

MULTI-TENANT RETAIL OR ADAPTIVE REUSE OPPORTUNITY



630-640 S. ALVARADO STREET, LOS ANGELES, CA 90057



CBRE

www.westlake-theatre.com

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TABLE OF CONTENTS

- I Executive Summary
- II Financial Analysis
- III Property Description
- IV Market Overview
- V Comparable Sales
- VI Addenda

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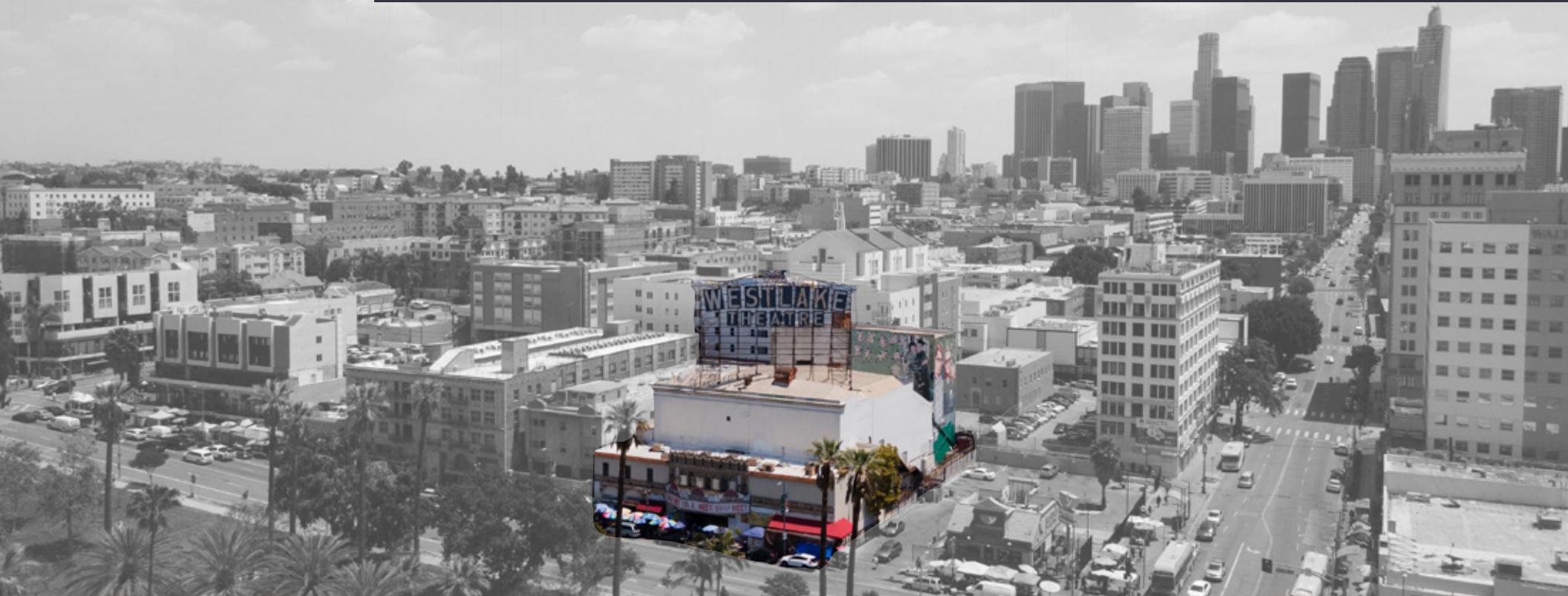
01 EXECUTIVE SUMMARY



THE OFFERING

CBRE, Inc. is pleased to announce its engagement as marketing consultant for the sale of the 33,291 square foot Historic Westlake Theatre Swap Meet/Adaptive Reuse development in the heart of Westlake at 634-640 South Alvarado Street, Los Angeles.

Located in the vibrant Westlake District of Los Angeles, and in proximity to MacArthur Park and the MacArthur Metro Rail Station, this neighborhood has one of the highest residential densities in the city. Pedestrian and vehicular traffic are also enormous, with frontage on Alvarado Street one lot north of the iconic Wilshire Boulevard. This building – both on the National Register of Historic Places and the City of Los Angeles Historic-Cultural Monument list – has a Classical design hierarchy, infused with Assyrian motifs and theatrical whimsy. Many of the original design elements remain intact, including the Art Deco ticket booth (added in 1935) and much of the interior.



PROPERTY OVERVIEW

IMPROVEMENTS

BUILDING AREAS

GROSS BLDG AREA 33,291 Gross Square Feet

RENTABLE AREA

OCCUPIED 5,771 Squared Feet (15.6% Occupied)

VACANT 31,323 Square Feet (84.6% Vacant)

TOTAL **37,094 SQUARE FEET (100.0% TOTAL)**

Note: Additional areas of the building can be reclaimed to increase rentable area beyond the above figures

ECONOMIC OCCUPANCY 26.1 %

SITE COVERAGE 87.4% (18,197 SF Footprint / 20,832 SF Land)

FLOOR AREA RATIO 1.78:1 (37,094 SF versus 20,832 SF Land)

PARKING None

YEAR BUILT 1925 / Richard M. Bates Jr.; 1935 / S. Charles Lee

LAND

ASSESSOR'S PARCEL NO. 5141-001-037; County of Los Angeles

TOTAL LAND SIZE 20,832 Square Feet (0.478 Acres) Per Assessor's Map

CURRENT ZONING C2-2 & C4-2; City of Los Angeles

COUNCIL DISTRICT Council member District 1 - Eunisses Hernandez

TRANSIT ORIENTED COMMUNITIES Tier 4 (Regional)

OPPORTUNITY ZONE Yes - See IRS Regulations Regarding Opportunity Zones

PROPERTY

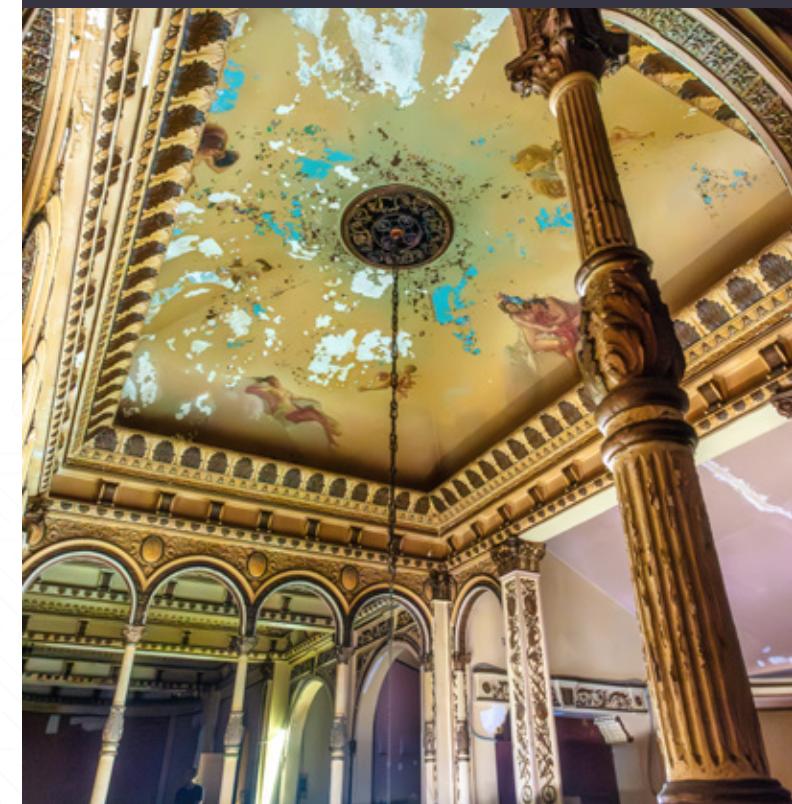
Westlake Theatre 634-640
South Alvarado Street
Los Angeles (Westlake), CA 90057

PRICING SUMMARY

SALES PRICE \$4,500,000

PER RENTABLE SF \$121.31

STABILIZED CAPITALIZATION RATE 18.33%





02 FINANCIAL ANALYSIS



FINANCIAL ANALYSIS

DIRECT CAPITALIZATION ANALYSIS

		CONTRACT RENTS		
INCOME BY OCCUPANCY	SQ. FT.	RENT PSF	IN PLACE	STABILIZED
Occupied Street Retail	2,353	\$6.08	171,600	171,600
Vacant Street Retail	0	\$6.10	0	0
Occupied Theatre Retail	3,045	\$2.89	105,600	105,600
Vacant Theatre Retail	12,341	\$3.00	0	370,230
Vacant 2nd Floor Theatre Retail	10,139	\$1.50	0	182,502
Vacant Office	3,633	\$3.00	0	130,788
Vacant Storage	5,583	\$1.50	0	100,494
TOTAL POTENTIAL GROSS INCOME	37,094	\$3.12	\$277,200	\$1,061,214
Vacancy Loss (% of PGI)		-10.0%	N/A	-106,121
Reimbursements			0	0
Misc. Income			0	0
EFFECTIVE GROSS INCOME			\$277,200	\$955,093
EXPENSES		BASIS	UNIT	
CAM EXPENSES				
Reimbursable	\$0.00	37,094	0	0
Unreimbursable	0.5	37,094	18,547	18,547
TOTAL CAM	\$0.50		\$6,800	\$6,800
Taxes (Rate x Value)	1.19%	\$4,500,000	57,519	57,519
Insurance (\$/SF)	\$0.75	37,094	27,821	27,821
Management Fee (% of EGI)	3.00%	457912.8	8,316	28,653
General & Admin(\$/SF)	\$1.00	13600	13,600	13,600
TOTAL EXPENSES			\$114,055	\$134,392
NET OPERATING INCOME			\$163,145	\$820,701
Divided by: Overall Rate			3.63%	18.24%
TOTAL STABILIZED VALUE			\$4,500,000	\$4,500,000
(ROUNDED)			\$4,500,000	\$4,500,000
PSF Rentable	37,094		\$121.31	\$121.31



03 PROPERTY DESCRIPTION



PROPERTY DESCRIPTION

Originally opened on September 22, 1926 as a gala Hollywood event, this 1,949-seat, 33,291 square foot two-story (plus mezzanine and basement), Class B (reinforced concrete frame and masonry floor) building was originally built in the Mission/Spanish Colonial revival Style, with Churrigueresque (Spanish Rococo) detailing on the exterior and Renaissance and Adamsesque references on the interior.

It was originally designed by Richard M. Bates, Jr. and renovated in the Art Deco style by S. Charles Lee – two titans of early Los Angeles architecture. This building, declared historic at the city and federal levels, is located across from MacArthur Park and in proximity to Wilshire Boulevard has made this building an integral part of the history of the city. Many of the original details remain intact, from friezes and decorative scroll work to the massive proscenium with painted mural by nationally acclaimed Dutch-born muralist Anthony Heinsbergen.

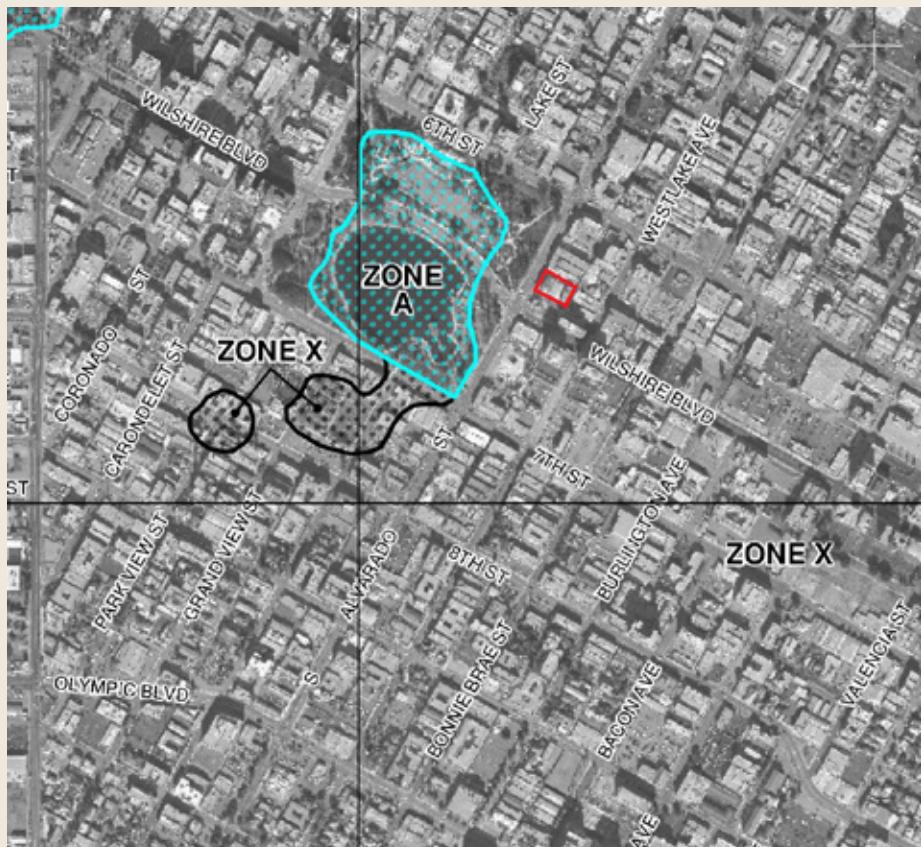
The raked floor has been leveled to house the current swap meet retail use, but can be removed if desired. Second floor office and street-level retail round out the current uses. Prior to COVID, the ground floor was leased to full occupancy, but closed during the lockdown – ownership has begun leasing the property again over the past two years, and has renovated the second floor office space to increase revenue. All leases are month-to-month, with average achieved rents itemized in the Financial Analysis section.



SITE DESCRIPTION

LAND AREA	20,832 Square Feet; 0.478 Acres; Per Assessor's Map
FRONTEAGE	116 feet on Alvarado Street
LEGAL DESCRIPTION	Lot No. 158, and the northerly portions of Lot Nos. 159 through 161 of the Westlake Park Tract, Map Reference 12, Page 15, in the Office of the County Recorder of Los Angeles County
	A current Preliminary Title Report is available upon request.
BUSINESS IMPROVE. DISTRICT	None
STATE ENTERPRISE ZONE	Los Angeles State Enterprise Zone
FLOOD ZONE	Flood Zone X (Unshaded); Community Panel 06037C1620F; dated September 26, 2008
ALQUIST-PRILO ZONE	No
COUNCIL DISTRICT	CD 1 - Eunisses Hernandez
TRANSIT ORIENTED COMMUNITIES	Tier 4 (Regional)
OPPORTUNITY ZONE	Yes - See IRS Regulations Regarding Opportunity Zones
PLANNING DESCRIPTION	
GENERAL PLAN DESIGNATION	Westlake Community Plan
COMMUNITY PLAN LAND USE	Regional Center Commercial
SPECIFIC PLANS	None
ZONING DESCRIPTION	
CURRENT ZONING	C2-2 and C4-2; City of Los Angeles
ALLOWED USES	Extensive Office, Retail, and Residential Uses allowed; see zoning ordinance
PARKING	Not required with existing use (grandfathered).
ADAPTIVE REUSE ORDINANCE	Likely qualifies; reduced parking, fire/life safety, residential density, and rent control requirements. See ordinance.
HISTORICAL STATUS	City of Los Angeles Historical-Cultural Monument No. LA-546; California Historical Resource Status Code 1S; National Register of Historic Places Designation Reference No. 09001200

Flood Zone Map





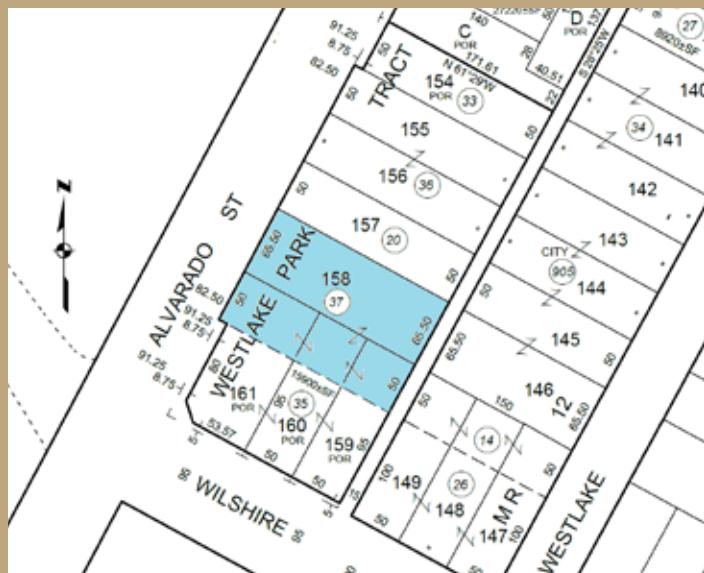
Zone Map



TAX ASSESSMENTS

ASSESSOR'S PARCEL NUMBER	5141-001-037; County of Los Angeles	
Current (2025-2026 TY) At Asking Price		
LAND	2,161,873	
IMPROVEMENTS	113,781	
TOTAL	\$2,275,654	\$4,500,000
 TAX RATE AREA	12,706	
CURRENT NOMINAL RATE	0.18738	0.18738
PROPOSITION 13 BASE (1%)	22,757	45,000
BONDED-INDEBTEDNESS	4,264	8,432
DIRECT ASSESSMENTS	4,087	4,087
TOTAL ESTIMATED TAXES	\$31,107	\$57,519
 MILLS ACT STATUS	Ownership has not applied for status, but highly likely would qualify due to current historical designations.	

Parcel Map



IMPROVEMENT DESCRIPTION

TYPE CONSTRUCTION	Class B (reinforced concrete frame and masonry floor)
STRUCTURAL	
FOUNDATION & SUB FLOOR	Foundation is poured-in-place concrete; ground floor is poured-in-place concrete; upper floors consist of cast-in-place concrete piers over concrete frame throughout.
EXTERIOR WALL STRUCTURE	Cast-in-place reinforced concrete exterior walls; with decorative cast stone and brick facades. Upper level fenestration consists of steel-framed windows in the office areas.
STOREFRONTS	Minimal storefronts consisting of steel-framed windows and roll-up security doors.
ROOF STRUCTURE/COVER	Built-up composition roll over concrete roof.
 MECHANICAL SYSTEMS	
ELECTRICAL	
HVAC	Split units on ground floor retail and 2nd floor office; no mechanical systems on upper levels.
CONVEYANCE SYSTEMS	None
FIRE PROTECTION	Full fire sprinkler system throughout main auditorium and basement.
INTERIOR FINISHES	See Addenda with detailed description from the original nomination for historic status.

BUILDING AREAS

FLOOR	ORIGINAL GROSS BUILDING	RENTABLE
Basement	4,554	5,583
First Floor	18,197	17,739
2nd Floor/Mezzanine	10,540	13,772
TOTAL	33,291	37,094

SITE COVERAGE

87.4% (18,197 SF Footprint / 20,832 SF Land)

FLOOR AREA RATIO (CURRENT)

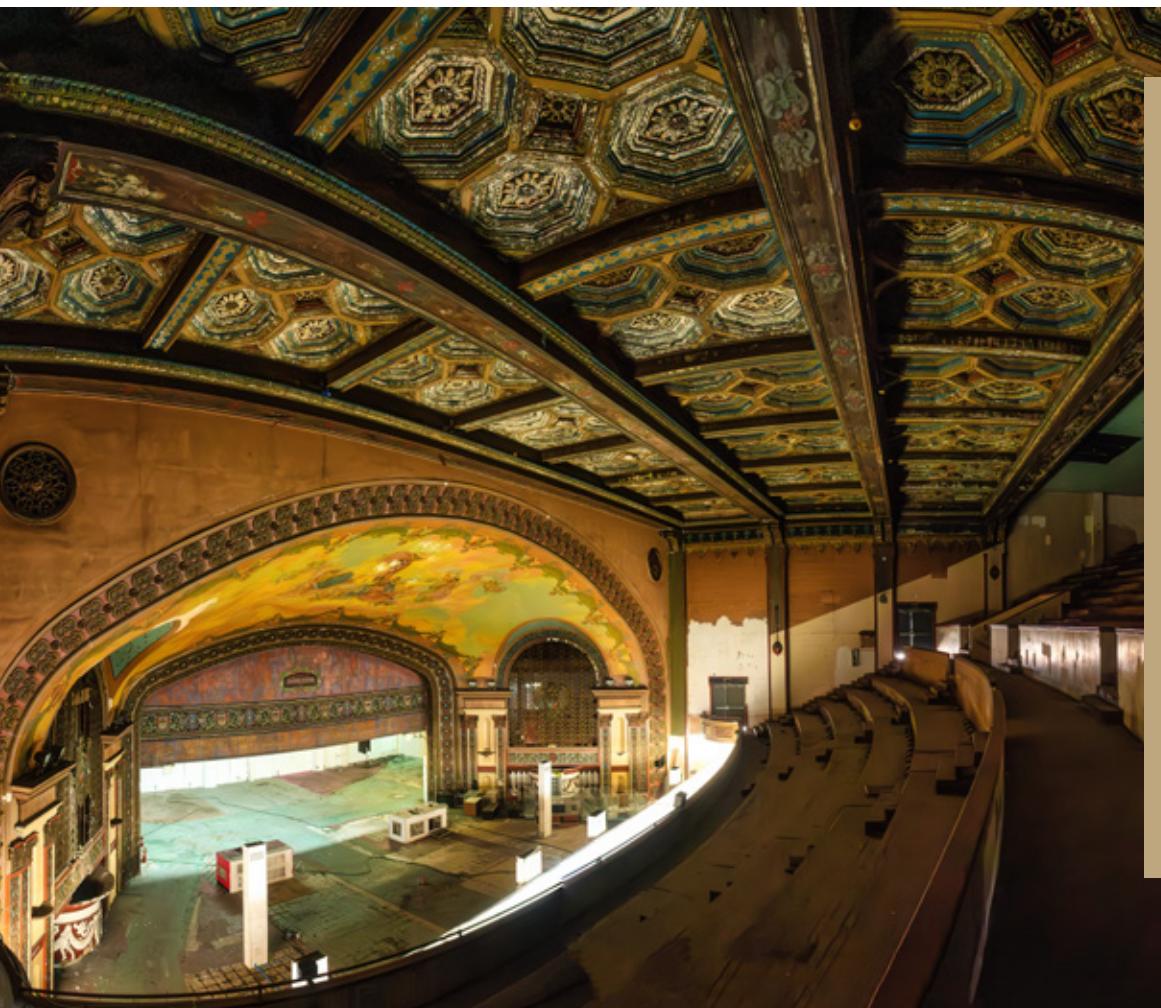
1.78:1 (37,094) SF Versus 20,832 SF Land)

HISTORICAL DESIGNATION**CITY OF LOS ANGELES HISTORIC-CULTURAL MONUMENT STATUS**

Monument Number 546

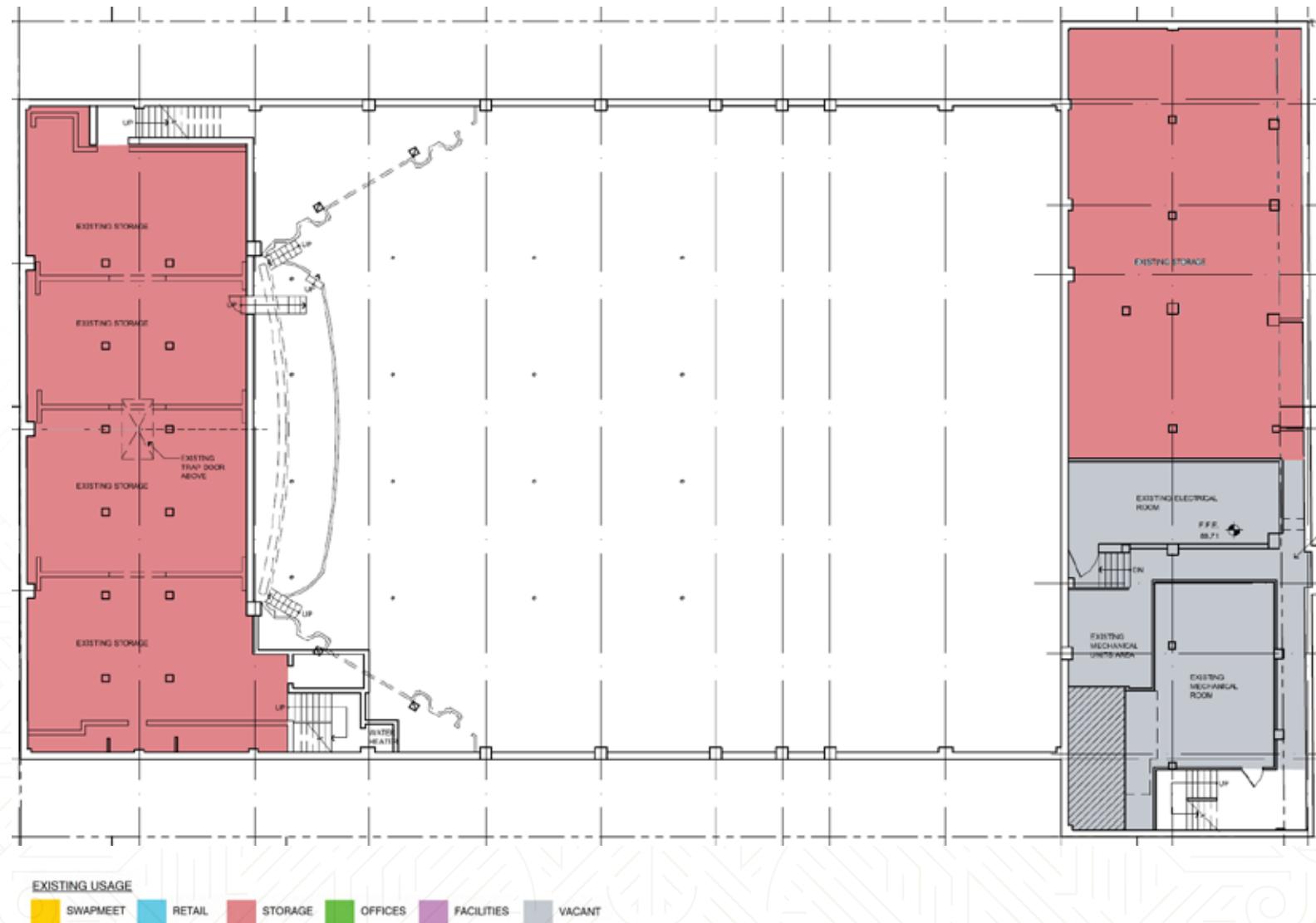
NATIONAL REGISTER OF HISTORIC PLACES

National Register ID No. 09001200; any rehabilitation work must comply with the Secretary of the Interior's Standards for Rehabilitation, but also makes the project available for Federal Historic Tax Credits



FLOOR PLANS

Basement



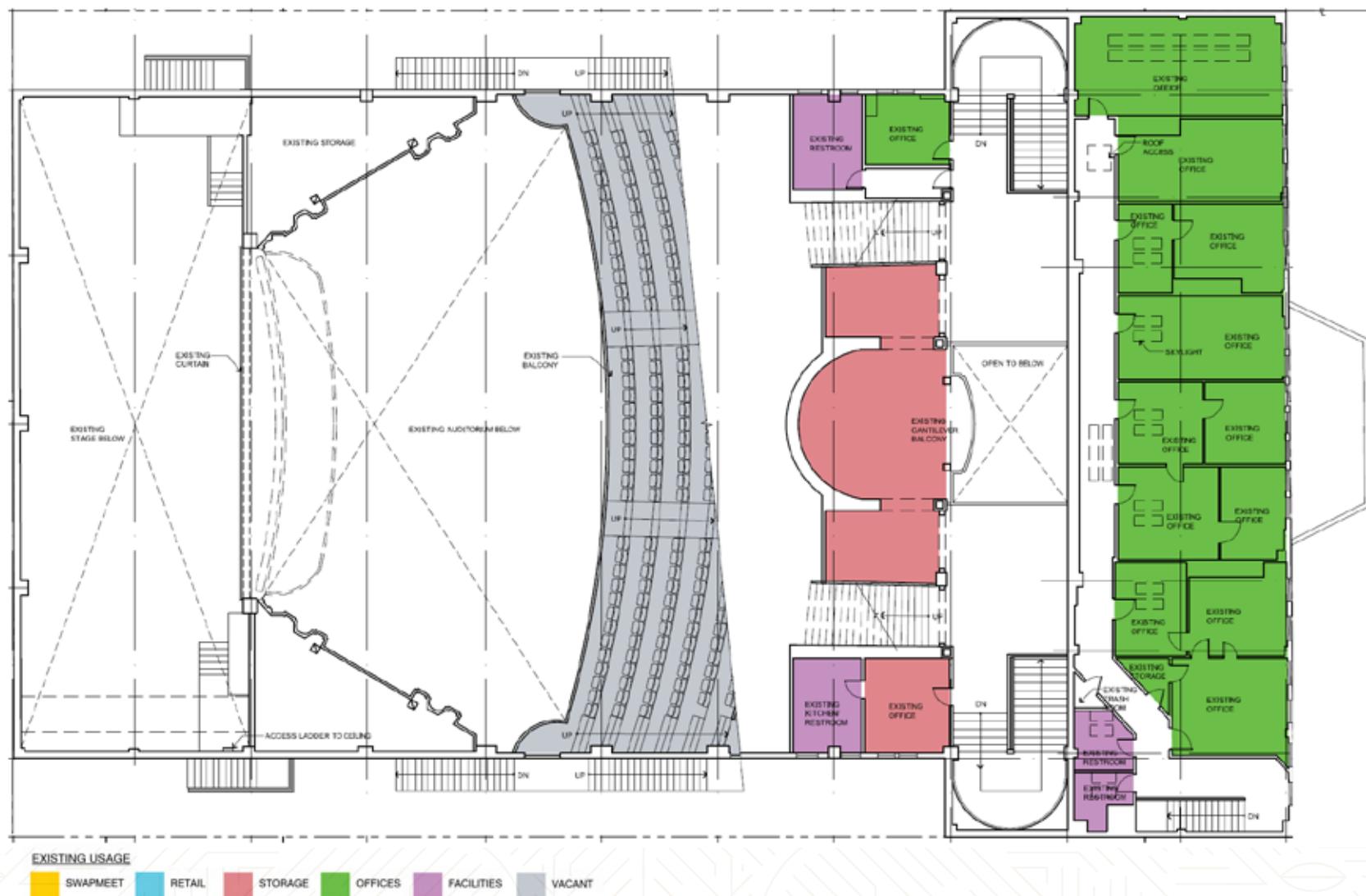
FLOOR PLANS

1st floor



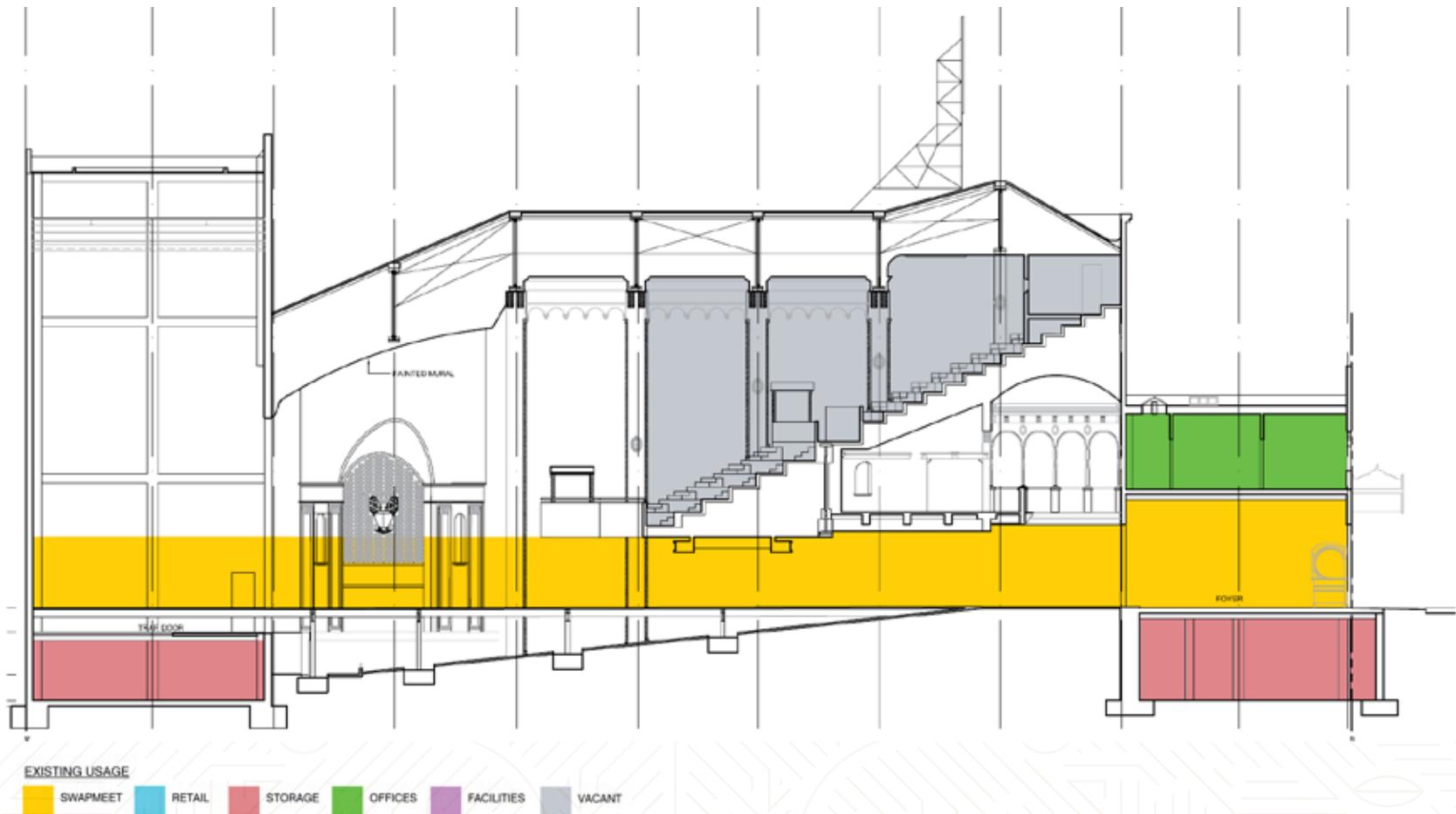
FLOOR PLANS

2nd floor

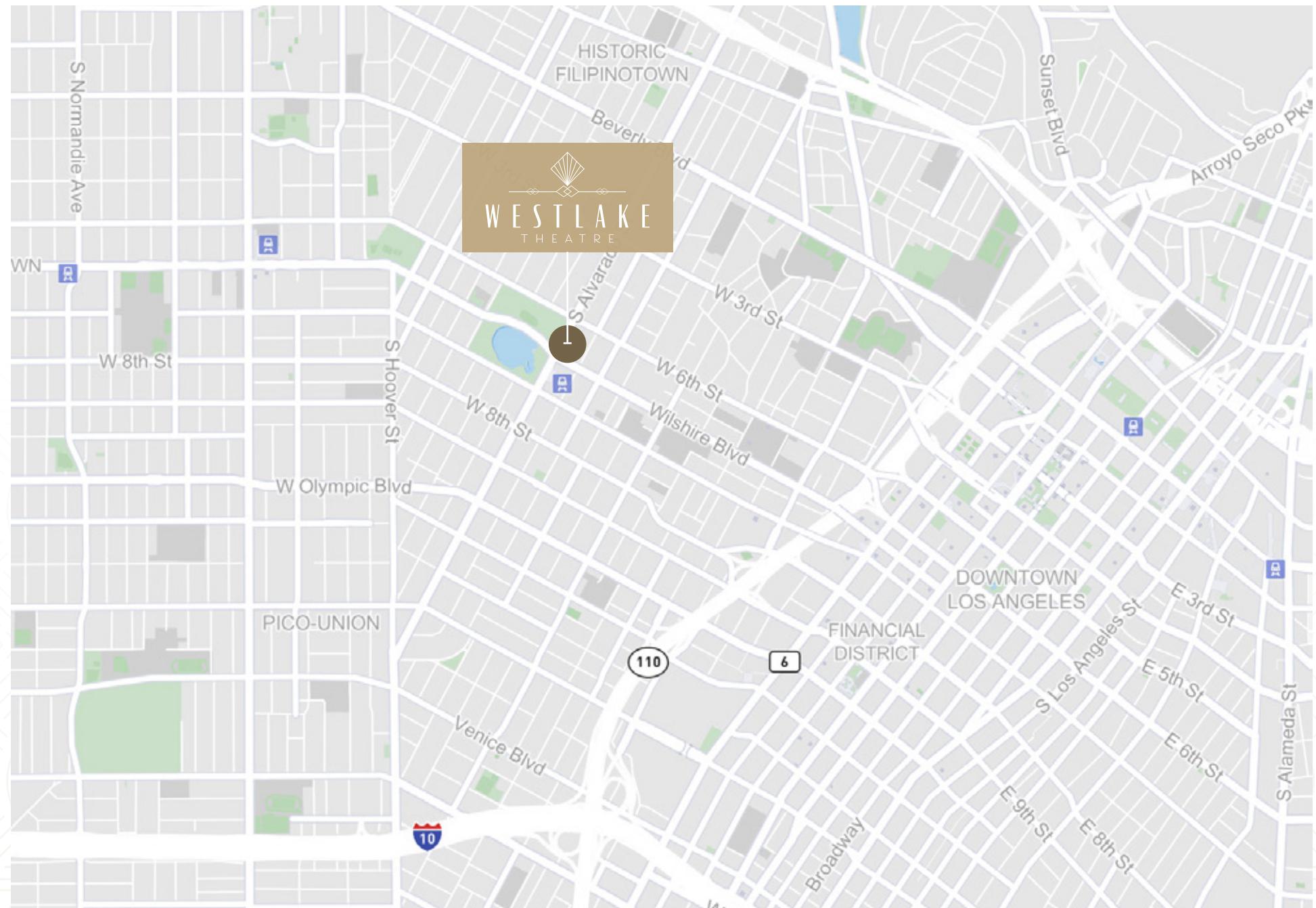


FLOOR PLANS

Building Section



LOCAL MAP





04 MARKET OVERVIEW



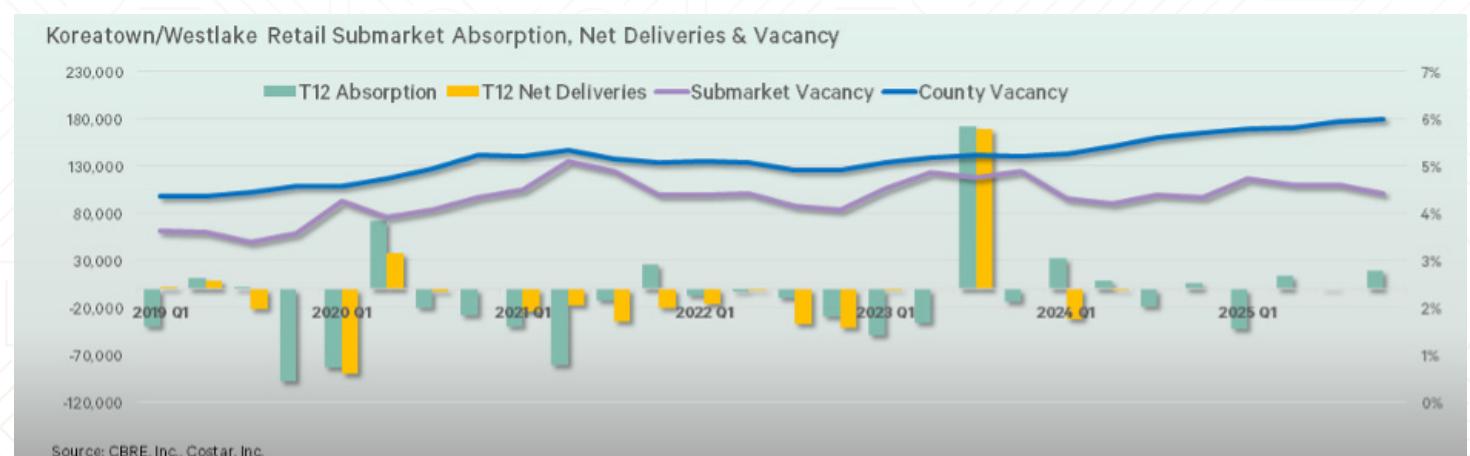
KOREATOWN/WESTLAKE RETAIL SUBMARKET

The Koreatown/Westlake Retail Submarket is located just west of Downtown Los Angeles and includes the University of Southern California area. It is one of the few Los Angeles neighborhoods with robust public transit access, offering exceptional connectivity across the city. The submarket's population density remains among the highest in Los Angeles, and it continues to attract a diverse mix of residents. While incomes have historically trailed the Greater

LA median, recent development of higher-end apartments has drawn more affluent tenants, contributing to the area's ongoing economic and demographic evolution. Koreatown's wide range of dining, entertainment, and cultural amenities continues to make it one of Los Angeles' most vibrant and active urban communities.



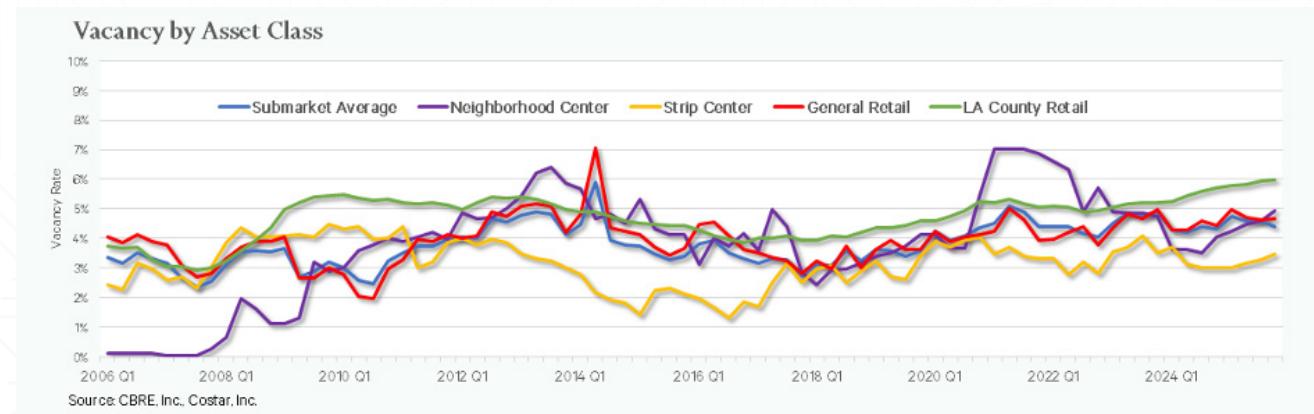
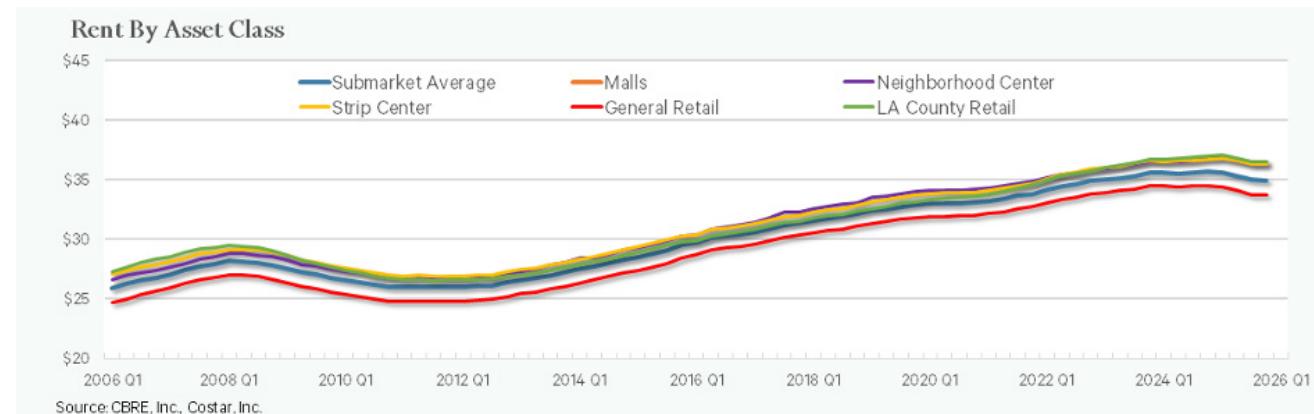
Availability has shown healthy stability. Although the overall rate increased modestly by 100 basis points year over year through 25Q2, it improved by 10 basis points quarter over quarter to 5.1%—only slightly above the long-term average of 4.8%. Even at this level, the submarket remains well-balanced by historical standards, with availability comfortably below its previous peak of 5.7%.



KOREATOWN/WESTLAKE RETAIL SUBMARKET (CONT'D)

Single-tenant buildings have performed particularly well, with availability dropping 50 basis points quarter over quarter to below 4%. This represents one of the strongest occupancy levels in recent years, supported by leasing velocity of under seven months—an encouraging indicator of sustained tenant demand. Multi-tenant properties held steady at 6.5% availability, near the upper end of the historical range but reflecting an orderly market adjusting to recent construction and redevelopment activity.

Koreatown has also benefited from thoughtful reinvestment. While some legacy retail inventory has been repositioned or redeveloped, this transformation has enhanced the overall quality of the built environment. Developers have increasingly targeted older commercial sites for mixed-use or multifamily projects, underscoring confidence in the neighborhood's long-term growth potential. Over the past five years, total inventory has modestly contracted by 62,000 SF, signaling a strategic transition rather than a loss of vitality. No new space is currently under construction as the market absorbs recently delivered projects.



Rent performance has normalized following several years of expansion, recording a -1.6% change over the past 12 months. Even so, rents have increased 6.1% over the past five years, and long-term average growth of 1.6% demonstrates a pattern of steady appreciation. As demand strengthens and redevelopment continues to elevate the area's profile, rent growth is expected to continue to trend upward toward historical norms by 2027.

MULTIFAMILY CONSTRUCTION

The Westlake Submarket historically saw minimal apartment construction. It has long been a lower-income area of the metro with some of the lowest rents available to renters, making it difficult to underwrite development. It has also faced elevated crime rates and issues with the homeless. The decade from 2007 to 2016 only saw around 20 net new units on average annually.

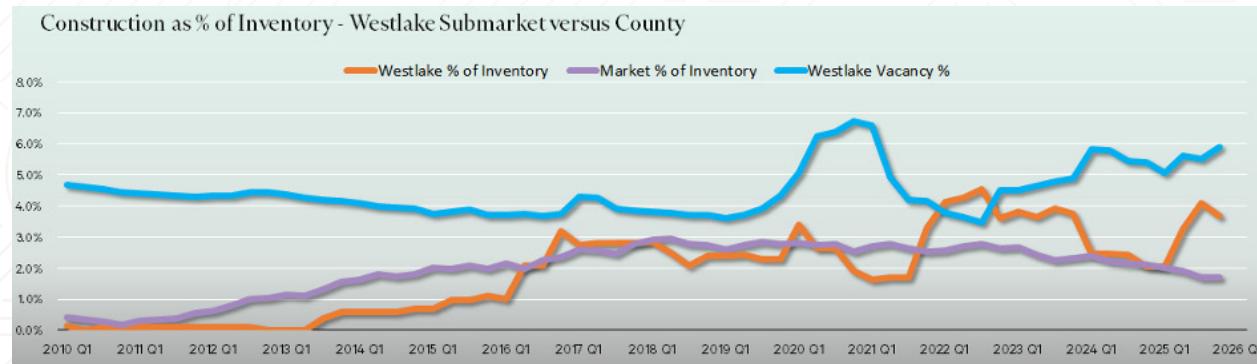
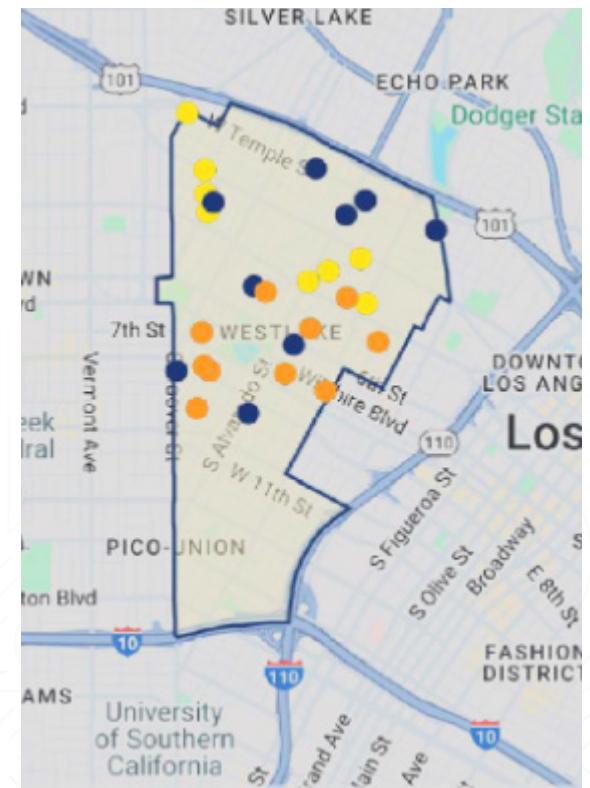
However, developers ramped up their activity starting in 2016, given its central location between Downtown Los Angeles and Koreatown. Those two submarkets have experienced significant development activity in recent years. The submarket benefits from its proximity to Echo Park and Silver Lake, among the trendiest neighborhoods in Los Angeles. All these neighborhoods offer a plethora of appealing retailers and restaurants.

Developers anticipate higher-income renters will gravitate to top-tier apartments in Westlake, as relative value in a central location is the key selling point. The most recent completion in the submarket of over 100 units was Belle on Bev, a 243-unit property at 1800 Beverly Blvd. CityView completed the project, one of the largest ever built in the Westlake Submarket, in early 2024. More recently, a 60-unit building at 222 N Alvarado St. completed in 24Q4. Also that quarter, The Hummingbird LA, with 85 units, opened in Rampart Village.

There are presently 480 market-rate units under construction, which will expand submarket inventory by 2.0% once all developments finish. Bond Companies will open Inspire Echo Park, a 90-unit community, in the coming months.

Pirouz Nourizad will finish a 79-unit property at 831-837 S Westlake Ave at the end of this year.

The map adjacent shows the location of recently completed apartments (yellow), under construction (navy) and proposed (orange).





05 COMPARABLE SALES



COMPARABLE RETAIL IMPROVED SALES



PROJECT NAME:	AVALON THEATRE	DOLBY THEATRE	GLENDALE CENTRE THEATRE	COVINA CENTER FOR THE PERFORMING ARTS
ADDRESS:	1735 Vine St, Los Angeles	6801 Hollywood Blvd (3 Properties), Los Angeles	324 N Orange St, Glendale	100-112 N Citrus Ave, Covina

Property Data

SIZE (SQUARE FEET):	33,444 SQUARE FEET	246,068 SQUARE FEET	13,300 SQUARE FEET	26,543 SQUARE FEET
LAND AREA (SQUARE FEET):	18,331 Square Feet	142,454 Square Feet	7,841 Square Feet	11,761 Square Feet
YEAR BUILT:	1927	Not Available	1964	2007
NO. STORIES:	2	Not Available	2	3
PARKING:	None	None	10.00:1000 Sf	1.80:1000 Sf
OCCUPANCY:	0.0%	0.0%	0.0%	0.0%

Sale Data

SALE DATE:	AUGUST 29, 2025	OCTOBER 15, 2024	MAY 19, 2023	DECEMBER 22, 2022
SALE PRICE:	\$15,750,000	\$51,650,000	\$4,975,000	\$4,740,000
SALE TERMS:	All Cash to Seller	All Cash to Seller	\$4,105,000 1st TD in favor of	All Cash to Seller
GRANTOR:	Ligny LLC	H & H Theatre Owner, LLC	Alen Petrosyan	Champion Christopher
GRANTEE:	1735 Vine LLC	Jebs Hollywood Entertain, LLC	324 N Orange LLC	City Of Covina
DOCUMENT NO.:	0590991	Not Applicable	0328484	1191382

Unit Rates

PRICE PER SQUARE FOOT:	\$470.94	\$209.90	\$374.06	\$178.58
PRICE PSF LAND:	\$859.20	\$362.57	\$634.49	\$403.03
PRICE PSF LAND	\$303.35	\$0.00	\$502.26	\$157.98

COMPARABLE RETAIL IMPROVED SALES



PROJECT NAME:	NONE	LINCOLN THEATRE	NONE	EGYPTIAN THEATRE HOLLYWOOD
ADDRESS:	1948 Riverside Dr (2 Properties), Los Angeles	2300 S Central Ave, Los Angeles	5419 W Sunset Blvd, Los Angeles	6712 Hollywood Blvd, Los Angeles

Property Data

SIZE (SQUARE FEET):	16,998 SQUARE FEET	17,557 SQUARE FEET	30,730 SQUARE FEET	24,658 SQUARE FEET
LAND AREA (SQUARE FEET):	22,651 Square Feet	61,272 Square Feet	31,363 Square Feet	39,404 Square Feet
YEAR BUILT:	Not Available	1926	1970	1922
NO. STORIES:	Not Available	3	2	1
PARKING:	None	0.00:1000 Sf	2.50:1000 Sf	None
OCCUPANCY:	0.0%	0.0%	0.0%	0.0%

Sale Data

SALE DATE:	SEPTEMBER 1, 2021	DECEMBER 23, 2020	DECEMBER 17, 2020	MAY 29, 2020
SALE PRICE:	\$4,000,000	\$11,100,000	\$13,440,000	\$14,400,000
SALE TERMS:	All Cash	\$11,100,000 1st TD in favor of	All Cash	All Cash to Seller
GRANTOR:	M & K Fuller Living Tr	Mission Evangelica Juda, Inc.	5419 Sunset Properties LLC	American Cineamatheque
GRANTEE:	Los Angeles Entertainment Trust	Historic Lincoln Theatre LP	5419 Sunset Properties LLC	Netflix
DOCUMENT NO.:	1346112	1719478	1676754	0586657

Unit Rates

PRICE PER SQUARE FOOT:	\$235.32	\$632.23	\$437.36	\$583.99
PRICE PSF LAND:	\$176.59	\$181.16	\$428.53	\$365.45
PRICE PSF LAND	\$303.35	\$0.00	\$502.26	\$157.98



06 ADDENDA



HISTORICAL OVERVIEW

(excerpted from the original application for consideration in the National Register of Historic Places)

The Westlake Theatre, located at Alvarado 634–642 S. Alvarado Street, Los Angeles, California, occupies a prominent location facing MacArthur Park, historically one of the most fashionable retail, residential, and entertainment communities of pre-World War II Los Angeles. It is approximately one mile to the west of downtown Los Angeles.



The two- and three-story theatre occupies a rectangular parcel on a city block bounded by Wilshire Boulevard on the south; South Alvarado Street to the west; South 6th Street to the east; and Westlake Avenue, a small side street, to the north. The Westlake Theatre's primary facade is oriented west towards Alvarado Street, which is bounded by a concrete curb and a broad sidewalk. The theatre's larger urban setting, the Westlake area, is characterized by a mix of buildings of age, scale, and use, including early twentieth century highrise buildings, hotels, apartment houses,

and retail businesses occupying and reusing one-, two-, and three-story buildings. A surface parking lot, which surrounds a one-story fast food business fronting Wilshire Boulevard, is located south of the building, and a three-story condominium immediately stands to the theatre's north.

Opened on September 22, 1926 as a gala Hollywood event, the 1,949-seat, 18,673-square foot Westlake Theatre was executed in the Mission/Spanish Colonial Revival Style with Churrigueresque (Spanish Rococo) detailing on the exterior and Renaissance and Adamsesque⁶ references on the interior.



It was designed by architect Richard M. Bates and constructed by the West Coast Langely Theatres for \$750,000 (about \$8,800,000 today). Its auditorium includes the striking, extant mural by nationally acclaimed Dutch-born muralist, Anthony Heinsbergen, and another slightly-damaged mural in the theatre's mezzanine, likely also rendered by Heinsbergen. In 1935, portions of the exterior were updated in the Art Deco style by S. Charles Lee, a renowned Art Deco and Art Moderne theatre designer and successful postwar Modern architect, who altered portions of the theatre's entrance areas, including the ticket booth, marquee, and the interior foyer. The two- and four-story building originally functioned as motion picture theatre, but provided secondary uses as a live entertainment venue (the primary space comprising the auditorium and stage), office, and retail use. After a 65-year run as

a movie theater, it closed in 1991. Today the auditorium houses a swap meet, although the other original spaces, the offices and front retail spaces, maintain their original function.

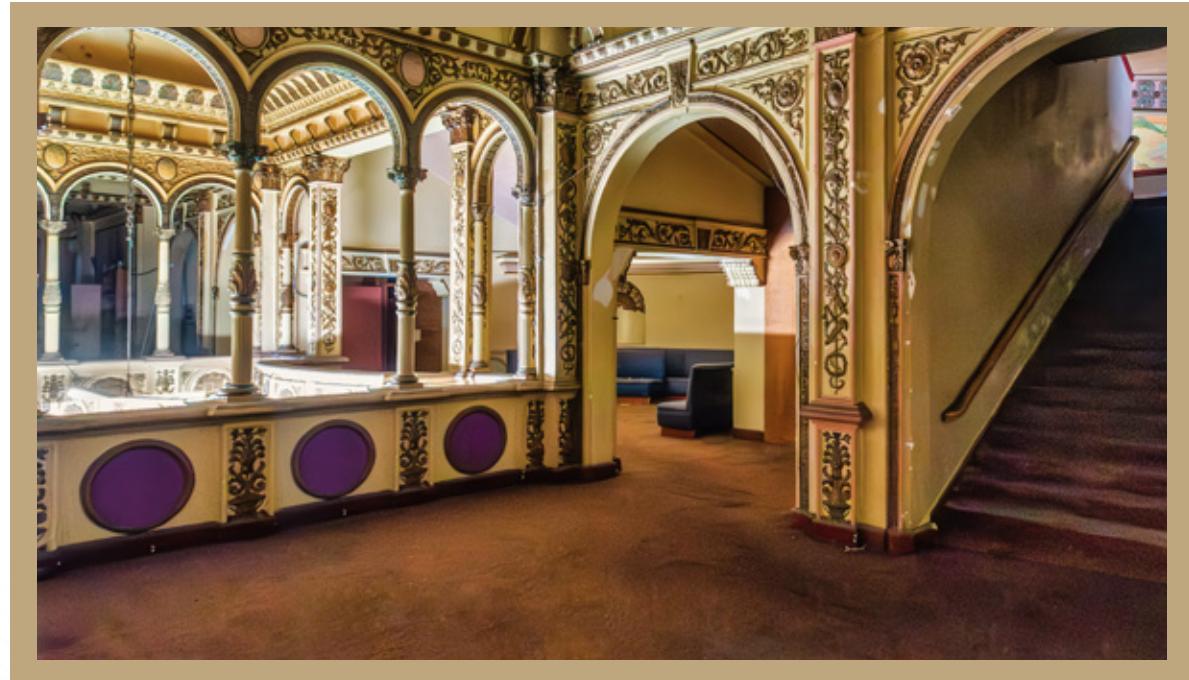
The Westlake Theatre has a monumental symmetrical massing and a ground floor arrangement that together convey the building's design as a theatre with additional programmatic functions. The theatre is a large two- and four-story building with two separate basements, one on the west side, below Alvarado street, and the other servicing the stage on the east end. The structure's massing consists of a rectangular footprint seven bays wide, measuring 182'-6 1/2 x 115 '-6. Its structural system of poured and reinforced concrete appears to be robust, having weathered every earthquake since its completion with very little damage despite its wide interior

spans. The overall *partei* consists of three major pieces. Offices and retail spaces occupy the two-story westernmost volume along South Alvarado Street. This volume's exterior (west elevation) is partially dressed in decorative cast stone and is articulated on the ground floor as a foyer with flanking arched, ornamented openings. The second component is the capacious auditorium, which is essentially four stories in height overall. The theatre's principal space, the auditorium features an angled roof in longitudinal (east-west) section. This roof is partially concealed by the west elevation's parapet wall. The easternmost portion of this roof angles down, denoting the interior proscenium containing the Heinsbergen mural described below. The auditorium's upper area is defined by a two-story façade that steps back about 30' from the front facade, standing another two stories behind a parapet wall. The building's third volume, which is also the tallest with a height of approximately 162 feet, contains the stage and flywall or fly loft area for changing background scenery and is located at the theatre's far eastern end. The two-story volume that fronts South Alvarado Street at the west elevation is devoted to office/retail spaces, and was originally designed for this use. The volume's ground floor contains the theatre's large, symmetrically centered entrance foyer. A decorated three-sided marquee steps out and over the sidewalk in front of the foyer,

sheltering its wide opening. The ticket booth is centered within this opening. The booth's outer edge is aligned with the setback of the theatre's west elevation. The foyer is flanked by two retail spaces to the north, two smaller retail spaces to the south, and a staircase at the façade's far north side. The staircase leads to a single-loaded second-floor corridor that provides access to a series of wide office spaces. The flat roof of the theatre's western volume supports a huge steel frame with a three-story-tall neon roof sign that reads WESTLAKE THEATRE. Occupying the center of the roof, the sign faces southwest and is visible from a considerable distance.

West (Primary) Elevation

The Westlake Theatre's main entrance is located on the building's west elevation, facing Alvarado Street. The ground floor features the wide, centrally located foyer opening that is the most ornately detailed and decorated part of the primary façade. It is here that the use of the Churrigueresque school is most evident. While fairly Classical in hierarchy, the façade blends other schools of ornament, including Assyrian, which is then infused by the architect's own theatrical whimsy. Defining the foyer entrance, the bay is rectangular in character and protrudes in height above the two-story roofline of the office/retail frontage spaces. The very low slope of this roof is characterized by red Spanish tile which can be seen at the roofline. The large central bay is flanked on both the north and south sides by three bays, each originally defined by



ornamented semi-circular arches. The arches spring from semi-circular engaged composite columns defining each smaller bay, forming a short colonnade on either side of the foyer. While the series of three bays are physically intact, they have been covered by reversible panels attached to the building on the south, but are still visible on the north. Below the arches, which are now in-filled with plywood, extant large plate-glass windows designate each retail space. Original photographs show that these arches also contained glass divided into four pie-shaped segments. Each column is capped with cast stone ornamentation. The ornamentation consists of a composite Corinthian capital supported with an unusual pediment, an overt reference to the unique Persian (Assyrian) capitals found at

Persepolis. The sides of the shallow, triangular-shaped pediment are softened by cyma recta ogee curves. Each pediment also contains a round medallion in its center. In turn, the series of pediments support an entablature on either side of the central bay that is comprised of an architrave and frieze. This ornamented entablature consists of a flat cast stone architrave that features a symmetrically distributed series of round medallions below a more ornate and slightly larger cast stone frieze above it. This frieze employs a triglyph/metope rhythm of alternating cast stone shields that feature castle turrets surrounded by curving acanthus plant motifs and round medallions containing busts, whose side-profiled heads of soldiers are crowned with Persian-style helmets. These two

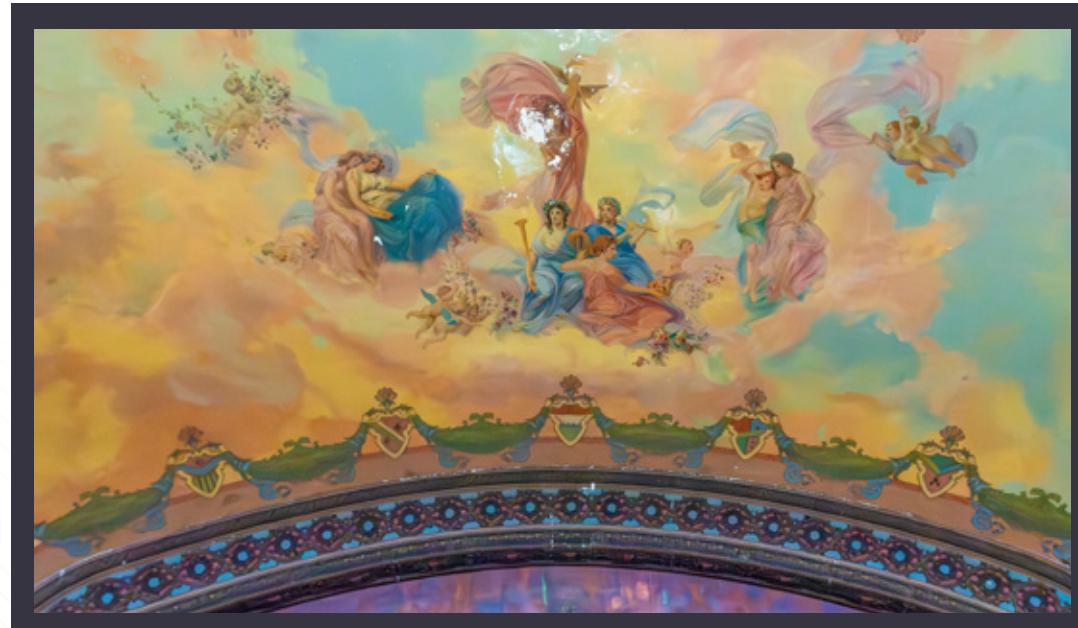
alternating elements are separated by a series of small, stylized, articulated engaged pilasters with identical bases, whose sharp orthogonal corners and lines are sustained throughout the entire frieze. A series of contemporary security lights, one centered above each bay, have been mounted to the frieze.

Above this entablature, again on either side of the central bay, is a flat area characterized by three double-hung, wood, nine-pane casement windows, which are widely but unevenly distributed. The southern and northernmost windows are distributed closer to the ends of the façade. On the south, these windows have been covered by a large rectangular panel, probably plywood, occupying the entire façade on this side of the

central bay. All these windows denote the upstairs office space. Centered underneath the marquee but aligned just inside the building's footprint stands the colorful Art Deco ticket booth/kiosk, designed by S. Charles Lee. Its primary materials are bright, red-painted metal, unvarnished aluminum, and glass. Its roof is an eccentric curve in red metal best described as a flattened wave curling over the top of the glass. Stopped by an angled plane of flattened Egyptian-inspired

figuration. The booth's oval base is composed of applied, small light-yellow tiles. The floor of the central bay is composed of beige and yellow terrazzo designed in a sunburst pattern that extends well into the sidewalk pavement.

The angled and ornamented marquee, also



designed by Lee, projects west in a symmetrical trapezoid. Each of the three sides has a large rectangular thin metal frame that once contained the names of the shows playing at the theatre. Above these frames, each side has an abstract and identical Moderne banquette of neon lights, rendered as possibly sun (or crown) and cloud (or mountain) imagery. Below this prominent imagery, also occurring on each of the three sides are the words WESTLAKE in red neon lights. These lights

stand against fields of a white painted backdrop and neon lights. Underneath and mounted to the marquee is a random distribution of uncovered fluorescent tube lights, alarm bells, electrical runs, and security lights. Above the marquee and partially concealed by the marquee ornament is a rectangular area of cast stone decoration. This is an important character-defining feature of this primary elevation. Here, Spanish Baroque, or the Churrigueresque ornament of floral patterns, cartouche relief, and variously shaped medallions flood the entire field. This area is divided into two sections. The lower section, symmetrically divided, features seven arched original windows within the cast stone, four of which have been infilled by plywood. Two narrow blind niches, one on each side,

flank this series of seven windows. Between and above the windows, a broad area devoted to spandrels and decoration continues up to an articulated concrete cornice. Above this is the most ornamented area of the theatre's overtly frontally exterior (e.g., oriented to MacArthur area, below the articulated cornice. At the roofline, between each niche, small pinnacles, shaped like urns that feature curling ogee-shaped arms with flanking capitals shaped like elongated



pineapples, protrude beyond the crenelated rooflines, unusual in that the ogee curves create a curvaceous, non-orthogonal appearance different than more typical crenelation. An articulated cornice, comprised of rows of cast stone including lentil molding and a series of tiny blind arches, separates the um series above and a series of floral-patterned cast stone panels between each blind niche below. The deep interiors of these niches feature large-scale cast stone pieces cut to fit the niche.

Interior

Significant interior public spaces within the Westlake Theatre include the foyer, the lobby, the mezzanine, the auditorium, the proscenium, and the balcony seating.

Theatre Foyer and Lobby The foyer floor, open to the sidewalk, is finished with multi-colored terrazzo designed by S. Charles Lee that displays a sunburst pattern and stars. The foyer itself is finished with plaster walls and high plaster ceilings that continue the floor's decorative theme with large, intricate gold medallions. As one enters the foyer from the street, the ornamentation in the semi-public foyer changes to that featured in the lobby. The transition is manifest in a dramatic shift in style from the Spanish Baroque style on the exterior to light Classical and Adamsesque styles on the interior. The shallow lobby, accessed from the one-story foyer, was designed as one long rectangular space on the ground floor with a north-south orientation. The foyer walls are angled out and open into the lobby, linking the two spaces in plan. The foyer's principal character-defining decorative feature is a large modillion mounted on the relatively low ceiling. The modillion resembles a large, flat, filigreed, gold-painted brooch, approximately 5'-6" in diameter, adorned with a series of red, egg-like ovoids. The design, and its placement on the ceiling, confers the lively sense of a merry-go-round in the foyer. Functionally, it may have acted as a foil for a mechanical system, such as heating or cooling air. The modillion appears to be virtually unchanged since its installation, presumably as an original feature of the 1926 construction. A series of doors separating the foyer and the lobby were removed when the theatre was converted to use as a swap meet in 1991. A

second set of walls and doors, further east, that separated the lobby from the auditorium, were also removed at that time. The size of the lobby space equals nearly the full width of the theatre's west elevation, along South Alvarado Street. The lobby's central space is composed of a double height atrium, integrating the ground and upper floors and originally dedicated to gathering and transition for theatre-goers. Two broad, 1 90-degree-return staircases, one on each side of the lobby, lead with a generous rise and run to the upstairs promenade area and balcony.

The stairwells are curved at their north and south elevations, and like the lobby floor, the stairs are composed of concrete. The walls have a plaster finish that feature a decorative wainscot with geometric patterned design. The pattern consists of circles within rectangles and continues along the walls as a higher positioned band that ends against the flooring of the second floor lobby. The rest of the wall emulates large scale paneling, which is highlighted with yellow and pink. There are two slightly projecting columns that contain gold floral ornaments that rise from the wainscoting to the ceiling. The molding along the stairwells is heavy with layers of small and large bands of acanthus leaves, as well as projecting brackets. A restroom is located below each stair landing, accessed through a door near to and east of each stairwell.

Mezzanine and Atrium

The lobby's principal feature is the centered atrium that overlooks the lobby from the second floor mezzanine above. It is one of building's most ornate interior elements and bisects two adjacent and identical mezzanine areas leading from the top of each staircase. The atrium's second story is formed by a four-sided colonnaded loggia containing four arched bays on each side. The loggia, which gives the appearance of a colonnaded peristyle around an open court, is characterized by a feeling of Adamsesque lightness, delicacy, and openness. A centered, shallow, cantilevered balcony, with a flattened curve and exaggerated returns in the Baroque manner, extends into the atrium from the east side of the arcaded loggia. It is slightly rounded and it continues the gold band of ornament along the low wall.

The arcaded loggia has slender, relatively short and arched columns, turned and carved, which rest on a wood and plaster balcony wall approximately three feet tall. This wall is decorated on both sides and can therefore be seen from the lobby and mezzanine floors. The loggia's interior wall consists of a low plaster and wood wall with a gold-and-white painted pattern that alternates between a shield motif, formed by a shield placed within a circle inside a rectangle whose corners are decorated with gold filigree, and a slightly projecting abstract column with gold ornament. Above each of the column bases,

each of the carved and fluted columns has a gold Ionic capital, and the column shafts thicken at the center. The column's ornamentation is further emphasized by the placement of a gold acanthus leaf decoration set against a red background. The column capitals are connected by a series of articulated arches. These arches contain gold filigree and moldings identical to those used at the stairwells. The loggia approximates the proportions of a square of roughly the same size as the spaces defining the volumes of the flanking staircases. Likewise, each of the three ceilings in these spaces is approximately the same size, conferring a sense of symmetry and balance. Each ceiling is elaborately coffered, in contrasting red and white, at the junction of the wall and ceiling planes. The coffering consists of Classical filigree with bands of egg and dart, dentils, and floral leaves, and occurs on both sides of the arcaded loggia. As a design element, it has an effect of softening an otherwise abrupt transition between the wall and ceiling planes.

The ceiling of the atrium was once painted in a Classical mural, quite likely by muralist Heinsbergen. However, little of the mural now remains visible, as much of it has been painted over. Throughout the rest of the second floor mezzanine a paint scheme of contrasting paint colors, now red and ivory, suggests an

Adamsesque stylistic influence. Contemporary newspaper articles report that paints in a purple range were originally applied. The mezzanine's walls and ceiling are clad with plaster, and have been fit with non-original fluorescent light fixtures. The original restrooms on the second floor mezzanine level were located east of the southern staircase, just beyond an existing, original office, and in a similar location east of the northern staircase. The southernmost restroom remains spatially intact.

However, the northernmost restroom has been converted for use as a kitchen, a renovation which displaced an original wall. The restroom on the south is entered through a door leading to a long, narrow passageway flanking the existing office. Somewhat damaged, the existing walls contain tall wainscoting of original subway tile with fine joint lines. The restroom stalls were originally finished in Carrera marble. All but a couple original monolithic marble pieces separating the toilet stalls remain, and those that do have been painted or replaced with substandard separation panels. Retail Spaces, Ground Floor Various commercial retail tenant spaces are located in 1,794 square feet on the ground floor at the west elevation. These spaces retain their original function. Contemporary businesses include a doctor's

office, a cellular phone company, jewelry store, immigration income tax service, and a general retail store. Over the years, the tenant spaces have been remodeled and modernized. Their structural spatial layout, defined by load-bearing walls, has not been altered. For the most part, the typical finishes within these remodeled tenant spaces include carpeted floors, gypsum board and/or wood panel partition walls, and acoustical ceilings with fluorescent lighting. The northern tenant spaces retain their original arched openings and exhibit original finish materials on the exterior.

Offices

Offices are located on the theatre's second floor. Above the retail spaces where they overlook South Alvarado Street and MacArthur Park. The offices occupy approximately 2,000 square feet of the existing building and are accessed by stairs located within the northern most bay of the primary façade. The offices are comprised of eight rooms each of approximately the same size. A hallway runs along a north-south axis, providing access into each office, ending at the last and largest office space. Existing restrooms are located west of the stairwell at the beginning of the hallway corridor.

Auditorium

The Westlake Theatre features an immense, majestically styled auditorium. The auditorium has a slightly sloping concrete floor, and a tall interior

space characterized by an elliptical and coffered ceiling. Its design classifies the Westlake Theatre as a proscenium theater, due to the large archway (the proscenium arch) located above the stage, at the auditorium's eastern end. The theatre's original seating, which has been removed, ended below the level of the stage. In addition to the proscenium arch, deep ceiling bands help to distinguish the auditorium from the stage. A sweeping balcony level occupies the auditorium's western end. The auditorium's ceiling is divided into three principal parts: a plain, uncoffered area above the balcony, a coffered ceiling in the middle, and a large mural that defines the upper regions of theatrical space, a technique meant to distinguish the performance space from the real space and time occupied by the audience. The middle portion consists of a coffered ceiling that features a larger pattern of primary and secondary beams. Within the beams is a smaller pattern of decorative coffers.

The ceiling's large, prominent beams have extant floral decorations stenciled on the bottoms of the beams and are oriented on an east-west axis. A shallower, secondary series of short beams, oriented north-south, are positioned between the deeper, larger beams, forming a nearly square space that contains a repetitive series of identically, decorated, articulated, and painted coffered wood and plaster lozenges. The ceiling's original colors, which appear to remain intact, consist of rich, dark tones complemented

by brighter primary and pastel shades for the stenciling and reliefs. The paint scheme appears to be medieval or early Renaissance in tenor, and must have been quite colorful at one time. The coffered ceiling extends from the balcony to an arched section before the proscenium arch. The north and south walls blend with the ceiling ornamentation in which there is a painted fleur-de-leaf frieze and a band of colored roping. Below the frieze is a series of arches with small supporting floral brackets. Where the wood beams meet the walls, larger ornamental brackets are positioned onto painted pilasters that extend downwards. The pilasters contain vertical bands of roping on each side and a central applied shield. The north and south walls, along with the east elevation, are composed of poured-in-place concrete.

The ceiling leading up to the proscenium, known as the front of house, is composed of an arched band that contains a pattern of small scrolled elements flanked by a small modillion. A large decorative soffit and arched beam, which defines the middle coffered section, acts as a boundary for the auditorium's large mural. The mural is painted within a large, elliptically shaped vault that serves as the canvas for the huge work of art. The artwork is a delicate, brilliantly colored pastel mural by Anthony Heinsbergen, and occupies the entire eastern third of the auditorium's curved ceiling. The mural depicts a series of classical female figures in robes within the clouds, possibly

portraying Thalia, the Greek muse of comedy, amidst other muses and graces enacting a famous Classical play. Since western theater and plays originated in Greece, the connection between the building and the mural would act to emphasize the Westlake Theatre's association with these older sources and traditions. The mural's ceiling extends down on each side of the orchestra pit to include two large, secondary semi-circular arched vaults inset deeply beyond the ceiling, one on each side. Their inset depth creates a small interior ceiling inside each vault, expressed on the lower parts of the larger mural ceiling as pointed arches. These small ceilings are painted in blue, recalling similar ceilings popular in the Renaissance, Baroque and Rococo periods.

Seen in theatres or churches. The central portions of these arched vaults, below the strong blues of their ceilings, contain a two-story large arched ornamental grillwork with a central applied metal shield. The top of the arch contains a band of scrollwork, which is stopped by heavy wooden crown molding that has a band of egg and dart decoration. Beneath the molding is a pair of Ionic pilasters that are painted and extend down the wall. Above the arched grillwork, the soffit of the arched wall contains painted stars.

In the front of the stage, where the mural actually meets the prominent proscenium arch, the arch is particularly treated. The entire arch is articulated as a series of bands. The bands include: a course of braided molding; a wide

course of repeated decorative circles within a floral scroll encircling two bands of decorative gold acanthus leaves; and a course of gold filigree surrounding a series of red small oval cartouches, which resemble the egg-shaped ovoids at the edge of the foyer modillion. From the middle of the arch, the extant and original fire curtain is drawn partway down. This fire curtain is boldly painted with the word ASBESTOS surrounded by scrollwork. This word, while alarming today, was reassuring to the audiences of the early 20th century. It means inextinguishable in Greek and would act to prevent the spread of a fire from behind the stage, an area typically filled with wood theater sets and chemicals, and therefore prone to fires. Above the label, the curtain's ornament is broken by a horizontal band of decorative shields intertwined with scrollwork and bounded by guilloche and dog-eared bands. The auditorium's original sloping floor remains intact. However, prior to its 1991 conversion to a swap meet, all the theatre's seats and Art Deco chandeliers were removed.⁹ A new steel structure with wood framing and a lightweight concrete topping was installed to create a flat floor flush with the original stage floor, for the purposes of the existing tenants. This installation is reversible. A basement located below the stage is accessible via a trap door in roughly the middle of the floor.

Balcony At the auditorium's west end, the balcony seating is accessed through the second floor mezzanine. The balcony entrance is centered in the auditorium's western wall at the mezzanine

level. The balcony is constructed of reinforced concrete and positioned on a diagonal slope so that members of the audience could see the stage. The seats have been removed but the base is composed of a series of banked concrete steps approximately 16 feet tall; wooden steps of standard rise and run are used for access. Evenly distributed heaters with a metal grills are regularly placed along the concrete banks. The wall that separates the balcony from the second floor lobby is composed of plaster and is unadorned. The low wall marking the lower, eastern end of the balcony has a plaster finish with wood trim. The existing ceiling above the balcony does not contain any decoration.



Summary

The Westlake Theatre's exterior is a well-executed example of the Spanish Colonial Revival style of architecture with Churrigueresque (Spanish Rococo)³⁷ and Adamesque ornamentation. It demonstrates the successful layering, if not integration, of these disparate historic styles into one exuberant entertainment palace. This layering reflected a range of architectural responses to changing cultural conditions in the early twentieth century, including different stylistic expressions on the exterior and interior of the building. The Westlake Theatre's interior is designed in high-spirited, delicate Palladian and Adamsesque detailing that stands in sharp contrast to its monumental Spanish exterior. The contrast was purposeful, with both the exterior and interior designed and built simultaneously

by one architect. In addition, another layer of eclecticism exists in the extant 1935 Art Deco renovations by renowned theatre architect S. Charles Lee. Lee's designs demonstrate the desire of the theatre's owner, West Coast Theatres Inc., to sustain audience appeal by staying au courant with the latest popular trends. The contributions of muralist Anthony Heinsbergen, whose firm was responsible for two fine, large murals (one intact, the other damaged) are also important elements of the theatre's design. Heinsbergen is considered the foremost mural artist and designer of North American movie theatre interiors and his contribution to the Westlake Theatre, original and intact, is substantial. The Westlake Theatre's existing original interior spatial layout is also significant in its accommodation of different

uses, demonstrating a thoughtful response to new forces in American culture. Constructed at a transitional period in entertainment history, the theatre's design provided for the production of both live vaudeville acts with troupes of actors requiring generous stage and back stage areas, as well as the screening of big-screen films that actually required no stage at all. This dual purposed design foreshadowed changes in the entertainment industry that occurred in America between the 1920s and the 1940s. In its two periods of significance, 1925 and 1936, the Westlake Theatre bore witness to the 20th century evolution of the movie theatre.



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