/33)

Photo 2.

Façade of tower, looking northeasterly. (AB356/29)

Photo 3.

Ground floor of tower, looking southeasterly. (AB356/24)

Photo 4.

New door in bay next to tower, looking easterly. (AB356/22)

Photo 5.

Details of northernmost bay, looking easterly. (AB356/37)

Photo 6.

Detail: small grill in center pier. (AB356/26)

Photo 7.

Southerly elevation, looking northeasterly. (AB/28)

Photo 8.

Northerly elevation, looking southeasterly.

Photo 9.

Easterly elevation, looking westerly from alley behind. (AB356/35)

Photo 10.

Rear unit on tower's fourth floor, looking southwestly. Note original concrete support (darker color) for wooden grid from which scenery drops were suspended. (AB356/7)

Photo 11.

Terrace behind façade parapet, on second floor roof in front of new third floor, looking northerly. (AB356/18)

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Additional Documentation: Photographs (continued)

Photo 12.

Terrace on first floor roof at rear of building, looking northerly and down from fourth floor terrace. (AB356/9)

Photo 13.

Typical façade window seen from the interior, looking westerly from mezzanine of a second floor unit (#204). (AB356/21)

Photo 14.

Second floor tower windows seen from the interior, looking westerly in unit #202. (AB356/20)

Photo 15.

Typical fireplace (unit 402) looking southwest. Note lighter color of new concrete. (AB356/14)

Photo 16.

Third floor unit (#303) incorporating diagonal brace to northerly wall of tower. (AB356/15)

Photo 17.

Tower's third floor unit, showing use of façade's arcade windows, looking northwesterly. (AB356/17)

Photo 18.

A first floor unit (#102), looking southeasterly. (AB356/2)

Photo 19.

Portion of fourth floor terrace, looking southeasterly from third floor's roof. Note skylights. (AB356/12)

Photo 20.

Parking spaces at rear of first floor, looking northeasterly. (AB356/1)

Photo 21.

Façade and surroundings, looking southeasterly, before recent rehabilitation.

Photo 22.

Façade and surroundings, looking northeasterly, before recent rehabilitation.