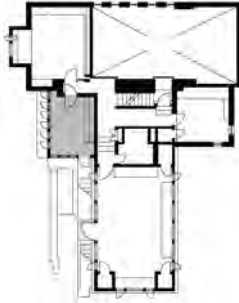


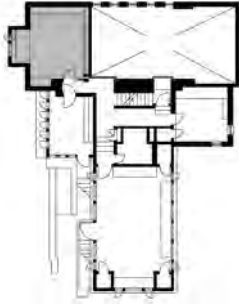
Level: Second
Room: 201 Kitchen



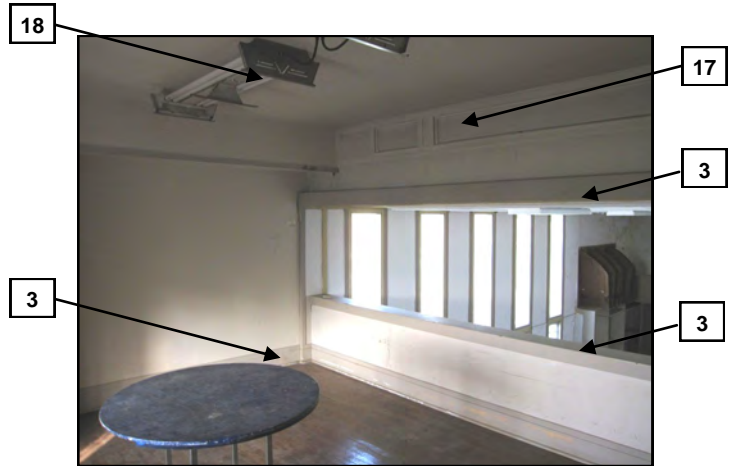
- Work to be done:**
1. Rehang small side door to exit stairs.
 2. Strip overpainted door.
 3. Strip overpainted wood trim.
 4. Remove non-historic lighting.
 5. Remove non-historic cabinets/shelving/display cases.
 6. Remove non-historic partition.
 7. Remove sound-abatement material on windows and doors.
 8. Restore finishes on wall.
 9. Restore fireplace.
 10. Strip overpaint on bricks.
 11. Reconfigure structural framing.
 12. Remove non-historic window.
 13. Remove HVAC.
 14. Move plumbing pipes to a less prominent place.
 15. Remove non-historic window infill.
 16. Remove vertical soffit.
 17. Uncover clerestory windows.
 18. Reconstruct light fixture with lighting that would be historically accurate.
 19. Refinish floors.
 20. Repair water-damaged plaster.
 21. Remove lay-in tile ceiling.
 22. Remove ceiling track.
 23. Remove bars over lower portion of windows.
 24. Remove stainless steel sink.
 25. Remove surface mounted conduit and replace with less obtrusive wiring.
 26. Replace surface mounted fire alarm.
 27. Remove closet and abutting block element.



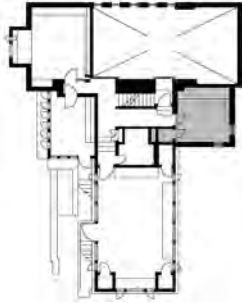
Level: Second
Room: 202 Dining Room



- Work to be done:**
1. Rehang small side door to exit stairs.
 2. Strip overpainted door.
 3. Strip overpainted wood trim.
 4. Remove non-historic lighting.
 5. Remove non-historic cabinets/shelving/display cases.
 6. Remove non-historic partition.
 7. Remove sound-abatement material on windows and doors.
 8. Restore finishes on wall.
 9. Restore fireplace.
 10. Strip overpaint on bricks.
 11. Reconfigure structural framing.
 12. Remove non-historic window.
 13. Remove HVAC.
 14. Move plumbing pipes to a less prominent place.
 15. Remove non-historic window infill.
 16. Remove vertical soffit.
 17. Uncover clerestory windows.
 18. Reconstruct light fixture with lighting that would be historically accurate.
 19. Refinish floors.
 20. Repair water-damaged plaster.
 21. Remove lay-in tile ceiling.
 22. Remove ceiling track.
 23. Remove bars over lower portion of windows.
 24. Remove stainless steel sink.
 25. Remove surface mounted conduit and replace with less obtrusive wiring.
 26. Replace surface mounted fire alarm.
 27. Remove closet and abutting block element.

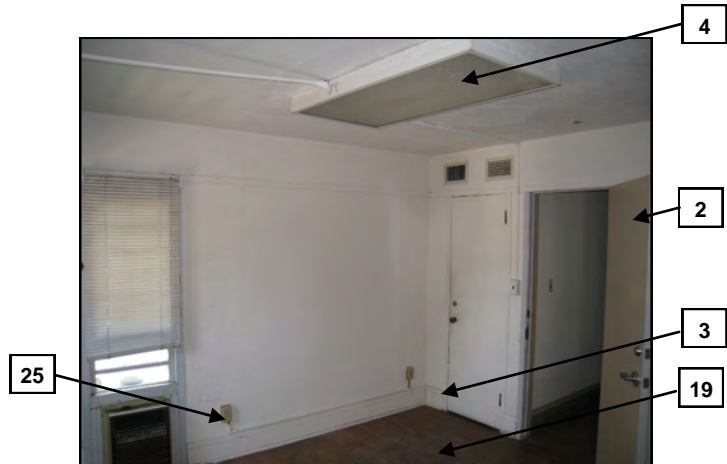


Level: Second
Room: 203 Bedroom

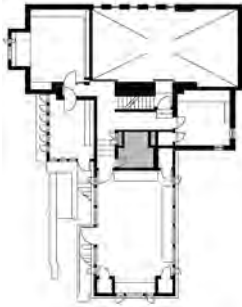


Work to be done:

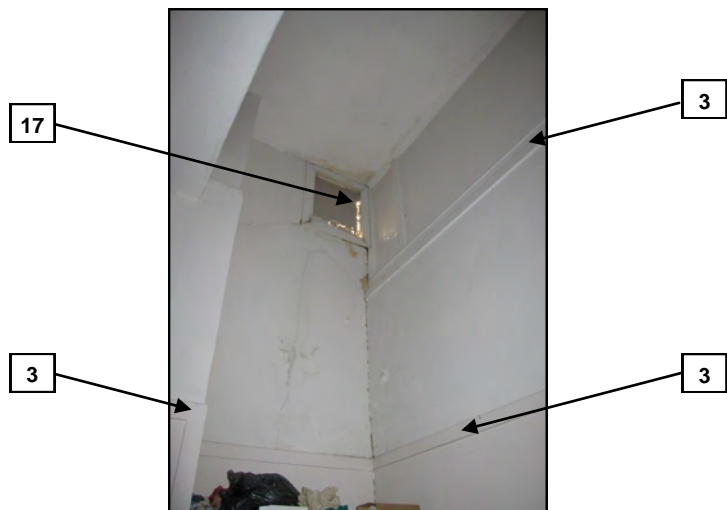
1. Rehang small side door to exit stairs.
2. Strip overpainted door.
3. Strip overpainted wood trim.
4. Remove non-historic lighting.
5. Remove non-historic cabinets/shelving/display cases.
6. Remove non-historic partition.
7. Remove sound-abatement material on windows and doors.
8. Restore finishes on wall.
9. Restore fireplace.
10. Strip overpaint on bricks.
11. Reconfigure structural framing.
12. Remove non-historic window.
13. Remove HVAC.
14. Move plumbing pipes to a less prominent place.
15. Remove non-historic window infill.
16. Remove vertical soffit.
17. Uncover clerestory windows.
18. Reconstruct light fixture with lighting that would be historically accurate.
19. Refinish floors.
20. Repair water-damaged plaster.
21. Remove lay-in tile ceiling.
22. Remove ceiling track.
23. Remove bars over lower portion of windows.
24. Remove stainless steel sink.
25. Remove surface mounted conduit and replace with less obtrusive wiring.
26. Replace surface mounted fire alarm.
27. Remove closet and abutting block element.



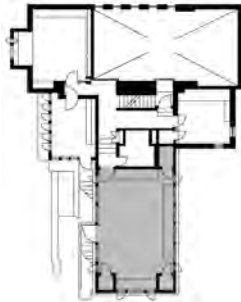
Level: Second
Room: 204 Bathroom



- Work to be done:**
1. Rehang small side door to exit stairs.
 2. Strip overpainted door.
 3. Strip overpainted wood trim.
 4. Remove non-historic lighting.
 5. Remove non-historic cabinets/shelving/display cases.
 6. Remove non-historic partition.
 7. Remove sound-abatement material on windows and doors.
 8. Restore finishes on wall.
 9. Restore fireplace.
 10. Strip overpaint on bricks.
 11. Reconfigure structural framing.
 12. Remove non-historic window.
 13. Remove HVAC.
 14. Move plumbing pipes to a less prominent place.
 15. Remove non-historic window infill.
 16. Remove vertical soffit.
 17. Uncover clerestory windows.
 18. Reconstruct light fixture with lighting that would be historically accurate.
 19. Refinish floors.
 20. Repair water-damaged plaster.
 21. Remove lay-in tile ceiling.
 22. Remove ceiling track.
 23. Remove bars over lower portion of windows.
 24. Remove stainless steel sink.
 25. Remove surface mounted conduit and replace with less obtrusive wiring.
 26. Replace surface mounted fire alarm.
 27. Remove closet and abutting block element.



Level: Second
Room: 205 Former Bedroom Wing

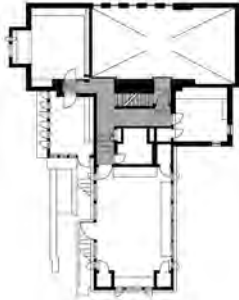


Work to be done:

1. Rehang small side door to exit stairs.
2. Strip overpainted door.
3. Strip overpainted wood trim.
4. Remove non-historic lighting.
5. Remove non-historic cabinets/shelving/display cases.
6. Remove non-historic partition.
7. Remove sound-abatement material on windows and doors.
8. Restore finishes on wall.
9. Restore fireplace.
10. Strip overpaint on bricks.
11. Reconfigure structural framing.
12. Remove non-historic window.
13. Remove HVAC.
14. Move plumbing pipes to a less prominent place.
15. Remove non-historic window infill.
16. Remove vertical soffit.
17. Uncover clerestory windows.
18. Reconstruct light fixture with lighting that would be historically accurate.
19. Refinish floors.
20. Repair water-damaged plaster.
21. Remove lay-in tile ceiling.
22. Remove ceiling track.
23. Remove bars over lower portion of windows.
24. Remove stainless steel sink.
25. Remove surface mounted conduit and replace with less obtrusive wiring.
26. Replace surface mounted fire alarm.
27. Remove closet and abutting block element.



Level: Second
Room: 206 Hall



20

3

3

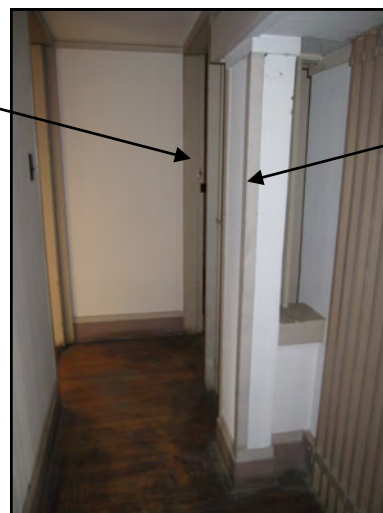
19



15

3

19



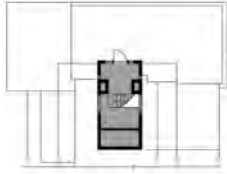
3

3

Work to be done:

1. Rehang small side door to exit stairs.
2. Strip overpainted door.
3. Strip overpainted wood trim.
4. Remove non-historic lighting.
5. Remove non-historic cabinets/shelving/display cases.
6. Remove non-historic partition.
7. Remove sound-abatement material on windows and doors.
8. Restore finishes on wall.
9. Restore fireplace.
10. Strip overpaint on bricks.
11. Reconfigure structural framing.
12. Remove non-historic window.
13. Remove HVAC.
14. Move plumbing pipes to a less prominent place.
15. Remove non-historic window infill.
16. Remove vertical soffit.
17. Uncover clerestory windows.
18. Reconstruct light fixture with lighting that would be historically accurate.
19. Refinish floors.
20. Repair water-damaged plaster.
21. Remove lay-in tile ceiling.
22. Remove ceiling track.
23. Remove bars over lower portion of windows.
24. Remove stainless steel sink.
25. Remove surface mounted conduit and replace with less obtrusive wiring.
26. Replace surface mounted fire alarm.
27. Remove closet and abutting block element.

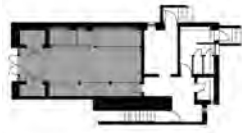
Level: Penthouse
Room: 301 Penthouse



- Work to be done:**
1. Rehang small side door to exit stairs.
 2. Strip overpainted door.
 3. Strip overpainted wood trim.
 4. Remove non-historic lighting.
 5. Remove non-historic cabinets/shelving/display cases.
 6. Remove non-historic partition.
 7. Remove sound-abatement material on windows and doors.
 8. Restore finishes on wall.
 9. Restore fireplace.
 10. Strip overpaint on bricks.
 11. Reconfigure structural framing.
 12. Remove non-historic window.
 13. Remove HVAC.
 14. Move plumbing pipes to a less prominent place.
 15. Remove non-historic window infill.
 16. Remove vertical soffit.
 17. Uncover clerestory windows.
 18. Reconstruct light fixture with lighting that would be historically accurate.
 19. Refinish floors.
 20. Repair water-damaged plaster.
 21. Remove lay-in tile ceiling.
 22. Remove ceiling track.
 23. Remove bars over lower portion of windows.
 24. Remove stainless steel sink.
 25. Remove surface mounted conduit and replace with less obtrusive wiring.
 26. Replace surface mounted fire alarm.
 27. Remove closet and abutting block element.



Level: Basement
Room: 001 Garage



- Work to be done:**
1. Rehang small side door to exit stairs.
 2. Strip overpainted door.
 3. Strip overpainted wood trim.
 4. Remove non-historic lighting.
 5. Remove non-historic cabinets/shelving/display cases.
 6. Remove non-historic partition.
 7. Remove sound-abatement material on windows and doors.
 8. Restore finishes on wall.
 9. Restore fireplace.
 10. Strip overpaint on bricks.
 11. Reconfigure structural framing.
 12. Remove non-historic window.
 13. Remove HVAC.
 14. Move plumbing pipes to a less prominent place.
 15. Remove non-historic window infill.
 16. Remove vertical soffit.
 17. Uncover clerestory windows.
 18. Reconstruct light fixture with lighting that would be historically accurate.
 19. Refinish floors.
 20. Repair water-damaged plaster.
 21. Remove lay-in tile ceiling.
 22. Remove ceiling track.
 23. Remove bars over lower portion of windows.
 24. Remove stainless steel sink.
 25. Remove surface mounted conduit and replace with less obtrusive wiring.
 26. Replace surface mounted fire alarm.
 27. Remove closet and abutting block element.



Level: Basement
Room: 002 Workroom



- Work to be done:**
1. Rehang small side door to exit stairs.
 2. Strip overpainted door.
 3. Strip overpainted wood trim.
 4. Remove non-historic lighting.
 5. Remove non-historic cabinets/shelving/display cases.
 6. Remove non-historic partition.
 7. Remove sound-abatement material on windows and doors.
 8. Restore finishes on wall.
 9. Restore fireplace.
 10. Strip overpaint on bricks.
 11. Reconfigure structural framing.
 12. Remove non-historic window.
 13. Remove HVAC.
 14. Move plumbing pipes to a less prominent place.
 15. Remove non-historic window infill.
 16. Remove vertical soffit.
 17. Uncover clerestory windows.
 18. Reconstruct light fixture with lighting that would be historically accurate.
 19. Refinish floors.
 20. Repair water-damaged plaster.
 21. Remove lay-in tile ceiling.
 22. Remove ceiling track.
 23. Remove bars over lower portion of windows.
 24. Remove stainless steel sink.
 25. Remove surface mounted conduit and replace with less obtrusive wiring.
 26. Replace surface mounted fire alarm.
 27. Remove closet and abutting block element.

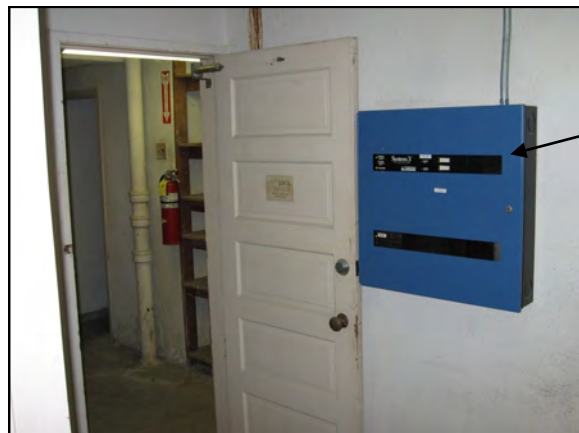


Level: Basement
Room: 003 Toilet Room

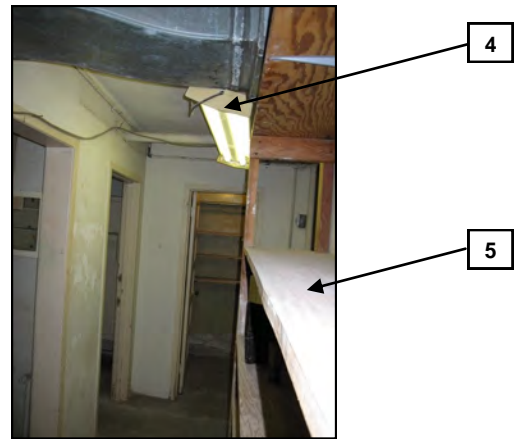


Work to be done:

1. Rehang small side door to exit stairs.
2. Strip overpainted door.
3. Strip overpainted wood trim.
4. Remove non-historic lighting.
5. Remove non-historic cabinets/shelving/display cases.
6. Remove non-historic partition.
7. Remove sound-abatement material on windows and doors.
8. Restore finishes on wall.
9. Restore fireplace.
10. Strip overpaint on bricks.
11. Reconfigure structural framing.
12. Remove non-historic window.
13. Remove HVAC.
14. Move plumbing pipes to a less prominent place.
15. Remove non-historic window infill.
16. Remove vertical soffit.
17. Uncover clerestory windows.
18. Reconstruct light fixture with lighting that would be historically accurate.
19. Refinish floors.
20. Repair water-damaged plaster.
21. Remove lay-in tile ceiling.
22. Remove ceiling track.
23. Remove bars over lower portion of windows.
24. Remove stainless steel sink.
25. Remove surface mounted conduit and replace with less obtrusive wiring.
26. Replace surface mounted fire alarm.
27. Remove closet and abutting block element.



Level: Basement
Room: 004 Hall



- Work to be done:**
1. Rehang small side door to exit stairs.
 2. Strip overpainted door.
 3. Strip overpainted wood trim.
 4. Remove non-historic lighting.
 5. Remove non-historic cabinets/shelving/display cases.
 6. Remove non-historic partition.
 7. Remove sound-abatement material on windows and doors.
 8. Restore finishes on wall.
 9. Restore fireplace.
 10. Strip overpaint on bricks.
 11. Reconfigure structural framing.
 12. Remove non-historic window.
 13. Remove HVAC.
 14. Move plumbing pipes to a less prominent place.
 15. Remove non-historic window infill.
 16. Remove vertical soffit.
 17. Uncover clerestory windows.
 18. Reconstruct light fixture with lighting that would be historically accurate.
 19. Refinish floors.
 20. Repair water-damaged plaster.
 21. Remove lay-in tile ceiling.
 22. Remove ceiling track.
 23. Remove bars over lower portion of windows.
 24. Remove stainless steel sink.
 25. Remove surface mounted conduit and replace with less obtrusive wiring.
 26. Replace surface mounted fire alarm.
 27. Remove closet and abutting block element.



APPENDIX P

ARTICLE ON ARCHITECTURAL TOURS IN LOS ANGELES

Figure 1: Article by Kim Stevens regarding architecture tours in Los Angeles
Accessed online April 24, 2009.

<http://www.johnlautner.org/wp/wp-content/uploads/artltdtours.pdf>

art ltd.

WEST COAST ART + DESIGN

ARCHITECTURE.

- [ART](#)
- [DESIGN](#)
- [Interior](#)
- [Exterior](#)
- [Architecture](#)
- [Profiles](#)
- [CALENDAR](#)
- [ADVERTISING](#)
- [SUBSCRIBE](#)

search

- [ABOUT US](#)
- [CONTACT US](#)
- [SUBMIT](#)
- [CALENDAR EVENT](#)

FREE eNewsletter

Join the
art ltd.
eNews list

Email:

Go

on the edge

Architecture tours were invented for people like me – the voyeurs who spend too much time crowding the bougainvillea looking for a glimpse of the staircase or roofline of a well-hidden gem. No matter how dog-eared your guidebook, or how familiar you are with the recent restorations of mid-century relics or the cutting edge buildings by local architects, too much of the city's great architecture hides behind fences and walls or is tucked along hillsides, invisible to even the intrepid observer. Tours give us the opportunity to legitimately walk through the front door of a Lautner house, an original case study design, or a cluster of Neutra houses – with no guilt – and soak up the expanses of glass, steel case frames and original wood details.

These days, architecture tours in and around Los Angeles have become their own version of a hot little art show with many tours highlighting the homes the way museum exhibits showcase premiere paintings. After all, Los Angeles is considered the jewel box of mid-century modernism, with premiere examples throughout. And these days that architecture is being collected, restored, and sold like art, piquing the interest in these homes that are often hidden in the hillsides. From the Valley to Palm Springs, from Silverlake to the Westside, fabulous houses are being showcased on tours by well-established organizations like The MAK Center and The Los Angeles Conservancy, new groups like CA Boom Design Shows, and small neighborhood groups like the Committee to Save Silverlake's Reservoirs.

Though I've been taking tours for quite some time, it was a recent MAK Center tour that set a new standard. The MAK Center, which opened in 1994, is located on King's Road in West Hollywood in architect's R.M. Schindler's house and studio, which was built in 1922. Schindler, the well-known modern architect and Viennese émigré, along with his wife Pauline hosted artists, musicians, poets and actors in their home, creating an environment for creative exchange. Today, the center hosts a year-round schedule of exhibitions, lectures, symposia and concerts. The programming they present challenges conventional notions of where architecture leaves off and other creative arts begin. The architectural tours that the center hosts are considered to be some of the cities finest.

As I waited patiently in the lot for a friend, I watched a shuttle bus load up other voyeurs clutching bag lunches and guidebooks. Others carried maps for the self-driven. This particular tour included designs by Pierre Koenig, Irving Gill, Frank Lloyd Wright, and one of my favorites, John Lautner. The guiding principle of the tour was to highlight the ways in which Schindler fit into the architectural landscape of the time. A side benefit to the trip was discovering how these other architectural gems fit into the geographic landscape of the present.

A John Lautner house was on the tour, and before going on it, I wanted to find out if one of our stops, the Harpel House, which was built in 1956, ever made it into films or videos. Unlike the John Lautner houses immortalized on the big screen – the Elrod House in "Diamonds are Forever" or the Malin House (popularly known as the Chemosphere) in "Body Double," the Harpel house hadn't had a theatrical run. Still it was well worth the peek inside. Lautner had a career spanning 55 years. He became legendary for his architectural essays on the relationships between human beings and their space, and space as it related to nature. He often bucked more conventional and practical approaches for more experimental, geometric designs. His houses are coveted by architecture buffs to this day. The Harpel house, though not one of the more famous designs, was just as interesting in many ways. The house was constructed as a triangulated system of glued laminated timber beams on concrete columns. Inside, Lautner created a giant trellis spanning almost the entire property. A section of the space was

closed off for living and entertaining. It was beautiful.

Other highlights of the MAK Center tour include the recently restored Morgan House. Designed by Irving Gill, one of the early Californian modernists, and built in 1917, the house is a wonderful example of site-cast, tilt-slab construction. A magazine article written in 1913 entitled "Outdoor Life in California Houses, as expressed in the new architecture of Irving J. Gill" highlighted the early interest in the relationship between indoors and outdoors, one of the most significant ideas in modernist spaces. Eloise Roorbach writes, "But they must have the opportunity for outdoor life, a sequestered place in the open air where they can serve their meals, receive their guests, sleep within sight of the stars or take a midday siesta." It was an early inspiration for many other modernist architects.

But among all the wonderful homes on display, above all, there was one reason this tour was a stunner: Case Study House #22 designed by the architect Pierre Koenig. Koenig was noted for his exposed steel and glass houses and was invited by John Entenza, editor of *Arts & Architecture* magazine, to design Case Study House #21. When he completed that project successfully, he designed Case Study House #22, which to date is his most famous. The hillside house built in 1959 on Woods Drive above Sunset and Laurel Canyons has become an iconic image – featured in the photographs of Julius Shulman. The photos showcasing the glass and steel design show the house all lit up like a light box – the two women inside chatting visibly in one dazzlingly exposed glass corner of the living room. Interestingly, Case Study #22 was once a neighborhood secret. Nearly impossible to see from the street, the house was designed in an L shape around a swimming pool. The glass box built into the steep terrain could only be seen from other hillside homes. Walking through the front door it was immediately clear that I was not the only person familiar with the Shulman photograph. Two women posed as a friend snapped a picture in the living room, overlooking the vast grid of the city below. The house is in great condition, with original details throughout. And as I wandered, I thought about how wonderful it would be to chat in that living room with a friend overlooking the twinkling grid.

When CA Boom Design Shows got ready to host its fourth design exposition this spring, they decided to create an architectural tour in order to feature some of L.A.'s best non-traditional architects and designers. In an effort to reinvent the home architecture tour the architects and designers were the guides, offering insight into the design process. For end users or potential clients contemplating a new design project or a major renovation, either residential or commercial, the tours were an innovative opportunity to meet a variety of L.A.'s best contemporary architects and designers. "Where else," asks Charles Trotter, CA Boom's founder and executive producer, "can a consumer or developer be able to meet and speak with five contemporary architects in the span of three to four hours, while experiencing the finished product?"

With the advent of tours like this one, the tours are not just about enjoying the architecture but about providing an opportunity to meet and network with the architecture and design community. They have also become a way to raise dollars that many organizations sorely needed for preservation projects and general education. "LA's New Independents Fall 2006 Design and Architecture" series ended up featuring Richard and Dion Neutra Associates' stunning VDL Research House II on its Silverlake tour, which is another personal favorite. In 1960, after the original home burned down, Richard Neutra, arguably L.A.'s most famous modernist architect, rebuilt the house with his son. A solarium overlooks the reservoir for tanning with giant louvers for controlling the sunlight. The most striking feature is the entry hall, where the house seems to disassemble before your eyes. Mirror walls and glass create the impression that you are looking through a glass wall into a garden with a suspended steel staircase. At one point you stand outside while a mirror reflects the indoors, and a huge glass window above you slides right off of the building to create a spatial enclosure in midair. Neutra was rigid in some ways, but wildly experimental in his efforts to visually and physically expand the space of his houses into nature.

Curious about who might live in such a phantasmagoria, I was told on the tour that there are three types of original Neutra home owners: the rich and fashionable Hollywood set, the starving artists, and the progressive academic liberals. This particular Neutra home was built as an experimental project and

was funded by Cornelius H. van de Leeuw, a Dutch industrialist who met Neutra in Europe. Fully rebuilt after the fire, it became Neutra's primary residence.

Moving along on the tour, it was the large ash tree that was preserved and integrated into the design of the house that put Silver Lake House by Standard, LLP, at the top of my "must see" list, along with the VDL house. The house uses passive solar design and other methods of climate control, and the open south elevation allows for amazing views. A post and beam structure defines the space, and horizontal layering of the roof and floors adds depth to the interior spaces and engages the space under the tree. The strong horizontal projection provides a visual balance to the gigantic trunk and limbs.

A neighborhood fundraiser highlighted a great collection of architectural gems from the past and present. "Silver Lake Modernism: Then and Now House Tour" featured homes by Gregory Ain, Ed Fickett, Harwell Hamilton Harris, Richard Neutra, Rudolph Schindler, and Raphael Soriano. The tour also featured contemporary architects, Barbara Bestor, Ana Henton, and John Southern. The Meyer's residence, built in 1939 by Raphael Soriano, was a surprise and turned out to be my favorite. It was built for a family of musicians, and it is neighborhood lore that every New Year's Eve the family would host a concert and they would play all night. Built-ins were created for instruments and metal cabinets were designed to hold sheet music.

I tend to prefer the self-driving tours because it allows you to go at your own pace, although it can be tough to get a good parking spot. The Los Angeles Conservancy has been hosting architecture tours for ages, and they have been a really successful way to pique interest in preservation as well as make money for the organization. A recent tour hosted by the Modern Committee of The Los Angeles Conservancy called "Spectacular/Vernacular" explored the high-style roots of everyday modernism. The tour was self-driven, with docent-led tours at each of the six mid-century homes in the San Fernando Valley. The tour included the Adams House designed by Lloyd Wright in 1939. It is a small brick and redwood design with ideas from his father, Frank Lloyd Wright. An Edward H. Fickett-designed home in Meadowland Park, designed and built between 1950 and 1953, was loosely based on the idea of a ranch house. The home Fickett designed had a major influence on innovative, mass-produced post-war housing. There were also two homes in Corbin Palms designed by Dan Palmer and William Krisel between 1954 and 1955, showing distinct approaches to vernacular modernism by the firm that designed nearly 4000 residences in the San Fernando Valley alone. Amazingly, William Krisel was in attendance to answer questions about his design and the influences he has seen over the years.

The Modern Committee is known for snappy, unconventional architectural tours that focus on drive-ins and coffee shops from the '50s and '60s. They have even offered celebrity bus tours to visit the first McDonald's ever built, which still stands only because the group persuaded the McDonald's Corporation to save it and restore it. But at the same time, they also offer more traditional tours that focus on a particular architect or style of architecture. According to Trudi Sandmeier, director of education for the Los Angeles Conservancy, these tours have been in existence since 1981 and have introduced tens of thousands of people to L.A.'s rich architectural heritage. "We do them more to raise awareness than money—they're a great way to open people's eyes to the beautiful historic architecture of Los Angeles. The best way to understand and appreciate L.A.'s historic architecture is to see it firsthand, in a small group," she said.

Unlike cities like New York or Chicago, which parade their architectural masterworks along the strands of their grand public boulevards, Los Angeles is a more private city. Many of its finest architectural gems are in fact private residences, which are often tucked away out of view. As more and more people become aware of the architectural treasures that hide behind neighborhood fences, canyons and hillsides, it only stresses the importance and the value of the buildings themselves. Almost inevitably, one leaves these tours with a greater appreciation of these hidden masterworks, a greater knowledge of the city's architectural heritage, and a final souvenir from the days explorations – sore feet.

For more information:

MAK Center

www.makcenter.org
(213) 651-1510

The Los Angeles Conservancy
www.laconservancy.org
(213) 623-2989

CA Boom Design Tours
www.caboomshow.com
(310) 394-8600

Committee to Save Silverlakes Reservoirs
www.csslr.org
(323) 259-3919

Dec 2006 by kim stevens

[top of page](#)

[HOME](#) | [ART](#) | [DESIGN](#) | [SUBSCRIBE](#) | [CONTACT US](#)

[Terms](#) | [Privacy](#)

Copyright © 2008 Lifescapes Publishing, Inc. All Rights Reserved.

Figure 2: 2005 Interview with Kimberli Meyer, Director of MAK center
Accessed online April 24, 2009

http://laist.com/2005/09/26/the_laist_interview_kimberli_meyer_mak_center_for_art_and_architecture.php#mail

The LAist Interview: Kimberli Meyer, MAK Center for Art and Architecture



Both despite and because of many intense past, current and future battles to retain it, Angelenos are increasingly aware of our city's architectural heritage. This category ranges from the missions to faux Norman castles to austere minimalist spaces. We're presently living a renaissance era for modernism – a critical mass is more than ever enthralled with the work of largely émigré architects for whom Los Angeles was an ideal environment in which to experiment with built forms and new materials, blissfully free of historic precedent.

Perhaps the largest name recognition is held by Rudolph M. Schindler (1887-1953), who came to Los Angeles in 1920 to work with Frank Lloyd Wright on the construction of the Hollyhock House. He stayed for myriad reasons, and his career flourished. And now the MAK Center for Art and Architecture maintains both Schindler's own home and studio in West Hollywood (built 1921-22) and his legacy. In conjunction with the MAK Museum in Vienna, the Center also sponsors exhibitions and related activities aimed at generating ongoing discussions about the changing realms of art and culture.

You can experience stellar examples of Los Angeles's modern residential tradition this Sunday, October 2nd when the **MAK Architecture Tour** showcases significant homes designed by Schindler, John Lautner and Gregory Ain. The self-guided tour features structures that are not otherwise open to the public. (Call 323.651.1500 or email office@makcenter.org for tickets.)

Age and Occupation:

44, Director of the MAK Center for Art and Architecture Los Angeles at the Schindler House, also artist/architect

How long have you lived in Los Angeles, and which neighborhood do you live in?

I've been in greater Los Angeles for 12 years, the city itself for 10. I currently reside in Koreatown.

Where are you from?

I was born in Manhattan, Kansas and grew up in Madison, Wisconsin.

What are some factors that catalyzed the surge of interest in modern architecture in Los Angeles over the past few years?

There are numerous factors, I won't speak to all of them, but here are some thoughts:

Cities develop their own life cycles, narratives, consciousnesses. Los Angeles is young and just beginning to self-reflect seriously enough to acknowledge its histories. LA is catching on that some pretty interesting architecture and thinking about design occurred here. People are realizing that it's interesting to look at actual specimens, and that many have already been torn down. Preservation activism like the initiatives of the [LA Conservancy](#), have played a significant role in raising awareness.

Internationally, Los Angeles has long been recognized as a well-spring for ambitious innovative design activity. As modernism began to take hold in the 20's, the physical, cultural and intellectual climate of Los Angeles made it an attractive place to live and work. For architects, the physical climate made it possible to experiment in ways not possible in Europe or Chicago.

Regarding the latest taste for the modernist design aesthetic, maybe it has to do with the fact that (in my unscientific opinion) clean modern lines make people's messy lives look more visually pleasing. Modernist design at its best somehow organizes the clutter, making everyday life look kind of chic in its unkempt state. Dirty dishes in a good-looking stainless steel sink can look glamorous - it's domesticity's version of a 5 o'clock stubble in fancy clothes.

Photo with artist/filmmaker [Isaac Julien](#).

Why does the work of Rudolph Schindler resonate now more than ever?

Schindler was the master of responding to small, difficult sites and tight budgets. His work directly accounts for the needs of the human at home, and for the conditions of light and view on the site. His houses, though often small, somehow have a generous feel, because the everyday acts of the user have been considered in relation to the site.

In our current age of ignorant excess, I think it means a lot to find intelligent, sensuous design achieved through modest means.

How is the mission and work of the MAK Center unique compared to other foundations that are dedicated to maintaining the legacy of legendary architects (Frank Lloyd Wright Foundation, Isamu Noguchi Foundation, Fundació Mies van der Rohe, etc.)?

I can't speak about these other foundations because I am not familiar enough with their activities.

The MAK Center for Art and Architecture is a contemporary, experimental, multi-disciplinary center for art and architecture that operates from architect Rudolph M. Schindler's own House and Studio (built in 1922) in West Hollywood. Its mission is to continue the conversation initiated by Schindler by creating programming that explores the shifting intersections of art, architecture, and culture.

We offer a year-round schedule of exhibitions, lectures, performances, and publications, and host an international residency program for visiting artists and architects at the Mackey Apartment Building (R. M. Schindler, 1939). We are as committed to contemporary thought as we are to the preservation of Schindler's legacy.

One unique aspect of the MAK Center is its organizational structure: it is the result of an alliance between the Republic of Austria via the MAK ([Museum for Applied Arts/ Contemporary Arts](#)) in Vienna and the non-profit LA organization Friends of the Schindler House.

Which homes featured on the upcoming MAK architecture tour might of particular super special interest to the general public?

It's hard to pick one - the combination will be very interesting. The afternoon sites are very close to one another, so it will be fun to go from the Yates Studio which is an addition/transformation to a bungalow by Schindler, to Silvertop, the expansive, sexy Lautner that reigns on top of the hill, to the unchanged-since-its-construction Schessinger House, Schindler's last commission.

Capping the day in Sherman Oaks at the Wolff House will mark the first time the house has been open to the public since completing a painstaking renovation in 2004. The owner and architect of this Schindler followed the original plans, renovating and updating the house. It's a great example of Schindler's use of color; the original colors have been reinstated. Everyone thinks of modern houses as white - this one will surprise.

What are some of your favorite instances in which a Schindler-designed structure has been used in a movie(s) or TV show(s)?

I don't think I've seen a movie, and certainly not a TV show that filmed a Schindler building or even referred to one. In some ways Schindler is an insider's architect, appreciated by those who are thinking deeply about space and architecture in their own practices, whatever those may be.

There is a documentary film currently in production on architectural photographer Julius Schulman. Some great interview footage of Julius Schulman was shot at the Schindler House on Kings Road last December. Schulman speaks eloquently and with considerable warmth about Rudolph Schindler and his importance to Schulman as a young photographer and to southern California and modern architecture in general. If that film ever makes it onto the screen, and I hope it will, that will become my favorite instance.

Does it bother you that modern homes are often associated with the Bad Guy in the fictional world of pop culture? (e.g. Lovell House in LA Confidential, Jackie Treehorn's Lautner home in The Big Lebowski)

This question was recently brought up in a panel discussion we had at the Schindler House, specifically in relation to Thom Andersen's movie LA Plays Itself. In the end we agreed that the bad guys should live in these houses. We are talking about an avant-garde architecture, who else in the movies would we want to inhabit such structures? The wealthy? The do-gooders? The maintainers of the status-quo? I don't think so - it actually has to be the outlaws.

What's the best place to walk in LA?

Silverlake is lovely and lush, especially on a clear day when you can catch some vistas from the hilltops. I also still love to stroll Hollywood Blvd. because of the street life.

It's 9:30 pm on a typical Thursday. Where are you coming from and where are you going?

There are often cultural events - art openings, discussions, etc. that occur on Thursday evenings. If I haven't been at one of those, chances are I've just left the outdoor pool where I swim, and am heading somewhere to find dinner. One of the best things about living in southern California is that it's possible to swim outdoors all year long.

If you could live in LA during any era, when would it be?

I would definitely stick with the era of right now.

What is the "center" of LA to you?

In a city without a traditional center that's a tough call. I've always been an east-sider, so for me it's probably Hollywood.

If you could live in any neighborhood or specific house in LA, where/which would you choose?

I can't pick one. I'd choose any Schindler, any Lautner, Neutra's Lovell Health House with the pool back in operation, any site on a hilltop between downtown and the shoreline.

What is the city's greatest secret?

Secrets are for being kept.

Please describe your best LA dining experience.

I used to have a storefront at a bus stop on Hoover. Nearby was a little grocery store that sold home-made chocolate-dipped frozen bananas during the dog days of July through September. They were hugely popular, heaven on that scorched earth.

There was also a woman who would troll the streets at around 5 pm each day calling repeatedly: "TA-MA-LES." Her chicken tamales with olive were superb; I vastly preferred them over the pupusas being sold in front of the storefront church across the street.

Best supper on a hot night in polluted LA: Two tamales from the daily vendor, one Bohemia beer, a fresh tomato with olive oil and cilantro, and two chocolate-dipped frozen bananas for desert.

Where do you want to be when the Big One hits?

Definitely in Los Angeles, but with a full tank of gas.

By Jessica Ritz September 26, 2005

APPENDIX Q

**COST ESTIMATE AND PRELIMINARY TIME LINE TO COMPLETE
THE CONSTRUCTION**



**City of Los Angeles
Residence A at Barnsdall Park
Los Angeles, California**

Rough Order of Magnitude Statement of Probable Cost
July 1, 2009
Cumming Project No. 09-00301.00

Prepared for LSA Associates, Inc. and Chattel Architecture, Planning and Preservation, Inc.

TABLE OF CONTENTS

	<u>SECTION</u>	<u>Page Number</u>
I.	INTRODUCTION	3
II.	CONSTRUCTION COST SUMMARY	7
III.	PROPOSED EXTERIOR MODIFICATIONS	8
IV.	PROPOSED INTERIOR MODIFICATIONS	11
V.	RECOMMENDATIONS FOR STRUCTURAL WORK	18

INTRODUCTION

1. Basis Of Estimate

This statement is based on the Historic Structure Report as prepared by LSA Associates, Inc. and Chattel Architecture Planning and Preservation, Inc. (dated 4/29/09), received on 6/11/09 and 6/12/09, along with verbal direction from the architect and structural engineer.

Drawings: Included in the above.

Specifications / Project Manual: N/A.

Consultant Reports: N/A.

Costs provided by others: Masonry Restoration as per Preservation Arts (dated 6/29/09 and 6/30/09).

Project Delivery Schedule: N/A.

2. Scope of Estimate

The project consists of historic restoration of an existing guest house pursuant to two (2) potential reuse options.

3. Items Affecting the Estimate

A Specific Exclusions

Items which are not detailed in the backup to this estimate include the following:

- 1 Professional design and consulting fees.
- 2 General building permit.
- 3 Testing fees.
- 4 Owner's field inspection costs.
- 5 Construction / project manager's fees.
- 6 Plan check fees and building permit fees.
- 7 Furnishings, fixtures and equipment (FF&E) / Group II.
- 8 Owner-furnished items.
- 9 Telephone equipment.
- 10 Building signage.
- 11 Artwork and interior plants.
- 12 Construction contingency.
- 13 Move-in costs or maintenance costs after move-in.
- 14 Financing and carry costs.
- 15 Hazardous material abatement (if required).
- 16 Major site and building structures demolition.
- 17 Elevators, lifts, or similar equipment.

INTRODUCTION

B Items Affecting the Cost Estimate

Items which may change the estimated construction cost include, but are not limited to:

- 1 Modifications to the scope of work included in this estimate.
- 2 Restrictive technical specifications or excessive contract conditions.
- 3 Any specified item of equipment, material, or product that cannot be obtained from at least three (3) different sources.
- 4 Any other non-competitive bid situations.
- 5 Bids delayed beyond the projected schedule.

C Assumptions made in the Cost Estimate

This estimate was prepared under the following assumptions:

- 1 The site will be fully accessible during normal working hours.
- 2 No phasing will be required.
- 3 Construction contract procurement method is competitive, public G.C. bid.
- 4 Prevailing wage labor rate structure.

4. Notes

Statement of Probable Cost

Cumming has no control over the cost of labor and materials, the general contractor's or any subcontractor's method of determining prices, or competitive bidding and market conditions.

This opinion of the probable cost of construction is made on the basis of the experience, qualifications, and best judgment of a professional consultant familiar with the construction industry. However, Cumming cannot and does not guarantee that proposals, bids, or actual construction costs will not vary from this or subsequent cost estimates.

The statement reflects probable construction costs obtainable in a competitive and stable bidding market. This estimate is based upon a minimum of four (4) competitive bids from qualified general contractors, with bids from a minimum of three (3) subcontractors per trade. This statement is a determination of fair market value for the construction of the project and is not intended to be a prediction of low bid. Experience indicates that a fewer number of bidders may result in a higher bid amount, and more bidders may result in a lower bid result.

In accordance with industry analyses, it has been determined that the number of competitive bids obtained may have the following effect:

1 bid	add	15% to 40%
2 to 3 bids	add	8% to 12%
4 to 5 bids		-4% to +4%
6 to 8 bids	deduct	5% to 7%
9 or more bids	deduct	8% to 25%

Caveat emptor! The bid price is not necessarily the final cost. Please be advised that opening up the bid process to all comers invites bid-day errors and "lowball" bids from potentially less-than-qualified bidders who will seek to make their profit on the job via an unending stream of change order requests.

The Cumming staff of professional cost consultants has prepared this estimate in accordance with generally accepted principles and practices. This staff is available to discuss its contents with any interested party.

INTRODUCTION

Recommendations for Cost Control

Cumming recommends that the Owner and the Architect carefully review this entire document to ensure that it reflects their design intent.

Requests for modifications of any apparent errors or omissions to this document must be made within ten (10) working days of the date of this estimate. Otherwise, it will be understood that the contents have been concurred with and accepted. If the project is over budget, or there are unresolved budgeting issues, alternate systems / schemes should be evaluated before proceeding.

Basis for Quantities

Wherever possible and practical, this estimate has been based upon the actual measurement of different items of work. For the remaining items, parametric measurements were used in conjunction with references from other projects of a similar nature.

The gross floor area (GFA) quantities utilized herein are as indicated on the drawings.

Basis for Unit Costs

The unit costs enumerated herein are based on current bid prices in the Los Angeles, California area.

Subcontractor's overhead and profit is included in each line item unit cost. This overhead and profit covers each subcontractor's cost for labor burden, materials and equipment sales taxes, field overhead, home office overhead, and profit. The general contractor's overhead and profit is shown separately on the Summary.

Sources for Pricing

This estimate was prepared by a team of qualified cost consultants experienced in estimating construction costs at all stages of design.

These consultants have used pricing data from the Cumming database for construction, updated to reflect current market conditions in the Los Angeles, California area at the time the estimate was prepared. In some cases, quotes were solicited from outside sources to substantiate in-house pricing data."

Subcontractor's Mark-ups

As stated earlier, subcontractor's mark-ups have been included in each line item unit cost. Depending on the trade, these mark-ups can range from 15% to 20% of the raw cost for that particular item of work.

5. Prorates

General Conditions

A reasonable allowance based on 15% of the construction cost subtotal has been included for the contractor's general conditions.

Contractor's Bonds

A reasonable allowance based on 1% of the construction cost subtotal has been included for the contractor's payment and performance bonds (if required).

INTRODUCTION

Contractor's General Liability Insurance

A reasonable allowance based on 1% of the construction cost subtotal has been included for the contractor's general liability insurance.

Contractor's Fee

A reasonable allowance based on 10% of the construction cost subtotal has been included for the general contractor's home office over head and profit. Site overhead is included in the general conditions.

Design / Estimating Contingency

A reasonable allowance of 25% for undeveloped design details has been included in the Summary of this estimate. As the design of each system is further developed, details which increase cost become apparent and are incorporated into the estimate.

Escalation

Escalation is calculated from the basis of this estimate to the Midpoint of Construction using the following rates:

Construction Start:	07/01/14
Construction Completion:	06/30/15
Construction Midpoint:	12/30/14
Construction Duration:	12 Months
Compound Escalation:	27.06%
Annual:	2009 3.00%
	2010 3.00%
	2011 5.00%
	2012 5.00%
	2013 5.00%
	2014 5.00%

Phasing Allowance

No phasing is required for this project.

Construction Management Fee

Not applicable.

Construction Contingency

This is a part of the Soft Costs which have been excluded from this estimate but it is prudent for all program budgets to include an allowance for change orders which occur during construction. These change orders normally increase the cost of the project. It is recommended that the owner, in their program budget, carry a percentage of anywhere from 5% - 10% of the construction cost for this construction contingency.

CONSTRUCTION COST SUMMARY

Section	OPTION A		OPTION B	
	Cost / SF	Total	Cost / SF	Total
A. Proposed Exterior Modifications	\$283.38	\$850,705	\$283.38	\$850,705
B. Proposed Interior Modifications	3,002 SF \$209.83	\$629,921	\$207.08	\$621,653
C. Recommendations for Structural Work	\$144.95	\$435,143	\$144.95	\$435,143
TOTAL ESTIMATED BUILDING MODIFICATIONS COST		<u>\$1,915,769</u>		<u>\$1,907,502</u>

Proposed Exterior Modifications

CONSTRUCTION COST SUMMARY

Section			
A. Proposed Exterior Modifications		<u>OPTION A</u>	<u>OPTION B</u>
West Elevation		\$96,400	\$96,400
North Elevation		\$135,400	\$135,400
East Elevation		\$16,550	\$16,550
West Elevation		\$25,400	\$25,400
General Exterior		\$215,000	\$215,000
SUBTOTAL ESTIMATED EXTERIOR MODIFICATIONS CONSTRUCTION COST		<u>\$488,750</u>	<u>\$488,750</u>
General Contractor Requirements and Conditions	15.00%	\$73,313	\$73,313
General Contractor Bonds & GL Insurance	2.00%	\$9,775	\$9,775
General Contractor Overhead and Profit	5.00%	\$24,438	\$24,438
Design Contingency	25.00%	\$122,188	\$122,188
Escalation to Midpoint of Construction	27.06%	\$132,243	\$132,243
TOTAL ESTIMATED EXTERIOR MODIFICATIONS CONSTRUCTION COST		<u>\$850,705</u>	<u>\$850,705</u>

Proposed Exterior Modifications Construction Component Detail

Material Description		Qty	Unit	Option A		Option B	
NOTE	West Elevation			\$	96,400	\$	96,400
	Entry Court: Reconstruct planter removed from southern retaining wall	1	LS	\$ 5,000.00	\$ 5,000	\$ 5,000.00	\$ 5,000
	Entry Court: Landscape area to match historic photos	1	LS	\$ 2,500.00	\$ 2,500	\$ 2,500.00	\$ 2,500
	Entry Court: Remove non-historic asphalt path and streetlight	1	LS	\$ 7,500.00	\$ 7,500	\$ 7,500.00	\$ 7,500
	Storage Sheds: Remove both the stucco and metal sheds	1	LS	\$ 3,000.00	\$ 3,000	\$ 3,000.00	\$ 3,000
	Exterior Lighting: Floodlights and wiring above garage to be removed; replace	1	LS	\$ 1,200.00	\$ 1,200	\$ 1,200.00	\$ 1,200
	Windows and Doors: Remove non-historic over paint on entrance door and sidelights	1	LS	\$ 1,500.00	\$ 1,500	\$ 1,500.00	\$ 1,500
	Windows and Doors: Remove paint that covers the southern penthouse window	1	LS	\$ 250.00	\$ 250	\$ 250.00	\$ 250
	Roofing: Replace metal roof flashing over bay window, kitchen windows, and penthouse	1	LS	\$ 800.00	\$ 800	\$ 800.00	\$ 800
	Roofing: Remove wood trim on penthouse	1	LS	\$ 1,200.00	\$ 1,200	\$ 1,200.00	\$ 1,200
	Stairway to Room 201 (Kitchen): Stairway will be rehabilitated	1	LS	\$ 15,000.00	\$ 15,000	\$ 15,000.00	\$ 15,000
	Stairway to Room 205 (Former Bedroom Wing): Stairway to be removed	1	LS	\$ 2,500.00	\$ 2,500	\$ 2,500.00	\$ 2,500
	Stairway to Room 205 (Former Bedroom Wing): Door to be replaced w/ a window	1	LS	\$ 950.00	\$ 950	\$ 950.00	\$ 950
	Cast stone restoration (pro-rated budget per Preservation Arts)	1	LS	\$ 5,000.00	\$ 5,000	\$ 5,000.00	\$ 5,000
	Allow for subgrade stabilization and other remedial work	1	LS	\$ 50,000.00	\$ 50,000	\$ 50,000.00	\$ 50,000
NOTE	North Elevation			\$	135,400	\$	135,400
	Balcony: Remove existing balcony and reconstruct historic balcony per historic dwgs.	1	LS	\$ 40,000.00	\$ 40,000	\$ 40,000.00	\$ 40,000
	HVAC Unit: HVAC unit will be relocated	1	LS	\$ 4,000.00	\$ 4,000	\$ 4,000.00	\$ 4,000
	Storage Sheds: Will be removed	1	LS	\$ 2,000.00	\$ 2,000	\$ 2,000.00	\$ 2,000
	Roofing: Remove metal roof flashing and wood trim over penthouse	1	LS	\$ 2,400.00	\$ 2,400	\$ 2,400.00	\$ 2,400
	Cast stone restoration / new balcony (pro-rated budget per Preservation Arts)	1	LS	\$ 87,000.00	\$ 87,000	\$ 87,000.00	\$ 87,000
NOTE	East Elevation			\$	16,550	\$	16,550
	Exterior Circulation Corridor: Remove non-historic fence and metal overhang	1	LS	\$ 7,500.00	\$ 7,500	\$ 7,500.00	\$ 7,500
	Exterior Lighting: Remove non-historic floodlight; replace w/ less visible floodlight	1	LS	\$ 900.00	\$ 900	\$ 900.00	\$ 900
	Windows: Remove airconditioning unit from penthouse window	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500
	Windows: Remove oaint that covers the southern penthouse window	1	LS	\$ 250.00	\$ 250	\$ 250.00	\$ 250
	Roofing: Remove metal flashing and wood trim over penthouse	1	LS	\$ 2,400.00	\$ 2,400	\$ 2,400.00	\$ 2,400
	Cast stone restoration (pro-rated budget per Preservation Arts)	1	LS	\$ 5,000.00	\$ 5,000	\$ 5,000.00	\$ 5,000
NOTE	South Elevation			\$	25,400	\$	25,400
	Roofing: Remove metal roof flashing and wood trim over penthouse	1	LS	\$ 2,400.00	\$ 2,400	\$ 2,400.00	\$ 2,400
	Windows: Remove non-historic window on first floor (budget per Preservation Arts)	1	LS	\$ 18,000.00	\$ 18,000	\$ 18,000.00	\$ 18,000
	Cast stone restoration (pro-rated budget per Preservation Arts)	1	LS	\$ 5,000.00	\$ 5,000	\$ 5,000.00	\$ 5,000
NOTE	General Exterior			\$	215,000	\$	215,000
	General: Abatement, flat stucco, etc. (budget per Preservation Arts)	1	LS	\$ 215,000.00	\$ 215,000	\$ 215,000.00	\$ 215,000

Proposed Interior Modifications

CONSTRUCTION COST SUMMARY

Section		AREA		OPTION A		OPTION B	
		"A"	"B"	COST / SF	TOTAL	COST / SF	TOTAL
B. Proposed Interior Modifications							
<u>BASEMENT</u>							
Room 001	Non-Archival Storage	440		\$87.50	\$38,500		\$0
Room 001	Artist Workshop / Storage		440		\$0	\$87.50	\$38,500
Room 002	Non-Archival Storage	82		\$107.39	\$8,806		\$0
Room 002	Artist Workshop / Storage		82		\$0	\$107.39	\$8,806
Room 003	Mechanical / Electrical / Plumbing Systems	88	88	\$109.14	\$9,604	\$109.14	\$9,604
Room 004	Mechanical / Electrical / Plumbing Systems	146	146	\$88.68	\$12,948	\$88.68	\$12,948
		<u>756 SF</u>	<u>756 SF</u>		<u>\$69,858</u>		<u>\$69,858</u>
<u>FIRST FLOOR</u>							
AREA							
		"A"	"B"	COST / SF	TOTAL	COST / SF	TOTAL
Room 101	Reception Counter (Entry Hall)	191	191	\$201.52	\$38,490	\$201.52	\$38,490
Room 102a	Semi-Permanent Exhibits (Living Room)	206	206	\$64.06	\$13,196	\$64.06	\$13,196
Room 102b	Rotating Interpretive Displays (Living Room)	488		\$170.77	\$83,338		\$0
Room 102b	Rotating Exhibits (Living Room)		488		\$0	\$161.04	\$78,588
Room 103	Private Office (Study)			\$137.95	\$0	\$137.95	\$0
Room 104	Bathroom (Former Bathroom)	42	42	\$422.81	\$17,758	\$422.81	\$17,758
Room 105	Orientation Film (Former Servant's Wing)	368		\$52.96	\$19,488		\$0
Room 105	Installation Space / Studio (Former Servant's Wing)		368		\$0	\$52.96	\$19,488
		<u>1,295 SF</u>	<u>1,295 SF</u>		<u>\$172,270</u>		<u>\$167,520</u>
<u>SECOND FLOOR</u>							
AREA							
		"A"	"B"	COST / SF	TOTAL	COST / SF	TOTAL
Room 201	Catering Kitchen (Kitchen)	108	108	\$200.80	\$21,686	\$200.80	\$21,686
Room 202	Meeting Room / Archival Storage (Dining Room)	208	208	\$200.29	\$41,660	\$200.29	\$41,660
Room 203	Archival Vault / Office (Bedroom)	121		\$144.51	\$17,486		\$0
Room 203	Artist Office (Bedroom)		121		\$0	\$144.51	\$17,486
Room 204	Private Bathroom (Bathroom)	49	49	\$260.90	\$12,784	\$260.90	\$12,784
Room 205	Archives / Processing Space (Former Bedroom Wing)	395		\$51.80	\$20,460		\$0
Room 205	Artist Workspace (Former Bedroom Wing)		395		\$0	\$51.80	\$20,460
Room 206	Hall	N/A	N/A	N/A	\$0	N/A	\$0
		<u>881 SF</u>	<u>881 SF</u>		<u>\$114,076</u>		<u>\$114,076</u>
<u>PENTHOUSE</u>							
AREA							
		"A"	"B"	COST / SF	TOTAL	COST / SF	TOTAL
Room 301	Small Reading Room (Penthouse)	70	70	\$81.43	\$5,700	\$81.43	\$5,700
		<u>70 SF</u>	<u>70 SF</u>		<u>\$5,700</u>		<u>\$5,700</u>
SUB-TOTAL ESTIMATED INTERIOR MODIFICATIONS CONSTRUCTION COST		<u>3,002 SF</u>	<u>3,002 SF</u>	\$121	<u>\$361,904</u>	\$119	<u>\$357,154</u>
General Contractor Requirements and Conditions		15.00%			\$54,286		\$53,573
General Contractor Bonds & GL Insurance		2.00%			\$7,238		\$7,143
General Contractor Overhead and Profit		5.00%			\$18,095		\$17,858
Design Contingency		25.00%			\$90,476		\$89,289
Escalation to Midpoint of Construction		27.06%			\$97,922		\$96,636
TOTAL ESTIMATED PROPOSED INTERIOR MODIFICATIONS CONSTRUCTION COST				\$210	<u>\$629,921</u>	\$207	<u>\$621,653</u>

Proposed Interior Modifications Construction Component Detail

BASEMENT									
	Material Description	Qty	Unit	Option A		Option B			
NOTE	Room 001 - Garage (Non-Archival Storage or Artist Workshop /Storage)	440	SF	\$ 87.50	\$ 38,500	\$ 87.50	\$ 38,500		
4	Remove non-historic lighting	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200		
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 400.00	\$ 400	\$ 400.00	\$ 400		
13	Remove HVAC	1	LS	\$ 950.00	\$ 950	\$ 950.00	\$ 950		
25	Remove surface mounted conduit and replace with less obtrusive wiring	1	LS	\$ 250.00	\$ 250	\$ 250.00	\$ 250		
	Patch and repair	1	LS	\$ 2,500.00	\$ 2,500	\$ 2,500.00	\$ 2,500		
	Restore finishes on floor (budget by Preservation Arts)	1	LS	\$ 10,000.00	\$ 10,000	\$ 10,000.00	\$ 10,000		
	Restore finishes on ceiling	440	SF	\$ 10.00	\$ 4,400	\$ 10.00	\$ 4,400		
	Restore finishes on walls	1	LS	\$ 8,800.00	\$ 8,800	\$ 8,800.00	\$ 8,800		
		440	SF	\$ 25.00	\$ 11,000	\$ 25.00	\$ 11,000		
NOTE	Room 002 - Workroom (Non-Archival Storage or Artist Workshop /Storage)	82	SF	\$ 107.39	\$ 8,806	\$ 107.39	\$ 8,806		
4	Remove non-historic lighting	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200		
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300		
13	Remove HVAC	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500		
25	Remove surface mounted conduit and replace with less obtrusive wiring	1	LS	\$ 250.00	\$ 250	\$ 250.00	\$ 250		
	Restore finishes on floor	82	SF	\$ 8.00	\$ 656	\$ 8.00	\$ 656		
	Restore finishes on ceiling	82	SF	\$ 10.00	\$ 820	\$ 10.00	\$ 820		
	Restore finishes on walls	1	LS	\$ 3,280.00	\$ 3,280	\$ 3,280.00	\$ 3,280		
	Patch and repair	1	LS	\$ 750.00	\$ 750	\$ 750.00	\$ 750		
	Install climate control moisture protection	82	SF	\$ 25.00	\$ 2,050	\$ 25.00	\$ 2,050		
NOTE	Room 003 - Toilet Room (MEP Systems)	88	SF	\$ 109.14	\$ 9,604	\$ 109.14	\$ 9,604		
6	Remove non-historic (toilet) partition	1	EA	\$ 100.00	\$ 100	\$ 100.00	\$ 100		
13	Remove HVAC	1	LS	\$ 1,200.00	\$ 1,200	\$ 1,200.00	\$ 1,200		
25	Remove surface mounted conduit and replace with less obtrusive wiring	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500		
	Restore finishes on floor	88	SF	\$ 8.00	\$ 704	\$ 8.00	\$ 704		
	Restore finishes on ceiling	88	SF	\$ 10.00	\$ 880	\$ 10.00	\$ 880		
	Restore finishes on walls	1	LS	\$ 3,520.00	\$ 3,520	\$ 3,520.00	\$ 3,520		
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500		
	Install climate control moisture protection	88	SF	\$ 25.00	\$ 2,200	\$ 25.00	\$ 2,200		
NOTE	Room 004 - Hall (MEP Systems)	146	SF	\$ 88.68	\$ 12,948	\$ 88.68	\$ 12,948		
2	Strip over painted door	1	EA	\$ 200.00	\$ 200	\$ 200.00	\$ 200		
3	Strip over painted wood (door) trim	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500		
4	Remove non-historic lighting	1	LS	\$ 100.00	\$ 100	\$ 100.00	\$ 100		
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300		
14	Move plumbing pipes to a less prominent place	1	LS	\$ 1,600.00	\$ 1,600	\$ 1,600.00	\$ 1,600		
25	Remove surface mounted conduit and replace with less obtrusive wiring	1	LS	\$ 450.00	\$ 450	\$ 450.00	\$ 450		
	Patch and repair	1	LS	\$ 750.00	\$ 750	\$ 750.00	\$ 750		
	Restore finishes on floor	1	SF	\$ 8.00	\$ 8	\$ 8.00	\$ 8		
	Restore finishes on ceiling	1	SF	\$ 10.00	\$ 10	\$ 10.00	\$ 10		
	Restore finishes on walls	1	LS	\$ 4,380.00	\$ 4,380	\$ 4,380.00	\$ 4,380		
	General refinishing	1	LS	\$ 1,000.00	\$ 1,000	\$ 1,000.00	\$ 1,000		
	Install climate control moisture protection	146	SF	\$ 25.00	\$ 3,650	\$ 25.00	\$ 3,650		

Proposed Interior Modifications Construction Component Detail

FIRST FLOOR		Material Description	Qty	Unit	Option A		Option B	
NOTE	Room 101 Entry Hall (Reception Counter)		191	SF	\$ 201.52	\$ 38,490	\$ 201.52	\$ 38,490
2	Strip over painted door	2	EA	\$ 200.00	\$ 400	\$ 200.00	\$ 400	
3	Strip over painted wood trim	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
4	Remove non-historic lighting	3	EA	\$ 150.00	\$ 450	\$ 150.00	\$ 450	
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 50.00	\$ 50	\$ 50.00	\$ 50	
8	Restore finishes on wall	1	LS	\$ 600.00	\$ 600	\$ 600.00	\$ 600	
25	Remove surface-mounted conduit and replace with less-obtrusive wiring	1	LS	\$ 250.00	\$ 250	\$ 250.00	\$ 250	
	Remove drinking fountain	1	EA	\$ 100.00	\$ 100	\$ 100.00	\$ 100	
	Rehang small side door to exit stairs	1	EA	\$ 100.00	\$ 100	\$ 100.00	\$ 100	
	Reupholster cushions in inglenook	2	EA	\$ 450.00	\$ 900	\$ 450.00	\$ 900	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on floor (budget by Preservation Arts)	1	LS	\$ 10,000.00	\$ 10,000	\$ 10,000.00	\$ 10,000	
	Restore finishes on ceiling	191	SF	\$ 10.00	\$ 1,910	\$ 10.00	\$ 1,910	
	Restore finishes on walls	1	LS	\$ 5,730.00	\$ 5,730	\$ 5,730.00	\$ 5,730	
	General refinishing	1	LS	\$ 1,000.00	\$ 1,000	\$ 1,000.00	\$ 1,000	
	Restore cast stone work (budget by Preservation Arts)	1	LS	\$ 16,000.00	\$ 16,000	\$ 16,000.00	\$ 16,000	
NOTE	Room 102a - Living Room (Semi-permanent Displays)	206	SF	\$ 64.06	\$ 13,196	\$ 64.06	\$ 13,196	
3	Strip over painted wood trim	1	LS	\$ 400.00	\$ 400	\$ 400.00	\$ 400	
4	Remove non-historic lighting	1	LS	\$ 50.00	\$ 50	\$ 50.00	\$ 50	
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300	
15	Remove non-historic window infill	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on floor	191	SF	\$ 16.00	\$ 3,056	\$ 16.00	\$ 3,056	
	Restore finishes on ceiling	191	SF	\$ 10.00	\$ 1,910	\$ 10.00	\$ 1,910	
	Restore finishes on walls	1	LS	\$ 6,180.00	\$ 6,180	\$ 6,180.00	\$ 6,180	
	General refinishing	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
NOTE	Room 102b - Living Room (Rotating Interpretive Displays or Rotating Exhibits)	488	SF	\$ 170.77	\$ 83,338	\$ 161.04	\$ 78,588	
3	Strip over painted wood trim	1	LS	\$ 800.00	\$ 800	\$ 800.00	\$ 800	
4	Remove non-historic lighting	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 100.00	\$ 100	\$ 100.00	\$ 100	
6	Remove non-historic (toilet) partition	1	EA	\$ 100.00	\$ 100	\$ 100.00	\$ 100	
7	Remove sound-abatement material on windows and doors	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
8	Restore finishes on wall	1	LS	\$ 3,000.00	\$ 3,000	\$ 3,000.00	\$ 3,000	
9	Restore fireplace (budget by Preservation Arts)	1	LS	\$ 9,000.00	\$ 9,000	\$ 9,000.00	\$ 9,000	
10	Strip over paint on bricks	1	LS	\$ 400.00	\$ 400	\$ 400.00	\$ 400	
21	Remove lay-in tile	1	LS	\$ 1,200.00	\$ 1,200	\$ 1,200.00	\$ 1,200	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on floor	488	SF	\$ 16.00	\$ 7,808	\$ 16.00	\$ 7,808	
	Restore finishes on ceiling	488	SF	\$ 20.00	\$ 9,760	\$ 20.00	\$ 9,760	
	Restore finishes on walls	1	LS	\$ 19,520.00	\$ 19,520	\$ 19,520.00	\$ 19,520	
	General refinishing	1	LS	\$ 1,000.00	\$ 1,000	\$ 1,000.00	\$ 1,000	
	Make balcony doors operable	5	EA	\$ 950.00	\$ 4,750	\$ -	\$ -	
	Masonry restoration at window(s), seismic (budget by Preservation Arts)	1	LS	\$ 25,000.00	\$ 25,000	\$ 25,000.00	\$ 25,000	
NOTE	Room 103 - Study (Private Office)	149	SF	\$ 137.95	\$ 20,554	\$ 137.95	\$ 20,554	
4	Remove non-historic lighting	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300	
9	Restore fireplace	1	LS	\$ 5,000.00	\$ 5,000	\$ 5,000.00	\$ 5,000	
10	Strip over paint on bricks	1	LS	\$ 600.00	\$ 600	\$ 600.00	\$ 600	
13	Remove HVAC	1	LS	\$ 1,200.00	\$ 1,200	\$ 1,200.00	\$ 1,200	
15	Remove non-historic window infill	1	LS	\$ 1,800.00	\$ 1,800	\$ 1,800.00	\$ 1,800	
23	Remove bars over lower portion on windows	1	LS	\$ 2,000.00	\$ 2,000	\$ 2,000.00	\$ 2,000	
25	Remove surface-mounted conduit and replace with less-obtrusive wiring.	1	LS	\$ 450.00	\$ 450	\$ 450.00	\$ 450	
26	Replace surface mounted fire alarm.	1	EA	\$ 50.00	\$ 50	\$ 50.00	\$ 50	
27	Remove closet and abutting block element	1	LS	\$ 1,600.00	\$ 1,600	\$ 1,600.00	\$ 1,600	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on floor	149	SF	\$ 16.00	\$ 2,384	\$ 16.00	\$ 2,384	
	Restore finishes on ceiling	149	SF	\$ 10.00	\$ 1,490	\$ 10.00	\$ 1,490	
	Restore finishes on walls	1	LS	\$ 2,980.00	\$ 2,980	\$ 2,980.00	\$ 2,980	
NOTE	Room 104 - Former Bathroom (Bathroom)	42	SF	\$ 422.81	\$ 17,758	\$ 422.81	\$ 17,758	
2	Strip over painted door	1	EA	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
4	Remove non-historic lighting	1	LS	\$ 50.00	\$ 50	\$ 50.00	\$ 50	
11	Reconfigure structural framing	1	LS	\$ 1,600.00	\$ 1,600	\$ 1,600.00	\$ 1,600	
23	Remove bars over lower portion on windows	1	LS	\$ 150.00	\$ 150	\$ 150.00	\$ 150	
24	Remove stainless steel sink	1	EA	\$ 400.00	\$ 400	\$ 400.00	\$ 400	
25	Remove surface-mounted conduit and replace with less-obtrusive wiring	1	LS	\$ 600.00	\$ 600	\$ 600.00	\$ 600	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on floor	149	SF	\$ 12.00	\$ 1,788	\$ 12.00	\$ 1,788	
	Restore finishes on ceiling	149	SF	\$ 10.00	\$ 1,490	\$ 10.00	\$ 1,490	
	Restore finishes on walls	1	LS	\$ 2,980.00	\$ 2,980	\$ 2,980.00	\$ 2,980	
	General refinishing	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	General plumbing work	1	LS	\$ 7,500.00	\$ 7,500	\$ 7,500.00	\$ 7,500	

Proposed Interior Modifications Construction Component Detail

FIRST FLOOR		Qty	Unit	Option A		Option B	
NOTE	Room 105 - Former Servant's Wing (Orientation Film or Installation Space)			\$		\$	
3	Strip over painted wood trim	1	LS	\$ 400.00	\$ 400	\$ 400.00	\$ 400
4	Remove non-historic lighting	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300
13	Remove HVAC	1	LS	\$ 700.00	\$ 700	\$ 700.00	\$ 700
14	Move plumbing pipes to a less prominent place	1	LS	\$ 3,200.00	\$ 3,200	\$ 3,200.00	\$ 3,200
16	Remove vertical soffit	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200
19	Refinish floors	368	SF	\$ 8.00	\$ 2,944	\$ 8.00	\$ 2,944
25	Remove surface-mounted conduit and replace with less-obtrusive wiring.	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500
	Restore finishes on floor	368	SF	\$ 8.00	\$ 2,944	\$ 8.00	\$ 2,944
	Restore finishes on ceiling	368	SF	\$ 10.00	\$ 3,680	\$ 10.00	\$ 3,680
	Restore finishes on walls	1	LS	\$ 20.00	\$ 20	\$ 20.00	\$ 20
	General refinishing	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500
	General plumbing work	1	LS	\$ 3,500.00	\$ 3,500	\$ 3,500.00	\$ 3,500

Proposed Interior Modifications Construction Component Detail

SECOND FLOOR		Material Description	Qty	Unit	Option A		Option B	
NOTE	Room 201 - Kitchen (Catering Kitchen)		108	SF	\$ 200.80	\$ 21,686	\$ 200.80	\$ 21,686
2	Strip overpainted door	1	EA	\$ 400.00	\$ 400	\$ 400.00	\$ 400	
3	Strip overpainted wood trim	1	LS	\$ 600.00	\$ 600	\$ 600.00	\$ 600	
4	Remove non-historic lighting	1	LS	\$ 100.00	\$ 100	\$ 100.00	\$ 100	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on floor	191	SF	\$ 16.00	\$ 3,056	\$ 16.00	\$ 3,056	
	Restore finishes on ceiling	191	SF	\$ 10.00	\$ 1,910	\$ 10.00	\$ 1,910	
	Restore finishes on walls	1	LS	\$ 4,320.00	\$ 4,320	\$ 4,320.00	\$ 4,320	
	Restore cabinetwork	1	LS	\$ 10,000.00	\$ 10,000	\$ 10,000.00	\$ 10,000	
	General refinishing	1	LS	\$ 800.00	\$ 800	\$ 800.00	\$ 800	
NOTE	Room 202 - Dining Room (Meeting Room / Archival Storage)		208	SF	\$ 200.29	\$ 41,660	\$ 200.29	\$ 41,660
3	Strip overpainted wood trim	1	LS	\$ 600.00	\$ 600	\$ 600.00	\$ 600	
4	Remove non-historic lighting	1	LS	\$ 100.00	\$ 100	\$ 100.00	\$ 100	
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
15	Remove non-historic window infill	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
17	Uncover celestory windows	1	LS	\$ 22,000.00	\$ 22,000	\$ 22,000.00	\$ 22,000	
18	Reconstruct light fixture with lighting that would be historically accurate	1	LS	\$ 3,000.00	\$ 3,000	\$ 3,000.00	\$ 3,000	
19	Refinish floors	208	SF	\$ 16.00	\$ 3,328	\$ 16.00	\$ 3,328	
	Restore finishes on ceiling	208	SF	\$ 14.00	\$ 2,912	\$ 14.00	\$ 2,912	
	Restore finishes on walls	1	LS	\$ 8,320.00	\$ 8,320	\$ 8,320.00	\$ 8,320	
	Patch and repair.	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	General refinishing	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
NOTE	Room 203 - Bedroom (Archival Vault / Office or Artist Office)		121	SF	\$ 144.51	\$ 17,486	\$ 144.51	\$ 17,486
2	Strip overpainted door	1	EA	\$ 400.00	\$ 400	\$ 400.00	\$ 400	
3	Strip overpainted wood trim	1	LS	\$ 600.00	\$ 600	\$ 600.00	\$ 600	
4	Remove non-historic lighting	1	LS	\$ 100.00	\$ 100	\$ 100.00	\$ 100	
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 400.00	\$ 400	\$ 400.00	\$ 400	
9	Restore fireplace (budget by Preservation Arts)	1	LS	\$ 6,000.00	\$ 6,000	\$ 6,000.00	\$ 6,000	
13	Remove HVAC	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
19	Refinish floors	121	SF	\$ 16.00	\$ 1,936	\$ 16.00	\$ 1,936	
25	Remove surface-mounted conduit and replace with less-obtrusive wiring	1	LS	\$ 800.00	\$ 800	\$ 800.00	\$ 800	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on ceiling	121	SF	\$ 10.00	\$ 1,210	\$ 10.00	\$ 1,210	
	Restore finishes on walls	1	LS	\$ 4,840.00	\$ 4,840	\$ 4,840.00	\$ 4,840	
	General refinishing	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
NOTE	Room 204 - Bathroom (Private Bathroom)		49	SF	\$ 260.90	\$ 12,784	\$ 260.90	\$ 12,784
3	Strip overpainted wood trim	1	LS	\$ 400.00	\$ 400	\$ 400.00	\$ 400	
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300	
8	Restore finishes on walls	1	LS	\$ 1,960.00	\$ 1,960	\$ 1,960.00	\$ 1,960	
17	Uncover celestory windows	1	LS	\$ 350.00	\$ 350	\$ 350.00	\$ 350	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on floor	49	SF	\$ 16.00	\$ 784	\$ 16.00	\$ 784	
	Restore finishes on ceiling	49	SF	\$ 10.00	\$ 490	\$ 10.00	\$ 490	
	General refinishing	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	General plumbing work	1	LS	\$ 7,500.00	\$ 7,500	\$ 7,500.00	\$ 7,500	
NOTE	Room 205 - Former Bedroom Wing (Archives / Proc. Space or Artist Work Space)		395	LS	\$ 51.80	\$ 20,460	\$ 51.80	\$ 20,460
3	Strip overpainted wood trim	1	LS	\$ 600.00	\$ 600	\$ 600.00	\$ 600	
4	Remove non-historic lighting	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300	
7	Remove sound-abatement material on windows and doors	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
8	Restore finishes on wall	1	LS	\$ 2,400.00	\$ 2,400	\$ 2,400.00	\$ 2,400	
19	Refinish floors	395	SF	\$ 8.00	\$ 3,160	\$ 8.00	\$ 3,160	
25	Remove surface-mounted conduit and replace with less-obtrusive wiring	1	LS	\$ 250.00	\$ 250	\$ 250.00	\$ 250	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on ceiling	395	SF	\$ 10.00	\$ 3,950	\$ 10.00	\$ 3,950	
	Restore finishes on walls	1	LS	\$ 7,900.00	\$ 7,900	\$ 7,900.00	\$ 7,900	
	General refinishing	1	LS	\$ 1,000.00	\$ 1,000	\$ 1,000.00	\$ 1,000	
NOTE	Room 206 - Hall		1	LS	\$ 10,300.00	\$ 10,300	\$ 10,300.00	\$ 10,300
3	Strip overpainted wood trim	1	LS	\$ 400.00	\$ 400	\$ 400.00	\$ 400	
15	Remove non-historic window infill	1	LS	\$ 200.00	\$ 200	\$ 200.00	\$ 200	
19	Refinish floors	1	LS	\$ 2,000.00	\$ 2,000	\$ 2,000.00	\$ 2,000	
20	Repair water-damaged plaster	1	LS	\$ 1,400.00	\$ 1,400	\$ 1,400.00	\$ 1,400	
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	
	Restore finishes on ceiling	1	LS	\$ 1,800.00	\$ 1,800	\$ 1,800.00	\$ 1,800	
	Restore finishes on walls	1	LS	\$ 3,500.00	\$ 3,500	\$ 3,500.00	\$ 3,500	
	General refinishing	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500	

Proposed Interior Modifications Construction Component Detail

PENTHOUSE				Option A		Option B	
NOTE	Material Description	Qty	Unit	\$	\$	\$	\$
	Room 301 - Penthouse (Small Reading Room)	70	SF	\$ 81.43	\$ 5,700	\$ 81.43	\$ 5,700
5	Remove non-historic cabinets / shelving / display cases	1	LS	\$ 450.00	\$ 450	\$ 450.00	\$ 450
8	Restore finishes on wall	1	LS	\$ 2,800.00	\$ 2,800	\$ 2,800.00	\$ 2,800
13	Remove HVAC	1	LS	\$ 300.00	\$ 300	\$ 300.00	\$ 300
19	Refinish floors	70	SF	\$ 5.00	\$ 350	\$ 5.00	\$ 350
25	Remove surface-mounted conduit and replace with less-obtrusive wiring	1	LS	\$ 600.00	\$ 600	\$ 600.00	\$ 600
	Patch and repair	1	LS	\$ 500.00	\$ 500	\$ 500.00	\$ 500
	Restore finishes on ceiling	70	SF	\$ 10.00	\$ 700	\$ 10.00	\$ 700

Recommendations for Structural Work

CONSTRUCTION COST SUMMARY

Section			
C. Recommendations for Structural Work		<u>OPTION A</u>	<u>OPTION B</u>
Masonry restoration at entry court; excl. soil stabilization (budget per Preservation Arts)		\$65,000	\$65,000
Allow for additional repairs at entry, including excavation and replacement of existing soil, waterproofing, landscape repairs, and refinishing exposed surfaces		\$100,000	\$100,000
Masonry work at Living Room window, seismic (budget per Preservation Arts)		\$25,000	\$25,000
Wall anchors for out-of-plane loads		\$10,000	\$10,000
Masonry work at Living Room window, seismic (budget per Preservation Arts)		\$25,000	\$25,000
Masonry work at Living Room window, seismic (budget per Preservation Arts)		\$25,000	\$25,000
SUB-TOTAL ESTIMATED STRUCTURAL WORK CONSTRUCTION COST		<u>\$250,000</u>	<u>\$250,000</u>
General Contractor's Requirements and Conditions	15.00%	\$37,500	\$37,500
General Contractor's GL Insurance	2.00%	\$5,000	\$5,000
General Contractor's Overhead and Profit	5.00%	\$12,500	\$12,500
Design Contingency	25.00%	\$62,500	\$62,500
Escalation to Midpoint of Construction	27.06%	\$67,643	\$67,643
TOTAL ESTIMATED STRUCTURAL WORK CONSTRUCTION COST		<u>\$435,143</u>	<u>\$435,143</u>