

APPENDIX B

HISTORIC RESOURCES

APPENDIX B.1

ALTERNATIVES ANALYSIS WITH BCA CONDITIONS ASSESSMENT UPDATE

**VICTORIA THEATER
235-237 WEST 125TH STREET
NEW YORK, NY
ALTERNATIVES ANALYSIS**

A. INTRODUCTION

In 2007, Danforth Development Partners was conditionally designated by the Harlem Community Development Corporation (“HCDC”), a New York State economic development agency, to develop and revitalize the Victoria Theater site (see Figure 1). In 2011, Danforth formed a joint venture with Exact Capital, LLC dba 235-237 West 125th Street Partners LLC. The Project, to be co-developed by the partners (the “Project Partners”) in the joint venture, proposes an approximately 343,500 gsf mixed-use development that includes a hotel, cultural arts performance center, residential apartments including affordable housing, retail and below grade parking.

The site contains the Victoria Theater, a State/National Register of Historic Places (S/NR)-eligible theater designed by Thomas W. Lamb in 1917. It is a T-shaped site with two buildings. The South Building fronts onto West 125th Street and contains the original entrance and lobby of the theater. The North Building is located on West 126th Street and contains the former auditorium and other accessory public spaces. The auditorium and stage area were subdivided into five movie theaters in 1984-1985. The building has been vacant since 1997 and is in a deteriorated condition.

Due to the historic significance of the Victoria Theater, the Project Partners have evaluated the potential for avoiding adverse impacts by retaining and reusing the theater in its entirety, consisting of both the South and North Buildings. This analysis, presented below in greater detail, determined it unfeasible to meet the Project’s cultural, community and economic development goals and objectives if the entire structure were to be retained. Alternatives were therefore explored that assessed the feasibility of retaining either the North or South Buildings and incorporating one or the other for reuse into the proposed Project. It was determined that it is feasible to retain and restore the South Building as a major preservation component of the proposed Project, but not feasible to retain and reuse the North Building. This discussion is presented in greater detail below under “D. Alternatives.”

B. PROPOSED VICTORIA THEATER PROJECT

PURPOSE AND NEED

Key goals of the Project are to redevelop a long vacant state owned property on a major commercial corridor; bring jobs and vitality to the surrounding area; provide affordable and market rate housing to address the needs of the community; construct a hotel in a significantly underserved Upper Manhattan market; provide a venue for local arts, entertainment and cultural programming and private space for the Project’s four cultural partners—the Classical Theatre of Harlem, the Harlem Arts Alliance, the Apollo Theater Foundation, and Jazzmobile; and preserve

Victoria Theater

and foster Harlem’s cultural heritage through the retention and restoration, to the extent practicable, of significant elements of the Victoria Theater. The Project supports the goals of the recent rezoning of West 125th Street completed by the New York City Department of City Planning to develop a cultural corridor in Harlem to enhance tourism and provide employment, affordable housing, and business opportunities for Harlem residents.

To both fully ascertain conditions and understand design parameters, the Project Partners have retained historic preservation consultants who have undertaken an extensive evaluation of the North and South Buildings, documenting conditions both in terms of presence/absence and deterioration of original historic elements. These assessments have led to a greater understanding of the conditions of the spaces that has helped inform the planning and decision making process.

The proposed Project would create approximately 206 apartments, of which 50 percent would be affordable, providing needed affordable housing units in the neighborhood. The hotel is important not only for its employment opportunities but also because it will provide a greatly needed hotel in Upper Manhattan. Currently, Upper Manhattan is served by only one hotel property, the Aloft Hotel at Frederick Douglass Boulevard and West 124th Street. Harlem is the third most requested tourist destination in New York City. The Aloft Hotel provides limited amenities, including a bar/lounge and offers rooms with only one bed, limiting its availability to singles and couples. The Project’s full-service hotel would be designed to serve business travelers, tourists, and families and the Project Partners have received expressions of interest from national and international hotels. The hotel would provide a convenient location for those attending events in the proposed cultural spaces, the adjacent Apollo Theater, and the surrounding neighborhood.

The cultural programming space is an important component of the Project to promote and support local arts and cultural organizations and individual practitioners. The Project would provide venues for local arts, entertainment and cultural programming in configurations and sizes determined appropriate by Harlem’s cultural community. The cultural component is envisioned as a “sister” to the Apollo Theater. The Apollo Theater has a seating capacity of 1,700 seats. Because its seating capacity is over 499, it commands upper union wage rates and is prohibitively expensive for most smaller groups and companies to book. It should be noted that the Apollo is dark approximately 60 percent of the year. The proposed Project seeks to provide smaller and more flexible and affordable spaces. The smaller spaces would command lower union wage rates, reduce operating costs, maximize the programming and use of the cultural programming spaces, and make the cultural programming spaces financially accessible to the cultural partners and other smaller groups and companies. These off-Broadway and off-off Broadway sized spaces would complement, and not compete with, the Apollo Theater. Substantial outreach has been undertaken with representatives of Harlem’s cultural community to identify the uses and spaces that would meet their needs. The cultural performance space is envisioned to support a variety of cultural programming, including rehearsal, dance, gallery, theater, and screening room uses.

C. EXISTING CONDITIONS

The Victoria Theater was built as a vaudeville theater and was one of four contiguous vaudeville houses on West 125th Street—Harlem’s main business, shopping and cultural corridor. It, along with the Apollo Theater, the Harlem Opera House, and the Alhambra Theater became known as Harlem’s Opera Row. Built with 2,394 seats, it continued in use as a film theater until 1977, when Loews determined it was no longer economically viable to operate the theater and put the

building up for sale. The Harlem Urban Development Corporation (HUDC), the predecessor to HCDC, purchased the theater in the 1980s and its lessee converted the building into five film theaters. This conversion was subject to the terms of a Memorandum of Agreement (MOA) executed under Section 106 of the National Historic Preservation Act of 1966 with the goal of minimizing permanent damage to or removal of significant architectural elements. However, as a result of this conversion, historic elements and surface materials were damaged and/or removed. This is described in greater detail below. The theater was again renovated in the 1990s for use as live theater. It has been vacant since 1997. A detailed assessment of the existing conditions at the Victoria Theater is included in Attachment A, *Conditions Assessment Update*, prepared by Building Conservation Associates, Inc. in December 2011. The following summarizes information from that report.

SOUTH BUILDING

The South Building has an approximately 5,000 sf footprint and is three stories. It contains the main façade of the Victoria Theater fronting on West 125th Street. Above the first floor the façade retains its original white glazed terra-cotta. The façade has three large window bays separated by Ionic pilasters and with a frieze and denticulated cornice. The façade is capped with a balustrade parapet. The windows are original wood sash but are deteriorated beyond repair. The terra cotta cladding is also deteriorated, with cracks, discrete elements missing, and with the steel rod and hook attachments to the structural wall corroded. A number of the balusters at the parapet are also missing and a flag pole, originally centered on the roof, has been removed. The original 1917 marquee has been altered. The vertical blade sign has been removed and the existing marquee is hung from the frame of the original horizontal marquee, with portions of the steel frame to the original marquee concealed within the current contemporary marquee.

The building has a recessed entrance, vestibule, lobby, and a foyer with a grand stair case that provides access to a balcony lobby. The walls of the recessed entrance and vestibule were modernized in the Art Deco style, most likely in the 1930s. The original ticket booth, a circular free standing element centered in the recessed entrance, and a show window to the east of it have been removed. The existing ticket booth, rolling gates, entrance doors, tiled walls and tile floor at the entrance are alterations to the original structure.

The lobby and foyer have had some historic elements removed though historic finishes have been uncovered beneath contemporary wall and floor treatments as part of the historical investigations undertaken by the Project Sponsors. The lobby has a decorative Adamesque ceiling. The original flooring has been removed. Arches containing mirrors were located on both the east and west walls; the arches remain behind the current wall cladding though the mirrors have been removed. The historic doors leading from the lobby to the vestibule and the foyer have been removed; the doors leading to the foyer were of copper with leaded panes. The foyer retains the original marble staircase, though some of the stair treads and railing balusters have been replaced with wooden elements. The original terrazzo flooring is present beneath the carpeting and much of the imitation stone wall treatment is also assumed to be extant. At the east end of the foyer, a fireplace has been removed. Non-historic commercial spaces formerly accessible from West 125th Street flank the lobby to the east and west. While a retail space was originally present west of the lobby, the area east of the lobby was originally a tunnel leading from the interior (and extant) courtyard.

The ceilings at the recessed entrance, vestibule, lobby, foyer, and balcony hallway have been altered through the removal of illuminating panels. The ceiling materials have largely collapsed in the balcony hallway.

The second and third floors possess little or no historic materials due to previous alterations, and are in very poor condition, with wall and ceiling surfaces having largely collapsed.

NORTH BUILDING

The North Building has an approximately 15,000 sf footprint and is primarily occupied by the auditorium, an approximately three-story-high space. The North Building presents a plain brick façade with a fire escape on West 126th Street. Within this building, the auditorium is oriented east-west, with the proscenium at the east end of the building. The auditorium was designed with mezzanine and balcony levels. The auditorium walls and ceiling were highly ornamented. The auditorium had theater boxes on the north and south walls near the proscenium and two large canvas murals at the balcony level. The 1985 renovations created three cinemas on the ground (orchestra) floor, two in the auditorium (theaters 1 and 2) and one in the stage/backstage area (theater 5), and two on the second (first mezzanine) floor (theaters 3 and 4). The walls were covered in gypsum wallboard and ceilings obscured by dropped ceilings bolted to the original plaster ceiling above. Original fluted columns and the underside of the balcony, which is of stamped metal, are visible in theaters 1 and 2. The theater boxes and first mezzanine seating have been removed and the south mural is no longer extant. Probes undertaken on the north wall of the auditorium indicated that the north mural exists though damaged by water and metal wallboard anchors, and is sagging. Probes also revealed the decorative plaster ceiling of the auditorium is present though damaged by the anchors for the drop ceiling.

At the west end of the building on the second floor (the first mezzanine level) is a central oval foyer flanked to the north and south by smaller stair foyers accessed by sets of stairs at the northwest and southwest corners of the building. Though the oval foyer has been substantially altered, it retains a higher degree of integrity than the auditorium. These alterations include the removal of a central opening in the floor (to the floor below) that was surrounded by a balustrade (and shown on the original drawings for the theater though it is not clear if the oval foyer was built with this configuration), removal of a central medallion that had a decorative ventilation grille in the center of the ceiling (and replaced by the existing circular portrait), and removal of a small anteroom located on the west side of the oval foyer with access originally provided from this room. This small room also had a fireplace which was removed. The opening from the oval foyer to the west anteroom was blocked up and this room was incorporated into expanded bathroom facilities. New entries to the bathrooms were created along the west wall in the locations where niches previously contained water fountains. The existing wall mosaics in the north and south stair foyers that compose the present water fountains were relocated from these niches. In their original locations in the oval room, the mosaics served as backdrops to free-standing water fountains. The mosaics have been altered through the addition of stone basins affixed to the mosaics. The stair foyers have decorative plaster cove ceilings, containing Adam style motifs. The staircases retain their original decorative metal balustrades.

Other spaces in the North Building have been altered including the removal of windows in the west promenade on the third floor creation of a projection booth in the balcony, construction of bathrooms, removal of the rear portion of the seating on the first floor to create offices, and construction of hallways to access the ground floor cinemas.

Pervasively, the wall and ceiling surfaces in the North Building exhibit varying degrees of deterioration. These include loss and collapse of wall and ceiling surfaces due to water infiltration and the presence of mold. In particular, the south hallway on the second floor (first mezzanine level) has sustained substantial ceiling collapse and the metal framing above is

corroded, rendering passage through this area impossible. A large section of the wall and ceiling finishes on the south wall at the auditorium balcony level have also fallen.

D. ALTERNATIVES

As described above, throughout the planning process for the Project, the overall objective has been to meet several important goals—including redeveloping a long vacant state owned property on a major commercial corridor; revitalizing the area and providing significant new employment opportunities; providing needed market rate and affordable housing; providing a hospitality component (hotel) in a substantially underserved area; providing a venue for local arts, entertainment and cultural programming through significant outreach to representatives of Harlem’s cultural community and in close consultation with the Project’s four cultural partners; and respecting Harlem’s cultural and built heritage through the preservation and reuse of significant elements and spaces of the Victoria Theater.

Alternatives have been considered that retain all or portions of the Victoria Theater. The following analysis concludes that it is not feasible to retain the Victoria Theater in its entirety and in its current configuration and also meet the Project’s cultural, community and economic development goals and objectives. The Proposed Alternative, which retains the South Building but demolishes the North Building, allows these goals and objectives to be met while respecting Harlem’s cultural heritage and retaining an important component of West 125th Street’s historic streetscape. The alternatives considered are described in detail below.

1. RETENTION AND REUSE OF THE VICTORIA THEATER BUILDINGS WITHOUT OVERBUILD

As noted, the South Building contains three floors with a double height foyer at the rear of the building that provides access to the balcony level of the auditorium in the North Building. The North Building is primarily composed of the auditorium, an approximately three-story space, which was subdivided into five theater spaces in the 1980s.

As the Project seeks to provide cultural programming space, the feasibility of reusing the North Building, including the original auditorium, for the proposed cultural programming was studied. However, the size, configuration, and condition of the auditorium precludes its adaptive reuse for this purpose. The existing auditorium was designed with a seating capacity of over 2,000 and with a traditional configuration with raked seating facing the stage. Representatives of Harlem’s cultural community have indicated that they require smaller and flexible spaces that allow for a variety of cultural programming and that are affordable. The proposed Project’s cultural spaces are envisioned to be financially accessible to smaller groups and companies due to lower union wage rates and operating costs than large performance venues; designed with flexible layouts that maximize the potential programming and use of the performance spaces; and to complement, not compete, with the Apollo Theater. As it is, the Apollo Theater, with a seating capacity of 1,700, is only booked 40 percent of the year. Due to its size of over 499 seats, stagehands and other theater personnel command upper union wage rates and render the Apollo unaffordable to smaller cultural groups and companies. The auditorium is also in a substantially deteriorated condition, with wall and ceiling surfaces damaged through prior alterations, deteriorated, and in some locations collapsed entirely.

Sufficient floor area is required to meet the Project’s overall goals and objectives with respect to providing affordable housing, a hotel, and employment opportunities. As built with approximately three-story buildings on an estimated 20,000 sf site, the Victoria Theater buildings do not contain sufficient area for the proposed program. The North Building is

primarily occupied by a large auditorium with a raked floor and balcony, and as such, does not possess floor plates conducive to adaptive reuse for other purposes than a large entertainment venue. Dividing the auditorium into smaller spaces would require the removal of historic material, compromise the historic intent and integrity of the space, and overall adversely affect the historic character of the space.

Therefore, retention of the Victoria Theater in its entirety is not a feasible alternative.

2. CONSTRUCT NEW PROGRAM ABOVE THE NORTH BUILDING

To meet the Project's community and economic development goals and objectives, additional floor area would need to be constructed on the Project site. The North Building has an approximately 15,000 sf footprint that allows for the development of appropriately sized floor plates for the proposed uses. In comparison, the South Building has a much smaller footprint of only 5,000 sf. In addition, the South Building contains the historic ornamented façade and entrance into the Victoria Theater and is both a historic and visual landmark on West 125th Street. Based on considerations of building footprint and the value of retaining the South Building as an important historic streetscape component on West 125th Street, the potential for construction on the site of the North Building was evaluated.

To avoid adverse impacts to the historic resource, the entirety of the North Building, in addition to the South Building, would need to be retained. The lack of any viable use for the auditorium poses an insurmountable impediment to the retention and reuse of the North Building. Even if overbuilding the North Building were to be contemplated without a projected plan for reuse of the auditorium, such an overbuild scenario would require demolition of portions of the North Building and would incur substantial costs. Under an overbuild scenario, the new building housing the hotel and residential uses would need to bridge over the approximately 15,000 sf footprint and 78-foot height of the North Building (see Figure 2). This would present exceptional structural and engineering challenges. Structural columns to support a new building would need to pierce through the building and connect to a major transfer truss structure. The trusses would bridge over the existing building and provide support for the new building. Selective demolition of the existing structure of the North Building would be required to insert the columns as well as to create elevator, stair, and mechanical shafts vertically through the full volume of the North Building. The insertion of the structural columns and circulation and mechanical shafts through the North Building would compromise the historic integrity of North Building, adversely impacting this historic resource through alteration of the spatial layout of the spaces within the building and the removal of historic fabric.

Construction of the superstructure necessary to retain the existing building and to build above it would come with a significant premium, dramatically increasing the cost of construction. To bridge over the existing theater and span the 100 foot width of the North Building while supporting 23 stories of housing and hotel above, approximately 38 ten-foot-high steel trusses would be required. The trusses would at a minimum increase the cost of construction by 10%. Additional costs would be incurred to construct the structural columns to support the trusses. Costs to restore the North Building itself would also be considerable. Retention of the North Building would also constrain the Project's ability to provide basic functions associated with a mixed-use development. Since the auditorium occupies almost all of the available floor area at ground level (as well as the upper portions of the building), its retention, unaltered, would constrain the ability to provide one or more uses required as part of a mixed-use development, including an entrance to parking, a service entrance, a loading dock, and a separate residential entrance. These uses cannot be accommodated on West 125th Street due to the limited and

relatively narrow frontage available on that street. These elements are essential for a mixed-use development that contains hotel and residential uses. Therefore, retaining the North Building in its current configuration would adversely impact the functionality of the Project.

Overall, the functional inefficiencies resulting from retention of the North Building and building above it, and the increased costs in restoring the North Building—for which there is no viable projected use—and building over it, would preclude the realization of the Project’s community and economic development goals and objectives and render the Project financially and programmatically infeasible.

3. PROPOSED PROJECT – RETENTION AND REUSE OF THE SOUTH BUILDING WITH DEMOLITION OF THE NORTH BUILDING

As it is not feasible to retain the Victoria Theater in its entirety or to build the proposed program above the existing structures on the site, an alternative has been evaluated that retains, restores, and reuses the South Building and demolishes the North Building to construct a new building to house the proposed program. This alternative allows for the fulfillment of the Project’s community and economic development goals and objectives, including providing for the retention, restoration and reuse of significant elements and spaces of the Victoria Theater. As such, it has been selected as the proposed development program for the revitalization of the Victoria Theater site.

Under the proposed plan, the North Building would be demolished and a new 26-story building would be constructed on West 126th Street containing the cultural space, hotel and residential uses. The façade and first floor spaces and marble staircase of the South Building would be restored to their 1917 appearance. The lobby and foyer would serve as the public entryway to the cultural events and the hotel. In this manner, the Project would retain the original historic purpose of the lobby as the entryway to an entertainment venue.

A large theater with fixed seating does not meet cultural programming needs and there is no demand for a facility of the size of the existing, originally 2,394 seat auditorium. Retention of a smaller portion of the auditorium for reuse as performing arts space would have little preservation value. The auditorium is deteriorated, has been altered, and was designed as a large entertainment venue, including a raked floor and proscenium and stage at its east end. Retaining a smaller portion of the auditorium, or dividing it, would require the removal of historic material, compromise the historic intent and integrity of the space, and overall adversely affect the historic character of the space. It would also result in substantial cost increases to retain and bridge over the space with new construction. Therefore, to meet the cultural programming needs of local groups, approximately 24,000 sf of cultural programming space would be included in the proposed Project. This includes a 199 seat black box theater and a 99 seat flexible performing arts space to be located in the new building. These adaptable spaces would include movable seating and allow for a variety of presentations, including in the round. The performing arts spaces would be located within the new building as the existing floor-to-floor heights in the South Building do not provide sufficient clearance for the required fly space and rigging. Support spaces would include rehearsal spaces, dressing rooms, scenery and costume shops, and gallery and exhibition space. Office space would also be provided for the four cultural partners.

As shown in Figure 3, retail spaces would be located on the ground floor of the South Building on either side of the historic lobby (in the locations of the current vacant retail spaces). Retail would also be located on the second and third floors of the South Building and also on the first and second floors of the new building on West 126th Street

Victoria Theater

A vehicular drop-off area within the building would be provided on West 126th Street (see Figures 3 and 4). The entrance to the residential portion of the new building would also be provided from this street. A glazed curtain wall with pedestrian entrances would be located between the South Building and the vehicular drop off on West 126th Street, allowing access into the restored foyer and lobby and the cultural events spaces and hotel located in the new building (see Figures 4 and 5). The presence of retail, pedestrian activation of the street, and visually transparent wall between the South Building and West 126th Street would activate this portion of West 126th Street and significantly improve the streetscape and pedestrian environment. Presently, this street is occupied by the windowless brick façade of the North Building, as well as the rear façade of the Apollo Theater immediately to the west, and the rear façade of the commercial building immediately to the east.

The new building would set back a minimum of 30 feet from the façade of the South Building on West 125th Street, with an outdoor garden created on the roof of the South Building. The setback is designed to respect the historic South Building. The façade of the new building, set back from West 125th Street, would be clad in glass curtain wall, designed to be light and transparent and as such, not compete visually with the historic South Building's masonry façade (see Figure 6). An open atrium would be created along the west side of the new building, setting the bulk of the building away from the adjacent low rise buildings located to the west on West 125th Street, including the historic Apollo Theater.

E. CONCLUSION

This alternatives analysis concludes that the retention and reuse of the Victoria Theater in its entirety to avoid adverse impacts to the historic resource is not feasible due to multiple factors. There is no viable projected use for the auditorium, which constitutes the majority of the North Building. The size and configuration of the auditorium does not meet the needs of Harlem's cultural community groups and the space would not be readily adaptable for another use. The Victoria Theater does not contain sufficient floor area to fit the proposed program and therefore, any redevelopment scenario would require new construction. The proposed program is designed to meet a number of important goals and objectives and the proposed uses would not fit within the existing building.

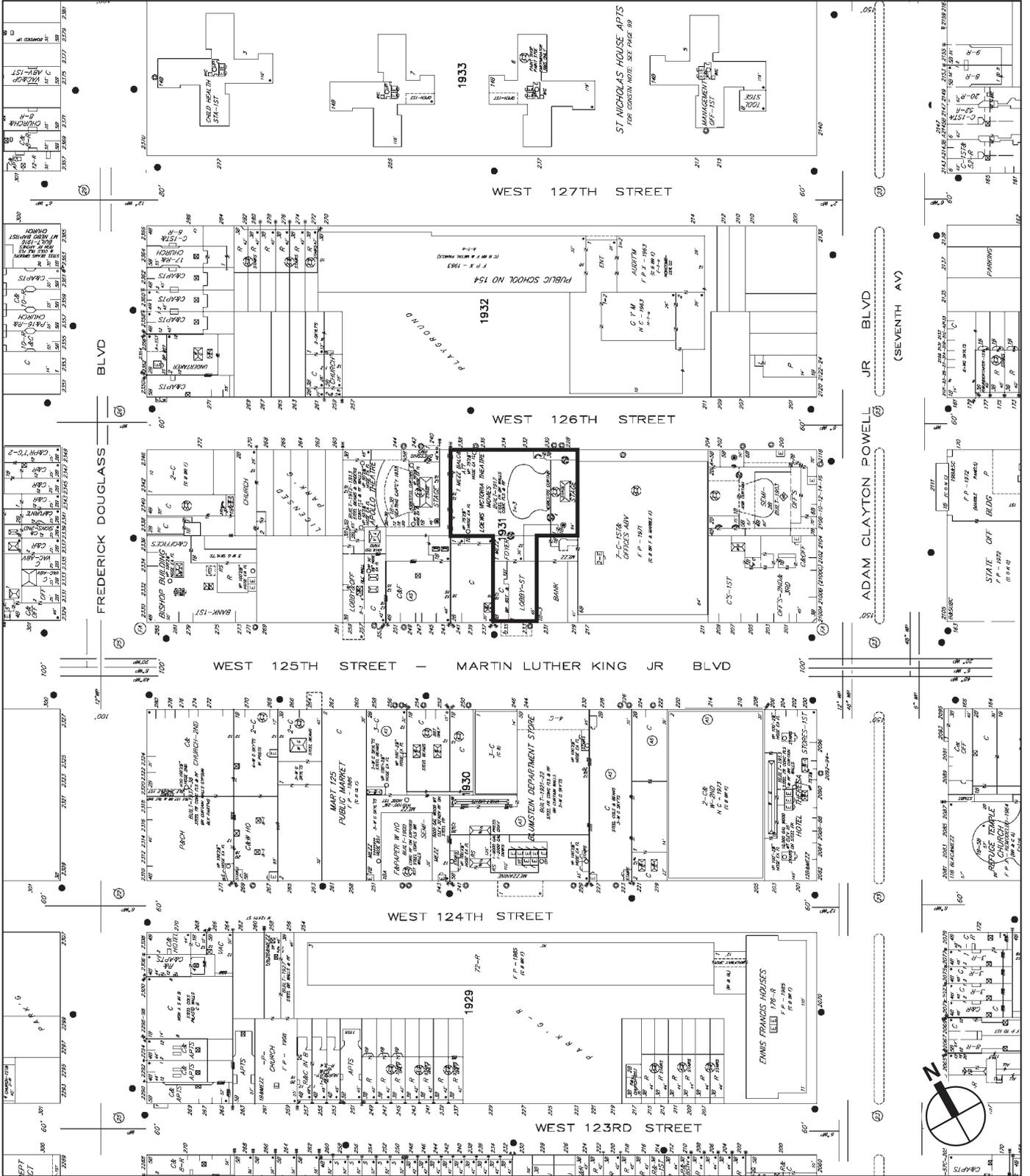
Overbuilding the Victoria Theater with new construction to accommodate the proposed development program was evaluated as a measure to minimize adverse impacts. As the South Building has a small footprint and is also valuable to retain as its historic façade contributes to the historic 125th Street streetscape, and the North Building has a substantially larger footprint to accommodate residential and hotel floor plates, the feasibility of building over the North Building was studied. Under this scenario, any overbuild would require selective demolition within the North Building to accommodate structural supports and circulation and mechanical shafts for the building to be built above it. This would damage and remove historic architectural elements and compromise the spatial layout of the spaces within the building. Overbuilding the North Building would also dramatically increase construction costs. Retention of the North Building and spaces within it, most specifically the auditorium, would constrain the ability of the Project to provide one or more uses required as part of a mixed-use development, including an entrance to parking, a service entrance, a loading dock, and residential entrance, adversely impacting the functionality of the Project.

The retention of the auditorium, for which no viable use has been identified, in addition to the cost premiums associated with the structural overbuild and functional deficiencies that would

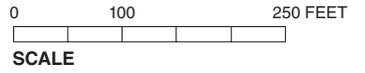
result with retention of the North Building, would render this alternative infeasible. Retention of a small portion of the auditorium, or dividing it, would have little preservation value, and would also result in significant additional costs to retain and overbuild the space.

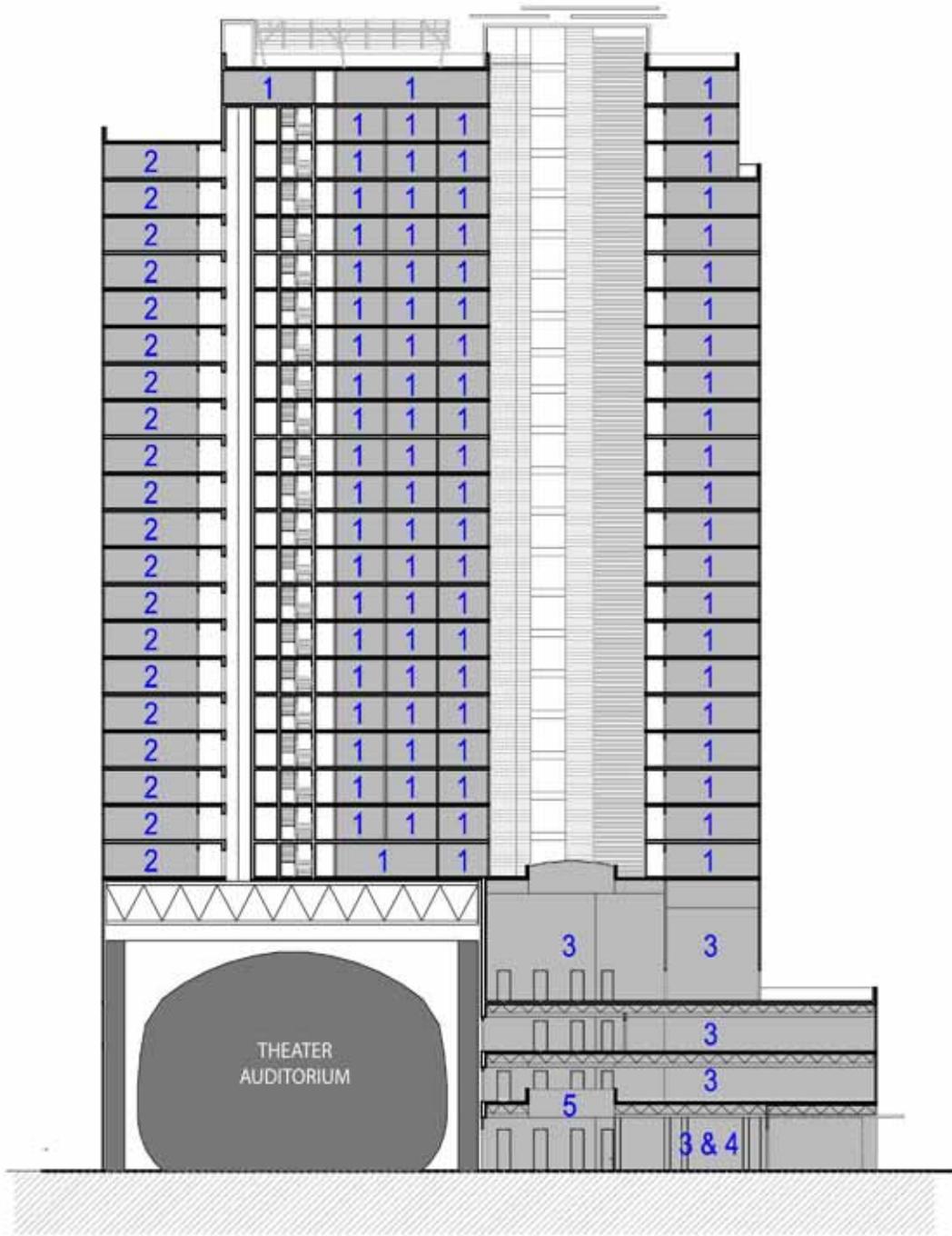
Therefore, retention and reuse of the Victoria Theater in its entirety to avoid adverse would preclude achievement of the Project's cultural, community and economic development goals and objectives. Retention and reuse of the South Building and demolition of the North Building has been determined the only feasible and prudent alternative that would meet the Project's cultural, community and economic development goals and objectives. These include redeveloping a long vacant state owned property on a major commercial corridor; revitalizing the area and providing significant new employment opportunities; providing needed market rate and affordable housing; providing a hospitality component (hotel) in a substantially underserved area; providing cultural programming space through significant outreach to the Harlem community and in close consultation with the project's four cultural partners; and respecting Harlem's cultural and built heritage through retention, restoration, and reuse of significant elements and spaces of the Victoria Theater. The project would also be in keeping with DCP's initiative to enhance tourism and provide employment and business opportunities for Harlem residents. However, this alternative would result in adverse impacts as a portion of the Victoria Theater would be demolished and replaced with a new building. Therefore, the Project Sponsors will explore and develop appropriate mitigation measures in consultation with OPRHP to partially mitigate adverse impacts from the proposed project.

FIGURES



 Project Site

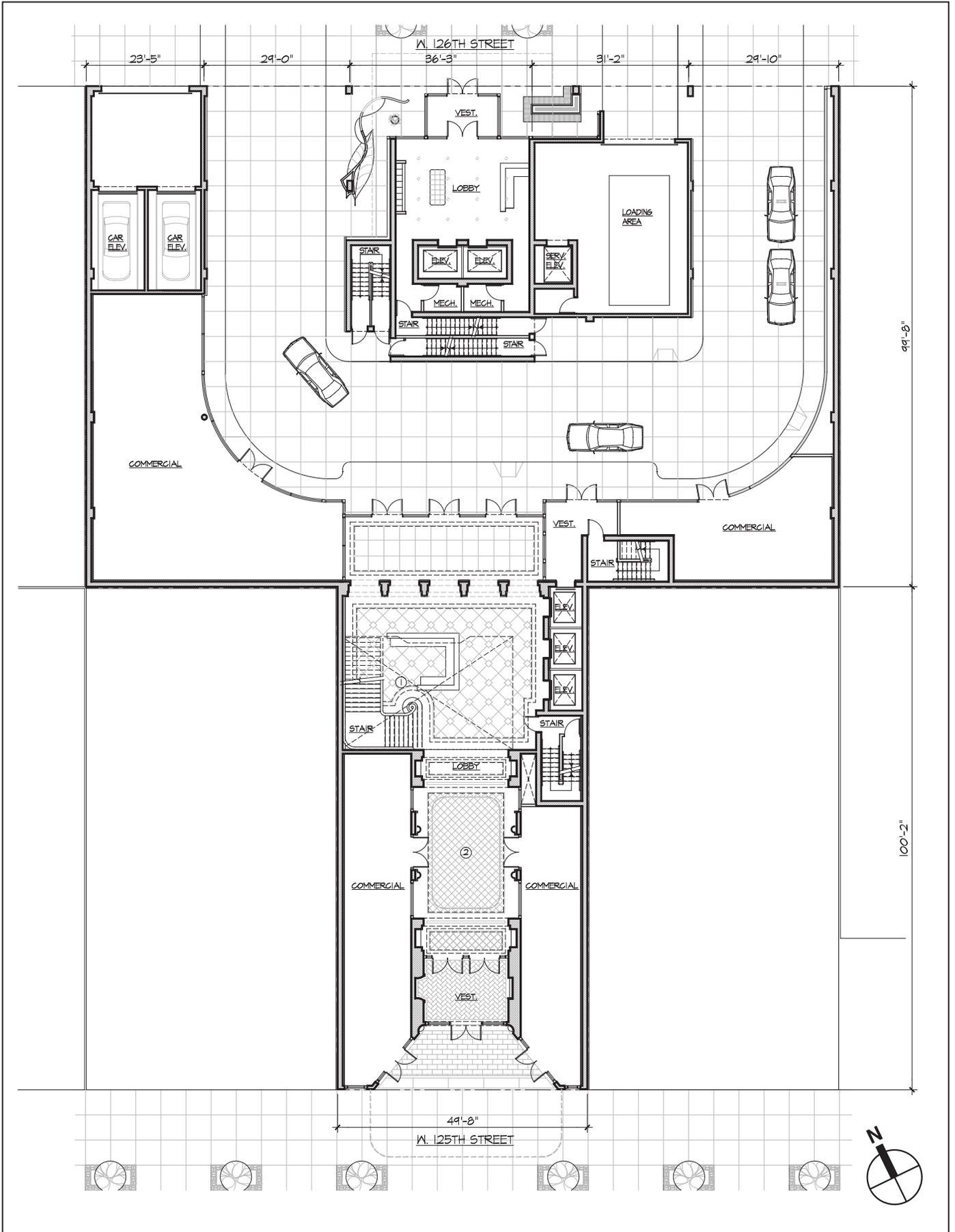




KEY:

- 1 Hotel
- 2 Residential
- 3 Commercial
- 4 Restored Lobby
- 5 Restored Foyer/ Staircase

North Building Overbuild Alternative:
Section Looking East-West
Figure 2





NOTE: FOR ILLUSTRATIVE PURPOSES ONLY



NOTE: FOR ILLUSTRATIVE PURPOSES ONLY

View North to West 126th Street from
Within Restored South Building Lobby
Figure 5



NOTE: FOR ILLUSTRATIVE PURPOSES ONLY

**ATTACHMENT A:
VICTORIA THEATER
EXISTING CONDITIONS REPORT**

Victoria Theater

New York, NY



Conditions Assessment Update

December 2011



BUILDING CONSERVATION ASSOCIATES INC

Victoria Theater

New York, NY

Conditions Assessment Update

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BUILDING CONSERVATION ASSOCIATES INC

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SECTION ONE: INTRODUCTION

This report is an update to the Existing Conditions Report for the Victoria Theater, completed by Page Ayres Cowley Architects (PACA) in 2008. The main emphasis of the study was to update the conditions noted by PACA, since four years have passed since the study was completed and the building has remained vacant during that time. The study included the primary (south) façade, the interiors of the south and north buildings, and the roof. Items not included in this report are considered to be in the same condition as noted in the 2008 report.

In order to comprehensively study this building, historic research, probes and visual inspection have been completed. During the field work, samples were removed for later laboratory analysis. Field inspections and probes were performed over an eight day period between October 20, 2011 and November 18, 2011. Access and the opening of probes were provided by Archa Technology Ltd. Close-up access consisted of pipe frame scaffolding and ladders on the interior and an 80' boom lift on the exterior primary façade.

The content of the report is primarily visual and consists of photographs with captions explaining the subject matter found in historical images and drawings, the extent of historical materials found through probes, and conditions of the current building materials noted by BCA. This format permits rapid review of the many conditions, materials and features throughout the complex. This information can be cross-referenced to the colored conditions drawings (Appendix A) showing locations where elements have been removed or relocated, areas where materials have completely failed and collapsed, areas where materials have been compromised by water infiltration and/or heavy mold growth, and areas where materials have likely been compromised based on visual evidence. Also included are diagrams showing alterations to the building (Appendix B).

Section Two

Conditions Assessment

ROOFS



Figure: 1 **Location:** South Roof

The PACA report described the roof of the south building as essentially flat. This image shows the pitched south roof as viewed from the north roof. A satellite dish penetrates the center of the roof. The bulkhead at the west side of roof is corroding.



Figure: 2 **Location:** South Roof

The PACA report described the condition of the roof covering and parapets as poor. BCA noted pooling water at the northeast corner.



Figure: 3 **Location:** South Roof

The PACA report described the condition of the roof covering and parapets as poor. BCA noted an open seam at the connection of roofing membrane and parapet.



Figure: 4 **Location:** South Roof

Deteriorated sealant around angle, capped roof penetration, and two north-south facing roof-penetrating strips. It is likely that these elements are remnants of the structure that once supported the vertical marquee.



Figure: 5 Location: Foyer Roof

As noted in the PACA report, the roof over the Foyer is essentially flat. Evidence of pooling water is visible at the perimeter of the roof. BCA noted biological growth at the northeast corner. The windows of the south building have been infilled.



Figure: 6 Location: Foyer Roof

Deteriorated parging at parapet. This condition was not noted in the PACA report, as the roof was inaccessible during their survey.



Figure: 7 **Location:** North Roof
Pitched roof above auditorium seating, looking southwest. The PACA report noted the north roof was inaccessible during their survey.



Figure: 8 **Location:** North Roof
Drain at southwest corner is clogged; biological growth is present. The PACA report noted that water and ice were overflowing from gutters and leaders.



Figure: 9 **Location:** North Roof
Tree growing at the southeast gutter of the roof. The PACA report did not identify this condition, as the north roof was inaccessible during their survey.



Figure: 10 **Location:** North Roof
Isolated coping stones are chipped. The flashing is coated with a deteriorated bitumen coating. The PACA report did not identify this condition, as the north roof was inaccessible during their survey.



Figure: 11 **Location:** North Roof

Deteriorated bitumen coating with open joints at the roof edge. The PACA report did not identify this condition, as the north roof was inaccessible during their survey.



Figure: 12 **Location:** North Roof

Deteriorated roofing materials in foreground. Standing water and inappropriate repair materials at base of pitched roof, along brick wall that delineates the backstage area of the auditorium. The PACA report identified the north roof as inaccessible.



Figure: 13 Location: North Roof

The PACA report identified the water tower at southeast corner of roof as a source of water infiltration into Theater 5. The exterior brick below the tower exhibits efflorescence. Pooling water is visible on flat roof.



Figure: 14 Location: North Roof

Pooling water on the north end of the flat roof over Theater 5. Water infiltration is ongoing at the northwest corner of the building. Biological growth is visible at the base of the wall, in the gutter of pitched roof.

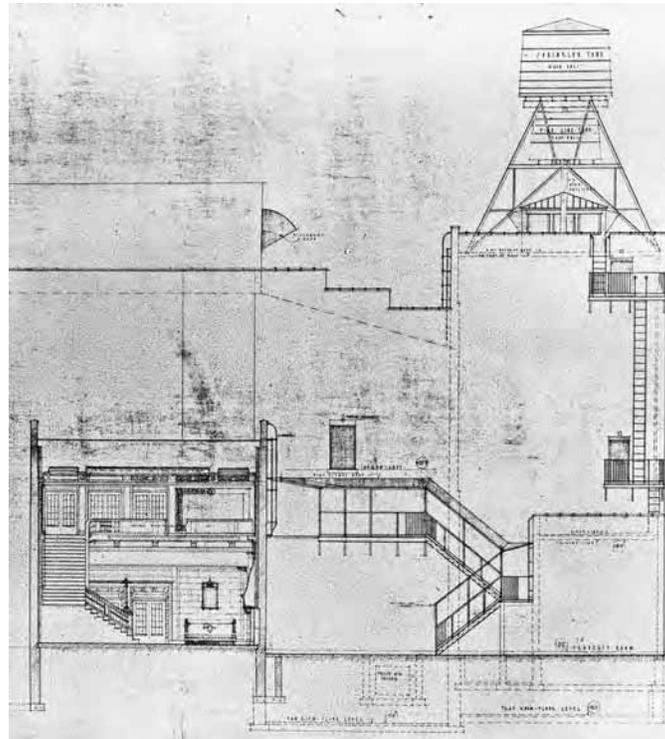


Figure: 15 Location: North Roof

Archival drawings show the bulkhead and water tower over the stage (Theater 5). These elements are corroding (See Figures 13 and 14). The PACA report did not identify this deterioration, as the north roof was inaccessible during their survey.

SOUTH BUILDING



Figure: 16 Location: South Façade

Current photograph of the south façade. Store fronts are located at the east and west corners and the marquee has undergone several alterations. The vertical marquee sign was previously removed.



Figure: 17 Location: South Façade

Archival image, c. 1918. The original marquee included horizontal and vertical components. Abandoned anchors for the vertical sign remain visible on the façade and roof.



Figure: 18 Location: South Façade

Archival image, c. 1948 shows a new vertical and horizontal marquee. The acroteria along the top of the center parapet were altered to their current configuration (See Figure 20).



Figure: 19 Location: South Façade

Archival image, c. 1949 shows a new vertical and horizontal marquee as well as tile finishes at the entrance, which remain in part today.



Figure: 20 Location: South Façade

The PACA report noted there were initially 14 acroteria between two rhytons (cornucopia sculptures). Archival photos suggest there were originally 10 acroteria and a larger decorative element behind the vertical section of the marquee. See Figure 17.



Figure: 21 Location: South Façade

Deteriorated terra cotta and patching material at balustrade. As noted in the PACA report, the flashing has been coated with a bitumen material. The top of the balustrade is also coated. Biological growth is visible at the base of the left baluster.



Figure: 22 **Location:** South Façade
Deteriorated terra cotta and patching material at balustrade. As noted in the PACA report, the coping tiles show signs of lifting and deterioration.



Figure: 23 **Location:** South Façade
Deterioration of terra cotta and previous patching material at balustrade caused by corrosion of embedded steel support. The PACA report did not identify these conditions.



Figure: 24 Location: South Façade
BCA probe XI, located at the cracked terra cotta base of the east balustrade, revealed severely corroded steel rods supporting balusters above.



Figure: 25 Location: South Façade
Large loss in the balustrade railing at the parapet. This condition is not visible in survey photos included with the PACA report.



Figure: 26 Location: South Façade
As noted in the PACA report, several acroteria and pieces of the east rhyton are missing.



Figure: 27 Location: South Façade
Cracked acroterion with deteriorated, inappropriate repair material at crack and joint. The PACA report did not identify these conditions.



Figure: 28 Location: South Façade
Crack and previous patching material at the west rhyton. The PACA report did not identify these conditions.



Figure: 29 Location: South Façade
Cracks in balustrade and open joints at cornice blocks. The PACA report did not identify these conditions.



Figure: 30 Location: South Façade
BCA probe X2 (top view), located at the cracked top of a terra cotta cornice block below the east balustrade, revealed severely corroded steel rods and hooks.



Figure: 31 Location: South Façade
Crack through multiple terra cotta units at the cornice and frieze. The crack appears to align with the steel structure behind, indicating corrosion of the steel structure. The PACA report did not identify these conditions.



Figure: 32 Location: South Façade

Spalling terra cotta at decorative frieze below cornice. BCA also found small pieces of spalled terra cotta on the roof of the marquee. The PACA report did not identify spalling terra cotta as a condition.



Figure: 33 Location: South Façade

Crack in terra cotta soffit above third story, east window. The PACA report did not identify this condition.

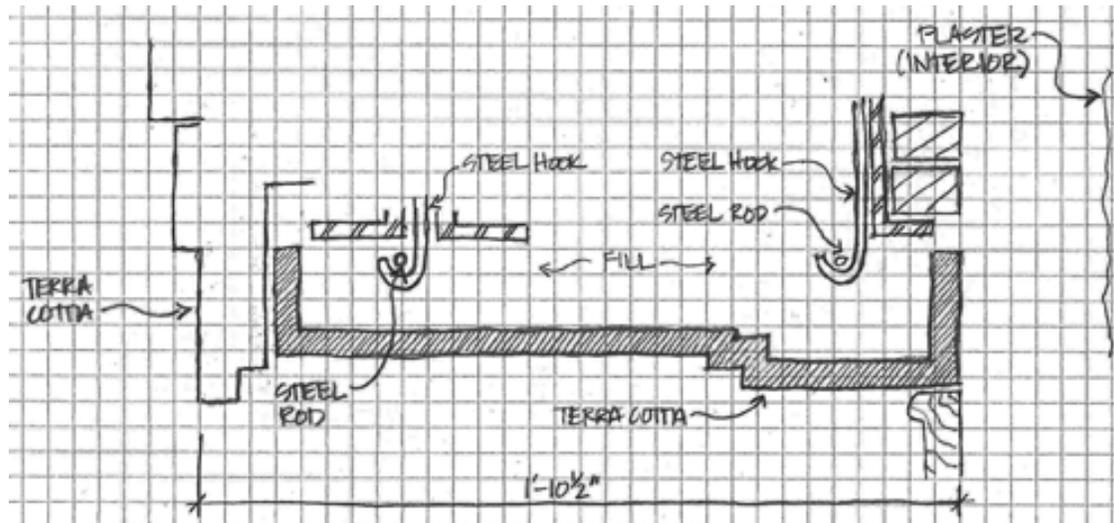


Figure: 34 Location: South Façade

BCA Probe X3, located at the cracked soffit above the third floor, east window (Figure 33), revealed the construction of the hanging terra cotta units. The steel rods, anchors and structure exhibit corrosion.



Figure: 35 Location: South Façade

Abandoned anchors and conduits are typical on the façade. Barbed wire is installed at the perimeter of the marquee. The PACA report did not identify these conditions.



Figure: 36 Location: South Façade
Corroding abandoned anchors are causing cracks and spalls in terra cotta. The PACA report did not identify this condition.



Figure: 37 Location: South Façade
Cracks and previous patching material at non-original marquee anchor. The PACA report noted that cracking was typical at marquee anchors.



Figure: 38 Location: South Façade

Cracks and previous patching material at what appears to be the original decorative marquee anchor. The PACA report noted that cracking was typical at marquee anchors. Corrosion of the anchor has resulted in ferrous stains on column below.



Figure: 39 Location: South Façade

Cracking and spalling terra cotta flutes at the west column. The PACA report identified these columns as not accessible for survey.

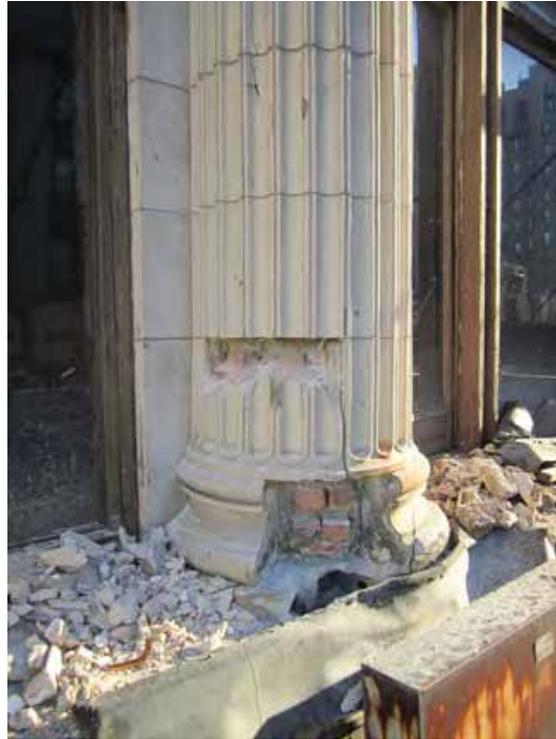


Figure: 40 **Location:** South Façade
BCA Probe X4, located at the cracked based of the column between the west and center bays, revealed brick backup construction with corroded steel straps anchors.



Figure: 41 **Location:** South Façade
Inappropriate and failed water protection at terra cotta sills. Cracks and spalls are typical at sills and bases of columns. The PACA report identified the columns as not accessible for survey.



Figure: 42 Location: South Façade
The terra cotta sills are lifting, cracking, and spalling. The PACA report did not identify these conditions.



Figure: 43 Location: South Façade
BCA probe X5, located at the terra cotta sill below the center window, revealed severely corroded/missing steel rods and structure. Note the loss of section at the flanges of the spandrel beam below the removed terra cotta unit.



Figure: 44 **Location:** South Façade
Deteriorated waterproofing material. The PACA report did not identify this condition. Behind the failed bitumen material, BCA identified stucco with faux joints. The origin of the material is unknown.



Figure: 45 **Location:** South Façade
Terra cotta units are missing near edges of marquee. These units were likely removed during marquee alterations. The PACA report did not identify these missing units.



Figure: 46 **Location:** South Façade
The PACA report noted only minor damage to wood window frames. Wood windows and frames now exhibit significant deterioration. Broken glass was visible at center window.



Figure: 47 **Location:** Marquee
As noted in the PACA report, portions of the steel frame to the original marquee are concealed within the modern marquee.



Figure: 48 Location: Marquee

As noted in the PACA report, the existing marquee is hung from the frame of original marquee.



Figure: 49 Location: Marquee

Intersection of the steel structure of the marquee and the south façade.

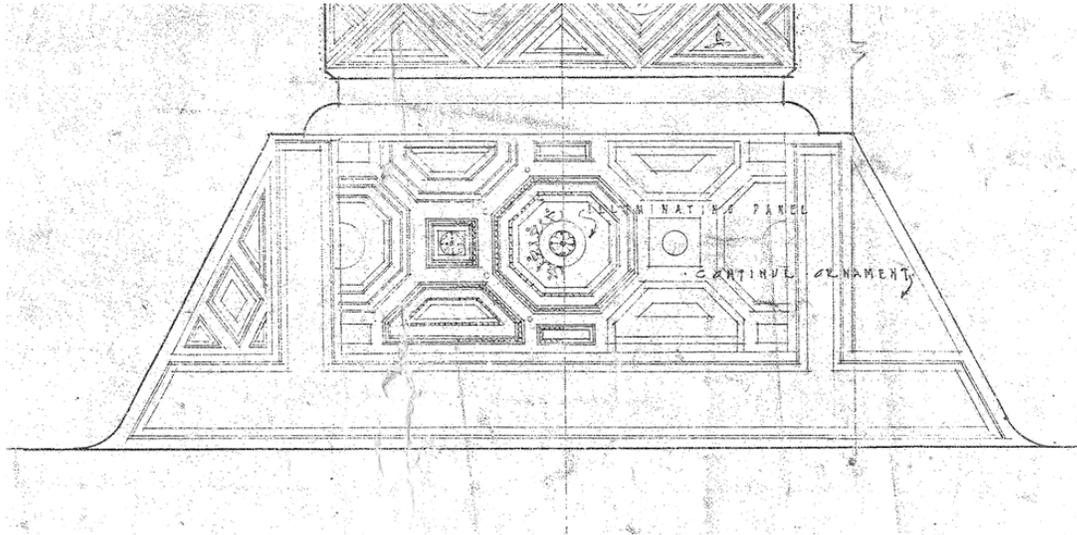


Figure: 50 Location: Entrance

Archival drawing of the ceiling at the entrance shows the ceiling was decorative with an illuminating panel at the center.



Figure: 51 Location: Entrance

Looking west within existing ceiling of the entrance at a small section of extant terra cotta.



Figure: 52 Location: Entrance
Looking south within existing ceiling of the entrance at the border of the original terra cotta ceiling.



Figure: 53 Location: Entrance
A small section of decorative terra cotta remains at the ceiling at the west end of the entrance.



Figure: 54 Location: Entrance

As noted in the PACA report, the chamfered walls of the original entrance have been reconfigured, and the rolling gates, ticket booth, entrance doors, tiled walls, and tile floor were installed during building alterations. The wall tiles are painted.

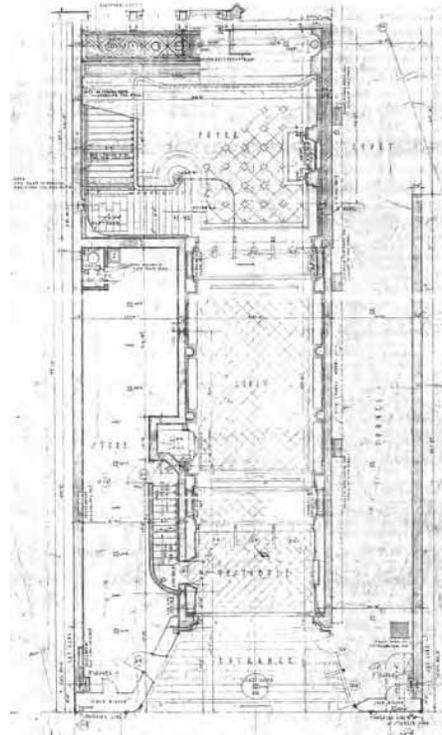


Figure: 55 Location: Entrance

The archival drawing of the 1st floor plan shows a store was initially located west of the vestibule and lobby. East of the vestibule and lobby was a tunnel leading from the interior courtyard to doors set in the east chamfered wall of the entrance.



Figure: 56 Location: Entrance

An abandoned storefront now occupies the east corner. Archival images show a vitrine with an ornamental frame at this location (See Figure 17).

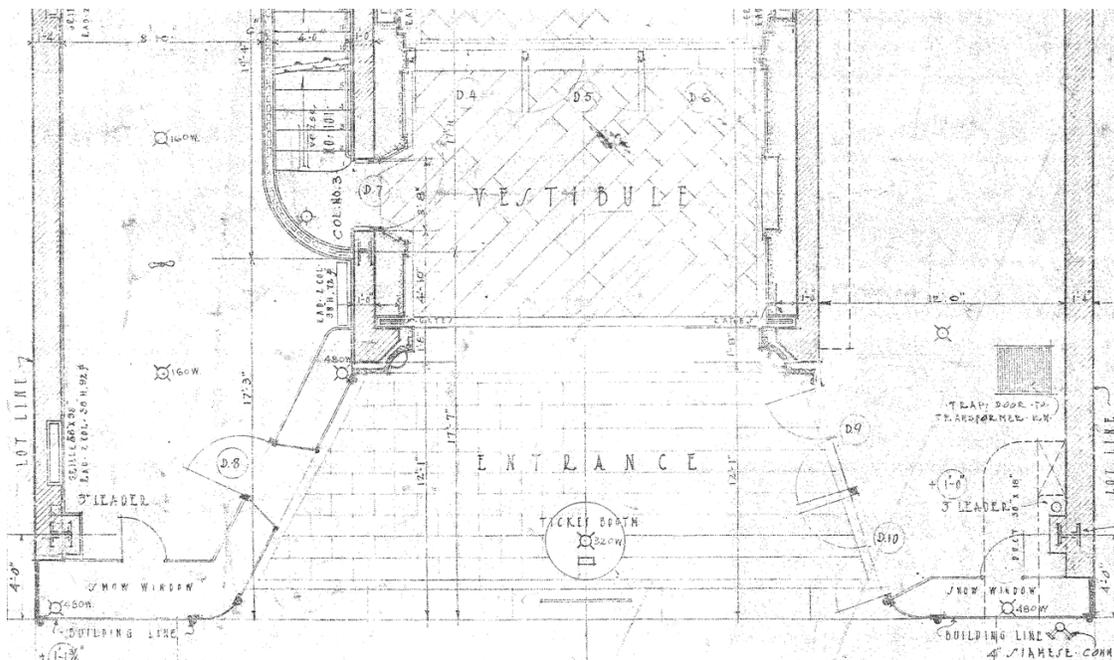


Figure: 57 Location: Entrance

Archival drawing showing the original layout of the exterior entrance and vestibule. The area of the current vestibule and ticket booth was open to the area under the marquee. A free-standing ticket booth was centered at the entrance (See Figure 17).



Figure: 58 Location: Entrance

The existing doors are set farther back from the street than the line delineating the vestibule area on archival drawings (See Figure 57).



Figure: 59 Location: Vestibule

The vestibule walls are decorated with tiles and marble installed during previous alterations. The PACA report did not discuss finishes or conditions in this area.

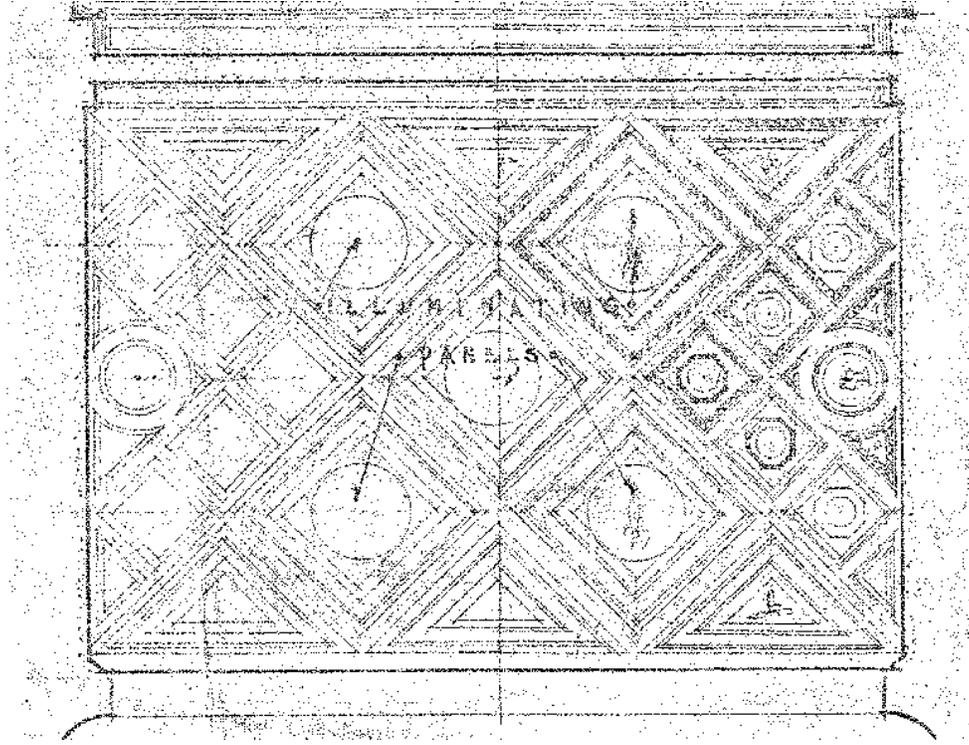


Figure: 60 Location: Vestibule

Archival drawings indicate the original vestibule ceiling was highly decorative, with five illuminating panels in the center of the room. The ceiling and panels are no longer extant.



Figure: 61 Location: Vestibule

The vestibule ceiling is covered with galvanized sheet metal and fluorescent lighting, installed during previous alterations. The PACA report did not discuss finishes or conditions in this area.



Figure: 62 Location: Existing Ticket Booth

BCA Probe 8 above the ticket booth ceiling determined that the vaulted ceiling over the vestibule, shown in Figure 60, was removed during previous alterations.



Figure: 63 Location: Existing Ticket Booth

BCA Probe 5 revealed floor tiles under the carpet in the existing ticket booth. The tiles appear to be part of the building alterations; the original floor is no longer extant. Their installation date is undetermined.

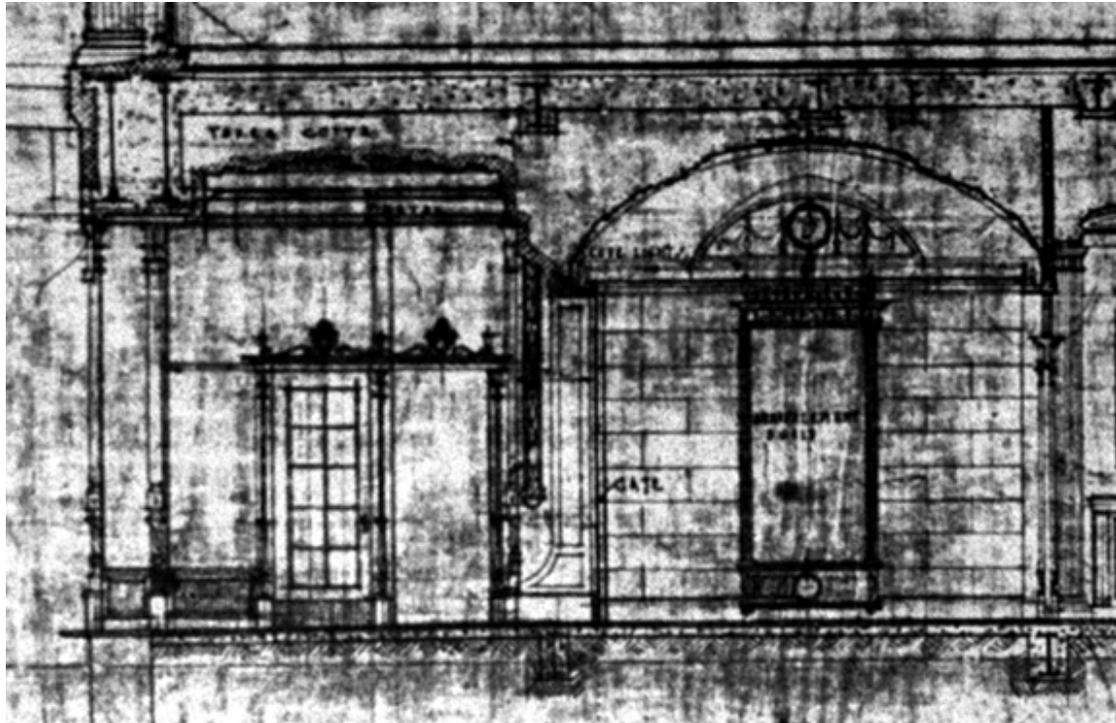


Figure: 64 Location: Existing Ticket Booth

An archival drawing shows what appears to be a mirror with a decorative frame at the original west wall of the vestibule. However, an archival floor plan shows a door at this location that opened to a stairway leading to the second floor.



Figure: 65 Location: Existing Ticket Booth

BCA Probe 6. An archival drawing shows masonry joints on the west wall (Figure 64); it remains undetermined if the vestibule walls were initially finished with a stone veneer or a faux stone finish. The original finishes were removed from this location.



Figure: 66 Location: Existing Ticket Booth

Marble and tile at west wall were installed during previous building alterations, as was done in the entrance vestibule.

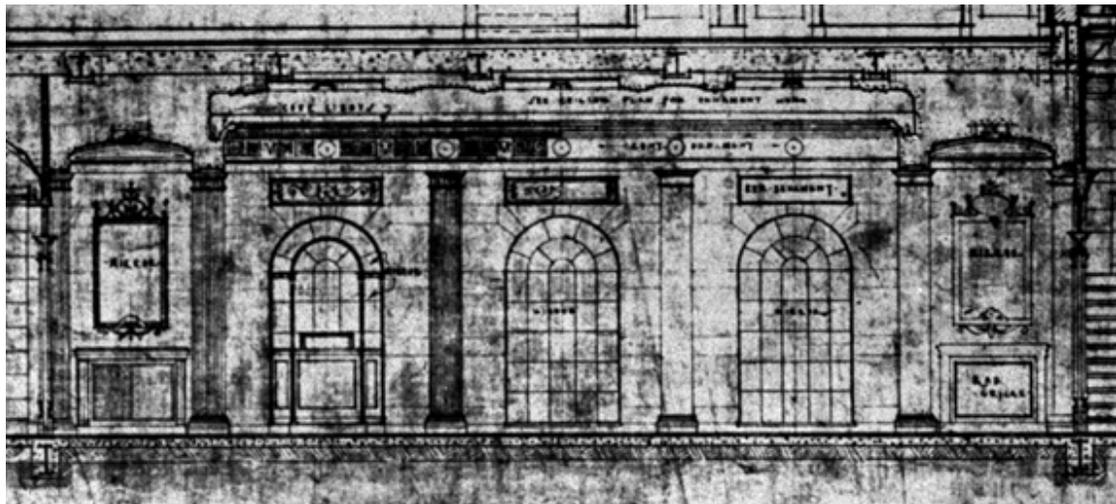


Figure: 67 Location: Lobby

Archival elevation of west wall of lobby, showing three arched mirrors and radiators at the north and south ends of the room.

PACA probe 4 revealed all historic finishes at the west wall were removed during previous alterations.



Figure: 68 Location: Lobby

Archival photo c. 1918. Alterations removed the arched mirrors, pilasters, columns, cove lighting, illuminating panels at the perimeter soffit and ceiling (except center panel), railings, flooring and stained glass doors separating the lobby and foyer.



Figure: 69 Location: Lobby

The PACA report noted the presence of the candelabrum but could not determine if it was original or a replica. Figure 68 indicates that a chandelier was not originally installed at this location.



Figure: 70 Location: Lobby

BCA Probe 18 through the ceiling in the ticket booth allowed for review of the interstitial space above the lobby ceiling. The plaster ceiling in the lobby is suspended from concrete with ferrous attachments.



Figure: 71 Location: Lobby

Water damage is visible at northeast corner of the center lobby ceiling. The PACA report did not identify this damage.



Figure: 72 Location: Lobby

Active water infiltration in the northeast corner of lobby. Gypsum board and plywood wall finishes were previously removed, exposing plaster. The plaster is saturated with water. The PACA report did not identify damage in this area.



Figure: 73 Location: Lobby

Raised plaster ornament is missing and detached in isolated locations. As noted in the PACA report, paint flaking is typical at the decorative ceiling.



Figure: 74 Location: Lobby

Recessed ceiling light fixtures typical at both ends of lobby. The PACA report did not identify this lighting. Archival drawings suggests that the fixtures would have originally been illuminating panels.



Figure: 75 Location: Lobby

Existing door opening marks original location of ticket office in archival drawings. The door frame and adjacent finishes are modern. Figure 67 shows the door behind the ticket booth at this location to be an arched mirror.



Figure: 76 Location: Lobby

The PACA report noted that the vitrine frames were an earlier finish and were painted gold. These vitrines are not shown in archival drawings and were likely installed during building alterations. See Figure 67.



Figure: 77 Location: Lobby

The engaged pilasters visible in the lobby are composed of wood and were installed during previous building alterations. As noted in the PACA report, the flat wall surfaces were built up with fire blocks and gypsum wallboard during previous alterations.



Figure: 78 Location: Lobby

BCA Probe 10A revealed the profile of the original capital of the south pilaster left by soiling on the historic east wall. The original pilaster was installed at approximately the same location but was much deeper.



Figure: 79 Location: Lobby

BCA Probe 10B. Archival drawings indicate a total of four engaged columns were originally installed on both the east and west walls of the lobby. This probe revealed the profile of a column capital left by soiling on the historic east wall.



Figure: 80 Location: Lobby

BCA Probe 10C. Archival drawings indicate a total of four engaged columns were originally installed on both the east and west walls of the lobby. This probe revealed the profile of a column base left by soiling on the historic east wall.



Figure: 81 Location: Lobby

BCA Probe 10D revealed the location of one of the arched mirrors originally installed on the east wall of the lobby. As noted in the PACA report, the historic marble wall cladding is still present on the east wall, behind gypsum wall board and fire block.



Figure: 82 Location: Lobby

BCA Probe 10D revealed the location of one of the decorative panels originally installed above the arched mirror. See Figure 67 for the configuration of these panels.



Figure: 83 Location: Lobby

BCA Probe 9 removed a section of the carpet at the southwest corner of the lobby. The probe revealed tiles, which were installed as part of the building alterations. The original flooring is no longer extant.



Figure: 84 Location: Lobby

BCA Probe 7A revealed a copper alloy frame at the entrance doors between the lobby and existing ticket booth, abutting the west wall. Construction at this wall indicates that this frame was not original.

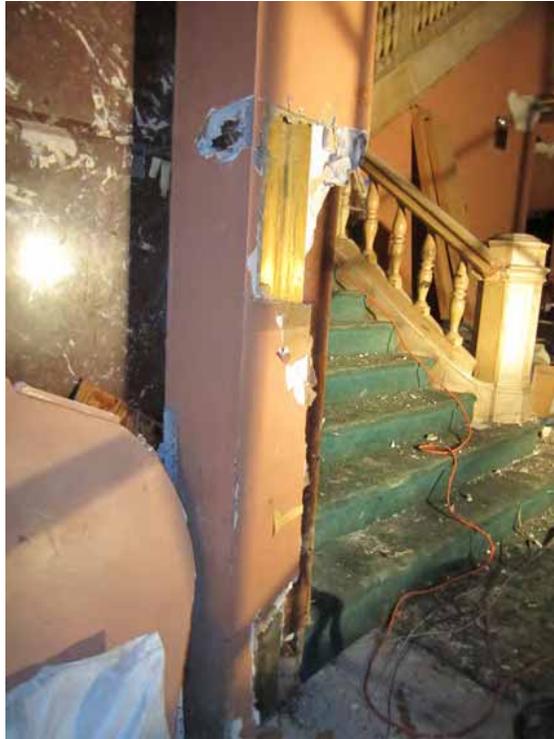


Figure: 85 Location: Lobby

BCA Probe 11A revealed a copper alloy frame at the doors that were once located between the lobby and foyer. Construction at this wall indicates that this frame was not original. Figure 68 shows copper and leaded glass doors originally in this location.



Figure: 86 Location: Lobby

BCA Probe IIA shows the west end of the non-original copper alloy door frame between the lobby and foyer. The finishes visible to the right of the frame were built-up during previous alterations.



Figure: 87 Location: Lobby

BCA Probe IIA revealing the east end of the non-original copper alloy door frame between the lobby and foyer. Water infiltration is ongoing at this location. The PACA report did not identify water damage in this area.

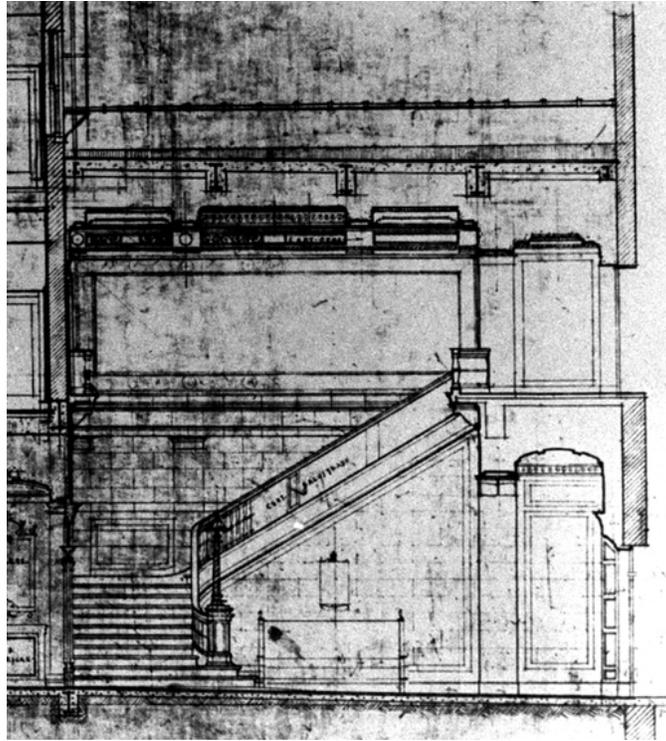


Figure: 88 Location: Foyer

Archival drawings of the foyer looking east show imitation Caen stone joints on the lower foyer walls. The upper portions of the walls are currently covered with mirrors.



Figure: 89 Location: Foyer

Marble inset at southwest corner. The marble is typical of that found in the vestibule, ticket booth, and lobby. The PACA report noted this was an earlier finish.



Figure: 90 Location: Foyer

BCA Probe 12 revealed wood boards directly behind the gypsum wallboard; these were installed during earlier alterations. Removal of the wood boards revealed the original imitation Caen stone walls (faux stone walls produced with plaster).

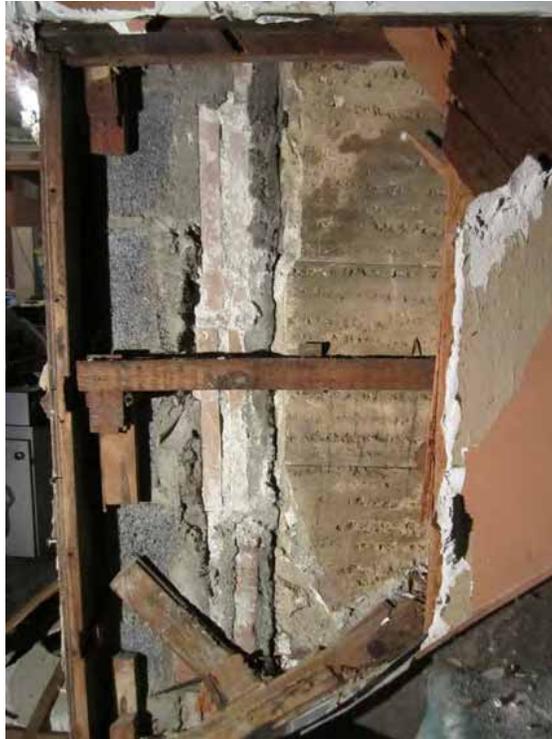


Figure: 91 Location: Foyer

BCA Probe 11B revealed the original imitation Caen stone on the south wall of the foyer. Note the layers of built-up finishes over the Caen stone at the wall return (left side of the image).



Figure: 92 Location: Foyer
BCA Probe 13A revealed the original imitation Caen stone wall under modern finishes below the stair face stringer.



Figure: 93 Location: Foyer
BCA Probe 13B revealed the original imitation Caen stone wall below the stairs. Note the layers of built-up finishes over the imitation Caen stone at the wall return (right side of the image).



Figure: 94 Location: Foyer
The faux joints of original imitation Caen stone are visible through the paint on the west wall of the closet under the stairs.

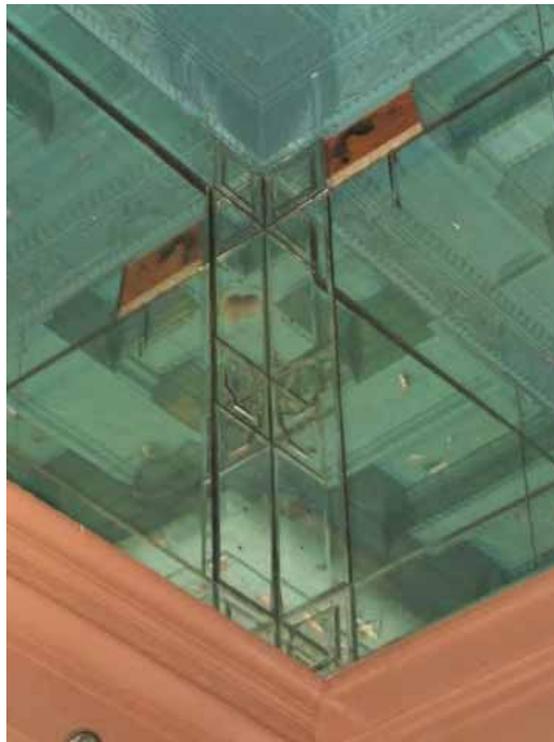


Figure: 95 Location: Foyer
As noted in the PACA report, mirrors are applied to the upper west half of the foyer walls. These mirrors include raised decorative sections. Some mirror panels are visibly detached and missing; the PACA report did not note this condition.



Figure: 96 Location: Foyer

Unlike the west half of the foyer, mirrors applied to the upper east half are flat panels, without decorative elements.

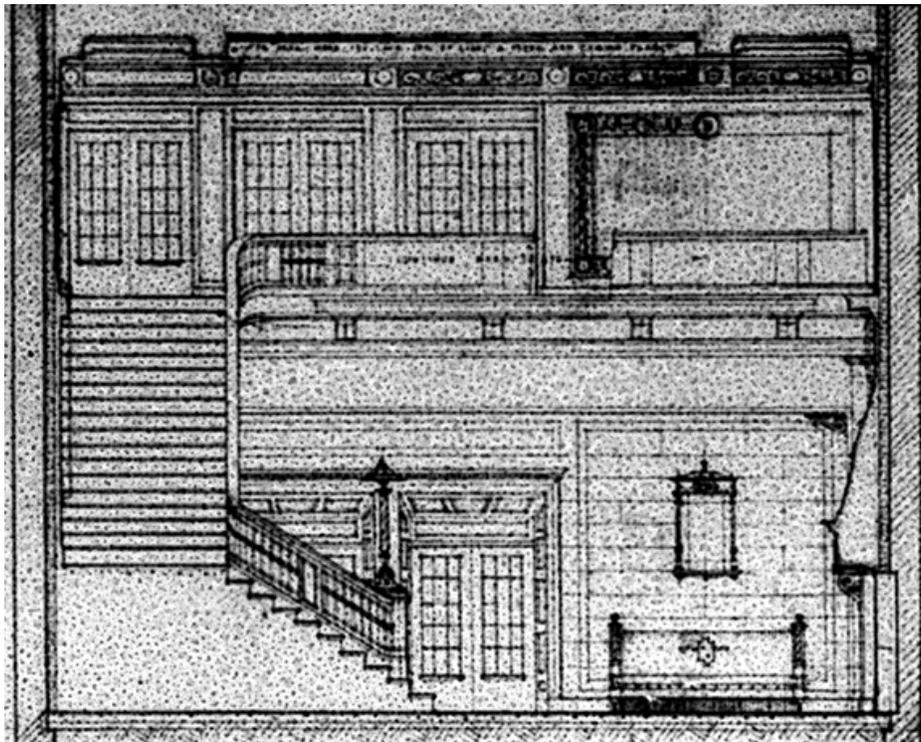


Figure: 97 Location: Foyer

Archival drawings of the north wall of the lobby show a decorative light fixture mounted on the top of the newel post at the bottom of the stairs. See Figure 98 for the current configuration of the newel post.



Figure: 98 Location: Foyer

The PACA report noted the grand staircase to be very steep. In actuality, the stair treads measure between 10-3/4" to 10-7/8" and risers measure between 7-1/8" to 7-1/4".



Figure: 99 Location: Foyer

BCA Probe 14 removed carpet near the stair. As noted in the PACA report, the original terrazzo and tile flooring exists under the carpet. BCA stripped a small section of mastic from the floor finishes. The condition of the entire floor is undetermined.



Figure: 100 Location: Foyer

The PACA report noted water infiltration at the perimeter of the room. The water damage appears to be significantly worse than during the PACA survey. The finishes above and below the balcony have fallen. Mold is visible on the walls.



Figure: 101 Location: Foyer

BCA Probe 1, located at the west side of the balcony, reveals the decorative bracket below the balustrade was removed in an earlier alteration, however the profile is still visible from soiling on the marble stair stringer. See Figure 104.



Figure: 102 Location: Foyer

BCA Probe 1, view looking east under the projecting balcony. This probe revealed that no historic finishes remain under the balustrade above.



Figure: 103 Location: Foyer

BCA Probe 1 revealed the intersection of the marble finish wall below the stairs and the concrete beneath the balcony.



Figure: 104 Location: Foyer

BCA Probe 1 revealed the profile of a removed decorative bracket located under the balcony, abutting the stairs. Corroded steel is visible at the base of the balcony, on the right side of the image.



Figure: 106 Location: Foyer

Water infiltration is ongoing over the balcony, where the south building and north building connect. Historic and modern finishes at the ceiling have fallen. Mold is visible on the walls. The PACA report did not identify damage in this area.



Figure: 106 Location: Foyer

Water infiltration is ongoing at the balcony. Ceiling finishes have fallen. The ferrous metal framing and expanded lath that supported the plaster coffers are corroded. Mold is visible on the walls. The PACA report did not identify damage in this area.



Figure: 107 Location: Foyer

Ceiling debris fallen onto balcony. The PACA report did not identify damage in this area.



Figure: 108 Location: Foyer

Damage from water infiltration at the underside of the balcony, where modern finishes at the ceiling have fallen. Mold is visible on the walls. The PACA report did not identify damage in this area.



Figure: 109 Location: Foyer

Ongoing water infiltration below the balcony, at the entrance to the north building. Ceiling finishes have fallen and the ferrous armature above is corroded. Mold is visible on the walls. The PACA report did not identify damage in this area.



Figure: 110 Location: Foyer

The PACA report noted there are no light fixtures in the Foyer, however recessed fixtures are located in the center suspended ceiling panel as well as in ceiling coffers. Archival drawings suggest these lights were added during building alterations.

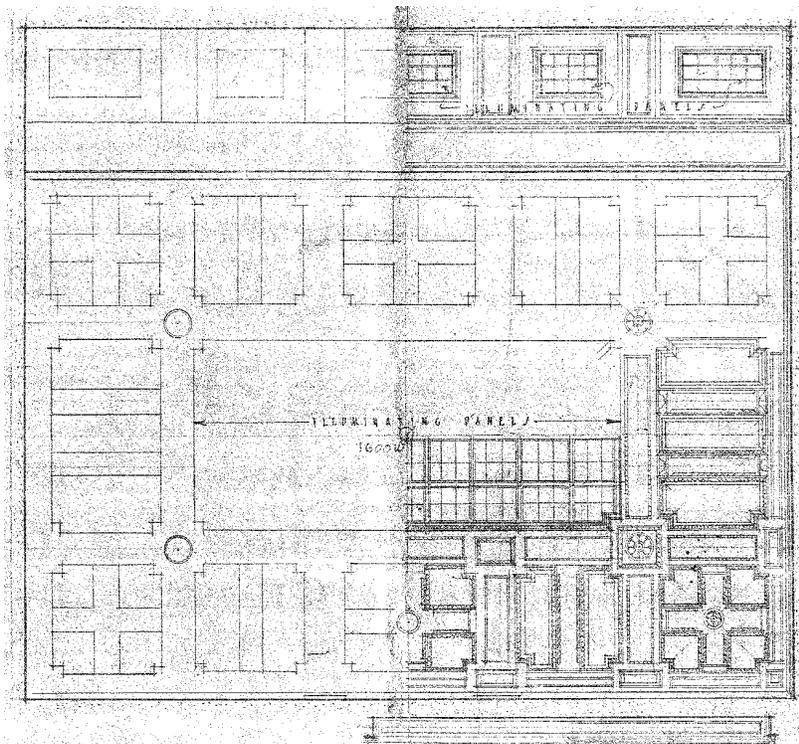


Figure: 111 Location: Foyer

Archival drawings indicate a large illuminating panel was initially installed at the center of the ceiling. Similarly, five smaller panels were located in the coffers over the balcony.



Figure: 112 Location: Foyer

Figure 111 shows illuminated panels originally located at the center of these coffers above the balcony.



Figure: 113 Location: Foyer

The PACA report suggested the panel at the center of the ceiling was installed due to previous ceiling failure in this area.

Archival drawings suggest illuminated panels were originally installed in this area; the alteration date is unknown.



Figure: 114 Location: Foyer

The PACA report identified the large panel suspended from the center of the ceiling to be gypsum board. BCA Probe 2 revealed it to be plaster. The top edge of suspended panel is shown. The frieze between panel and coffered ceiling is visible.



Figure: 115 Location: Foyer

Top edge of suspended plaster panel at center of ceiling. The frieze between panel and coffered ceiling is missing at the south edge, allowing a view of the interstitial space between the panel and ceiling.



Figure: 116 Location: Foyer

BCA Probe 2 was located through the plaster panel at the center of the ceiling. This probe revealed what appears to be original faux wood finishes on plaster at the perimeter of the large suspended panel.



Figure: 117 Location: Foyer

The anchors supporting the plaster ceiling panel are corroding. The PACA report did not describe conditions above the panel.



Figure: 118 Location: Foyer

The plaster above the suspended plaster panel exhibits water damage in the form of cracks and efflorescence. Water damage is also visible at the adjacent plaster cornice to the north, west, and east.



Figure: 119 Location: Foyer

Interstitial space above suspended ceiling panel at center of room. Note decorative faux-wood cornice, the back-side of the frieze between the suspended panel and coffered ceiling, and steel supports anchoring the panel to the structure above.

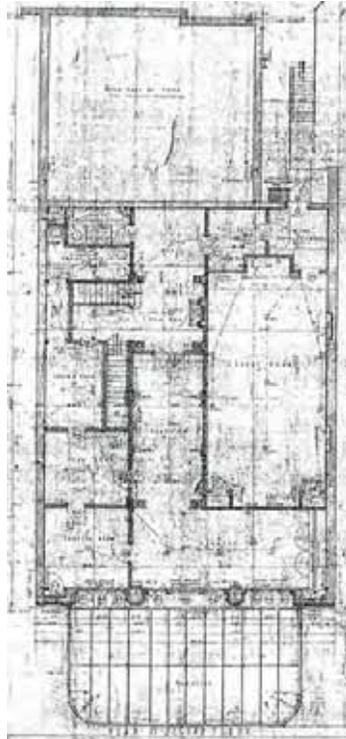


Figure: 120 Location: 2nd Floor

Archival plan of second floor, showing original wall configurations. Most of the partitions and finishes were removed during building alterations. The 2nd floor is now essentially one large room with restrooms and stairs in the northwest corner.



Figure: 121 Location: 2nd Floor

West elevation of the second floor. As noted in the PACA report, the tin ceiling has suffered severe water damage and the room is filled with discarded furniture, debris, and bird matter.



Figure: 122 Location: 2nd Floor

Southeast corner of the building. As noted in the PACA report, the rooms are in very poor condition and exhibit water damage. Water infiltration is ongoing at the four corners of the building.

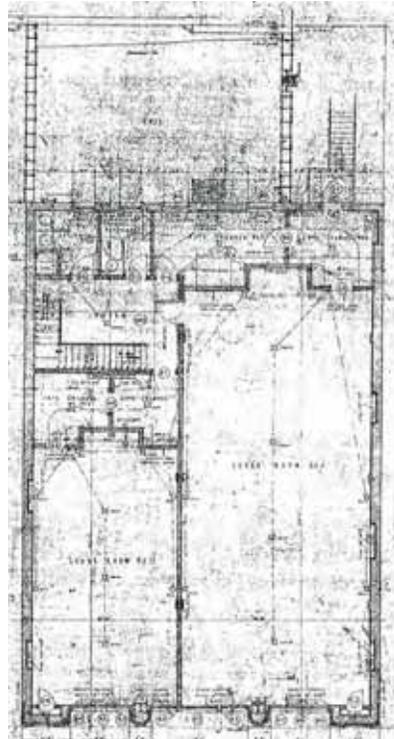


Figure: 123 Location: 3rd Floor

Archival plan of third floor showing original wall configurations. Most of the partitions and finishes were removed during building alterations.



Figure: 124 Location: 3rd Floor

Southeast corner of the building. As noted in the PACA report, the rooms are in very poor condition and exhibit water damage. Water infiltration is ongoing at the four corners of the building.



Figure: 125 Location: 3rd Floor

Southwest corner of the building. As noted in the PACA report, the rooms are in very poor condition and exhibit water damage. Water infiltration is ongoing at the four corners of the building.

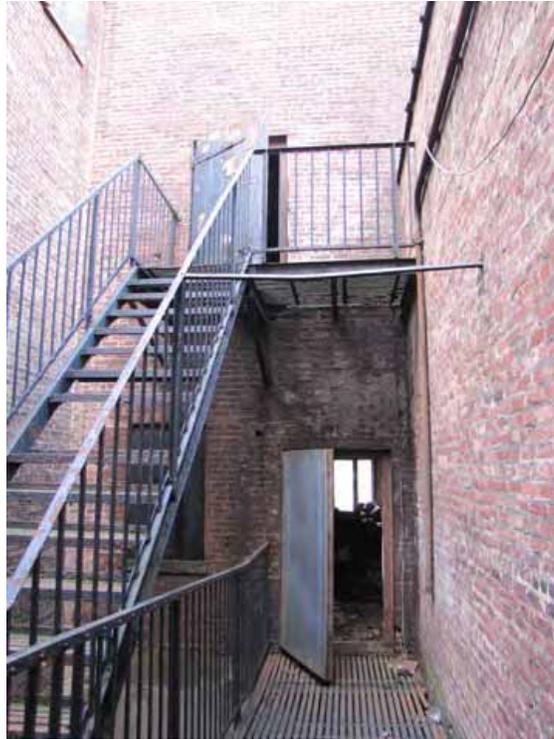


Figure: 126 Location: Interior Courtyard

The fire escape is corroding and is missing a tread at stairs leading to third floor. As noted in the PACA report, doors to the south building do not latch closed.

NORTH BUILDING



Figure: 127 Location: North Façade

As noted in the PACA report, the exit doors are difficult to open due to corrosion of the steel components, and window openings have been filled with concrete masonry units. The open door at the ground level is a non-original door opening.



Figure: 128 Location: North Façade

The PACA report identified corroded steel units with hairline cracks in the adjacent masonry and mortar joints. Concrete is now spalling at corroded ferrous beams outside the emergency exits at the second level of the fire-escape.



Figure: 129 Location: North Façade

Concrete at corroded ferrous beams has spalled and fallen onto the fire escape, outside the emergency exits at the second level of the fire-escape. The PACA report did not identify this condition.

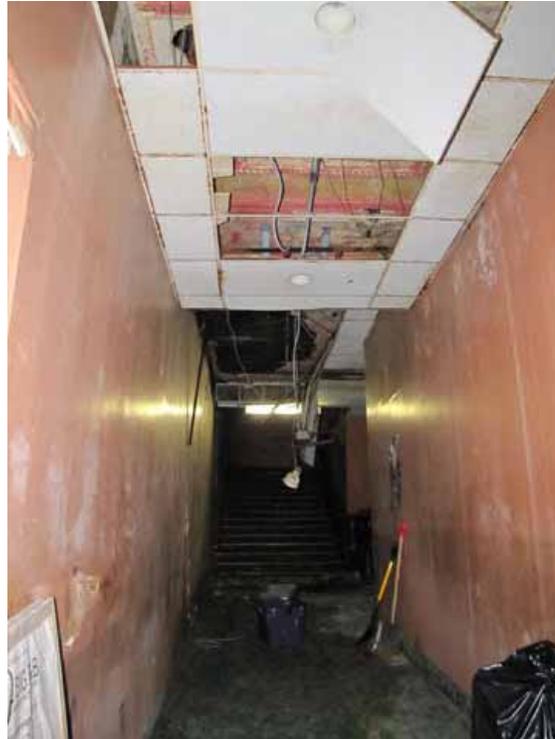


Figure: 130 Location: Orchestra Level: South Promenade

Ongoing water infiltration in the hall leading to the southwest stairs. Modern ceiling finishes have fallen, revealing sections of the damaged decorative plaster ceiling. Mold is visible on the walls. The PACA report did not identify damage in this area.



Figure: 131 Location: Orchestra Level: South Promenade

Original plaster ceiling above the drop ceiling exhibits large losses, water damage, and penetrations for the installation of the modern ceiling, ductwork, and conduits. The PACA report did not identify these conditions.



Figure: 132 Location: Orchestra Level: South Promenade

Ongoing water infiltration in the hall leading to theaters 1 and 5 from the foyer. Ceiling finishes have fallen, revealing corroded armatures. The PACA report did not identify damage in this area.



Figure: 133 Location: Orchestra Level: South Promenade

Debris from modern and original ceiling and wall finishes on wet floor in the hall leading to theater 1 and 5 from the foyer. See Figure 132 for condition of ceiling in this area. The PACA report did not identify damage in this area.



Figure: 134 Location: Orchestra Level: South Promenade

Ongoing water infiltration in the hall leading to theater 5 from the foyer. Deterioration is visible in the form of mold and flaking and peeling paint. The PACA report did not identify damage in this area.



Figure: 135 Location: Orchestra Level: Theater 1

Ongoing water infiltration is visible along the south elevation of southwest theater. Deterioration is visible in the form of mold, flaking and peeling paint, and fallen original ceiling plaster. The PACA report did not identify damage in this area.



Figure: 136 Location: Orchestra Level: Theater 2

Archival drawings show columns at approximately the same locations and in the same style as those currently found in theaters 1 and 2.



Figure: 137 Location: Orchestra Level: Theater 2

Flaking and peeling paint is visible at the southwest corner of the ceiling in the northwest theater. The PACA report identified the plaster ceilings under the balcony as stamped metal. The PACA report did not identify damage to the ceiling.



Figure: 138 Location: Orchestra Level: Between Theaters 2 and 5

Water infiltration is ongoing in the hall between the southwest and east theaters. Modern ceiling and wall finishes have fallen, exposing corroded armature. Mold is visible on the walls. The PACA report did not identify this damage.



Figure: 139 Location: Stage & Backstage: Theater 5

Water infiltration is ongoing in the east theater, at the location of the original backstage area. The PACA report noted water damage at the east and south walls and the baseboard. Ceiling finishes have since fallen, exposing the steel framing high above.



Figure: 140 Location: Stage & Backstage: Theater 5

The PACA report noted water damage at the east and south walls and the baseboard. BCA noted ongoing water infiltration in the southwest and northwest corners of the theater. The damage in the southwest corner is shown above.



Figure: 141 Location: Orchestra Level: West Promenade

Historic plaster above modern drop ceiling has been damaged by the installation of ductwork, conduits, and anchors for the modern ceiling. The PACA report did not identify the presence of these historic finishes or their condition.



Figure: 142 Location: Orchestra Level: Women's Restroom

Historic plaster, visible above modern drop ceiling, has been damaged by the installation of ductwork, conduits, and anchors for the modern ceiling. The PACA report did not identify the presence of these historic finishes or their condition.

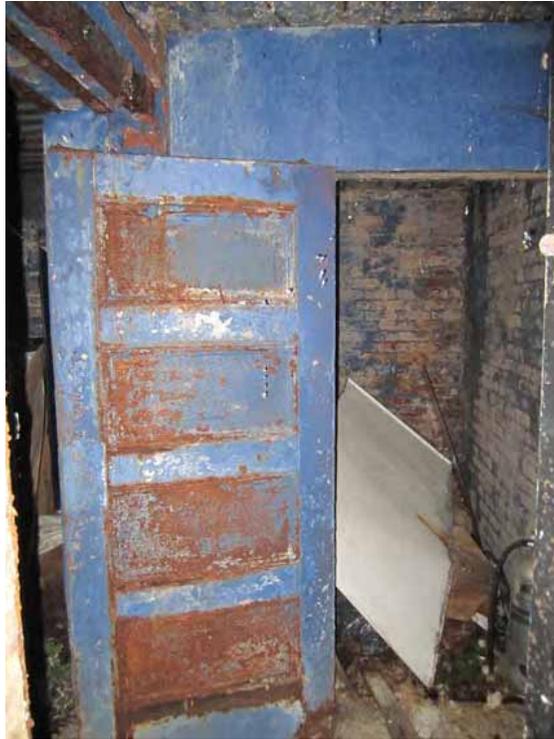


Figure: 143 Location: Orchestra Level: Southeast Corner

Water infiltration is ongoing at the southeast corner of the north building. These rooms are accessible at the south end of Theater 5. The steel doors and lintels in this area exhibit heavy corrosion. The PACA report noted damage in the adjacent theater.



Figure: 144 Location: Orchestra Level: Northeast Corner

Water infiltration is ongoing at the northeast corner of the north building. The ferrous stairs in this area are corroded. The plaster finish has detached, exposing brick backup. The PACA report did not identify damage in this area.



Figure: 145 Location: Northwest Stair

Below the northwest stairs is a small room with extensive water damage. The window in this room appears to be original, although it is badly damaged and sealed from the exterior with brick. The PACA report did not identify damage to this area.



Figure: 146 Location: Northwest Stair

Water damage at northwest corner of stairs leading from first to second floor. The PACA report noted the plaster in this area was in good condition.



Figure: 147 Location: Southwest Stair

Water damage at the walls and soffit of the stairs leading from first to second floor. The balustrade in this area is corroding. The PACA report noted the plaster and railing in this area were in good condition.



Figure: 148 Location: First Mezzanine: Northwest Anteroom

The PACA report noted the mosaic of a fountain was relocated from a niche in oval foyer and the existing basin was added. The mosaic is currently in good condition, except for paint on tiles in isolated areas.



Figure: 149 Location: First Mezzanine: Northwest Anteroom

On the left of the above image is an abandoned door at the reverse side of existing mosaic in the north anteroom, as viewed from a closet at the northeast corner of the oval foyer.



Figure: 150 Location: First Mezzanine: Northwest Anteroom

The ceiling at the north anteroom is in relatively good condition, with flaking and peeling paint but minimal mold or water damage. The PACA report did not describe the condition of this area.



Figure: 151 Location: First Mezzanine: Southwest Anteroom

Significant mold accumulation is currently visible on the ceiling of the south anteroom. The PACA report did not identify damage in this area.



Figure: 152 Location: First Mezzanine: Southwest Anteroom

Significant mold accumulation is currently visible on the walls of the south anteroom. The PACA report did not identify damage in this area.



Figure: 153 Location: First Mezzanine: Southwest Anteroom

The bottoms of the mosaics in the first mezzanine anterooms do not have the same border as their top edges, suggesting that either the mosaics were truncated during their move or were originally designed to blend into the fountains at their base.



Figure: 154 Location: First Mezzanine: Southwest Anteroom

BCA Probe 4A, adjacent to the top right corner of the mosaic on the east wall, revealed decorative paint on plaster in this area. This mosaic replaced an original door to a coat room. The opening behind the mosaic was filled with CMU (See figure 149).



Figure: 155 Location: First Mezzanine: Southwest Anteroom

BCA Probe 4B, adjacent to the bottom right corner of the mosaic on the east wall, revealed decorative paint on plaster in this area. The adjacent plaster appeared to be cut for the installation of the mosaics, as no finished edge was found.



Figure: 156 Location: First Mezzanine: South Promenade

Water infiltration is ongoing in the south hall, where the buildings connect. Historic and modern finishes have fallen. The ferrous metal framing above exhibits corrosion. Mold is visible on the walls. The PACA report did not identify damage in this area.

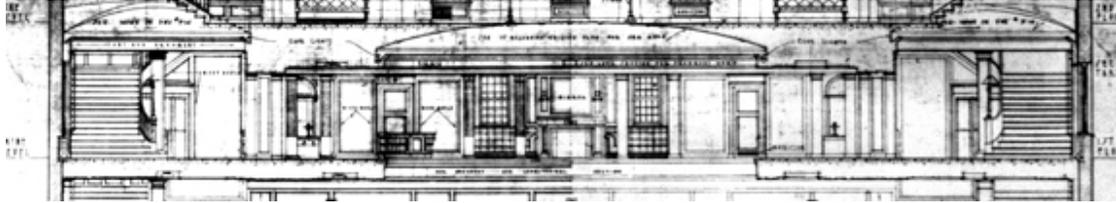


Figure: 157 Location: First Mezzanine: Oval Foyer

As noted in the PACA report, the center of the room was open to below, with a balustrade at the perimeter of the opening. Cove lighting was installed around the interior cornice of the oval ceiling; the fixtures are no longer extant.

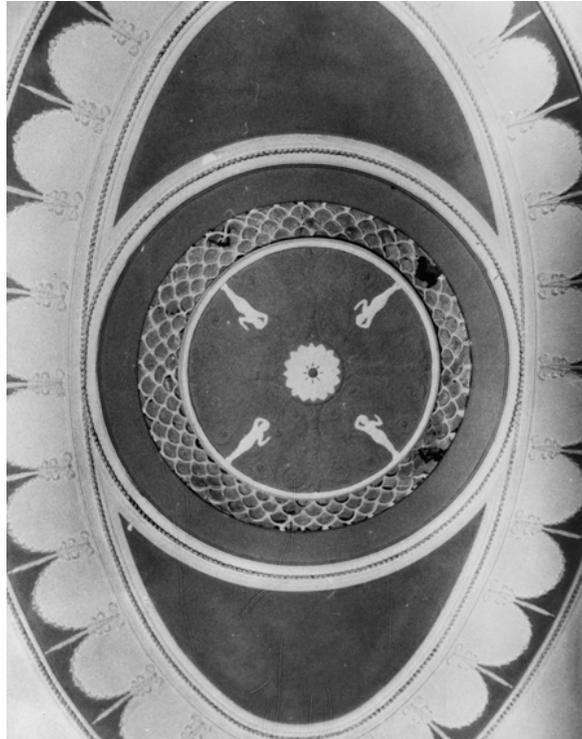


Figure: 158 Location: First Mezzanine: Oval Foyer

Ceiling medallion and decorative ventilation grille at center of oval ceiling, c. 1985.



Figure: 159 Location: First Mezzanine: Oval Foyer

The PACA report noted that the central portrait covered the original ceiling medallion and decorative ventilation grille, however the flush nature of the existing portrait suggests the previous elements (shown in Figure 158) were removed.



Figure: 160 Location: First Mezzanine: Oval Foyer

BCA Probe 3A, located near the center of the oval ceiling, revealed 1" thick plaster on expanded metal lath.



Figure: 161 Location: First Mezzanine: Oval Foyer
BCA Probe 3B, located near the center of the oval ceiling, revealed 1" thick plaster on expanded metal lath.



Figure: 162 Location: First Mezzanine: Oval Foyer
View of interstitial space above the perimeter of the oval ceiling through a circular opening at the east side of the room.



Figure: 163 Location: First Mezzanine: Oval Foyer

The free-standing columns at the north and south ends of the oval ceiling are steel encased in plaster.

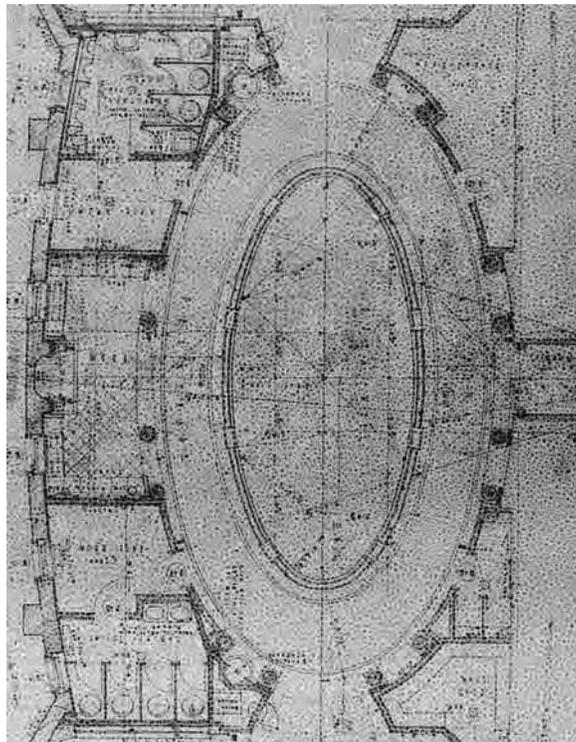


Figure: 164 Location: First Mezzanine: Oval Foyer

As noted in the PACA report, a fireplace was originally located along the west wall of the oval foyer. Archival drawings show the fireplace in a small anteroom at the center of the west wall, flanked by exterior windows. See the elevation in Figure 157.



Figure: 165 Location: First Mezzanine: Oval Foyer

The openings between four columns, leading from the oval foyer to its west anteroom, were sealed with fire blocks and covered with wood panels. This allowed for expansion of the restrooms located behind the wall, along the west edge of the oval foyer.

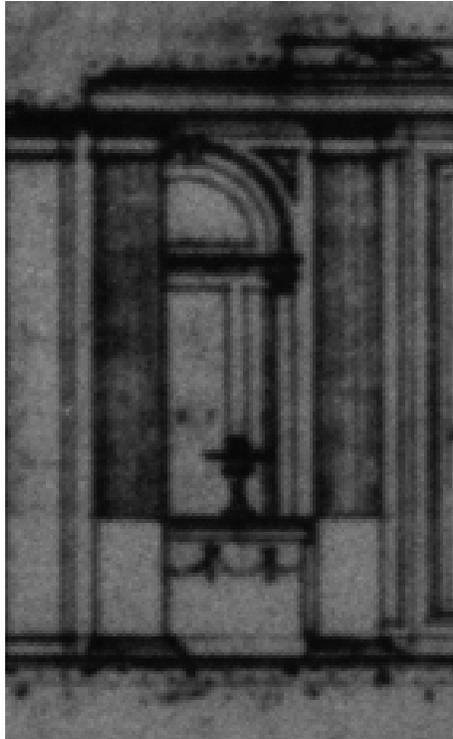


Figure: 166 Location: First Mezzanine: Oval Foyer

The PACA report noted that the mosaics in the north and south anterooms were relocated from niches in the oval room. Archival drawings suggest they were originally located at the entrances to the current restrooms, with circular fountains at their base.



Figure: 167 Location: First Mezzanine: Oval Foyer

The restroom doors were relocated to adjacent the main east and west entrances to the room, where fountains were believed to have been previously located. The current door to the women's restroom is shown above.



Figure: 168 Location: First Mezzanine: Oval Foyer

The original walls and columns at the perimeter of the room are wood. Unpainted wood is visible where a detached plaster capital was removed.



Figure: 169 Location: First Mezzanine: Oval Foyer
Detached plaster column capital removed from west elevation of the oval foyer.



Figure: 170 Location: First Mezzanine: Oval Foyer
The bases of the engaged columns at the perimeter of the room are wood on a painted marble plinth.



Figure: 171 Location: First Mezzanine: Balcony Vomitorium

The passage between the center of the oval room and the balconies was converted to a closet during previous building alterations. This image shows the view within the passage, looking towards the former entrance to the balcony seats.

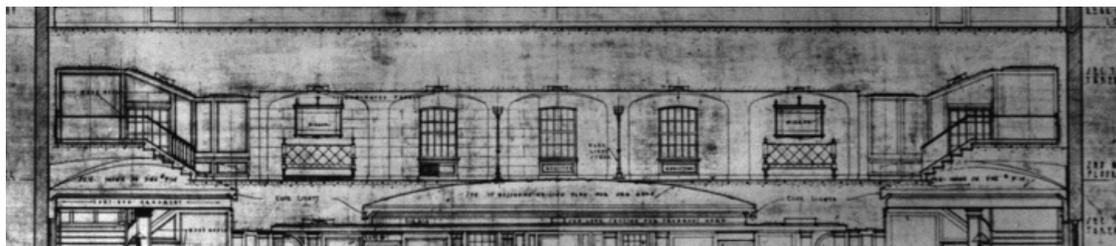


Figure: 172 Location: Second Mezzanine: West Promenade

Archival drawings show exterior windows along the west wall of the promenade. These were infilled during previous alterations.

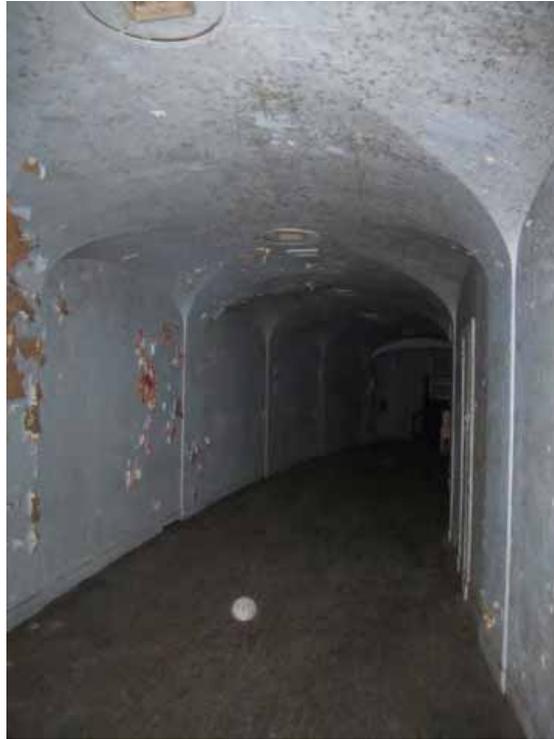


Figure: 173 Location: Second Mezzanine: West Promenade

Flaking and peeling paint are currently visible on the walls and ceiling in the west promenade, in addition to accumulations of mold. The PACA report did not identify damage in this hallway.



Figure: 174 Location: Second Mezzanine: West Promenade

The walls in this area were originally finished to resemble masonry. The faux joints are visible behind the existing paint finish. Water infiltration has resulted in flaking paint.



Figure: 175 Location: Balcony: Theater 3

Location of PACA Probe 14, at the south wall of Theater 3. Water infiltration is ongoing. A large section of wall and ceiling finishes have fallen since the PACA report. The mural was previously removed, probably during the 1986 renovations.



Figure: 176 Location: Balcony: Theater 3

Image of mural in south balcony theater c. 1985. Water damage was apparent at this wall before the installation of the gypsum wallboards. Note the missing plaster and exposed brick at the right of the image. The PACA report did not identify this damage.



Figure: 177 Location: Balcony: Theater 4
Original balustrade and wall paneling remain visible in Theaters 3 and 4.



Figure: 178 Location: Balcony: Theater 4
As noted in the PACA report, the drop ceiling is anchored through historic plaster. Small plaster losses have occurred at the anchor points. The PACA report noted the anchors were found every 18 inches; BCA measured 48 inches between visible anchors.



Figure: 179 Location: Balcony: Theater 4

Location of PACA probe 14. As noted in the PACA report, the gypsum board is attached to wall studs anchored through the painted canvas. The anchors are located approximately 48 inches o.c. horizontally (every other stud) and two anchors vertically.



Figure: 180 Location: Balcony: Theater 4

Location of PACA Probe 14. As noted in the PACA report, the mural is obscured by heavy surface deposition and the canvas is sagging and has been punctured by the gypsum wallboard supports. BCA did not identify any active leaks in this area.



Figure: 181 Location: Balcony: Theater 4

BCA Probe 17 exposed decorative plaster at the base of the north balcony mural. As noted in the PACA report, the plaster surround is deteriorated. The plaster is friable and some ornament is missing. Paint is flaking and peeling.



Figure: 182 Location: Balcony: Theater 4

Image of mural in north balcony theater c. 1985. Water damage was apparent at this wall before the installation of the gypsum wallboards.



Figure: 183 Location: Balcony: Theater 4

At isolated locations, gypsum wallboard was installed so that it intersects exposed historic moldings. In some areas, such as that shown above, the wall board was cut to retain the profile of the adjacent wall moldings.



Figure: 184 Location: Balcony: Upper Projection Booth

At isolated locations, gypsum wallboard was installed so that it intersects exposed historic moldings. In some areas, such as that shown above, the decorative ornament was removed and the wallboard abuts the historic wall flush.



Figure: 185 Location: Balcony: Theater 3 - Projection Booth Closet
Archival image of theater boxes c.1918.



Figure: 186 Location: Balcony: Theater 3 - Projection Booth Closet
Archival image of theater boxes c.1985. Note change in paint scheme from the c.1918 image. Water damage was apparent at this wall before the demolition of the boxes.



Figure: 187 Location: Balcony: Theater 3 - Projection Booth Closet

Ceiling above stairs leading to removed south theater boxes. As noted in the PACA report, the plaster is extremely damaged. Ceiling finishes in this area have collapsed, revealing corroded armature above. A small section of decorative plaster remains.



Figure: 188 Location: Balcony: Theater 3 - Projection Booth Closet

Location of PACA Probe 8A, through the east wall of a closet, exposed stairs leading to the location of removed theater boxes. Painted finishes remain on plaster at isolated locations, including extant columns and capitals.



Figure: 189 Location: Attic

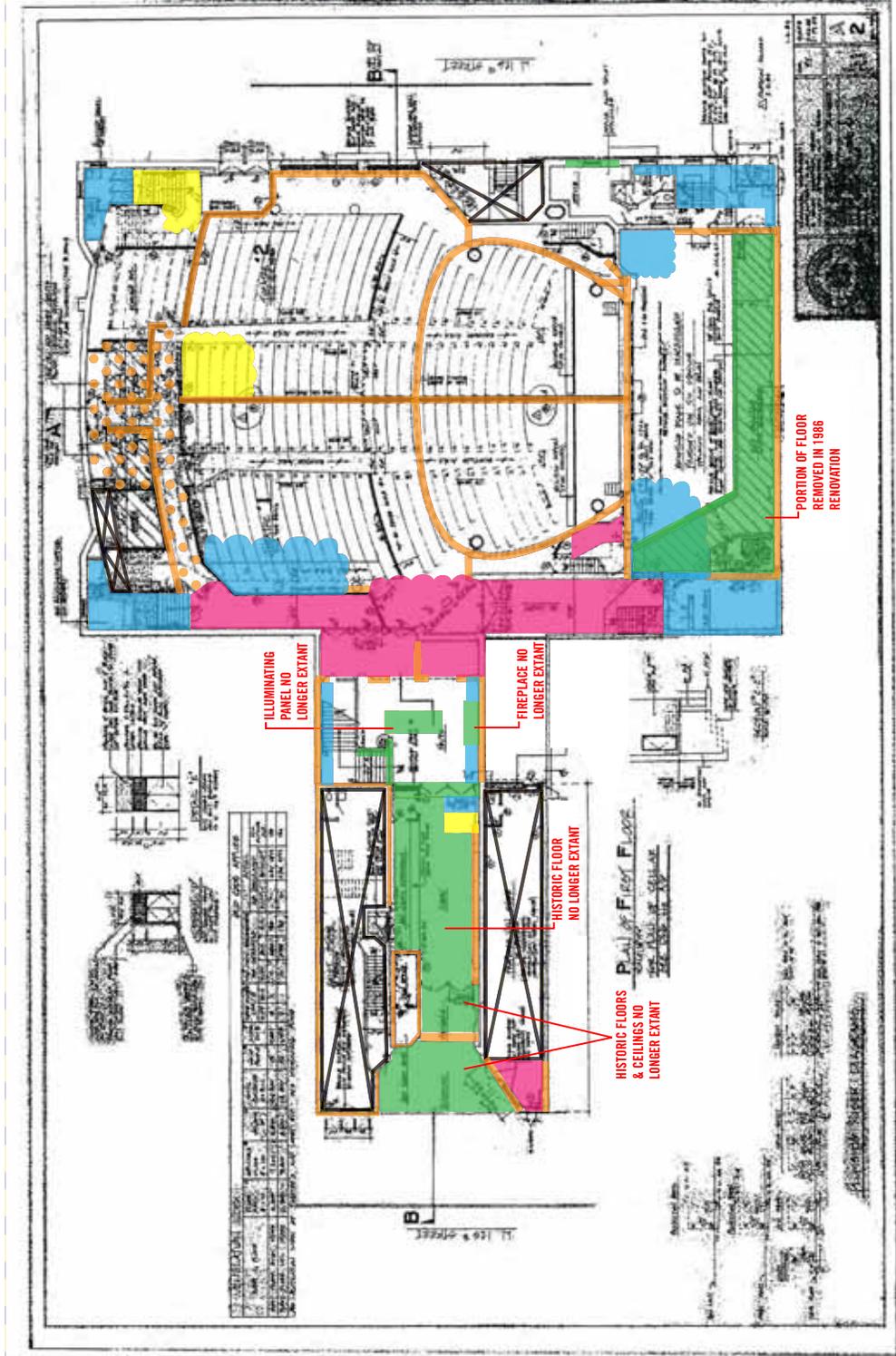
Small areas of corroding ferrous metal are visible at spalled sections of the reinforced concrete beams supporting the roof. The PACA report did not identify this condition.

Appendix A
Diagrammatic Plans
Existing Conditions

VICTORIA THEATER
EXISTING CONDITIONS
FIRST FLOOR PLAN

LEGEND:

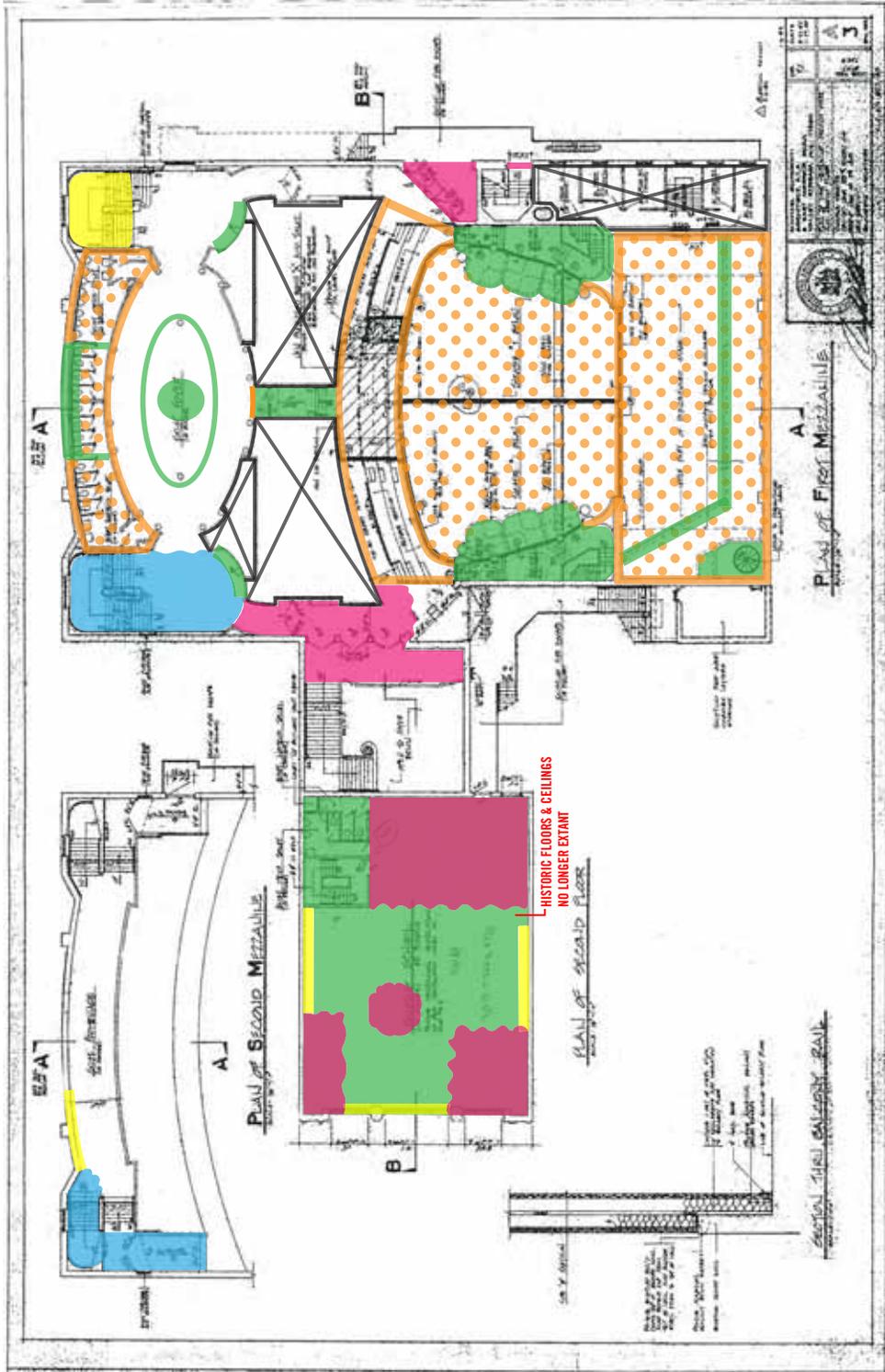
- Element removed/relocated & altered
- Materials collapsed
- Materials compromised by water infiltration and/or heavy mold growth
- Materials likely compromised based on visual evidence
- Modern wall construction (attached to historic finishes with studs)
- Modern wall construction - partial height of room (stage front at theaters 3 & 4 with projection booth behind)
- Modern ceiling installed; historic finishes above damaged by ceiling attachments and installation of ductwork and conduits
- Area inaccessible



VICTORIA THEATER
EXISTING CONDITIONS
SECOND FLOOR PLAN

LEGEND:

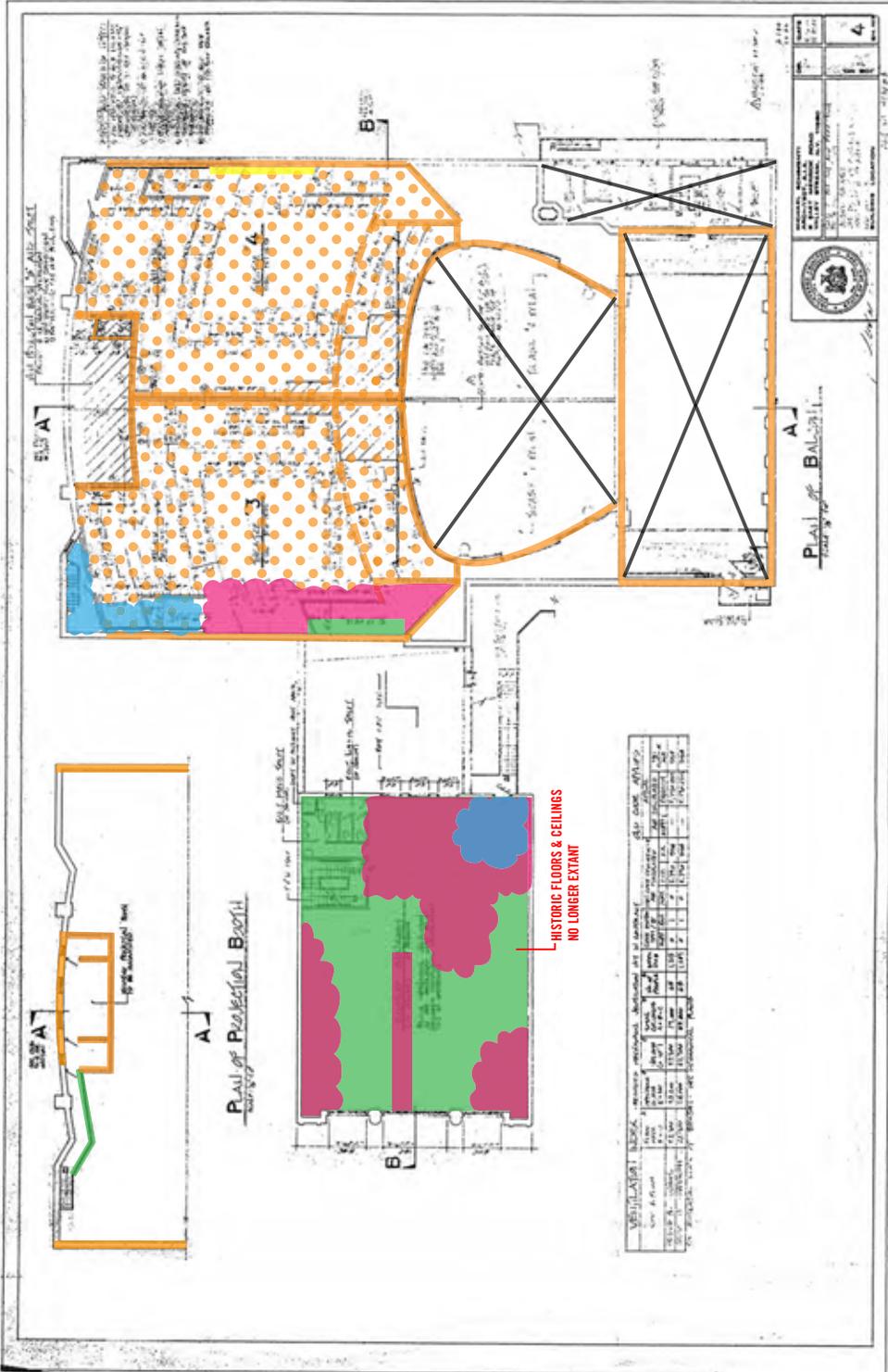
- Element removed/relocated & altered
- Materials collapsed
- Materials compromised by water infiltration and/or heavy mold growth
- Materials likely compromised based on visual evidence
- Modern wall construction (attached to historic finishes with studs)
- Modern wall construction - partial height of room (stage front at theaters 3 & 4 with projection booth behind)
- Modern ceiling installed; historic finishes above damaged by ceiling attachments and installation of ductwork and conduits
- Area inaccessible



VICTORIA THEATER
 EXISTING CONDITIONS
 THIRD FLOOR PLAN

LEGEND:

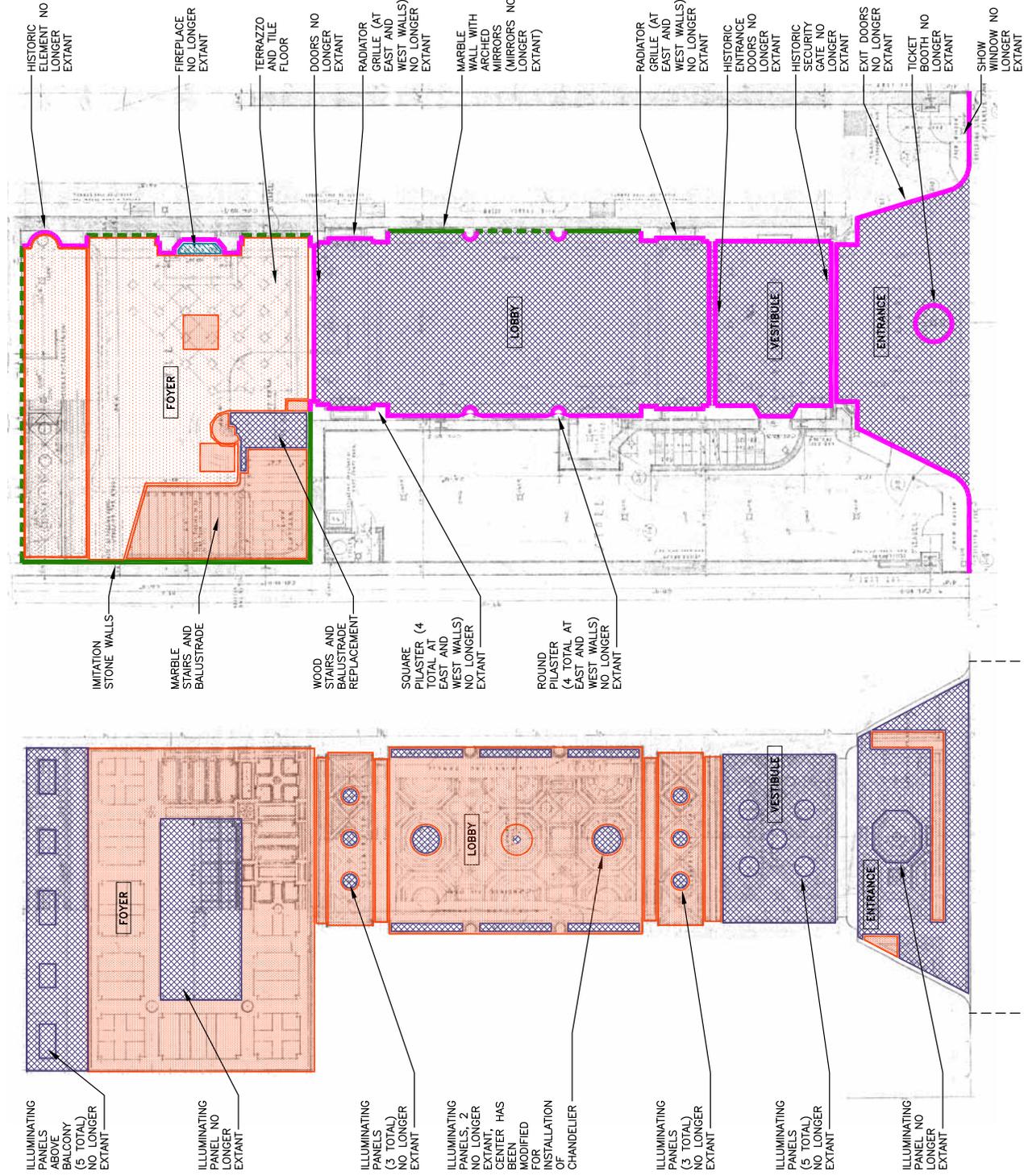
- Element removed/relocated & altered
- Materials collapsed
- Materials compromised by water infiltration and/or heavy mold growth
- Materials likely compromised based on visual evidence
- Modern wall construction (attached to historic finishes with studs)
- Modern wall construction - partial height of room (stage front at theaters 3 & 4 with projection booth behind)
- Modern ceiling installed; historic finishes above damaged by ceiling attachments and installation of ductwork and conduits
- Area inaccessible



Appendix B
Diagrammatic Plans
Building Alterations

VICTORIA THEATRE BUILDING ALTERATIONS SOUTH BUILDING

FIRST FLOOR PLAN AND REFLECTED CEILING PLAN



FIRST FLOOR PLAN

REFLECTED CEILING PLAN

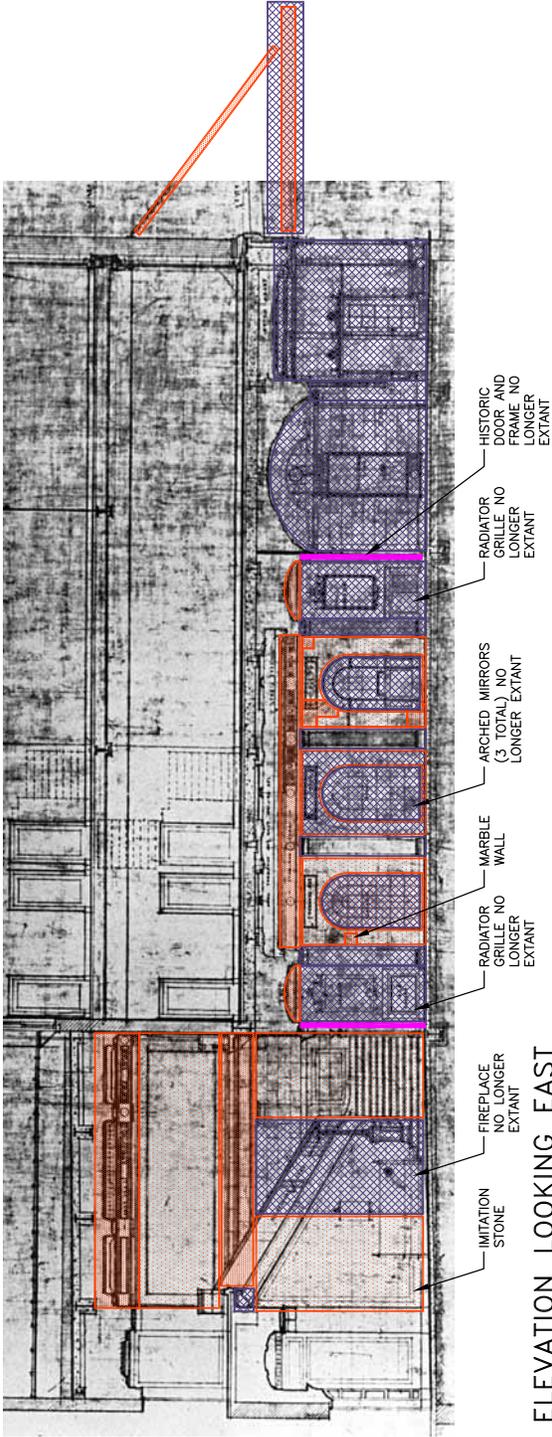
VICTORIA THEATRE
BUILDING ALTERATIONS
SOUTH BUILDING

INTERIOR ELEVATIONS

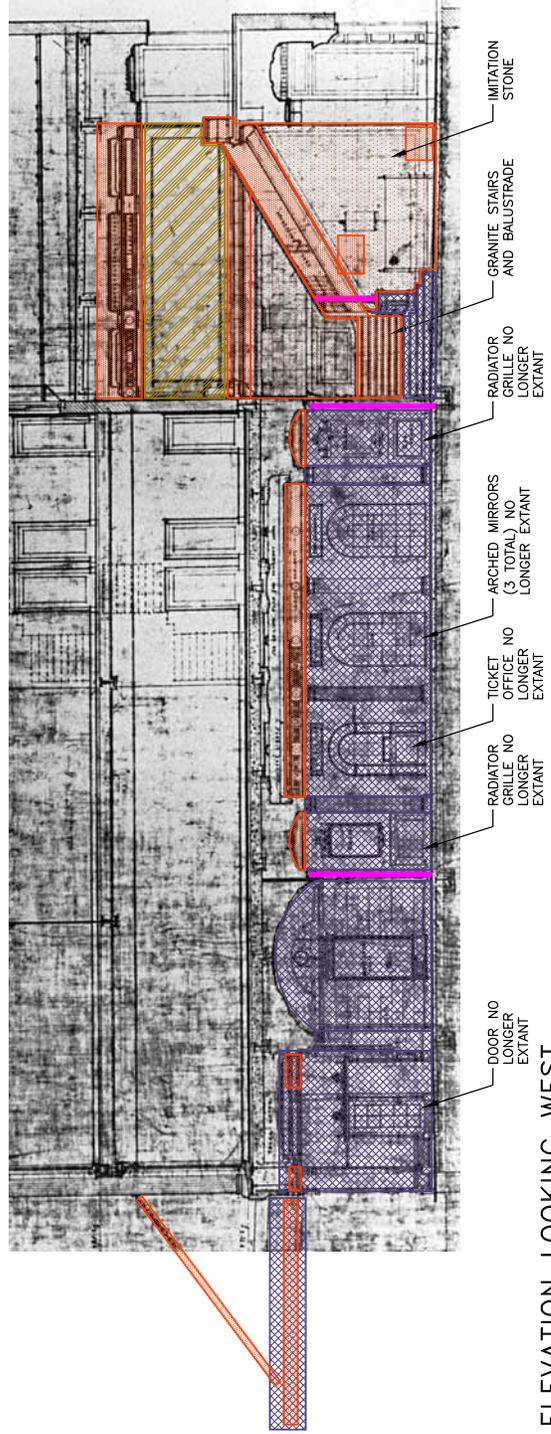
LEGEND:

- VERTICAL ELEMENT, HISTORIC MATERIAL, EXPOSED
- VERTICAL ELEMENT, HISTORIC MATERIAL, ASSUMED TO EXIST
- VERTICAL ELEMENT, HISTORIC MATERIAL, PREVIOUSLY REMOVED
- VERTICAL ELEMENT, HISTORIC MATERIAL, ASSUMED TO HAVE BEEN PREVIOUSLY REMOVED
- EXPOSED ELEMENT, HISTORIC MATERIAL, EXPOSED
- CONCEALED ELEMENT, HISTORIC MATERIAL, ASSUMED TO EXIST
- EXPOSED ELEMENT, HISTORIC MATERIAL, PREVIOUSLY REMOVED
- CONCEALED ELEMENT, HISTORIC MATERIAL, ASSUMED TO HAVE BEEN PREVIOUSLY REMOVED
- NON-EXPOSED ELEMENT, AREA INACCESSIBLE
- UNKNOWN

NOTE: ITEMS NOTED AS EXPOSED REFER TO HISTORIC MATERIALS FROM 1917 THAT WERE REVEALED BY PROBES OR WERE NEVER HIDDEN BY MODERN MATERIALS. ASSUMED AREAS ARE THOSE THAT WERE NOT REVEALED FROM THE PROBES. EXTRACTS RELATED TO THE 1986 RENOVATION DRAWINGS OR THE 1986 RENOVATION DRAWINGS. ITEMS NOTED AS EXPOSED AND REMOVED WERE CONFIRMED WITH PROBES OR FROM AREAS WHERE THE MODERN FINISHES HAVE FALLEN.



ELEVATION LOOKING EAST
(BACKGROUND DRAWING MIRRORED FROM WEST ELEVATION)



ELEVATION LOOKING WEST

VICTORIA THEATRE BUILDING ALTERATIONS SOUTH BUILDING

FOYER ELEVATIONS

LEGEND:

 VERTICAL ELEMENT,
HISTORIC MATERIAL
EXPOSED

 VERTICAL ELEMENT,
HISTORIC MATERIAL
ASSUMED TO EXIST

 VERTICAL ELEMENT,
HISTORIC MATERIAL
PREVIOUSLY REMOVED

 VERTICAL ELEMENT,
HISTORIC MATERIAL
ASSUMED TO HAVE
BEEN PREVIOUSLY
REMOVED

 EXPOSED ELEMENT,
HISTORIC MATERIAL
EXPOSED

 CONCEALED ELEMENT,
HISTORIC MATERIAL
ASSUMED TO EXIST

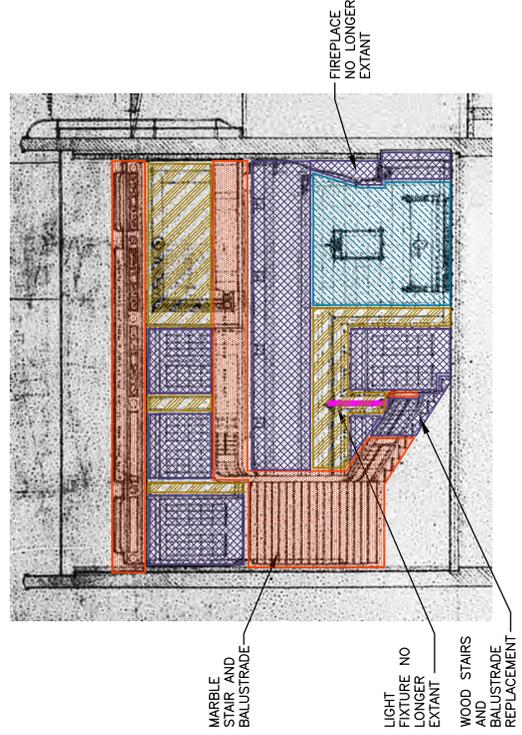
 EXPOSED ELEMENT,
HISTORIC MATERIAL
PREVIOUSLY REMOVED

 CONCEALED ELEMENT,
HISTORIC MATERIAL
ASSUMED TO HAVE
BEEN PREVIOUSLY
REMOVED

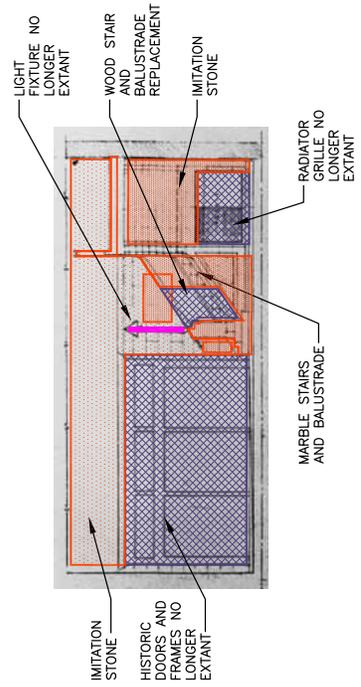
 NON-EXPOSED ELEMENT,
AREA INACCESSIBLE

 UNKNOWN

NOTE: ITEMS NOTED AS EXPOSED REFER TO HISTORIC MATERIALS FROM 1917 THAT WERE HIDDEN BY MODERN MATERIALS. ASSUMED AREAS ARE THOSE THAT WERE EXPOSED FROM THE PROBE. AREAS ISOLATED FROM THE 1986 RENOVATION DRAWINGS OR THE 1986 RENOVATION DRAWINGS ARE NOTED AS EXPOSED AND REMOVED ITEMS NOTED WITH PROBES OR FROM AREAS WHERE THE MODERN FINISHES HAVE FALLEN.



FOYER ELEVATION LOOKING NORTH



FOYER ELEVATION LOOKING SOUTH

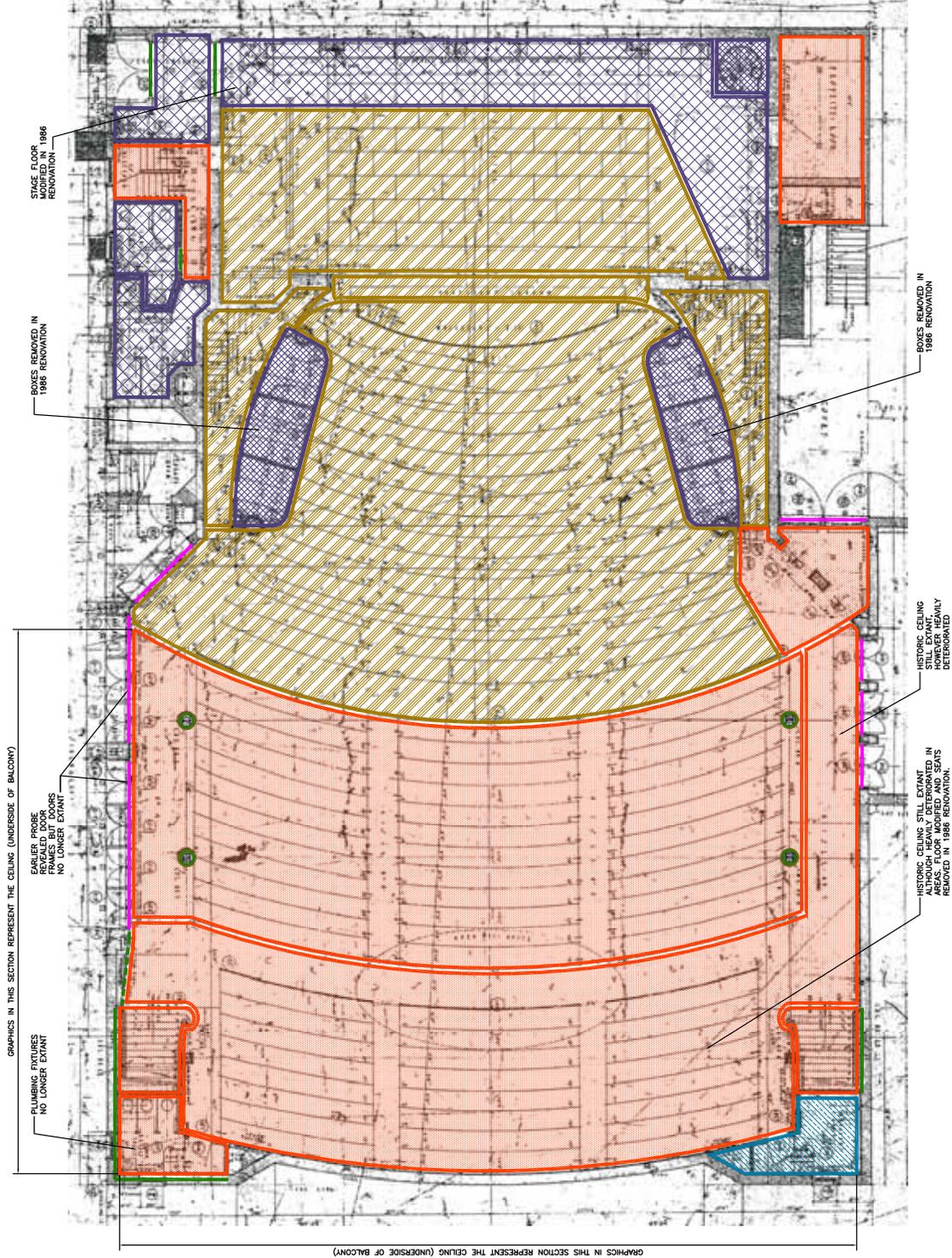
VICTORIA THEATRE BUILDING ALTERATIONS NORTH BUILDING

FIRST FLOOR PLAN/ REFLECTIVE CEILING PLAN (AS NOTED)

LEGEND:

- VERTICAL ELEMENT, HISTORIC MATERIAL, EXPOSED
- VERTICAL ELEMENT, HISTORIC MATERIAL, ASSUMED TO EXIST
- VERTICAL ELEMENT, HISTORIC MATERIAL, PREVIOUSLY REMOVED
- VERTICAL ELEMENT, HISTORIC MATERIAL, ASSUMED TO HAVE BEEN PREVIOUSLY REMOVED
- EXPOSED ELEMENT, HISTORIC MATERIAL, EXPOSED
- CONCEALED ELEMENT, HISTORIC MATERIAL, ASSUMED TO EXIST
- EXPOSED ELEMENT, HISTORIC MATERIAL, PREVIOUSLY REMOVED
- CONCEALED ELEMENT, HISTORIC MATERIAL, ASSUMED TO HAVE BEEN PREVIOUSLY REMOVED
- NON-EXPOSED ELEMENT, AREA INACCESSIBLE
- UNKNOWN

NOTE: ITEMS NOTED AS EXPOSED REFER TO HISTORIC MATERIALS FROM 1917 THAT WERE REVEALED BY PROBES OR WERE NEVER HIDDEN BY MODERN MATERIALS. ASSUMED AREAS ARE THOSE THAT WERE NOT REVEALED BY PROBES OR ARE EXTRAPOLATED FROM THE 1986 RENOVATION DRAWINGS. ITEMS NOTED AS EXPOSED AND REMOVED WERE CONFIRMED WITH PROBES OR FROM AREAS WHERE THE MODERN FINISHES HAVE FALLEN.



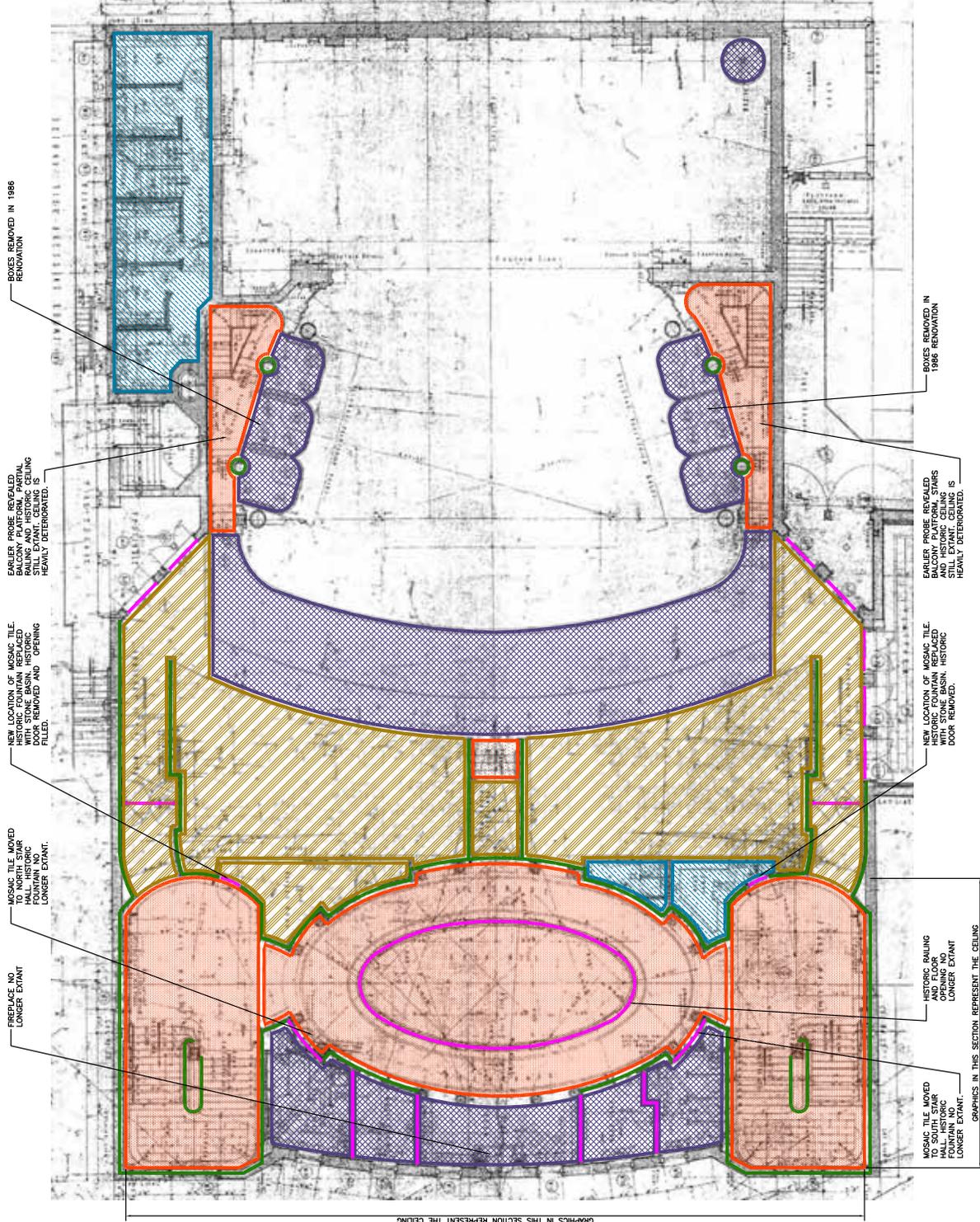
VICTORIA THEATRE BUILDING ALTERATIONS NORTH BUILDING

SECOND FLOOR PLAN/ REFLECTIVE CEILING PLAN (AS NOTED)

LEGEND:

- VERTICAL ELEMENT, HISTORIC MATERIAL, EXPOSED
- VERTICAL ELEMENT, HISTORIC MATERIAL, ASSUMED TO EXIST
- VERTICAL ELEMENT, HISTORIC MATERIAL, PREVIOUSLY REMOVED
- VERTICAL ELEMENT, HISTORIC MATERIAL, ASSUMED TO HAVE BEEN PREVIOUSLY REMOVED
- EXPOSED ELEMENT, HISTORIC MATERIAL, EXPOSED
- CONCEALED ELEMENT, HISTORIC MATERIAL, ASSUMED TO EXIST
- EXPOSED ELEMENT, HISTORIC MATERIAL, PREVIOUSLY REMOVED
- CONCEALED ELEMENT, HISTORIC MATERIAL, ASSUMED TO HAVE BEEN PREVIOUSLY REMOVED
- NON-EXPOSED ELEMENT, AREA INACCESSIBLE
- UNKNOWN

NOTE: ITEMS NOTED AS EXPOSED REFER TO HISTORIC MATERIALS FROM 1917 THAT WERE REVEALED BY PROBES OR WERE NEVER HIDDEN BY MODERN MATERIALS. ASSUMED AREAS ARE THOSE THAT WERE NOT RELATED FROM THE PROBE. EXTRACTS RELATED FROM THE 1986 RENOVATION DRAWINGS. ITEMS NOTED AS EXPOSED AND REMOVED WERE CONFIRMED WITH PROBES OR FROM AREAS WHERE THE MODERN FINISHES HAVE FALLEN.



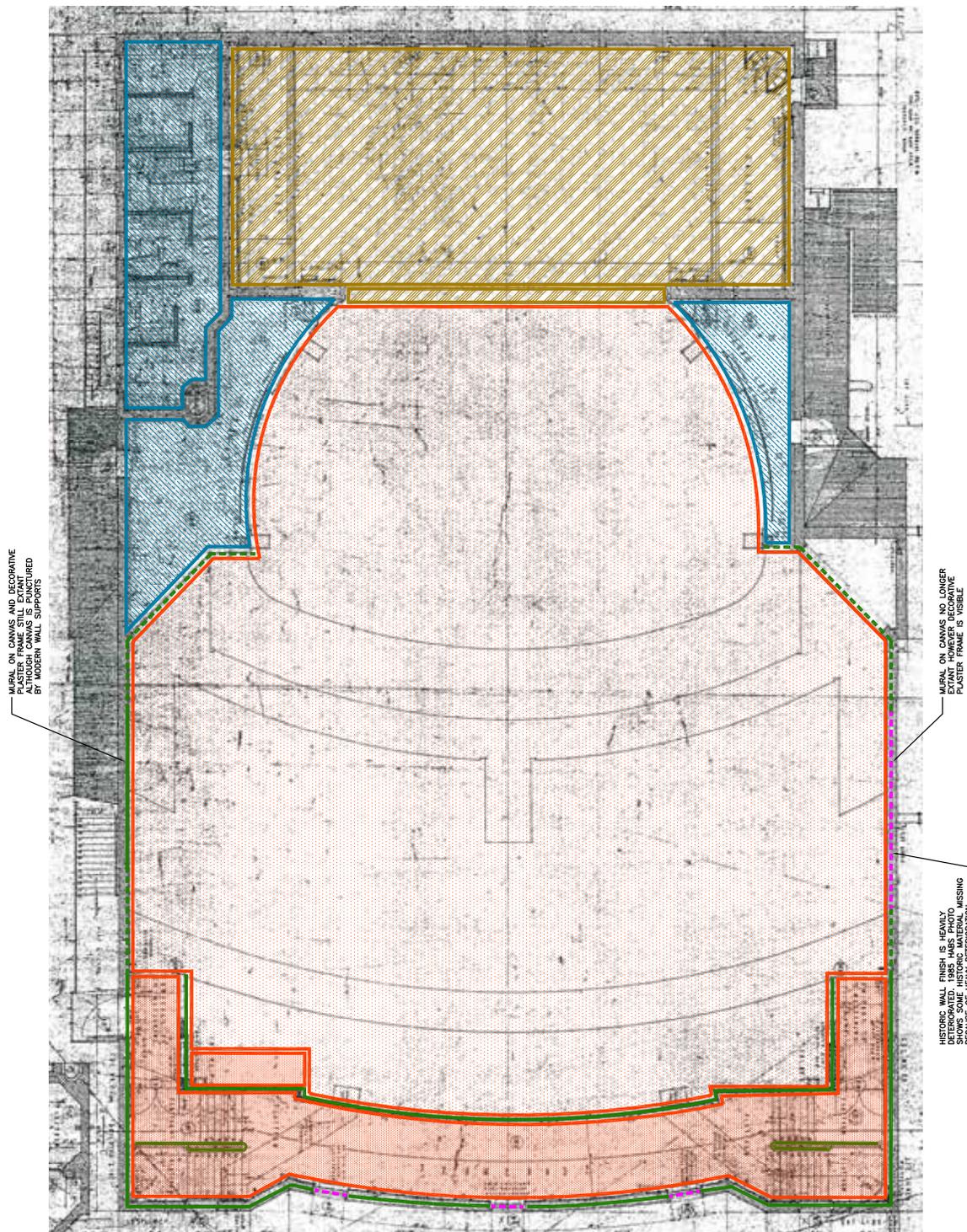
VICTORIA THEATRE
BUILDING ALTERATIONS
NORTH BUILDING

THIRD FLOOR REFLECTIVE
CEILING PLAN

LEGEND:

-  VERTICAL ELEMENT, HISTORIC MATERIAL EXPOSED
-  VERTICAL ELEMENT, HISTORIC MATERIAL ASSUMED TO EXIST
-  VERTICAL ELEMENT, HISTORIC MATERIAL PREVIOUSLY REMOVED
-  VERTICAL ELEMENT, HISTORIC MATERIAL ASSUMED TO HAVE BEEN PREVIOUSLY REMOVED
-  EXPOSED ELEMENT, HISTORIC MATERIAL EXPOSED
-  CONCEALED ELEMENT, HISTORIC MATERIAL ASSUMED TO EXIST
-  EXPOSED ELEMENT, HISTORIC MATERIAL PREVIOUSLY REMOVED
-  CONCEALED ELEMENT, HISTORIC MATERIAL ASSUMED TO HAVE BEEN PREVIOUSLY REMOVED
-  NON-EXPOSED ELEMENT, AREA INACCESSIBLE
-  UNKNOWN

NOTE: ITEMS NOTED AS EXPOSED REFER TO HISTORIC MATERIALS FROM 1917 THAT WERE REVEALED BY PROBES OR WERE NEVER HIDDEN BY MODERN MATERIALS. ASSUMED AREAS ARE THOSE THAT WERE NOT RELATED TO THE PROBE. PROBABLY RELATED TO THE 1986 RENOVATION DRAWINGS. ITEMS NOTED AS EXPOSED AND REMOVED WERE CONFIRMED WITH PROBES OR FROM AREAS WHERE THE MODERN FINISHES HAVE FALLEN.



METAL ON CANVAS AND DECORATIVE PLASTER FROM 1917 PLAN STILL PRESENT ALTHOUGH CANVAS IS PUNCTURED BY MODERN WALL SUPPORTS

METAL ON CANVAS NO LONGER PRESENT AND DECORATIVE PLASTER FINISH IS VISIBLE

HISTORIC WALL FINISH IS HEAVILY DETERIORATED AND SHOWS SOME HISTORIC MATERIAL MISSING BECAUSE OF HEAVY DETERIORATION.

APPENDIX B.2

**PAGE AYRES COWLEY ARCHITECTS
EXISTING CONDITION REPORT**

VICTORIA THEATER

233 WEST 125TH STREET, HARLEM, NY

EXISTING CONDITION REPORT



PREPARED FOR

DANFORTH DEVELOPMENT PARTNERS, LLP
115 WEST 120TH STREET NEW YORK, NEW YORK

PREPARED BY

PAGE AYRES COWLEY ARCHITECTS
636 BROADWAY, NEW YORK, NEW YORK
REVISED OCTOBER 10, 2008

Victoria Theater Existing Condition Report

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	North Building	
	Building Services	
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	North Building	
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I. INTRODUCTION

Page Ayres Cowley Architects, LLC (PACA), on behalf of Danforth Development Partners, LLP, has prepared this Existing Conditions Report (“report”) regarding the Victoria Theater located at 233 West 125th Street. Using the few surviving sheets of the 1916 Thomas Lamb drawings, photographs taken in 1984¹, architectural drawings produced for the 1985 rehabilitation and the results of a building survey, PACA was able to assess the theater’s existing condition and determine the extent of historic fabric, features and components remaining behind contemporary alterations. As detailed in the following pages, the theater has unfortunately suffered significant water damage since the 1985 rehabilitation and much of the significant historic fabric has been lost to removal or irreversible environmental damage.

The potential landmark status of the building is well documented. In 1983, the Harlem Urban Development Corporation made an application to the National Parks Service for a Determination of Eligibility Notification. The opinion of the State Historic Preservation Office was that the building was “eligible” for the National Register of Historic Places, but further information was requested. In 1985, when the building was rehabilitated and altered as a multiplex, the Advisory Council On Historic Preservation (Council) drafted a Memorandum of Agreement that made certain stipulations among the signatories permitting the conversion of the theater to a multiplex. The City of New York, the New York State Preservation Officer (SHPO) and the Council agreed to the undertaking with the understanding that the conversion would have an “effect” on the historic fabric. This Agreement made two requirements:

[that] “an architect experienced in the rehabilitation of historic buildings be retained to supervise project so that permanent damage to the significant architectural features will be minimized and made as reversible as possible, ” and that “the main auditorium of the theater will be recorded prior to any construction or demolition so that there will be a permanent record of its appearance.”

This report is presented in four sections reflecting the scope of work completed for this assessment. The first section provides the theater’s historic context and discusses its significance and architectural character. This section of the report also describes the alterations to the theater known to have occurred since its original construction.

The second section provides an architectural description of the two buildings that comprise the theater complex, including describing and locating key character defining features. The third section provides a discussion of interim contemporary repairs to the theater.

¹ The photographic documentation followed Historic American Building Survey (HABS), standards as part of the mitigation called for in the Memorandum of Agreement when the building was converted to a multiplex cinema in 1984-1985.

The final section provides the existing conditions assessment. The description of the theater's existing condition is based upon the findings of the first three sections of the report together with the findings of a survey of the major exterior and interior building components, including: (1) the South Building's entrance lobby, ticketing areas, main floor and large meeting rooms on the second and third floors; and (2) the North Building's theater auditorium and service and operations areas. This section of the report also summarizes the extent of change, deterioration and permanent damage to the theater that has occurred since its original construction.

ACKNOWLEDGEMENTS

This report gratefully acknowledges the participation of several State and City Agencies, which opened their files and helped to restructure the chronology of the previous alterations and the road to designation. Our research would not have been possible without the assistance of Rachael Schatz, Director of Planning and Environmental Review, Design & Construction, Kathy Howe and Beth Cumming from the New York State Office of Parks Recreation and Historic Preservation, and Wayne Benjamin, Executive Director, Harlem Community Development Corporation who listened and helped with the public review during the many meetings and scoping sessions. The New York City Department of Buildings was also helpful in gaining access to the building files.

The Library of Congress, Historic American Buildings collection, provided some of the copies of the Lamb drawings, as well as the record photographs taken in 1985.

Several libraries and museums provided information in the form of clippings and theater histories that helped to understand the social and cultural history of this former vaudeville theater. These repositories of primary information included: Avery Library at Columbia University, The Municipal Archives, The New York Public Library Map Room, The New-York Historical Society and the Museum of the City of New York.

Photographs used to describe the existing conditions in this report were taken by Page Ayres Cowley Architects, LLC in 2008. Additional archival Lamb drawings were obtained from Avery Library at Columbia University and the Department of Buildings that provided copies of the adaptive re-use when the theater was converted and used as multiplex movie theater 1986.

II. ARCHITECTURAL SIGNIFICANCE & CHANGES OVER TIME

At the turn of the Twentieth Century, the prosperity and promise of Harlem attracted significant personalities in the entertainment business including Marcus Loew (who according to city directories lived on 111th Street in 1909), Adolph Zukor, George and Ira Gershwin, Irving Berlin, the Marx brothers, and Sigmund Romberg. Theater and entertainment flourished in Harlem, an uptown extension of Broadway, in the home neighborhood for many of the performing artists and impresarios.²

The Victoria Theater

The Victoria, built as a vaudeville theater, opened in 1917. In May of that year *Harlem Magazine* reported that the Victoria would add to Harlem's growing reputation for "splendid playhouses:"

The promise of the architects and builders is, that the new theatre will be not only the largest in Harlem but the most attractive in Greater New York, which means something. It will be devoted to high class vaudeville and the best of motion pictures." . . . The two upper floors will be given over to lofts and a number of lodge and meeting rooms. Below the auditorium of the theatre will be an immense hall, with 20,000 feet of floor space and on top of the building will be either a roof garden or a moving picture studio. A novel feature of the building will be a club room, with an expensive organ built into it, where theatre parties may meet before or after the show. Every convenience will be provided for the patrons, and the . . . stage equipment and lighting will make possible spectacles which can be staged in only a few theatres. [*Harlem Magazine*, May 1916 quoted in *Village Views IX*].

In the Victoria, as in some other major vaudeville theaters, auxiliary rooms such as luxuriously appointed lounges, parlors, smoking rooms, lobbies and promenades seemed to have as much attention to decorative detail as the main auditorium, reflecting the fact that often the social activities and opportunities to mingle and be seen in such surroundings were as important to theater goers as the action on the stage itself.

The following year the *New York Telegraph* reported the opening of the Victoria on September 30, 1917 calling it "the most beautiful and costly theatre Loew ever built." "The greatest collection of celebrities. . . . that ever graced a Loew theatre" opening night would be in attendance, including Fatty Arbuckle, Irving Berlin, and Elsie Ferguson, popular star of the featured movie, *Barbary Sheep*, which shared the bill with several vaudeville acts [*Village Views*, IX (February 2005, p. 15.)].

The Victoria remained a Loew's theater showing films for 60 years until 1977, when the company decided that business there was no longer profitable and the building was offered for sale. The Harlem Urban Development Corporation took over the old theater and in the mid 1980s leased it to

² Michael Henry Adams, "New Development Plans for the Victoria Theatre Site: A Harlem Scholar Sees "A Kind of Fig Leaf" in the Concessions," *Village Views*, IX (February, 2005), 3.

Leonard Clark who opened it as a five-plex, “Moviecenter Five” in 1986, after a \$3,000,000 renovation using some state funds. In 1992, the theater was refurbished again and reopened as the Victoria 5 under a new manager, Warren Blake, a well-known retired police detective from Harlem. A few years later, in 1995, Blake formed a partnership with the Roger Furman Theatre, among the oldest African-American non-profit theater groups in New York, and redesigned the house to accommodate live theater.

Recent Appreciation of the Victoria Theater

Based on a Determination of Eligibility in 1983 and again in 1985 when a HABS report was prepared by Linda Mayo-Perez [HABS No. NY-6283], the Loew’s Victoria Theater was documented and determined eligible for the National Register of Historic Places. More recently, in a Resource Evaluation of January 11, 2002, the SHPO determined that the Victoria still met the criteria of eligibility for the National Register as a surviving early vaudeville and motion picture theater building, and one of few remaining New York examples by Thomas Lamb, a significant architect noted for this building type, with more than three hundred theaters to his credit:

The Loew’s Victoria Theater enjoys the special distinction of being designed by one of America’s great theater architects. . . . The Victoria is typical of Lamb’s theater designs prior to 1930 which were classically-inspired, with interiors often based on seventeenth-century Baroque or eighteenth-century English (Adamesque) or French (Louis XVI) sources. During the late 1920s and 1930s, his designs became more exotic or “fantasy” based.

Theater Builders and Designers

Brief biographies of Marcus Loew, Thomas Lamb and Arthur Brounet are provided in Appendix III attached to this report.

III. ARCHITECTURAL DESCRIPTION

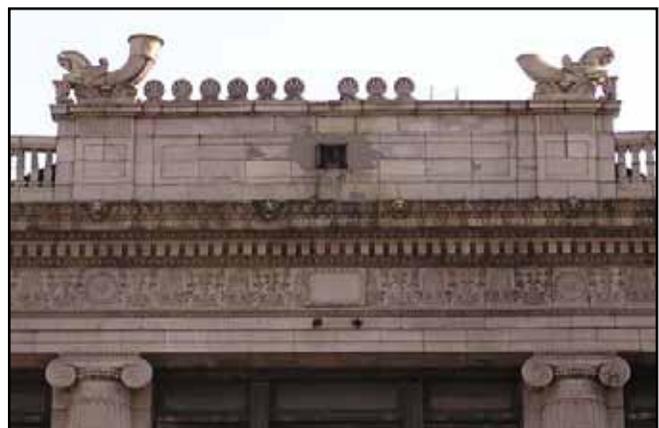
Introduction

The architectural description begins with an overall summary of the building, followed by a description of the exterior subdivided by sections: The South Building and the North Building (Auditorium), as well as individual features or materials, such as ornamental plaster work, murals and light fixtures.

South Building

The Victoria Theater consists of two distinguishable buildings located on the same block and lot.³ The South Building is constructed of load-bearing brick with timber framed floors and hollow clay tile interior walls and partitions.

The façade is recessed at the entry level and is faced with light gray terracotta. A pair of two-story, engaged and fluted Ionic columns are placed at the center above the entrance. These are flanked by half columns forming three, equally spaced window bays. Located above the columns is an ornamental frieze and dentiled cornice that spans the width of the building. A parapet wall with a central raised portion is capped with two over-sized terracotta cornucopia sculptures with fourteen terracotta acroterion standing in between them. Large wood frame tripartite windows with transoms above are located on the second and third floors. The center panel is fixed and the two on the side are operable casement type. The entrance at the pavement level has two pairs of contemporary metal entrance doors. At the eastern side is a second pair of double doors leading to an



³ Reference NYC Department of Buildings, Building Information System (BIS) lists the Victoria Theater as Block 1931, Lot 17. 104 Job Actions are listed which include Alterations (type 1, 2 and 3), Building Notices, Certificates of Occupancy, Electric Sign Applications, Fire Protection Plans, New Building, Permits, Plumbing Repair Slips, Public Assembly, Special Reports, Unsafe Building Notices and Violations.

enclosed space with access to an internal courtyard. A replacement marquee has been constructed over the original steel frame, which is cantilevered over the sidewalk.

The theater façade is characterized by the classically modulated façade with the marquee that easily identifies this building as a place for entertainment. Other defining features include the classically inspired terracotta ornamentation, and the low building height typical of theater entrances.

Roof:

The extant roof over the South Building is at two levels. The first is above the third story over the meeting rooms. The second covers the double-height foyer below. Both are essentially flat, with a slight pitch and covered with a built-up asphalt roofing system. This has been patched and repaired in places, along with the perimeter inside faces of the brick parapets that have been tarred over. There is an exterior fire balcony that connects the second floor meeting room to the second floor of the auditorium. This area has no weather protection.

Masonry Walls:

The exterior masonry of the façade is constructed of load-bearing brick and steel framing. The 125th street façade is faced in light gray terracotta. The manufacturer is recorded in Architecture and Building in 1917 as the South Amboy Terra Cotta Company. All of the exterior ornament appears also to be constructed of terracotta. Exterior walls that are visible from the internal courtyard are of common red brick in a running bond pattern.

The main entry level has been modified. The locations of the entrance doors and the symmetrical chamfered walls that exist have been altered. On the west side, the wall has been built out and enlarged replacing the original angled walls. The east side retains the chamfered wall but has replacement entrance doors. The placement of the entrance doors is also different in that the opening is now of two pairs of doors rather than the three indicated on the original Lamb drawings. The entrance is in fair condition, but the modifications do not suit the original classical and symmetrical design.

Entrance:

All of the existing exterior doors are replacement doors differing in material and configuration. These are metal framed in an anodized yellow brass color and fully glazed. A roll-up security grill is placed in front of the doors at the main entrance. The flooring in the entrance recess has been modified. Contemporary floor tiles have been placed over or replace what may have been a terrazzo inset design.

Interior:

Once past the entrance doors, the lobby conforms to the size and configuration of the original design. The existing walls have been covered over in places with layers of gypsum wallboard. Earlier finishes that remain visible are sections of tiered coursing of marble, similar to *Royal Fleuri* quarried in the United States. Inset framed vitrines in metal remain but have been painted over in gold. The floors have been covered over with glue-down carpet. The only area that was spared alteration is the ceiling,



which consists of a delicate geometrical design in the manner of Robert Adam (see photograph above right). The color palette is reminiscent of the “antique” using muted and pale colors. There is an existing brass candelabrum, but whether it is original or a replica is unknown, as it does not look out of place.

The second major public space is a double-height foyer (see photograph at right). While the grand open staircase remains, the remainder of the floor is used as a passageway and contains a concession counter for soft drinks and snacks. The walls, as those in the foyer, are covered with gypsum wallboard. The staircase is remarkable despite the steep risers and narrow treads as the balustrade is constructed of marble, similar to *Botticino Light* quarried in Italy. The staircase terminates at a



balcony, which provides access to the second level of the auditorium. The walls at this level are covered in mirror panels. The ceiling retains what appears to be the original square coffered panels, is painted over in a uniform medium blue.

North Building

The North Building, that contains the auditorium space, fronts onto 126th street. This façade is flush with the property line and is utilitarian in character and appearance. This façade, which is approximately one hundred and fifty (150'-0”) feet long, is constructed entirely of red brick. At the street level are five pairs of metal panel egress doors. Three of these pairs exit directly from the

auditorium space. The others exit the western staircase and the southern stage door. A three-level fire escape is affixed to the exterior brick and is covered with corrugated metal. Exit doors on the balcony, are of a similar design as those on the street level, and exit from different levels of the interior theater space. Adjoining the South Building is an internal courtyard. This contains affixed exit balconies and stairs that are also covered with corrugated metal.

The interior space has been divided into five movie theaters. Three are located on the main floor, and there are two on the second floor. The sloping floors have been leveled using wood framing and plywood decking to separate the floors. All of the



walls have been covered with gypsum wallboard and surface-mounted acoustic panels. The ceilings have been lowered using a suspended lay-in ceiling system. These are affixed to either lightweight sub-framing or attached with pencil rods bolted through to the original plaster ceiling above. The consequence is that the original auditorium ceiling is no longer visible. The underside of the existing balcony, which still spans the full width of the auditorium, has been divided into two sections. While there is a partition along its length, the underside of the original stamped metal ceiling is visible from the main floor level and is painted black. Theater no. 5 is located on what would have been the stage and back stage area. This is in excess of double height and also has a suspended ceiling hung from the former back of the house catwalks that remain.

The only room in the North Building that remains, although altered, is the second floor foyer or former promenade (see photograph at right). The room is oval with a square anteroom at each side with staircases to access the different levels of the auditorium. Former seating areas have been removed and replaced with public toilets, and the opening in the floor has been filled in and covered over. The slender cast iron support columns remain at either side



marking the extent of the former opening in the floor as do the engaged columns at the perimeter of the

room which frame the openings to the stair wells, theater and current toilet areas. The other interesting feature is the suspended plaster promenade ceiling, which is ornamented in the Adam style with Greco-Roman applied ornamentation painted in pale grays and blues (see photograph at right). Missing components are the lighting and wall coverings. The center medallion and ventilation grille has been covered over with a contemporary painting.



The water fountains which were originally located in niches in this oval room have been relocated to the stair foyers, one in each landing. These fountains have been modified with the basins mounted over the gold and green mosaics (see photograph below, right).

Building Services

There have been piecemeal alterations to toilets, concession and maintenance areas. The electrical wiring appears to be of two generations: the original dating to 1917 and supplemental conduit added in 1984-85 to suit the sub-divided cinemas. In the attic space over the auditorium, above the original plaster and metal lath domed ceiling are the abandoned fresh air ducts and fans. Also located in the attic are the projection rooms fitted in and around this obsolete and disused ventilation system. At present the electrical service has been terminated in the majority of the spaces. Housekeeping outlets are active but as there is no maintenance to the theaters, the access lighting and lamping has not been replaced for years.



IV. PREVIOUS REPORTS

Two important previous studies of this building have been made. The first, prepared in 2000 by STV Incorporated focused on the structural framing systems and exterior features and recorded only the condition of components that were visible. The North Building was reported to have defects and deformations to steel lintels over door openings, displaced brickwork on the 126th street elevation, clogged drains on the North Building roof (referenced in the report as the “Main Building”), water damage and active leaks as evidenced by six inches of standing water on the roof. The South Building (referenced as the “Lobby Building”) was described as in poor condition on the second and third floors with some significant sagging to the second floor. No reference was made to the main floor lobby. Water infiltration was also reported as having damaged the interior of the South Building over time. These conditions continue today.

The second report, commissioned by the Harlem Community Development Corporation in 2002, was prepared by the team of: M. Castedo Architects (Architectural), Goldreich Engineering P.C. (Structural), and John J. Guth Engineering. P.C. (Mechanical, Electrical and Plumbing). This report evaluated the interior of the building and building services, including the air-conditioning, heating, plumbing, electrical and fire-suppression systems. This report was aimed at determining the extent of repair necessary to keep the building usable, presumably as a public assembly space or theater. In summary, from the notations in this report, most of the accessible areas⁴ listed some degree of water infiltration as the primary cause for damage. Damage to a majority of the interior plasterwork was noted on ceilings and walls. Broken windows, dislodged doors and window frames were noted to be a source of the water infiltration to the perimeter of the building.

In addition, exterior components of the South building noted as requiring remediation included steel supports of the building's front marquee, deteriorated terra cotta window sills and corroded steel window spandrel beams. Minor damage to wood components such as window frames and doors was also noted.

In addition to setting forth numerous defects and maintenance issues, this report also listed recommended remedial work. Although construction documents are referenced in the report, no such drawings were able to be located. Therefore, it is not clear how much of the remedial work was carried out, as the electrical service is minimal and the mechanical and plumbing systems were not active at the time this report was prepared. The custodians who provide periodic surveillance of the property reported these systems as non-operational.

⁴ There were several areas, principally the theaters, where access was not possible and consequently, repair recommendations were not included.

Below is a summary of the repairs that were carried out between 2004 and 2007 based on detailed work orders that were reviewed and verified against existing conditions, where possible. While these repairs provided some remedial benefit in keeping the building in a state of good repair, further deterioration has continued.

<u>Date</u>	<u>Discipline</u>	<u>Item</u>
July 2007	Plumbing	Repairs at roof tank supply pipes
May 2007	Plumbing	Repairs between roof and roof tank pipe connections
April 2007	Plumbing	Repairs to water supply for roof tank
March 2006	HVAC	Replacement of fan motor, air flow switch and blower cage Unit # 3
January 2006	HVAC	Repair to Thermal Couple Replacement of Transformer Replacement of Belts for fan motor Replacement of Wiring and Fuses Replacement of unit # 3 transformer and contactor Replacement of unit #2 (2) relays and (2) contactors
August 2005	Fire alarm Fire Suppression	Testing and major repairs
June 2005	Plumbing Fire Suppression	Roof Tank Repair- Cleaning and caulking Remedial repairs to two sprinkler systems Replacement of copper piping Replacement of Siamese female coupling with plug and adapters
March 2005	Plumbing Fire Suppression	Major repairs and upgrades to building sprinkler system
July 2004	Plumbing Fire Suppression	Installation of new standpipe section and sidewalk repair

As this list demonstrates, there were no repairs to the exterior of the building to keep the structure weather resistant. The concentration of the effort was to maintain the fire suppression system, as essential for an unoccupied building. Unfortunately, there appears to have been no allocation of funding towards the structure and the interior of the building and the conditions that are cited in this report have continued and worsened.

V. EXISTING CONDITIONS ASSESSMENT

Introduction

The Victoria Theater was taken out of service as a vaudeville and movie theater in 1969 and re-opened in 1985 as a five-cinema multiplex. The multiplex operated for approximately four years before it closed in 1989.⁵ For the following eight years, the building remained in partial use for small theater performances, concerts and film screenings until 1997. The building has been considered as vacant since that time.

The potential landmark status of the building is well documented. In 1983, the Harlem Urban Development Corporation made an application to the National Parks Service for a Determination of Eligibility Notification. The opinion of the State Historic Preservation Office was that the building was “eligible” for the National Register of Historic Places, but further information was requested. In 1985, when the building was rehabilitated and altered as a multiplex, the Advisory Council On Historic Preservation (Council) drafted a Memorandum of Agreement that made certain stipulations among the signatories permitting the conversion of the theater to a multiplex. The City of New York, the New York State Preservation Officer (SHPO) and the Council agreed to the undertaking with the understanding that the conversion would have an “effect” on the historic fabric. This Agreement made two requirements:

that “an architect experienced in the rehabilitation of historic buildings be retained to supervise project so that permanent damage to the significant architectural features will be minimized and made as reversible as possible, ” and that “the main auditorium of the theater will be recorded prior to any construction or demolition so that there will be a permanent record of its appearance.”

Survey Methodology

After review of the documentation discussed above, a systematic three-day survey of the exterior and interior of the theater was conducted. The field survey was accomplished primarily from the ground as no scaffolding or access ladders could be easily erected or safely installed. In addition, the roofs of the North and South Buildings were deemed unsafe due to noticeable water infiltration causing the structural integrity of the roofs to be questioned. For the exterior elevations, binoculars and the naked eye were used. Structural and mechanical systems are only referenced if they impact the exterior or the intelligibility of the interior decoration. There are no operating systems currently in the building as power and water remains only in certain areas and the entrance lobby.

⁵ From “Cinema Treasures’ internet website www.cinematreasures.org/theater/560.

The different components and materials used in the construction of both the exterior and the interior of the theater exhibit a range of conditions. These varying conditions are attributable to the inconsistent alterations, removals and cosmetic treatments of portions of interior and exterior components coupled with years of inconsistent maintenance. These conditions were likely exacerbated by the lack of heat, ventilation or seasonal maintenance during the years when the theater did not operate.

Probes

The historic Victoria Theater once displayed a unique and richly decorated interior. However, conversion of the auditorium and modification of the principal public foyers and the lobby have significantly reduced the charm, character and quality of the once grand spaces. To identify these changes and to assist with the planning of design and building conservation work being considered, interior probes were carried out to determine if the 1984-85 alteration and previous upgrading concealed original fabric or removed original features and ornamentation. A series of diagrams were made, by overlaying the original Lamb drawings and the 1985 conversion plans, to evaluate where the alterations may have effected original or earlier architectural features. Where there was a delineated conflict, a potential probe was indicated. These locations were mapped and are referenced in the attached annotated drawings PL-1 through PL-4 and captioned pictures that follow.

Once a determination was made as to the number and size of the exploratory openings to be made, a walk-through was conducted on January 14, 2008 prior to the selective removal work to confirm probe locations. The probes were limited to areas believed to have original historic fabric remaining after the 1980's rehabilitation. Specific probe locations were reviewed and approved by the Harlem Community Development Corporation and the New York State Economic Development Corporation.

On February 11, 2008 at 8 AM, with temperatures ranging from 15 to 25 degrees Fahrenheit, two man construction crews provided by Plaza Construction, assembled in the lobby of the theater to discuss methods of removal and the objectives of the work. Using both a copy of the original 1916 Lamb drawings and the HABS photographs, the search for original features began. Contractors used hand held tools and small claw hammers to locate cavities in the contemporary wall linings, wallboard and floor framing and to make initial pilot holes. Once penetration of the surface layer had been achieved, the workmen graduated to larger tools and crow bars, and finally to small hand held Makita type saws, to open and frame the holes made in walls, floors and ceilings. Successive layers of materials were removed, including various thicknesses of gypsum wallboard, carpet, wood paneling, metal studs and secondary wood framing and furring. All of the probe locations were documented with digital flash photography.

Based upon the terms of the Memorandum of Agreement stipulating that new construction should be installed with minimal harm or at least be reversible, these coverings were thought to conceal original finishes and decorative elements. This was found not to be the case throughout all of the probe areas as some degree of damage to the substrate was encountered at each probe. Once visible, the damage and deterioration of uncovered earlier and original features varied from moderate to severe. Some findings were surprising as underneath the present wall covering (gypsum wallboard) was an earlier wood wall paneling and beneath this layer a previous marble wall. The extent and wall pattern was not determined, as this would involve substantial demolition of existing walls. In the foyer at the grand staircase, a terrazzo floor covering was found under the glue-down carpet. At the second floor promenade, additional marble flooring was uncovered. The extent of this material and design could not be determined, as to do so would involve substantial demolition and it was agreed that it was better to leave these materials intact at this time. The other important discovery was the loss of a companion wall painting that was originally located on the south wall of the auditorium. Only the wall painting on the north wall survives and even that is heavily compromised by the attachment of lightweight metal framing.

PROBE PHOTOGRAPHS AND DESCRIPTIONS



1.

Probe location was selected as original Lamb drawings indicate a fireplace surround as a feature for the double-height foyer.

As found condition:

A 2 ft. x 2 ft. probe hole was made through ceramic tile behind a food service center on the east wall of the foyer. Wall construction revealed contemporary metal studs supporting gypsum wall board, which conceals a cavity. No fireplace was found. Inspection of the cavity indicated that this space is used for distribution of new ductwork, electrical conduit and undefined cables.



2.

Probe location was selected as original Lamb drawings indicate a decorative floor pattern, which appeared to be of a type of tile in the foyer.

As found condition:

A 2-ft. square of the existing carpet was cut out and removed to reveal the original Terrazzo floor. The floor was found to be in poor condition.



3.

Probe location was selected as original Lamb drawings indicate a marble finish on the foyer walls.

As found condition:

A probe was made on the east wall of the foyer. A 2-ft. wide section of the gypsum wallboard was removed exposing a layer of wood paneling with wood furring behind it placed over a layer of fire block. Portions of the original marble wall finish were found behind the fire block.



4.

Probe location was selected as original Lamb drawings indicate a marble finish on the foyer walls.

As found condition:

A probe was made on the west wall of the foyer. A 2 ft. x 6 ft. section of the gypsum wallboard was removed exposing a layer of wood paneling with wood furring behind it over a layer of fire block. Behind the fire block was a cavity and then a layer of fire brick. No marble finish was found at this location.

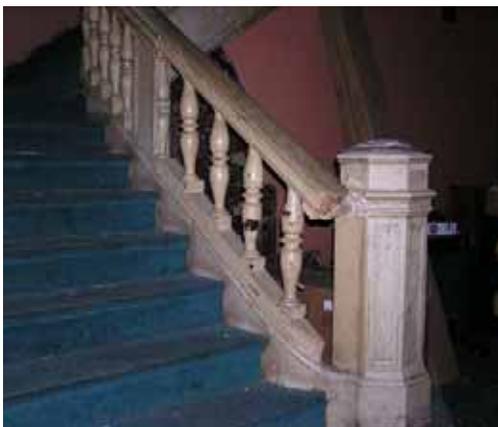


5.

Visual inspection was selected as original Lamb drawings indicate a marble railing at stairs leading to the mezzanine floor of the foyer and also leading across the mezzanine floor that overlooks the first floor.

As found condition:

The original marble railing remains, except for the lower section of the railing which was replaced with wood made to resemble the existing original marble railing.





Ceiling at center of foyer

6.

Probe location was selected as original Lamb drawings indicate an ornamented ceiling. Due to ceiling height, visual inspection was conducted in place of probes.

As found condition:

A visual inspection of the ceiling was conducted in the foyer. In the middle section of the foyer the original ornamented ceiling remains. There are visible areas of cracking and flaking paint. In the area above the stairs and mezzanine, the ceiling is covered with gypsum boards.



Ceiling above stairs and mezzanine



7.

Probe location was selected based on first-floor ceiling condition and investigation of second-floor ceiling condition.

As found condition:

A visual inspection was made of the second-floor ceiling at the south end of the building. It was apparent that sections of the original tin ceiling remained, however, the ceiling is in a state of deterioration beyond repair.



A. Probe at southern balcony

8.

Probe locations were selected as original Lamb drawings indicate balcony boxes over theater.

8A.

As found condition:

A probe hole approximately covering a 4 ft. x 5 ft. section of the gypsum wall board was made on the southern side of the theater where one half of the box balconies originally were located. Behind the gypsum wall were stairs leading down to the balcony. The stairs were covered with plywood and could not be determined as original. The balcony platform remains but not the balcony boxes. This area is currently used for HVAC equipment. The decorative plaster ceiling remains but in an extremely deteriorated condition.



B. Probe at northern balcony. Note entrance to balcony below new stairs

8B.

As found condition:

A probe hole approximately covering a 4 ft. x 4 ft. section of the plywood wall was made on the northern side of the theater where one half of the box balconies originally were located. A storage area with stairs was built in the location of the entrance to the balcony. Behind the stairs and behind the plywood remained only the balcony platform with a section of the railing attached at the edge. The balcony boxes, the stairs leading down to the balcony platform, and the rest of the railings are no longer there. The decorative plaster ceiling remains, but in a heavily deteriorated condition.



B. Northern balcony. Note that the only remaining piece is the platform with attached railing at edge.



9.

Probe location was selected as original Lamb drawings indicate decorative floor pattern at the foyer on the second floor of the theater.

As found condition:

The foyer on the second floor of the theater on the west end of the building is covered with carpet. A section of the carpet was rolled up and a 1 ft. x 1 ft. probe was made removing the padding and revealing original marble floor tile.



10.

Visual inspection was selected as original Lamb drawings indicate drinking fountains at the second floor theater foyer.

As found condition:

The original drinking fountains with mosaic tile surround remain flanking the outer areas of the second floor theater foyer. The tiles surrounding the fountains as well as the fountains are in good condition.



11.

Visual inspection was selected as original Lamb drawings indicate marble/stone stairs and cast iron railings leading to the second floor of the theater at the west end of the building.

As found condition:

The marble stairs and cast iron railings remain on both ends of the west end of the building. They appear in good condition.



First probe done at west foyer wall

12.

Probe location was selected as original Lamb drawings indicate a fireplace along the interior of the exterior west wall on the second floor of the theater. This was made on the west wall of the second floor foyer (oval room).

As found condition:

The first probe was made on the western wall of the second floor foyer where the original drawings showed a passage way to the fireplace. Removing the plywood revealed a CMU wall covering the passage way. Behind the CMU wall were the restrooms.



Second probe done at south wall of restroom behind CMU wall

Second probe to locate the fireplace was made in the men's restroom. The second probe was made cutting a 2 ft. x2 ft. hole into the south wall of the restroom behind the CMU wall which would be the passage way. The probe revealed steel framed construction supporting gypsum wall board. Within the wall was a cavity with ducts. No passage way was found.



Third probe done at west wall of restroom at interior of exterior west wall

The third probe to locate the fireplace was made in the women's restroom. The third probe was made cutting a 2 ft. x2 ft. hole into the west wall of the restroom. There was a layer of plaster followed by concrete. No fireplace remains.



13.

Probe location was selected as original Lamb drawings indicate exit doors which were not visible.

As found condition:

Three 4 ft. x 2 ft. probe holes were made at the north wall of the theater. Each probe hole was situated at the location where the fire doors once were. Behind the gypsum wall board and metal stud framing were the original wood door trims painted red and the openings, now filled in with fire block.



North wall mural and trim with metal stud wall support spanning across mural

14.

Probe locations were selected as the 1985 Historic American Building Survey (HABS) photographs of the Victoria Theater showed murals on both the north and south walls. These murals were features of the theater.

As found condition:

North Wall Mural

A 4 ft. x 4 ft. probe was made through the existing gypsum wall board and acoustic panel at the lower east portion of the north wall in the main north theater. Wall construction consisted of gypsum wall board, acoustical paneling, and metal stud work. The original mural screen and plaster surround still remain. Missing portions of the plaster ornamentation is evident. The mural has been damaged with the stabilization of the furred out gypsum board. The approximate size of the mural and trim is 30 ft. x 15 ft.



North wall mural, note metal studs piercing through mural fabric

As found condition:

South Wall Mural

A 4 ft. x 4 ft. probe was made through the existing gypsum wall board and acoustic panel at the lower west portion of the south wall in the main south theater. Wall construction consisted of gypsum wall board, acoustical paneling, and metal stud work. The original mural screen was not found, however the plaster surround still remains. Missing portions of the plaster ornamentation is evident. The approximate size of the trim is 30 ft. x 15 ft., the same as the North side.



South wall mural trim with metal stud wall support spanning across area. No mural found at this location.

General Observations

The building's envelope is in fair condition, with the exception of those areas subject to continuous wetting and pigeon infestation and nesting. These areas include the roofs to both the South and North Buildings and the courtyard, where rainwater leaders are missing and water overflows over brick walls and is subject to freeze-thaw action. The roofs of both the North and South Buildings lack structural integrity and were deemed un-safe. There were noticeable areas where water was seeping down the interior courtyard walls. Water was also entering the building through doors that could no longer be properly closed. At these locations, pigeons easily entered the building and had nested. Carcasses and bird droppings were evident on the third floor of the South Building and in and around the auditorium fire-escape doors. The water tank at the eastern side over the former stage had a steady leak and water continuously dripped and saturated the exterior wall.

The following conditions observed are of a generic nature and apply to the entire component or assembly. These conditions are described as follows:

South Building

Roof

- The condition of the roof covering and the parapet is poor.
- Flashings are no longer serviceable and have been tarred over. The lower flat roof is in marginally better condition but water damage is visible on the interior and underside of the double height foyer.
- Terracotta coping tiles are visible from the ground using binoculars, and show signs of lifting and deterioration.

Masonry

- The terracotta appears to have stood up well.
- The majority of the unit breakage is at the connection of the steel frame that supports the marquee and at locations where the joints have been filled with non-compatible mortars and sealants.
- There is some discoloration and previous patching to the flatter surfaces.
- Minor crazing and some cracks are visible in the smooth faced units as well. This may have been why some units are painted or mortared over.
- It was not possible to determine the condition of the ornamental elements and engaged columns, as this will require scaffolding. Material losses are visible on the eastern cornucopia and at least seven acroterion are missing.
- Given the age and extent of ornament, the terracotta is in fair to good condition.

- Terracotta mortar joints appear in fair to good condition. Some repointing is evident as are open joints. While only a few units were inspected, re-pointing may be advisable owing to hairline cracks at the joints.
- The exterior marquee is non-historic and needs repair and re-wiring for the signage.

Interiors

Entrance Lobby

- The walls are concealed and only gypsum wallboard is visible with the exception of some marble panels. These are in fair to poor condition.
- All interior doors are replacements and are in fair to poor condition. The door hardware is functional, but does not meet current egress compliance.
- The ceiling remains intact although there is minor plaster cracking and delaminating areas. The deformation of the plaster may be caused by the sagging floor framing, previously cited in the 2000 STV Incorporated report, and still apparent.
- The perimeter cornice has been modified at the south, east and west sides. This appears to have dark stained plywood veneer over earlier plaster and wood framing.
- The floor covering is glue-down carpet and conceals what is thought to be remains of the original terrazzo floor.

Foyer

- The walls are covered with gypsum wallboard and coated with several paint layers. Tile is placed around and above the concession counter. The walls are in fair to poor condition as there are numerous holes made for removals of grillwork and successive exploratory holes.
- The grand staircase does not conform to current egress as a prime means of escape as the treads and risers are respectively too narrow and too high and the railing is too low.
- The marble newel post is intact, but the lower section of the balustrade is missing and non-matching material (wood) has been installed.
- The upper level of the foyer walls is covered with applied mirrored panels. There is evidence of water streaks, which originate from the ceiling at the perimeter.
- The ceiling is discolored and various areas of ornamental plaster are missing or have delaminated due to water damage. It should be noted that the center area of the foyer ceiling is covered with gypsum wallboard, which suggests that this area has already failed and has been covered over.
- No light fixtures exist in this area.

Meeting Rooms

- Both the second and third floor meeting rooms are in very poor condition and the party-wall brick is visible.
- Some pieces of the second floor pressed metal ceiling remain.
- Water damage is clearly visible on the interior of the two levels of meeting rooms.
- The ceiling on the third floor has fallen away and the timber roof framing (beams and joists) is exposed.
- Both floors contain discarded building equipment and used theater seating which is a fire hazard, collects moisture and blocks access.

North Building

Roof

- The condition of the roof covering and the parapet is poor. Although not accessible, water and ice could be seen as overflow from the gutters and leaders visible in the interior courtyard.
- Water damage is clearly visible on the interior within the attic, at the upper walls of the second floor movie theater, and in the cinema located where the former stage existed. This room is musty, and mold is visible on the baseboard and on the gypsum wallboard along the east and south walls.

Masonry

- Almost every opening on this façade has been blocked up with concrete masonry units or closed off. It was not possible to open all of the metal egress doors to determine the condition of the doors, frames and spandrel lintels. Many of these embedded steel units have rusted and deflected as hairline cracks in the adjacent masonry in the mortar joints are noticeable. There is also heavy soiling, which makes observation difficult without scaffolding.

Interiors

Auditorium

- The ceiling under the balcony remains intact, but has been modified at the center where the space was divided into two cinemas.
- The walls that enclose the cinemas are furred out over original plaster walls. Because the original plaster is concealed and water infiltration, leaking from the roof, has been seeping over time, there is ornamental plaster loss indiscriminately over portions of the north wall.

- Where the wall painting located on the north wall was encapsulated, there is water damage, which has blistered and lifted the canvas. The plaster substrate has deteriorated by expansion and has torn the rotted canvas in various locations. The plaster frame that surrounds the large canvas has also deteriorated from excessive water damage over time. Mold and mildew have compromised the majority of the painting.
- Plaster delamination, deterioration and losses behind the canvas, may have long-range impact on future conservation efforts, as the substrate may contain a white lead coating which is often used to adhere canvas to plaster. No testing for hazardous containing materials was performed where the artwork is located or at any areas uncovered as part of the exploratory probe work. The extent of material loss and a determination whether the mural could be recovered with any degree of intelligibility would need to be evaluated by specialist painting conservators.
- The original cantilevered balcony seating loggias, adjacent to the former stage, have been cut off. The steps leading to these former boxes remain, but there are no knee-walls remaining. Pilasters, which form the arched opening over this area, also appear to have been compromised and protruding ornamentation cut back to support the acoustic wall linings. The extent of removals could not be determined without additional scaffolding and removal of all of the gypsum wallboard lining and of the sound proofing panels. Only one small section of the original wood railing remains on one side.
- On the balcony level, which contains two cinemas, the original domed ceiling has been concealed by a suspended lay-in tiled ceiling. The black iron used to support the ceiling has been affixed through the plaster at approximately 1'-6" intervals. There is chipping and/or spalling adjacent to each penetration. Further investigation is recommended before any action is proposed for repair or removals as shifting of the weight as the black iron grid is removed may cause further damage. There is concern that removal of the ceiling grid could place eccentric loading on remaining members as it is taken away and could cause plaster larger sections to come away.
- The perimeter of the walls at the suspended ceiling shows signs of minor to severe water infiltration. The extent of damage behind the walls is not known. Given the appearance of the concealed wall surfaces made at the probe locations in the walls below, similar conditions are expected. There are some sections of the former balcony railing remaining, but these will require re-anchoring as these have become loose over time and are too low to meet current safety railing standards. Further investigation is recommended before any action is proposed for repair or removals.

- No lighting exists and the ventilation system is nonfunctional.

Second Floor Foyer and Stairwells

- In each stairwell, the relocated mosaic panel and marble fountain basins remain.
- The ceilings to both stairwells are intact (although heavily over-painted) and appear in good condition. These are constructed of metal lath and ornamental plaster suspended from the wood floor framing.
- The walls have had their applied molding removed in almost all locations, although some sections remain.
- The ornamental metal stair railings are intact and in good condition.
- The flooring in the stairwell and the second floor foyer is covered with glue-down carpet. Marble and /or terrazzo flooring may exist underneath (see probes).
- The oval foyer configuration remains intact, although the walls have been modified by closure of original openings or the creation of new doorways into toilet areas.

Conclusion

While the auditorium was the focus of the 1985 documentation, the extent of the selective demolition undertaken to convert the large space to smaller cinemas may not have been fully appreciated or anticipated, as all of the interventions were expected to have been “reversible” as required in the Memorandum of Agreement. In order to achieve new plumb walls and permit acoustic and gypsum wall panels to be installed, ornamentation was cut away to make the substrate level for anchorage of the new interior wall linings. While the furring out of walls was thought to protect original wall surfaces, there was no provision for monitoring or ventilating the internal cavity, which has been subjected to condensation, water infiltration, insect and rodent attack. Elsewhere in the building, roof leaks, open doors and broken windows have contributed to the decay and deterioration of wood framing, the delamination of plaster and the corrosion of pressed metal ceilings resulting in substantial loss and ultimately failure of the ornamental ceiling and wall finishes. The North Building, which houses the auditorium, has substantial ornamental plaster losses at the stage and the adjacent loggias, even though the center portions of the ceilings above the proscenium stage and the middle domed ceiling remain. The upper perimeter of the auditorium, with the exception of the west wall, is in fair to poor condition and the larger concealed wall surfaces along the north wall are in exceptionally poor condition where the wall painting was concealed. Over the stage, which has a flat roof over the stage, there is evidence of water damage at all of the perimeter walls. The worst affected areas are at the eastern end where a

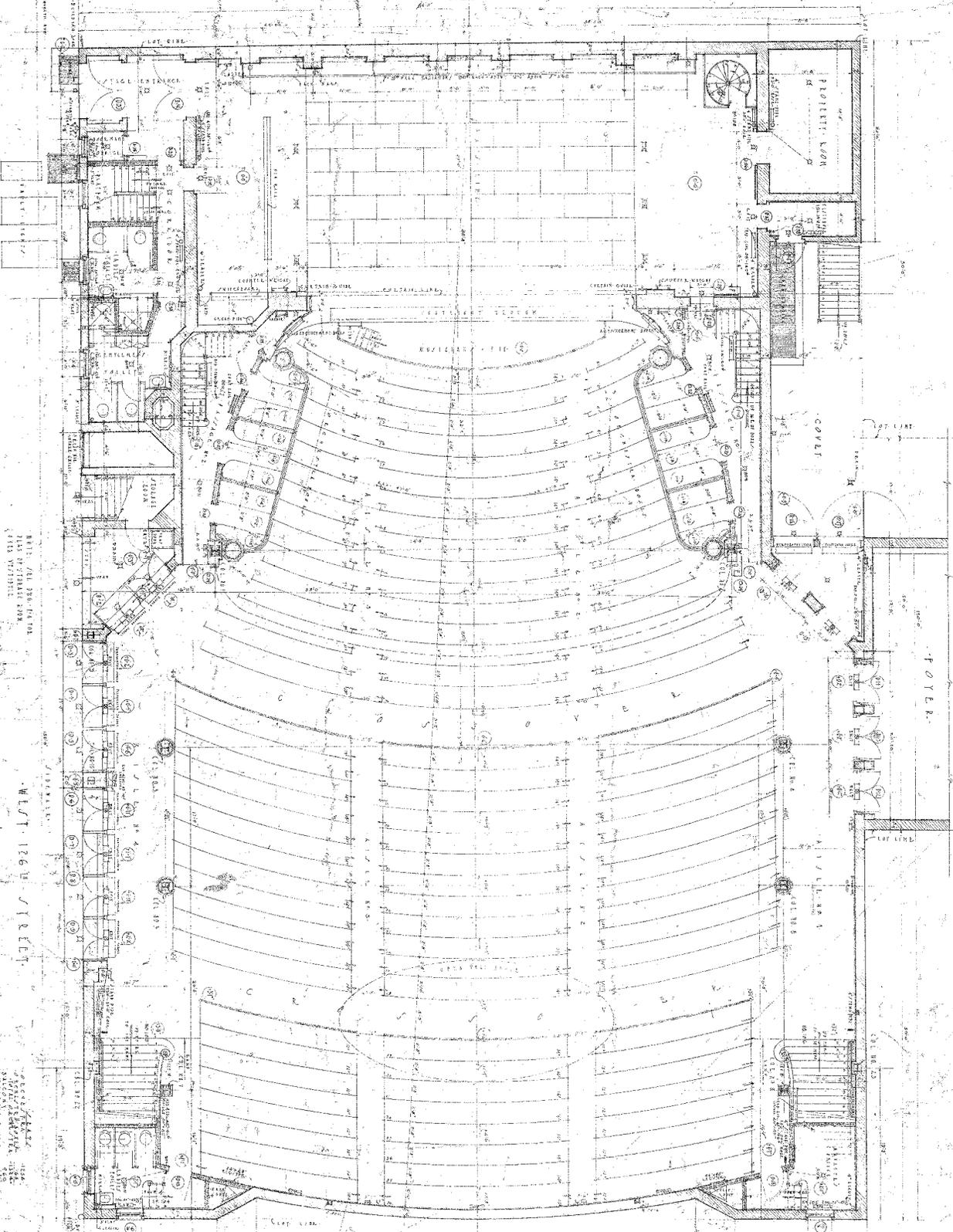
gravity-supplied sprinkler system is piped from a wood water tank that seeps water continuously. The South Building, which contains the primary façade, is in a far more retrievable condition as the majority of the finishes and materials remain.

Victoria Theater

APPENDIX I: Lamb Archival Drawings

R. S. PETER ARCHT. INC.
 1234 N. W. 10th St.
 MIAMI, FLA. 33136

PLAN OF ORCHESTRA



SEATING CAPACITY
 1,200

WEST 126th STREET

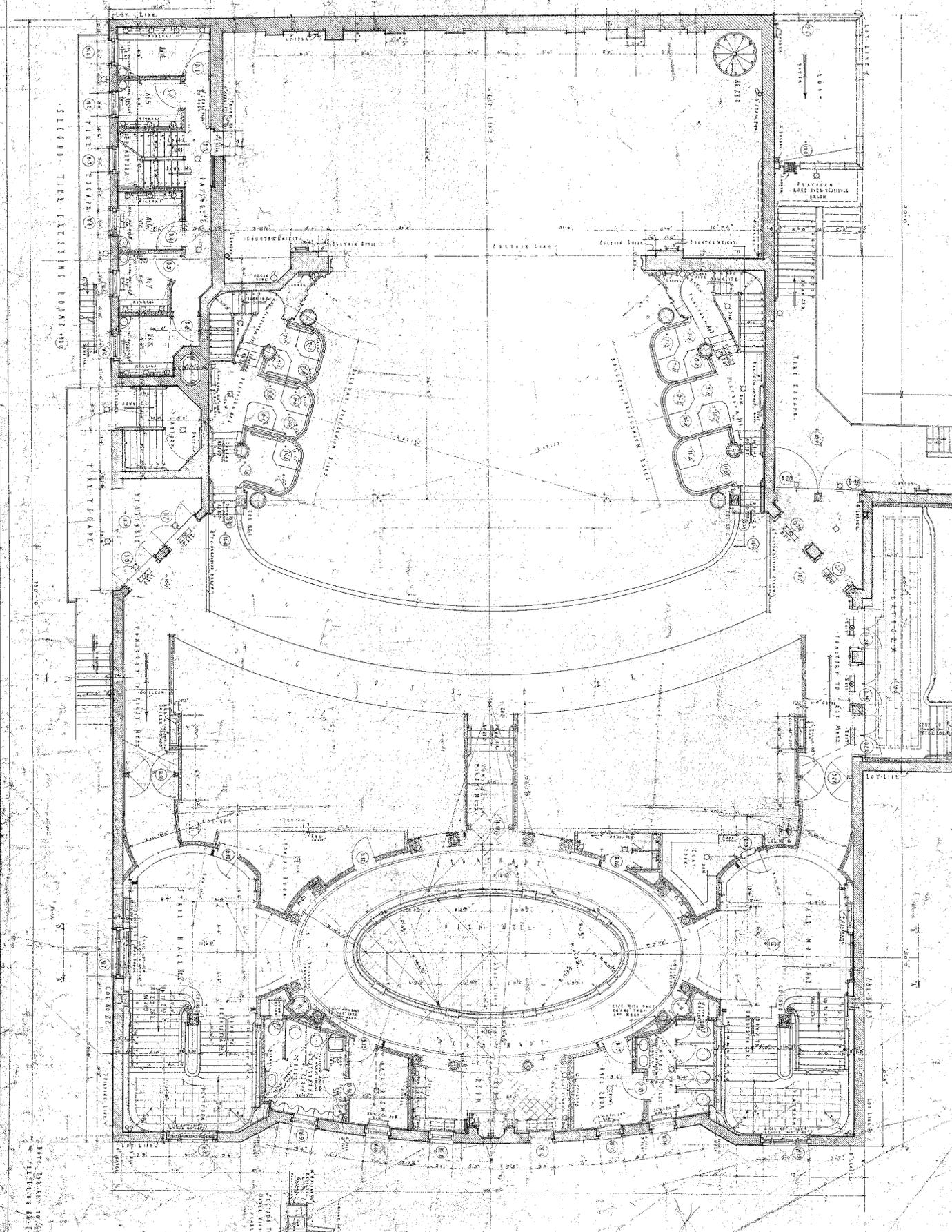
CONTRACT NO. 100-100000
 DATE OF CONTRACT 10/1/50
 DATE OF PLAN 10/1/50

THE W. S. PETER ARCHT. INC.
 1234 N. W. 10th St.
 MIAMI, FLA. 33136

THEATRE SEATING CHART
FOR THE
MAYNARD OPERA HOUSE

SECTION THROUGH THE THEATRE

THEATRE SEATING CHART
FOR THE
MAYNARD OPERA HOUSE

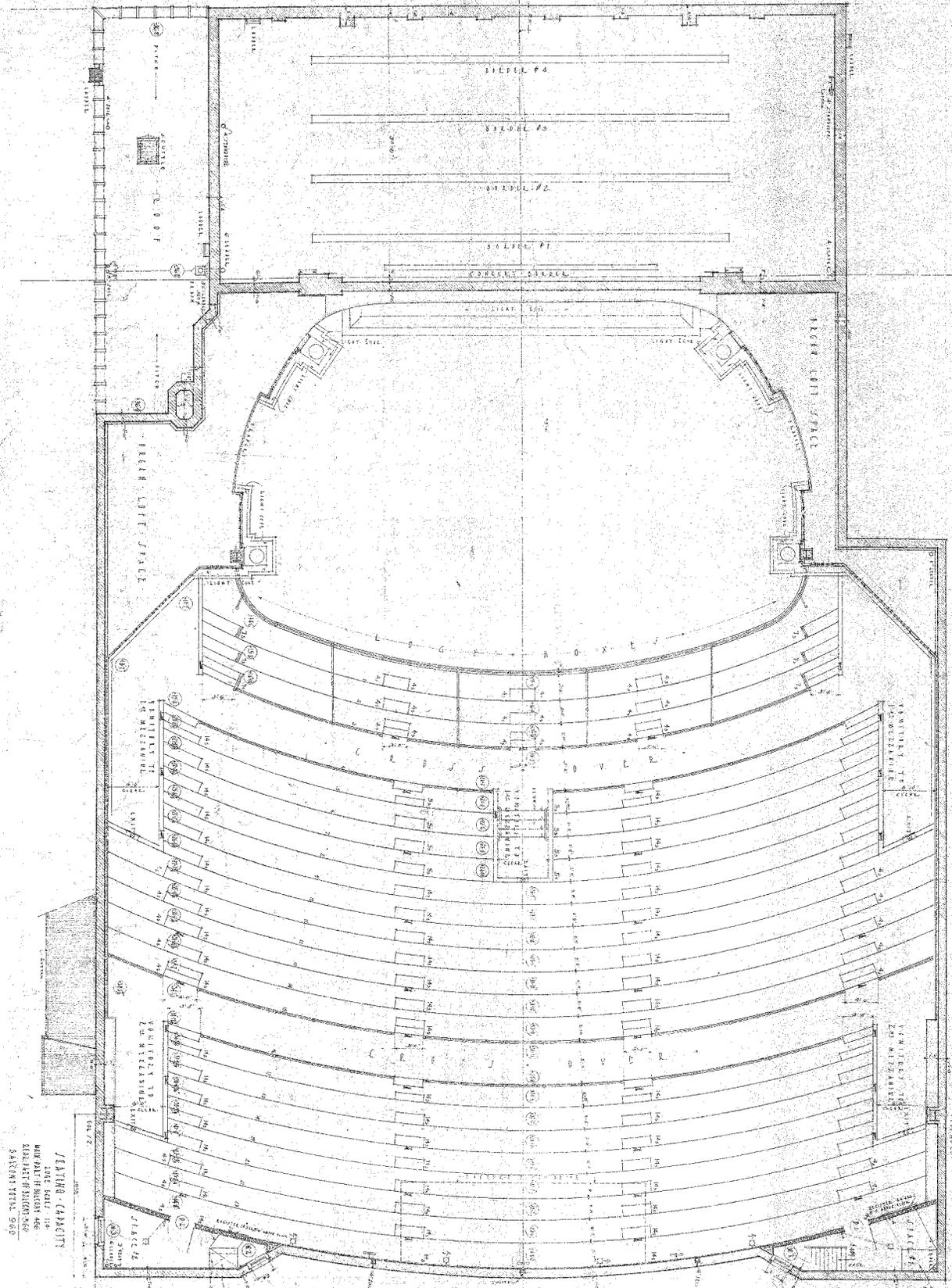


THEATRE SEATING CHART
FOR THE
MAYNARD OPERA HOUSE

THEATRE SEATING CHART
FOR THE
MAYNARD OPERA HOUSE

THEATRE & OFFICE BUILDING
 JOHN H. ALLEN ARCHT. & ENGRS. INC.
 100 W. WASHINGTON ST. CHICAGO, ILL.

PLAN OF BALCONY



SEATING CAPACITY
 2000 SEAT
 1000 MALE
 1000 FEMALE

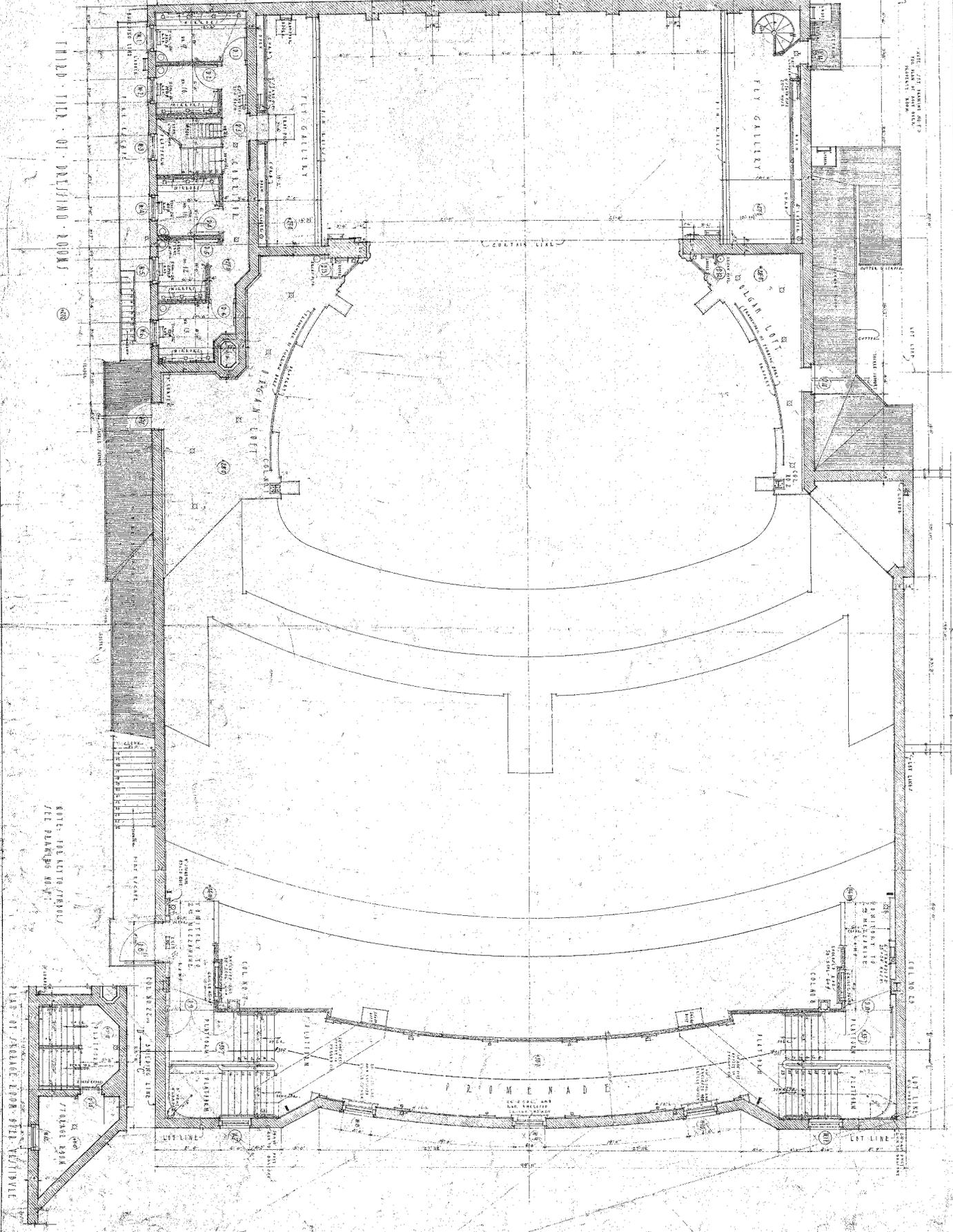
NOTE: SEE CITY'S ORDINANCE
 711 P. 28-11

THEATRE & OFFICE BUILDING
 JOHN H. ALLEN ARCHT. & ENGRS. INC.
 100 W. WASHINGTON ST. CHICAGO, ILL.

THEATRE & OFFICE BUILDING
 107 WEST ALBANY STREET
 CHICAGO, ILL.
 ARCHITECTURAL FIRM

PLAN OF 2ND FLOOR

THE FLOOR ARCHITECT
 ARCHITECTURAL FIRM
 CHICAGO, ILL.



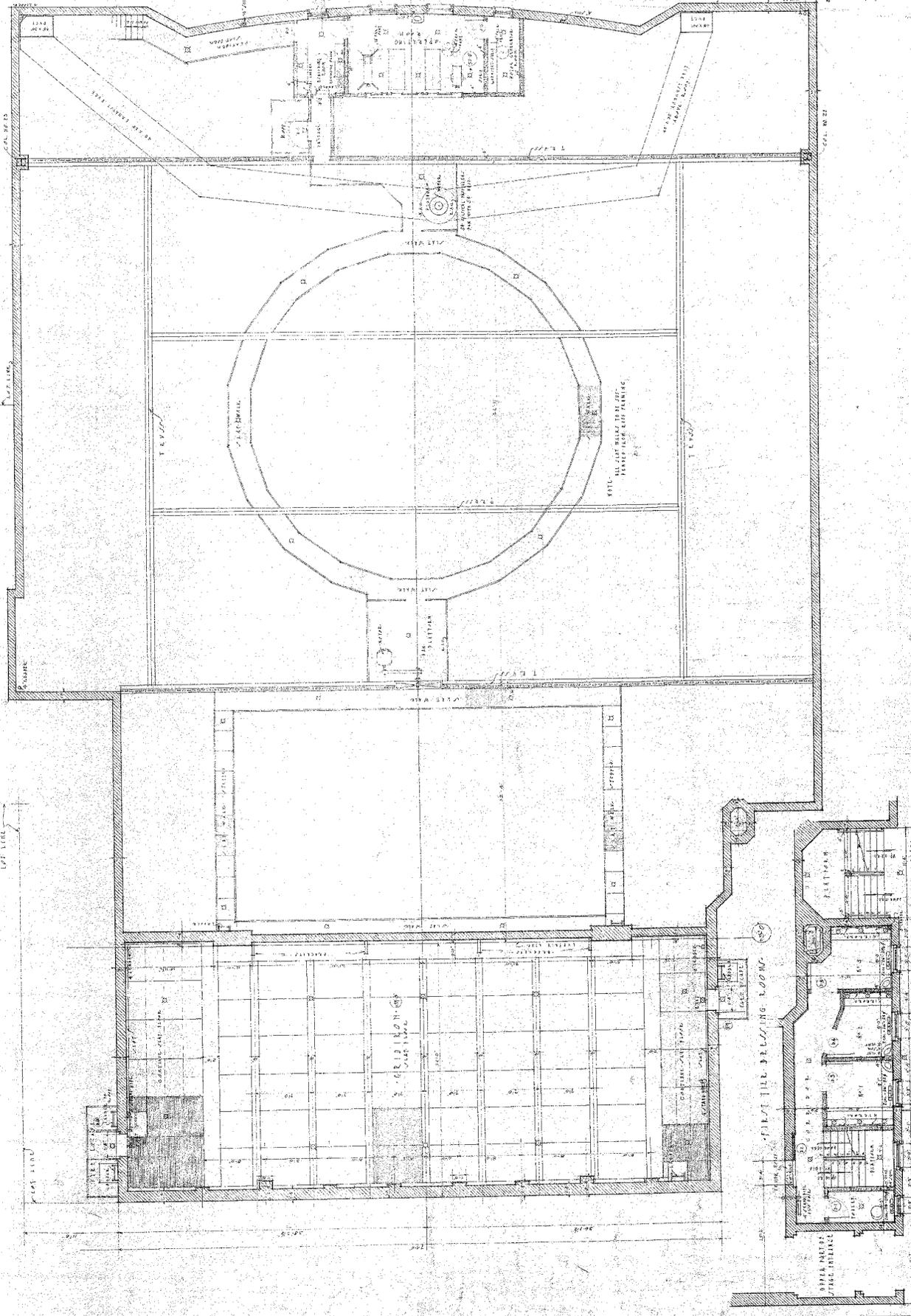
THIRD FLOOR OF DRESSING ROOMS

NOTE: FOR LIGHT FIXTURES
 SEE PLANS ON NEXT PAGE

PLAN OF PROSCENIUM ARCH WITH VESTIBULE

SCALE: 1/4" = 1'-0"

CUT LINE



NOTE - SEE KEY TO SYMBOLS
 JUL 1906 NO 8-1

THE W. L. AND ARCHITECT
 400 WEST WASHINGTON ST.
 CHICAGO, ILL.
 ESTABLISHED 1888
 1000 W. WASHINGTON ST. CHICAGO, ILL.

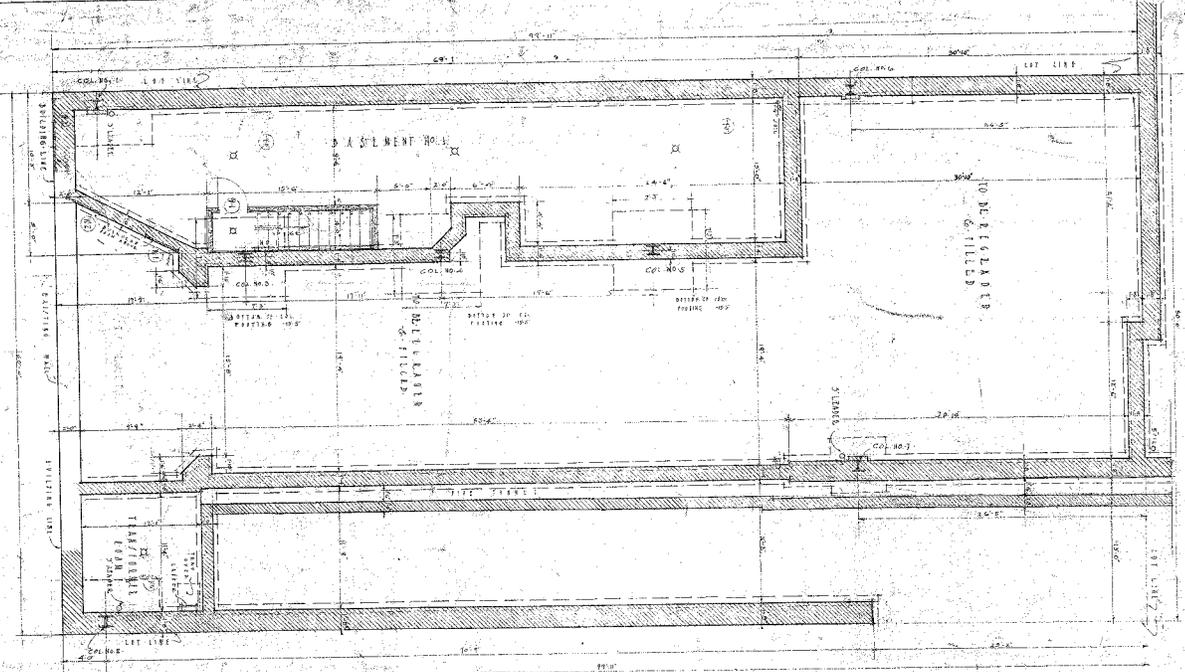
P L A N O F A T T I C

THE W. L. AND ARCHITECT
 400 WEST WASHINGTON ST.
 CHICAGO, ILL.

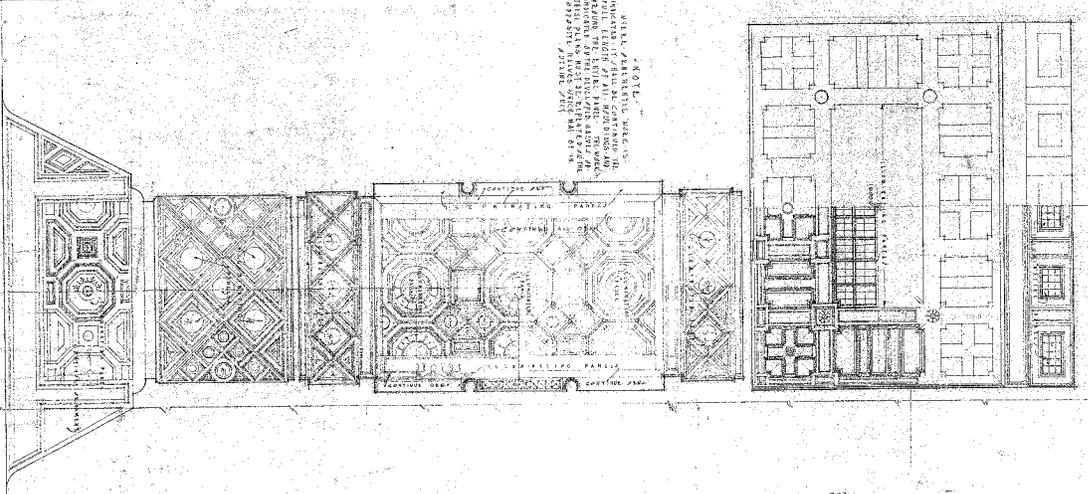
HEATH & WHITE BUILDING
 100 N. 1ST ST. ST. LOUIS, MO.
 ARCHT. AND ENGR. COMPANY

BASMENT, 1ST FLOOR & CEILING PLANS OF BUILDING ON 25TH ST.

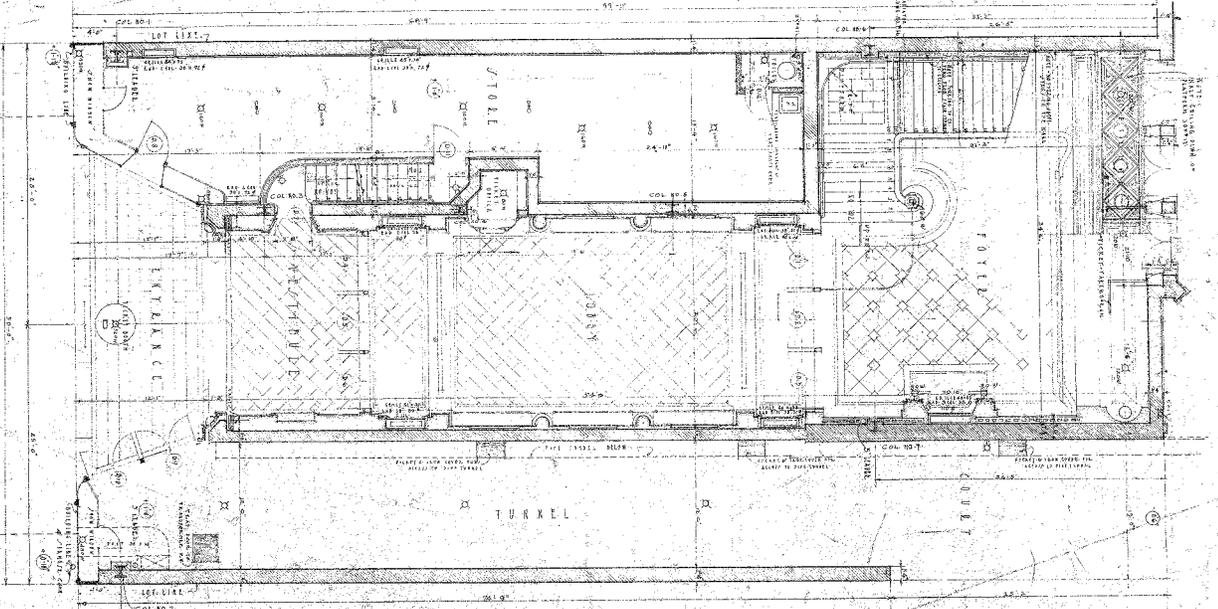
BASMENT PLAN



CEILING PLAN

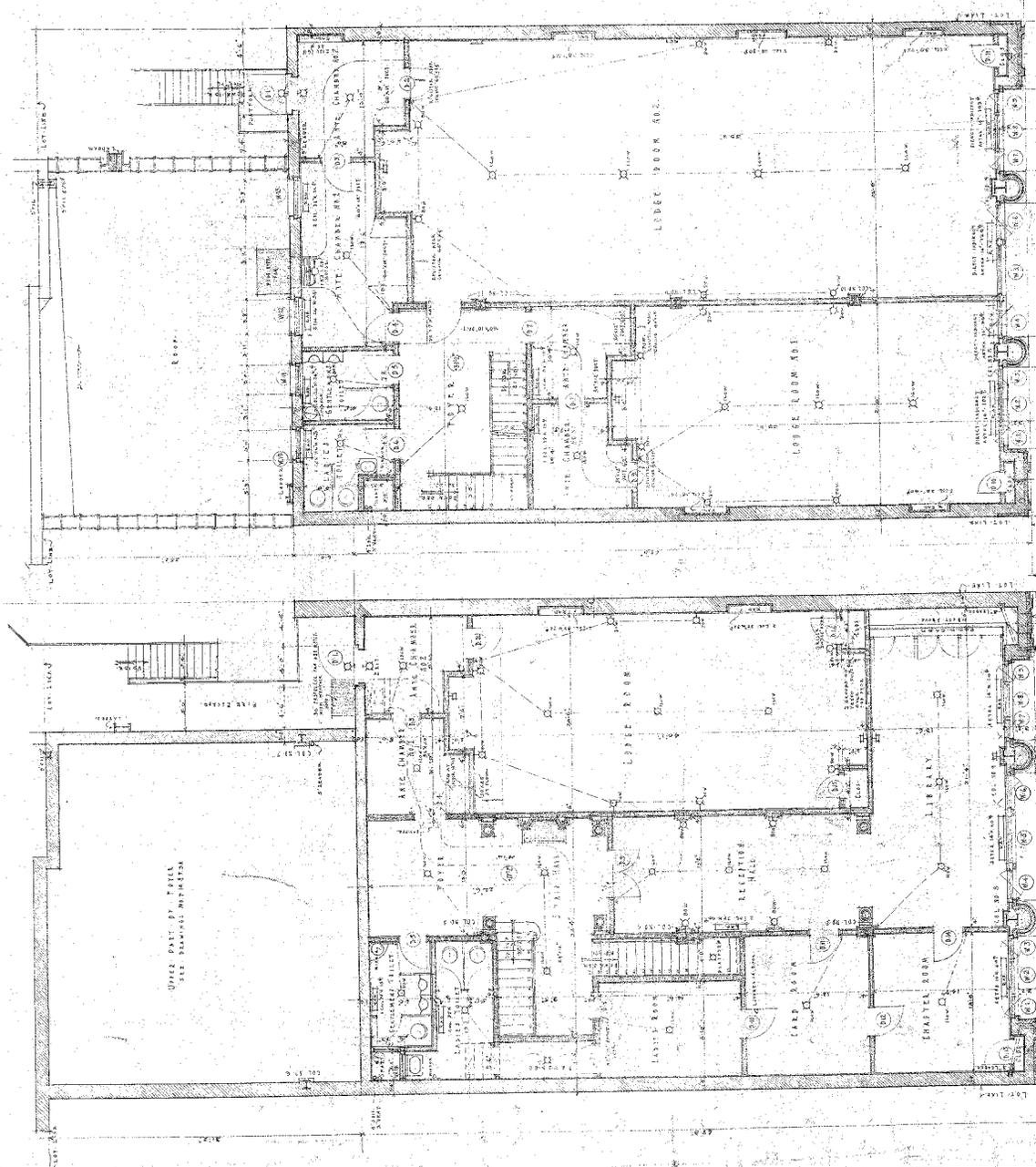


1ST FLOOR PLAN

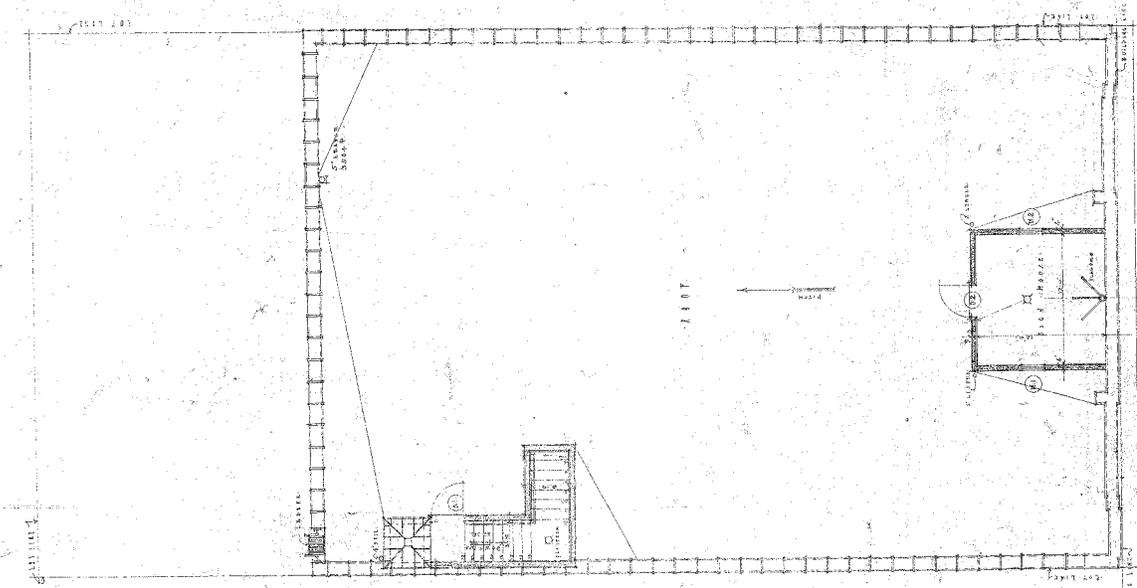


NOTE: FOR E.C.T. DRAWINGS
 SEE DRAWING NO. 1-1

THE PLAN SHEETS
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PLAN OF THIRD FLOOR



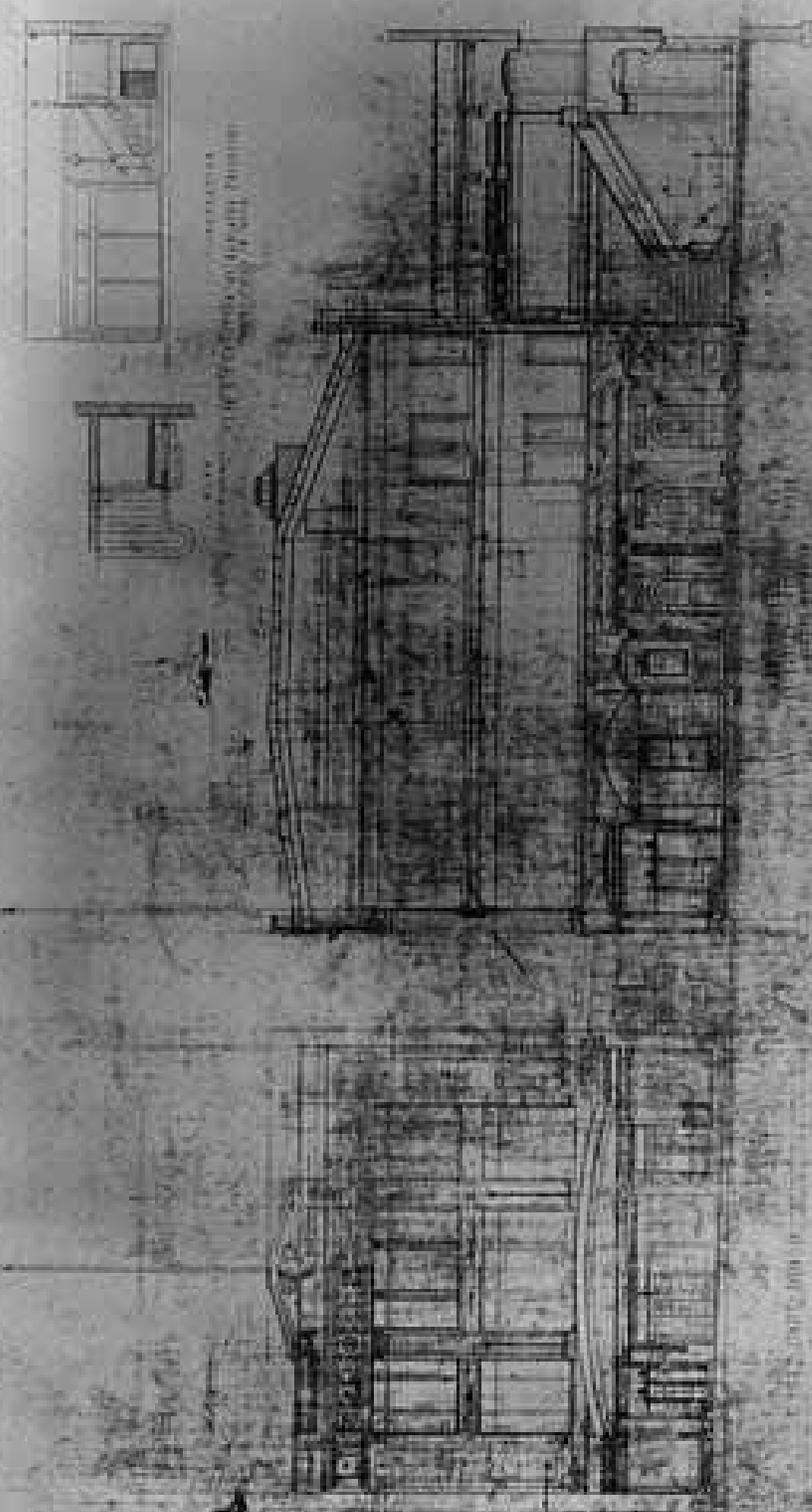
PLAN OF ROOF

NOTE: FOR KEYS, DIMENSIONS SEE DRAWING

THE ARCHITECTS
 100 N. W. 10th St.
 ST. LOUIS, MO.
 1911

ZWANDER & CO. PLANT OF FEDERAL BLDG.

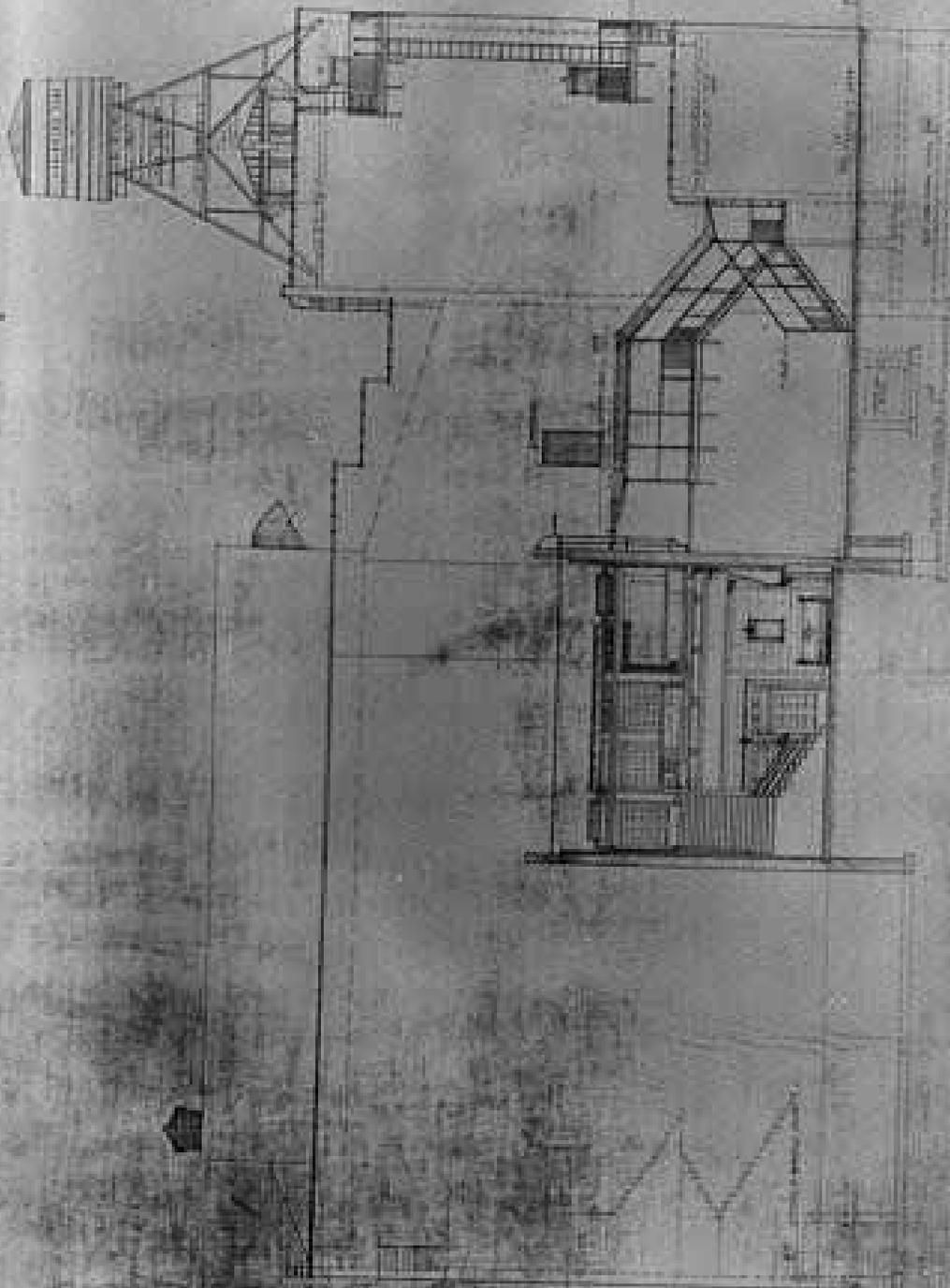
THE ARCHITECTS
 100 N. W. 10th St.
 ST. LOUIS, MO.
 1911



1890
J. H. ...
...

THE ... COMPANY ...

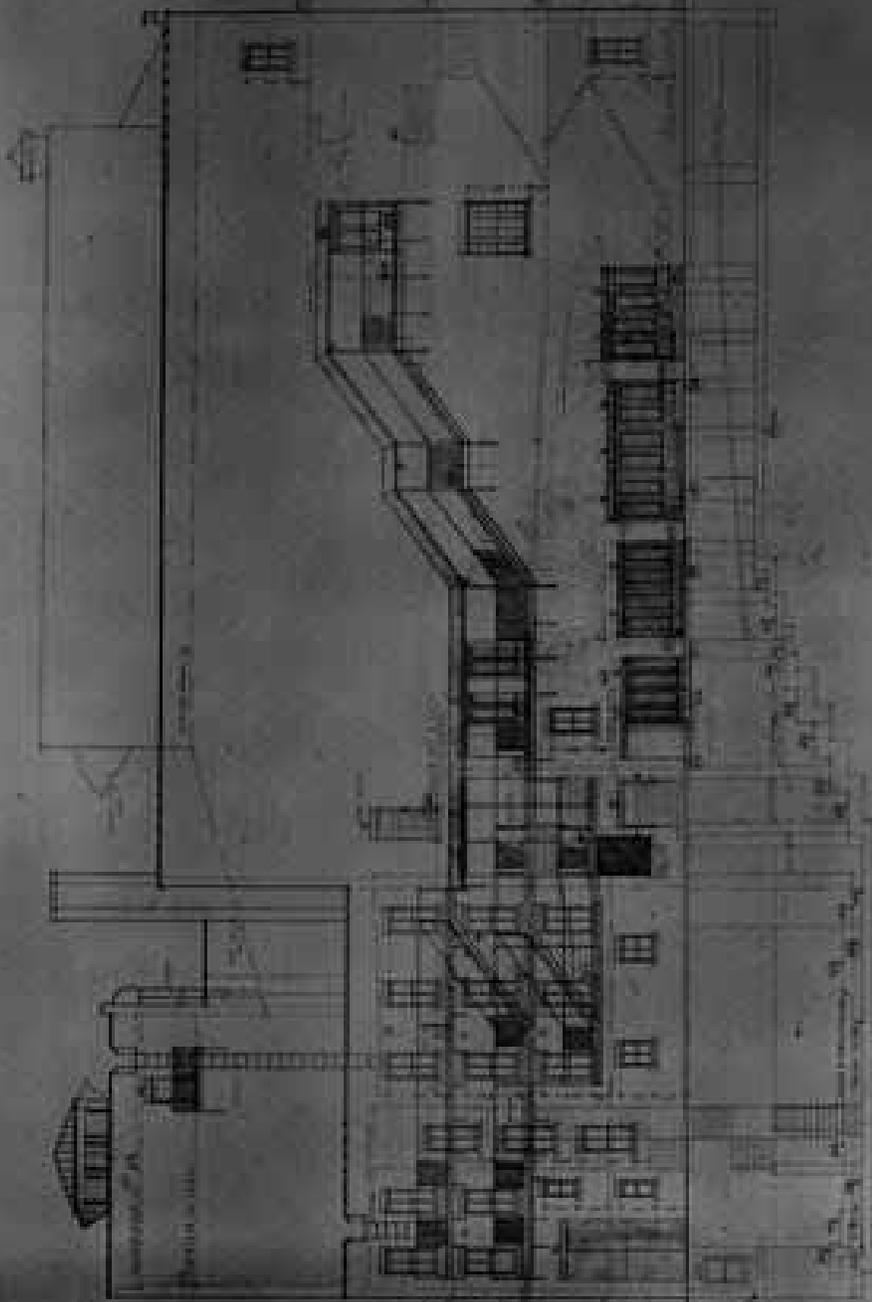
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FOUR ELEVATION

THE ARCHITECTURE OF THE UNIVERSITY OF CALIFORNIA

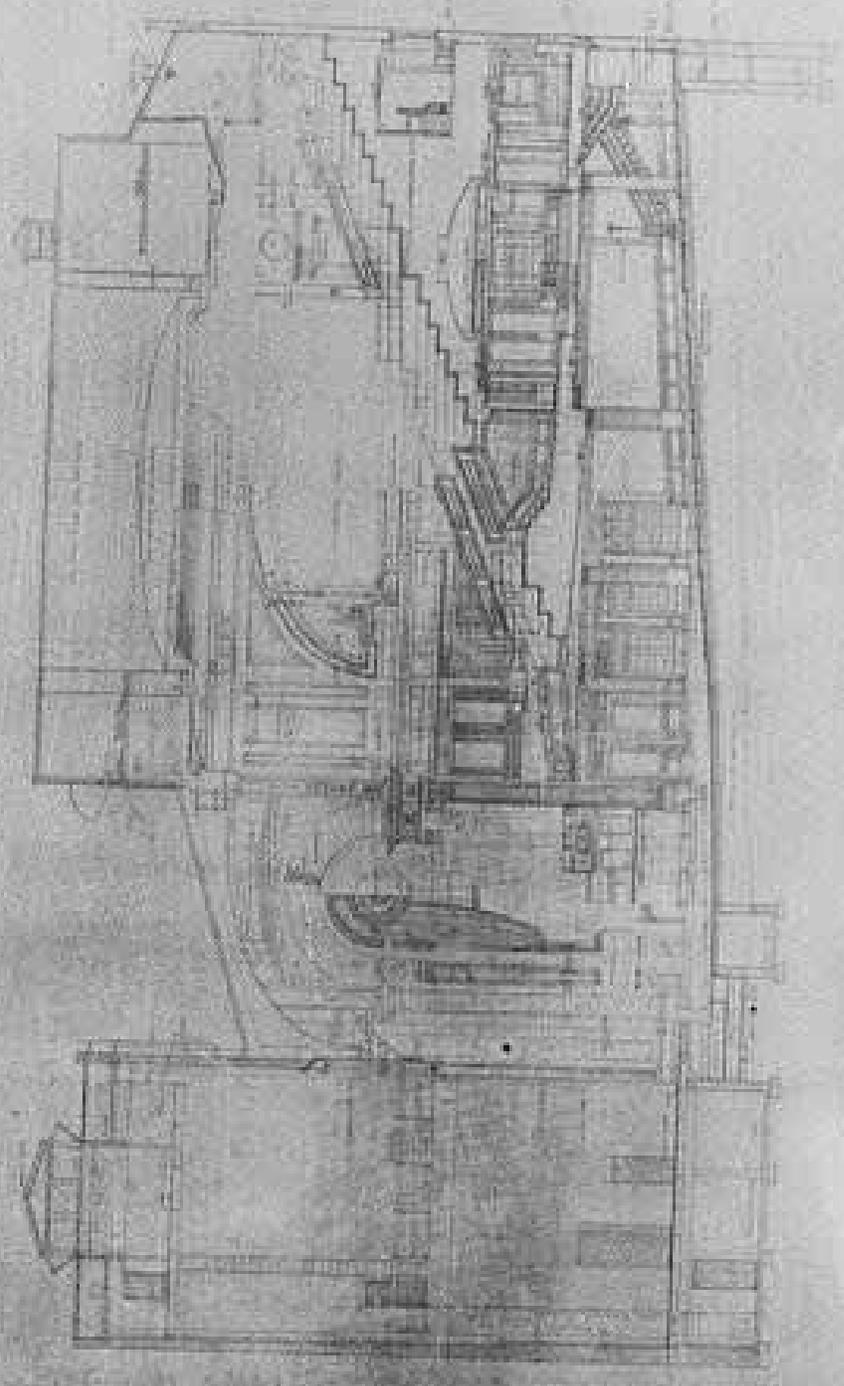
UNIVERSITY OF CALIFORNIA ARCHITECTURE



1126TH STREET ELEVATION

1126TH STREET ELEVATION

1126TH STREET ELEVATION



PLAN OF THE BUILDING

OS 58501-74-01-0005

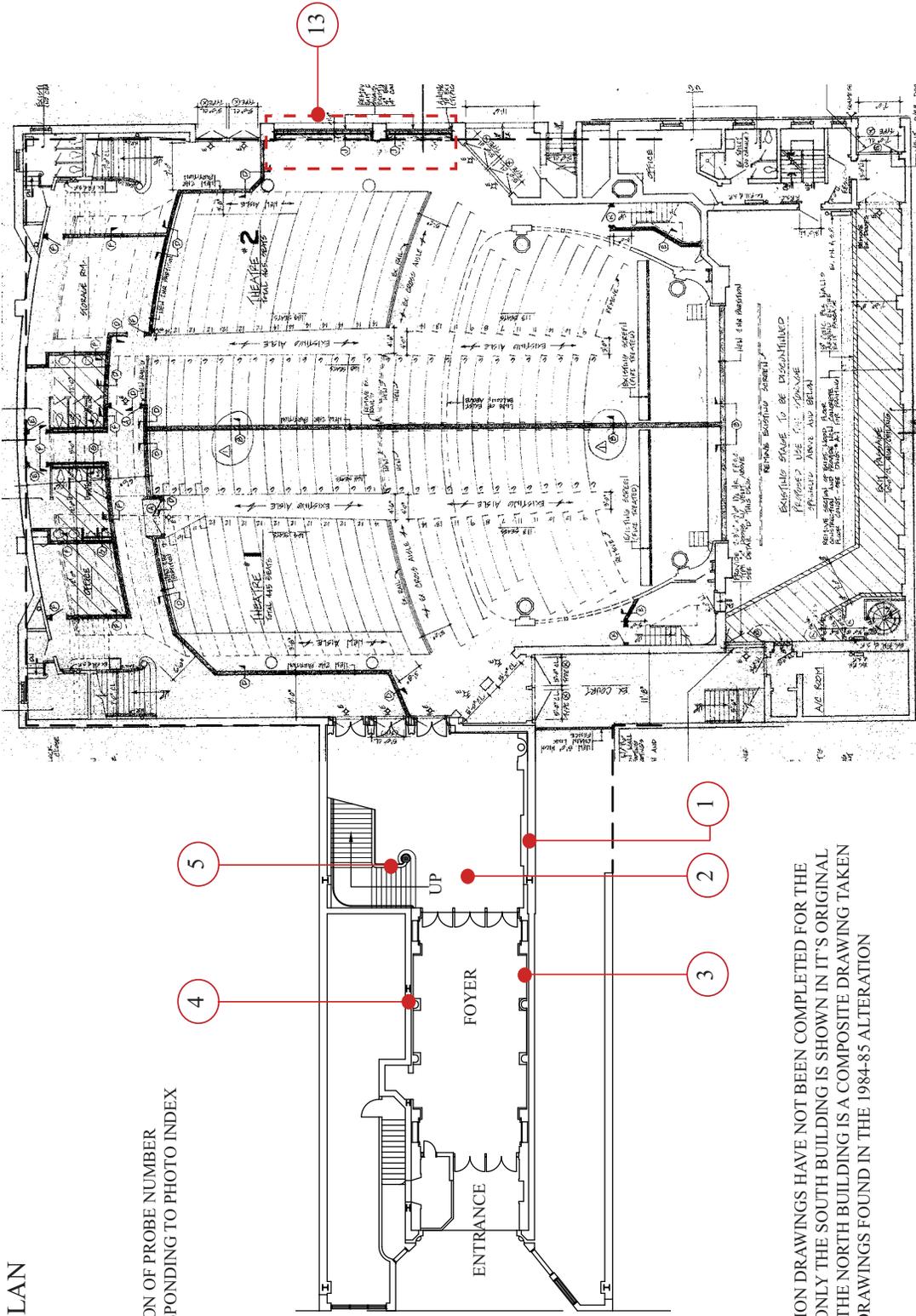
Victoria Theater

APPENDIX II: Diagrammatic Probe Location and Alteration Drawings

FIRST FLOOR PLAN

LEGEND

● LOCATION OF PROBE NUMBER CORRESPONDING TO PHOTO INDEX



NOTE: EXISTING CONDITION DRAWINGS HAVE NOT BEEN COMPLETED FOR THE ENTIRE PROJECT. ONLY THE SOUTH BUILDING IS SHOWN IN IT'S ORIGINAL CONFIGURATION. THE NORTH BUILDING IS A COMPOSITE DRAWING TAKEN FROM PREVIOUS DRAWINGS FOUND IN THE 1984-85 ALTERATION

VICTORIA THEATER
 CLIENT
 DANFORTH DEVELOPMENT PARTNERS LLP
 115 WEST 120TH STREET
 GROUND FLOOR
 NEW YORK, NY 10027
 (212) 931-5740

ARCHITECT
 PACE AYRES COWLEY ARCHITECTS, LLC
 636 Broadway
 Suite 720
 New York, NY 10012
 (212) 673-6910

DIAGRAMMATIC PLAN, DRAWING
 AND PHOTOGRAPHIC PROBE LOCATIONS
 DRAWING TITLE

DRAWN BY: DC
 CHECKED BY: PC
 SCALE: N.T.S.
 PROJ. NO. 346
 DATE: APRIL 15 2008

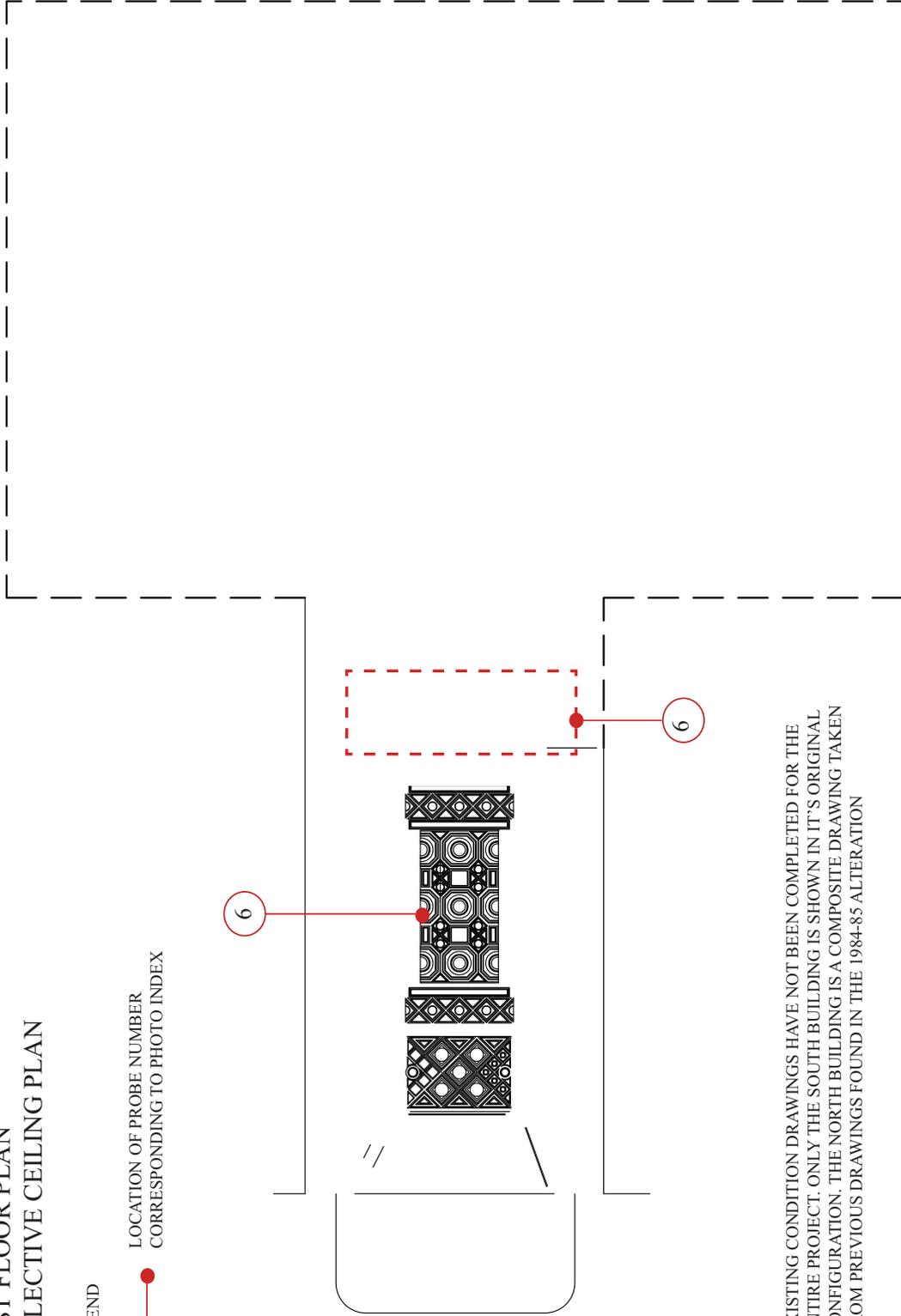
PL-1

DRAWING NO.

FIRST FLOOR PLAN
REFLECTIVE CEILING PLAN

LEGEND

LOCATION OF PROBE NUMBER
CORRESPONDING TO PHOTO INDEX



NOTE: EXISTING CONDITION DRAWINGS HAVE NOT BEEN COMPLETED FOR THE ENTIRE PROJECT. ONLY THE SOUTH BUILDING IS SHOWN IN IT'S ORIGINAL CONFIGURATION. THE NORTH BUILDING IS A COMPOSITE DRAWING TAKEN FROM PREVIOUS DRAWINGS FOUND IN THE 1984-85 ALTERATION

VICTORIA THEATER

233-235 WEST 125TH STREET
NEW YORK, NEW YORK

CLIENT
DANFORTH DEVELOPMENT PARTNERS LLP

115 WEST 120TH STREET
GROUND FLOOR
New York, NY 10027
(212) 931-5740

Architect
PAGE AYRES COWLEY ARCHITECTS, LLC

636 Broadway
Suite 720
New York, NY 10012
(212) 673-6910

DIAGRAMMATIC PLAN, DRAWING
AND PHOTOGRAPHIC PROBE LOCATIONS

DRAWING TITLE

DRAWN BY: DC
CHECKED BY: PC
SCALE: N.T.S.
PROJ. NO. 346

DATE
APRIL 15 2008

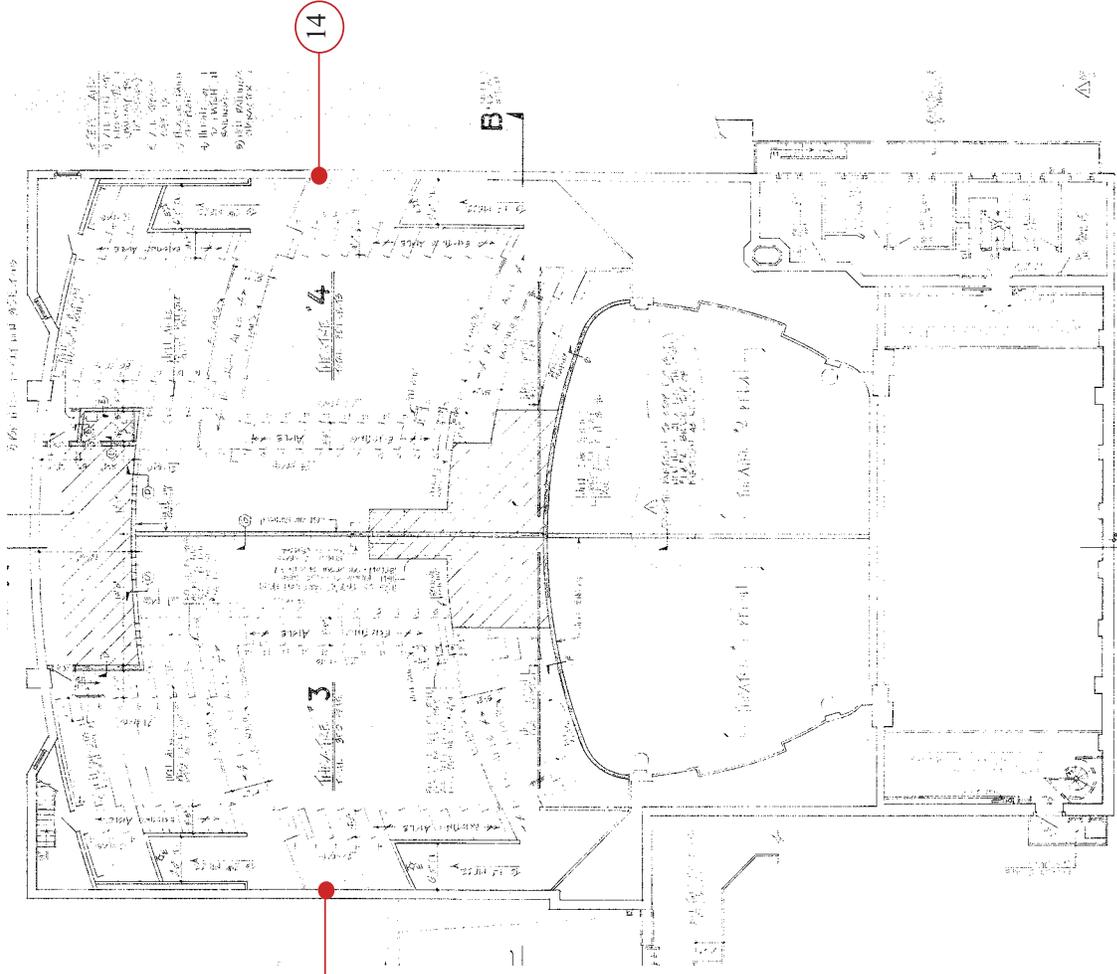
PL-2

DRAWING NO.

BALCONY PLAN

LEGEND

● LOCATION OF PROBE NUMBER CORRESPONDING TO PHOTO INDEX



NOTE: EXISTING CONDITION DRAWINGS HAVE NOT BEEN COMPLETED FOR THE ENTIRE PROJECT. ONLY THE SOUTH BUILDING IS SHOWN IN IT'S ORIGINAL CONFIGURATION. THE NORTH BUILDING IS A COMPOSITE DRAWING TAKEN FROM PREVIOUS DRAWINGS FOUND IN THE 1984-85 ALTERATION

VICTORIA THEATER
 233-235 WEST 125TH STREET
 NEW YORK, NEW YORK

CLIENT
 DANFORTH DEVELOPMENT PARTNERS LLP
 115 WEST 120TH STREET
 GROUND FLOOR
 New York, NY 10027
 (212) 931-5740

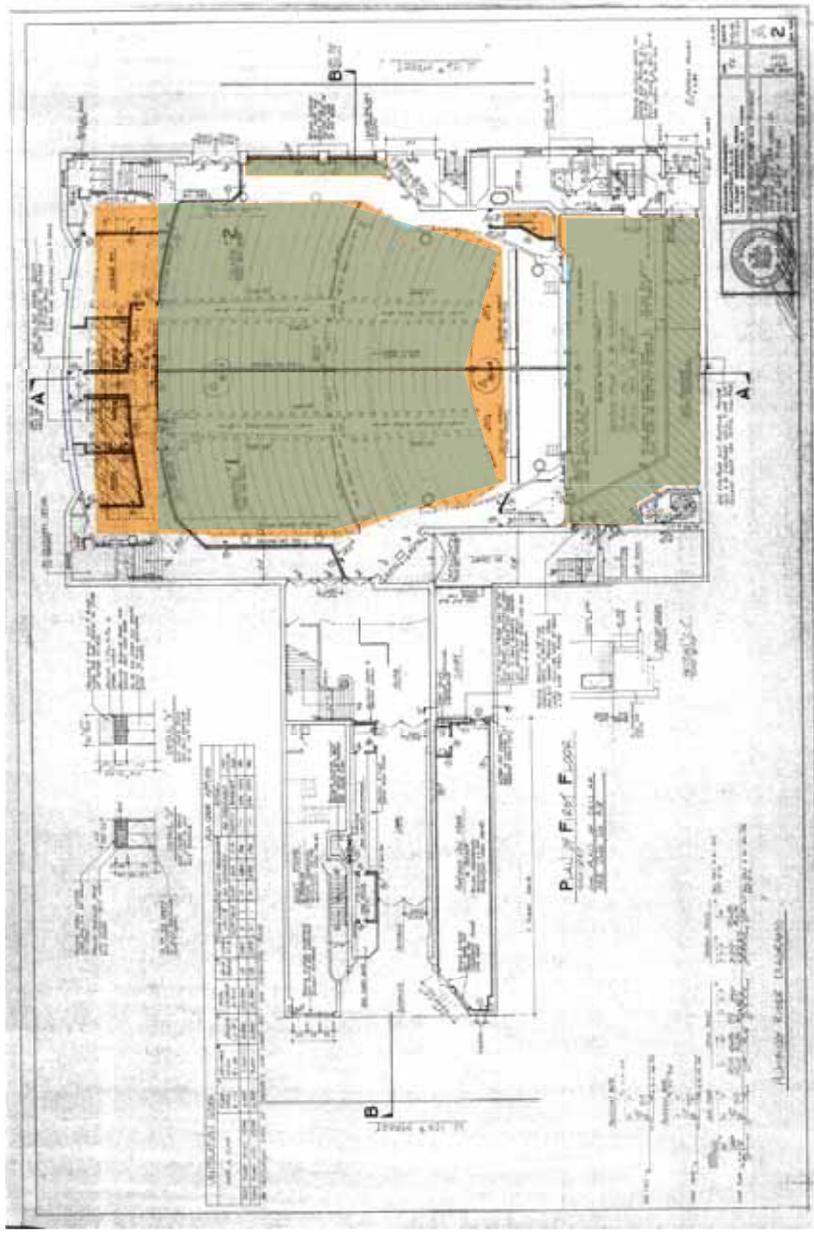
Architect
 PAGE AYRES COWLEY ARCHITECTS, LLC
 636 Broadway
 Suite 720
 New York, NY 10012
 (212) 673-6910

DIAGRAMMATIC PLAN, DRAWING
 AND PHOTOGRAPHIC PROBE LOCATIONS

DRAWN BY: DC
 CHECKED BY: PC
 SCALE: N.T.S.
 PROJ. NO. 346
 DATE: APRIL 15 2008
 DRAWING NO.

PL-4

1984 FIRST FLOOR PLAN



LEGEND



INDICATES AREAS MODIFIED /
DEMOLISHED IN 1984-85



INDICATES AREAS THAT WERE
SUBDIVIDED IN 1984-85

NOTE: DIAGRAMMATIC DRAWINGS ARE TAKEN FROM THE 1984-85
ALTERATION BY ARCHITECT MICHAEL SCHIMENTI, A.I.A.

VICTORIA THEATER

233-235 WEST 125TH STREET
NEW YORK, NEW YORK

CLIENT
DANFORTH DEVELOPMENT PARTNERS LLP
115 WEST 120TH STREET
GROUND FLOOR
New York, NY 10027
(212) 931-5740

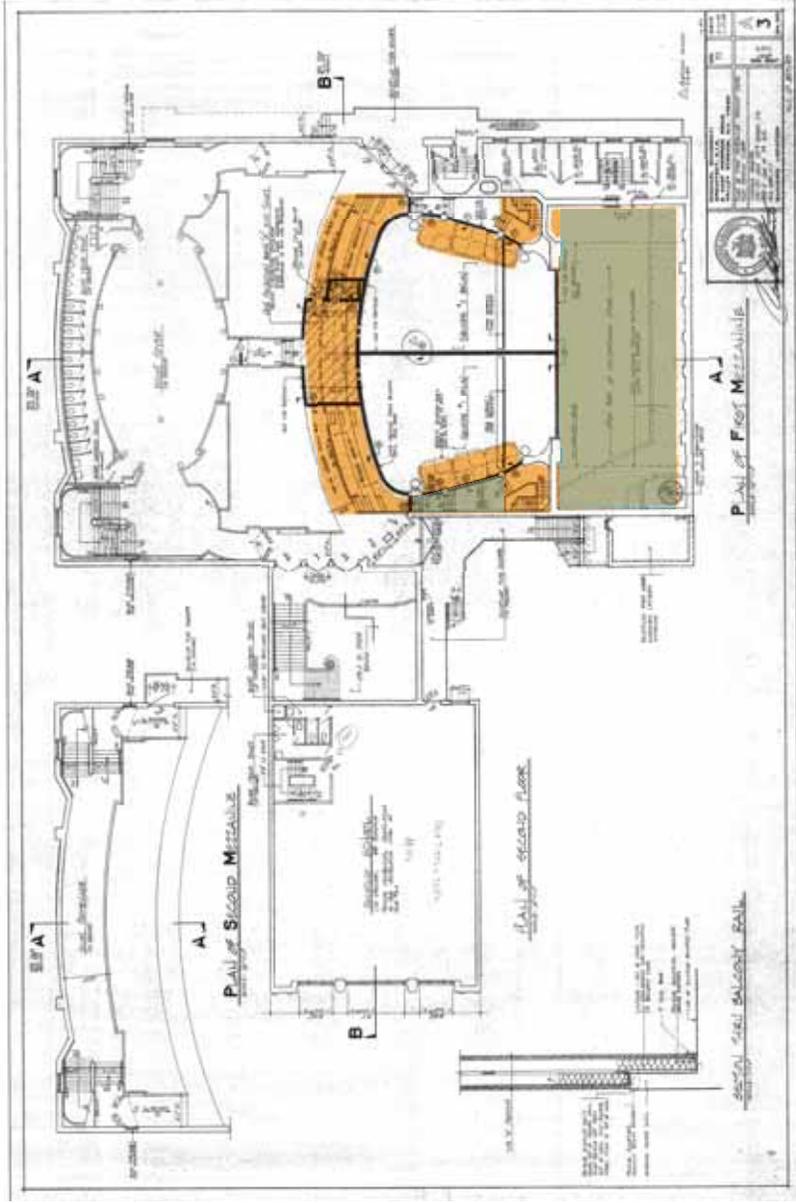
ARCHITECT
PAGE AYRES COWLEY ARCHITECTS, LLC
636 Broadway
Suite 720
New York, NY 10012
(212) 673-6910

DIAGRAMMATIC PLAN, DRAWING
AND PHOTOGRAPHIC PROBE LOCATIONS

DRAWING TITLE

DRAWN BY: DC
CHECKED BY: PC
SCALE: N.T.S.
PROJ. NO. 346
DATE: APRIL 15 2008
DRAWING NO. PL-5

1984 FIRST FLOOR
MEZZANINE PLAN



- LEGEND
- INDICATES AREAS MODIFIED / DEMOLISHED IN 1984-85
 - INDICATES AREAS THAT WERE SUBDIVIDED IN 1984-85

NOTE: DIAGRAMMATIC DRAWINGS ARE TAKEN FROM THE 1984-85 ALTERATION BY ARCHITECT MICHAEL SCHIMENTI, A.I.A.

| | | | | | |
|---|--|---|--|--|-----------------------------|
| <p>VICTORIA THEATER
233-235 WEST 125TH STREET
NEW YORK, NEW YORK</p> | <p>CLIENT
DANFORTH DEVELOPMENT PARTNERS LLP
115 WEST 120TH STREET
GROUND FLOOR
New York, NY 10027
(212) 931-5740</p> | <p>Architect
PACE AYRES COWLEY ARCHITECTS, LLC
636 Broadway
Suite 720
New York, NY 10012
(212) 673-6910</p> | <p>DIAGRAMMATIC PLAN, DRAWING
AND PHOTOGRAPHIC PROBE LOCATIONS</p> | <p>SCALE: N.T.S.
PROJ. NO. 346
DRAWN BY: DC
CHECKED BY: PC
DATE: APRIL 15 2008</p> | <p>PL-6
DRAWING NO.</p> |
|---|--|---|--|--|-----------------------------|

1984 BALCONY FLOOR PLAN



LEGEND



INDICATES AREAS MODIFIED /
DEMOLISHED IN 1984-85



INDICATES AREAS THAT WERE
SUBDIVIDED IN 1984-85

NOTE: DIAGRAMMATIC DRAWINGS ARE TAKEN FROM THE 1984-85
ALTERATION BY ARCHITECT MICHAEL SCHIMENTI, A.I.A.

VICTORIA THEATER

233-235 WEST 125TH STREET
NEW YORK, NEW YORK

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New York, NY 10012
(212) 673-6910

DIAGRAMMATIC PLAN, DRAWING
AND PHOTOGRAPHIC PROBE LOCATIONS
DRAWING TITLE

DRAWN BY: DC

CHECKED BY: PC

DATE
APRIL 15 2008

SCALE:
N.T.S.

PROJ. NO.
346

PL-7

DRAWING NO.

Victoria Theater

APPENDIX III: Biographies

Marcus Loew (1870-1927), a vaudeville and motion picture entrepreneur of great accomplishment, was the son of immigrants from Vienna. He began selling newspapers at age six. He left formal schooling after third grade and expanded his newspaper distribution business, first by taking over additional street corners through franchise operations and then, while still a teenager, by publishing and co-owning the newspaper, the *East Side Advertiser*. After a stint in the fur business he got started in the moving picture business where he would soon make his fortune. Loew established himself with his own penny arcade emporium, People's Vaudeville. Inspired by an enterprise he saw in Cincinnati, Loew set up a nickelodeon, where he showed three-minute films for a nickel. With an opening-day audience of nearly 5,000 people, Loew knew the public had an appetite for movies.⁶ By the 1920s the theaters were huge palaces holding thousands of people and offering them opulent surroundings most would never find at home. Loew used to say "I sell tickets to theaters, not movies."⁷ Upscale vaudeville and movie theaters provided entertainment and fantasy both on and off stage or screen.

Thomas White Lamb (1870-1942)

Like Loew, his contemporary, architect Thomas Lamb, was among the first to recognize the possibilities of the movie theater as a distinct form of architecture and as a pleasure dome for the ordinary citizen. He designed hundreds of theaters—in the US and in far flung cities of the world including Cairo and Bombay [Mumbai]. Loew and Lamb were of like mind in appreciating the social and entertainment functions of the building type for which they both became noted. "The theatre is the palace of the average man," stated Thomas Lamb in a 1928 interview:

To make our audience receptive and interested, we must cut them off from the rest of the city life and take them into a rich and self-contained auditorium, where their minds are freed from their customary thoughts. In order to do this, it is necessary to present to their eyes a general scheme quite different from their daily environment, quite different in color scheme, and a lot more elaborate. The theatre can afford this, and must afford it for our public is large and in the average, not wealthy. The theatre is the palace of the average man. As long as he is there, it is his, and it helps him to lift himself out of his daily drudgery.⁸

⁶ Terry Ramsaye, "Little Journeys to the Homes of Famous Film Magnates," *Photoplay*, August, 1927, in Alfred Balk, ed., *Movie Palace Masterpiece: Saving Syracuse's Loew's State Theatre*, Syracuse, N. Y.: Landmark Theatre Foundation. Distributed by Syracuse University Press, 1998, 4.

⁷ Tom Vanderbilt, "City Lore: Such Stuff as Dreams Are Made On," *The New York Times*, 29 February 2004.

⁸ "An Interview with Thomas W. Lamb." *Motion Picture News*, 30 June 1928, in Alfred Balk, ed., *Movie Palace Masterpiece*, 14.

Thomas W. Lamb was born in Dundee, Scotland, in 1871. His father worked for an engineering firm. In 1894 Lamb enrolled at Cooper Union in the General Science program, receiving a B. S. degree in 1898. He was not in the architecture program but did take courses in mechanical drawing and acoustics. He established an architecture business before finishing school and also worked as a building inspector and plan examiner for the City of New York. His related course studies and experience with the building department gave him knowledge of acoustics and building codes, and contact with developers drew him to his specialty of theater design. The Victoria Theater also has mural work by an important decorative painter of the period. The large mural on the north wall of the auditorium at balcony level is by Arthur Brounet.

Arthur Brounet (ca. 1866-1941) was born in France and came to the United States as a young man in 1888. He reportedly established a decorating business in New York in that year. His studio was for many years located at 1133 Broadway. He advertised that he did work for general interiors and mural decorations noting his specialty of “Color Schemes Submitted for High Class Theaters and Buildings.” [See notice in *Architecture and Building*, December 1912.] Brounet decorated many theaters designed by Thomas W. Lamb including in addition to the Victoria, the former Eltinge [now AMC Empire] on 42nd Street in New York; the Maryland Theatre in Hagerstown, MD; and the Byrd Theatre, Richmond, VA. He also designed the decorative scheme for other important buildings, among them the St. James Building and the New Weston Hotel as well as other hotels, office buildings, and banks, and the residence of Charles M. Schwab in New York. Brounet Studios seems to have survived until 1940, then located in the Bronx.

APPENDIX B.3

DRAFT LETTER OF RESOLUTION

**LETTER OF RESOLUTION
AMONG
THE NEW YORK STATE OFFICE OF PARKS, RECREATION AND HISTORIC
PRESERVATION
THE NEW YORK STATE URBAN DEVELOPMENT CORPORATION D/B/A EMPIRE
STATE DEVELOPMENT
THE HARLEM COMMUNITY DEVELOPMENT CORPORATION
AND
DANFORTH DEVELOPMENT PARTNERS, LLC
REGARDING THE VICTORIA THEATER REDEVELOPMENT PROJECT
NEW YORK, NEW YORK COUNTY**

WHEREAS, the New York State Urban Development Corporation d/b/a/ Empire State Development (ESD) has requested that the New York State Office of Parks, Recreation and Historic Preservation (OPRHP) review the Victoria Theater Redevelopment Project, a mixed-use development to be constructed on West 125th and West 126th Streets (New York City Block 1931, Lot 17) between Frederick Douglass Boulevard and Adam Clayton Powell Junior Boulevard on property owned by the Harlem Community Development Corporation (HCDC), a subsidiary of ESD (the “Project”); and

WHEREAS, Danforth Development Partners, LLC (the “Developer”) was conditionally designated in 2007 by HCDC to redevelop the Victoria Theater as a community and economic revitalization initiative; and

WHEREAS, Developer intends to form with investor/development partners a single purpose entity that will be an affiliate of Developer and whose sole purpose will be to undertake the development of the Project; and

WHEREAS, the Project site contains the Victoria Theater (the “Theater”), which has been determined eligible for listing on the State and National Register of Historic Places; and

WHEREAS, the Theater consists of two buildings: the South Building fronts onto West 125th Street and contains the original entrance and lobby of the theater; and the North Building is located on West 126th Street and contains the former auditorium and other accessory public spaces. The auditorium and stage area were subdivided into five movie theaters in 1984-1985; and

WHEREAS, the Theater has been vacant since 1997 and is in a deteriorated condition; and

WHEREAS, key goals of the Project are to redevelop a long vacant state owned property on a major commercial corridor; bring jobs and vitality to the surrounding area; provide affordable and market rate housing to address the needs of the community; construct a hotel in a significantly underserved Upper Manhattan market; provide a venue for local arts, entertainment and cultural programming and private space for local cultural organizations; and preserve and foster Harlem’s cultural heritage through the retention and restoration, to the extent practicable, of significant elements of the Theater; and

WHEREAS, the Developer proposes to demolish the North Building to construct a new building in its place and to reuse the South Building and to restore its exterior and first floor spaces; and

WHEREAS, the Project would result in an Adverse Impact; and

WHEREAS, all prudent and feasible alternatives to this Adverse Impact have been explored and determined to not be feasible; and

WHEREAS, the Apollo Theater, listed on the State/National Registers of Historic Places is located adjacent to the Project site and would require protection during Project construction;

WHEREAS, OPRHP has evaluated the archaeological sensitivity of the Project site and has determined that there are no archaeological concerns; and

NOW, THEREFORE, in accordance with Section 14.09 of the New York State Parks, Recreation, and Historic Preservation Law, the Developer for itself, its affiliates, successors and/or assigns, OPRHP, ESD and HCDC, agree that the Project may proceed subject to the Stipulations below.

Stipulations

1. The South Building will be retained with its 125th Street façade and certain first floor spaces restored to their 1917 appearance. Specifically, elements to be restored or replicated include the front entrance doors, vertical blade sign, horizontal marquee, lobby, and foyer and staircase. In addition, the theater's former ticket booth on West 125th Street will be recreated to serve as a signage element. New lighting will also be designed to be referential to the theater's original (1917) design.
2. The project architect and historic preservation consultants, in consultation with HCDC and ESD, will identify selected historic ornamental features in the North Building that are able to be salvaged and will consult with OPRHP as to how they will be reused in the Project. At a minimum, the north canvas mural from the balcony level of the auditorium and the water fountain mosaics located in the stair foyers of the North Building shall be considered for salvage and reuse, contingent upon the feasibility of salvage and removal. The project architect and historic preservation consultants, in consultation with HCDC, ESD, and OPRHP, shall identify other architectural elements in the North Building that can be salvaged and reused or that can be referenced and used to inform and influence the design of new spaces in the North Building.
3. Within the proposed mixed-use development, educational materials will be installed concerning the historic Victoria Theater and in its larger context as part of Harlem's Opera Row. Development of these materials, which may include text, photographs, interactive exhibits and salvaged architectural elements, will be undertaken in consultation with OPRHP.
4. A Construction Protection Plan (CPP) will be developed that will address how the South Building and the Apollo Theater will be protected during project demolition and construction. The CPP shall meet the requirements specified in the New York City Department of Buildings (NYCDOB) Technical Policy and Procedure Notice #10/88 and

will be implemented by a licensed professional engineer. The CPP will be submitted to OPRHP for review and approval prior to implementation.

In compliance with and in satisfaction of the requirements of Section 14.09 of the State Historic Preservation Act, execution of this Letter of Resolution by ESD, HCDC, Developer and OPRHP, and implementation of its terms evidences that ESD has taken into account the impact of the undertaking on historic properties.

NEW YORK STATE OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION

BY: _____ DATE: _____

NEW YORK STATE URBAN DEVELOPMENT CORPORATION, d/b/a EMPIRE STATE DEVELOPMENT

BY: _____ DATE: _____

HARLEM COMMUNITY DEVELOPMENT CORPORATION

BY: _____ DATE: _____

DANFORTH DEVELOPMENT PARTNERS, LLC

BY: _____ DATE: _____