Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

HEARING DATE: July 18, 2019
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

PROJECT:
Historic-Cultural Monument Application for the
C.B. VAN VORST CO. MANUFACTURING PLANT/ SANTA FE
ART COLONY

REQUEST:
Declare the property an Historic-Cultural Monument

OWNERS:
Art Colony Property LLC
c/o Chris MacConnell, Fifteen Group
47 NE 36th Street, 2nd Floor
Miami, FL 33137

APPLICANT:
Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARERS:
Katie Horak and Evanne St. Charles
Architectural Resources Group
360 East 2nd Street, Suite 225
Los Angeles, CA 90012

RECOMMENDATION
That the Cultural Heritage Commission:

1. Take the property under consideration as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.

2. Adopt the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE] [SIGNED ORIGINAL IN FILE]
Ken Bernstein, AICP, Manager
Lambert M. Giessinger, Preservation Architect
Office of Historic Resources
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]
Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application
SUMMARY

The C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony comprises five industrial buildings located on a single parcel near the northwest corner of South Santa Fe Avenue and East 25th Street in downtown Los Angeles: a two-story building (2401 S. Santa Fe) and two one-story buildings constructed in 1916 (2349 and 2415 S. Santa Fe), a one-story building erected in 1924 (2421 S. Santa Fe), and a one-story building constructed in 1953 (2345 S. Santa Fe). Commissioned by the C.B. Van Vorst Furniture Manufacturing Company as a manufacturing plant, the three original 1916 structures were designed by notable local architect John Montgomery Cooper. By the mid-1950s, Van Vorst had vacated the complex, and began leasing the site to other manufacturing companies that included Central Furniture Co., Rest Well Furniture Manufacturing, Borin Manufacturing, and California Moulding & Manufacturing. Between 1986 and 1990, four of the buildings were converted to publicly subsidized artists’ housing, and the property was renamed the Santa Fe Art Colony.

With the exception of 2345 South Santa Fe Avenue, which has an irregular footprint, all of the buildings are rectangular in plan. The buildings are primarily clad in brick, with some board-and-batten siding present, and feature either a flat roof with a stepped parapet and rolled asphalt or low-pitched gable roof with a stepped parapet. The east and north façades of the 2401 South Santa Fe building, originally the primary and most visible façades, are characterized by large bays delineated by simple brick pilasters. These façades are clad with a more decorative, patterned, rough textured (“tapestry”) brick with geometric marble details; the south and west façades retain a lighter-colored, less ornate brick cladding. Fenestration across the subject property primarily consists of multi-lite steel sash windows with awning, hopper, or casement center sashes, double-hung wood windows, multi-lite fixed wood windows, and aluminum double hung and fixed windows. Several of the buildings feature metal roll-up freight doors and the two-story structure retains its freight elevator. Interior features include open floor plans, wide metal entrance doors, light wells, exposed wood roof systems, brick walls, and concrete flooring.

During the early 1900s, the Chamber of Commerce, along with the Los Angeles Merchants and Manufacturers Association, made an earnest effort to develop the city’s economic base through the promotion of industrial growth in the region. The completion of the Port of Los Angeles in 1907 and the Panama Canal in 1914 further boosted Los Angeles’ rise as one of the nation’s leading industrial powerhouses. Between the 1910s and 1920s, furniture production had become one of the region’s fastest growing industries. By 1926, the furniture industry was the eighth largest industry in Southern California, and by 1948, the city had become the third largest furniture production center in the nation.

The southeastern area of downtown Los Angeles experienced its first post-World War II revitalization wave in the mid-1970s when a community of artists began to relocate to the area in search of cheaper rent and large open spaces to create their work. By the mid-1980s, downtown’s burgeoning artist community began to attract developers who bought up commercial real estate for conversion into housing, resulting in rising property values and higher rents that many artists could no longer afford. Recognizing the importance of artists to the revitalization of the city center, the City of Los Angeles’ Community Redevelopment Agency (CRA) supported the artist community through policies such as its Percent for Art initiative and Art in Public Places policy. In addition, as artists were being priced out of downtown in the mid-1980s, the CRA partnered with a for-profit general partnership, led by Marvin Zeidler and Leonard Skuro, to create low-income live-work lofts just outside the city center for the city’s artist community which opened as the Santa Fe Art Colony in 1988.

John Montgomery Cooper was born in 1883 in Dayton, Ohio and graduated from Yale University. Cooper began his career working as an engineer on the Panama Canal before relocating to Los
Angeles in 1910. After receiving his architectural license in 1913, Cooper opened a practice in Long Beach with architect Frank H. Webster and later established an independent practice in 1919. Throughout his career, Cooper designed a number of retail stores, office buildings, hotels, theaters, institutional buildings, industrial factories and warehouses, and single-family residences. Cooper designed dozens of industrial buildings in Los Angeles, most of which were constructed in the 1920s and 1930s in the wholesale manufacturing and garment district, southeast of downtown. Some of his commissions include buildings for Emil Brown & Co. (1922), McComas Dry Good Company (1922), Western Auto Supply Company (1923), Grether & Grether Inc. (1923, HCM #1067), and Maxfield & Co. (1925, HCM #1092).

The subject property has undergone multiple alterations since the construction of the original three structures in 1916 that include the construction of a one-story brick storage and assembly shop in 1924; the construction of a warehouse building in 1953; the conversion of 2401 and 2415 South Santa Fe Avenue into live-work units, the addition of stairwell/wall seismic bracing and some window infill in 1987; interior remodeling and the conversion of 2349 South Santa Fe Avenue into live-work units in 1988; the installation of an artist palette sculpture at the property entrance in 2006; and the replacement of some wood windows with aluminum windows at 2401 South Santa Fe Avenue, the replacement and infill of some windows and doors and the addition of several small light wells on all buildings, and the addition of wood siding at 2415 South Santa Fe Avenue and 2349 South Santa Fe Avenue, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as an excellent and rare example of an early-20th century manufacturing plant and as an excellent example of a 1916 daylight factory building in Los Angeles' primary industrial district.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.
1. PROPERTY IDENTIFICATION

<table>
<thead>
<tr>
<th>Proposed Monument Name:</th>
<th>C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony</th>
</tr>
</thead>
<tbody>
<tr>
<td>Street Address:</td>
<td>2401 S. Santa Fe Avenue</td>
</tr>
<tr>
<td>Zip:</td>
<td>90058</td>
</tr>
<tr>
<td>Council District:</td>
<td>14</td>
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<tr>
<td>Community Name:</td>
<td>Central City North</td>
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<tr>
<td>Assessor Parcel Number:</td>
<td>5167008012</td>
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<tr>
<td>Tract:</td>
<td>Huntington Industrial Tract</td>
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<tr>
<td>Block:</td>
<td>A</td>
</tr>
<tr>
<td>Lot:</td>
<td>PT</td>
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</table>

Identification cont’d:

- Proposed Monument Property Type: Building (●), Structure ( ), Object ( ), Site/Open Space ( ), Natural Feature ( )
- Describe any additional resources located on the property to be included in the nomination, here: The resource comprises five industrial buildings located on a single parcel.

2. CONSTRUCTION HISTORY & CURRENT STATUS

<table>
<thead>
<tr>
<th>Year built:</th>
<th>1916-1953</th>
<th>Factual (●), Estimated ( )</th>
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<tr>
<td>Threatened?</td>
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<tr>
<td>Architect/Designer:</td>
<td>John M. Cooper</td>
<td></td>
</tr>
<tr>
<td>Contractor:</td>
<td>Alta Planing Mill</td>
<td></td>
</tr>
<tr>
<td>Original Use:</td>
<td>Furniture manufacturing plant</td>
<td></td>
</tr>
<tr>
<td>Present Use:</td>
<td>Artist in Residence</td>
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</tr>
<tr>
<td>Is the Proposed Monument on its Original Site?</td>
<td>Yes (●), No (explain in section 7), Unknown (explain in section 7)</td>
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3. STYLE & MATERIALS

<table>
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<th>Architectural Style:</th>
<th>Vernacular - Industrial</th>
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<td>Plan Shape:</td>
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<td>CLADDING</td>
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<tr>
<td>ROOF</td>
<td>Type: Flat</td>
<td>Type: Gable</td>
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<td></td>
<td>Material: Rolled asphalt</td>
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<tr>
<td>WINDOWS</td>
<td>Type: Fixed</td>
<td>Type: Awning</td>
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<td></td>
<td>Material: Steel</td>
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<td>ENTRY</td>
<td>Style: Centered</td>
<td>Style: Off-center</td>
</tr>
<tr>
<td>DOOR</td>
<td>Type: Glass</td>
<td>Type: Slab</td>
</tr>
</tbody>
</table>
4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

<table>
<thead>
<tr>
<th>Alteration Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
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<td></td>
<td></td>
</tr>
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</table>

See attached.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

- Listed in the National Register of Historic Places
- Listed in the California Register of Historical Resources
- Formally determined eligible for the National and/or California Registers
- Located in an Historic Preservation Overlay Zone (HPOZ)
  - Contributing feature
  - Non-contributing feature
- Determined eligible for national, state, or local landmark status by an historic resources survey(s)
  - Survey Name(s): SurveyLA, Central City North CPA

Other historical or cultural resource designations:

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

- 1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
- 2. Is associated with the lives of historic personages important to national, state, city, or local history.
- 3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.
7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument’s physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument’s current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument’s historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

**Applicant**

<table>
<thead>
<tr>
<th>Name: Adrian Scott Fine</th>
<th>Company: Los Angeles Conservancy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Street Address: 523 W 6th Street, Suite 826</td>
<td>City: Los Angeles</td>
</tr>
<tr>
<td>Zip: 90014</td>
<td>Phone Number: (213) 430-4203</td>
</tr>
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**Property Owner**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Company:</th>
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<tbody>
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<td>Street Address:</td>
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<td>Zip:</td>
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<tr>
<td>City:</td>
<td>State:</td>
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<tr>
<td>Email:</td>
<td></td>
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</table>

**Nomination Preparer/Applicant’s Representative**

<table>
<thead>
<tr>
<th>Name: Katie Horak/Evanne St. Charles</th>
<th>Company: Architectural Resources Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Street Address: 360 E 2nd Street, Suite 225</td>
<td>City: Los Angeles</td>
</tr>
<tr>
<td>Zip: 90012</td>
<td>Phone Number: 626-583-1401</td>
</tr>
</tbody>
</table>
9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

1. ✔ Nomination Form
2. ✔ Written Statements A and B
3. ✔ Bibliography
4. ✔ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org)
5. ✔ Copies of Primary/Secondary Documentation
6. ✔ Copies of Building Permits for Major Alterations (include first construction permits)
7. ✔ Additional, Contemporary Photos
8. ✔ Historical Photos
9. ✔ Zimas Parcel Report for all Nominated Parcels (including map)

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

✔ I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.

✔ I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.

✔ I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: Katie E. Horak
Date: 5/22/19
Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org
C.B. Van Vorst Furniture Manufacturing Company Plant/Santa Fe Art Colony
Historic-Cultural Monument Nomination Continuation Sheet

A. PROPERTY DESCRIPTION

Site

The subject property comprises an approximately three-acre site located near the northwest corner of S. Santa Fe Avenue and E. 25th Street at the southeast edge of downtown Los Angeles, just north of the City of Vernon. It consists of five buildings – one two-story building and four one-story buildings – located on a single rectangular parcel with addresses 2345-2421 S. Santa Fe Avenue. The property is surrounded by small-scale industrial buildings constructed between the 1910s and the 1950s, with infill from the 1980s and 1990s directly to the north. Former Southern Pacific/Pacific Electric Railway lines are located to the west of the site. A narrow strip of concrete paving with a center metal grate extends east-west through the property and marks the location of a former spur line that connected to the Southern Pacific line. Landscaping, including small inset planters with trees and potted plants, is present within the open spaces between the buildings. In 1998, Santa Fe Avenue was elevated east of the property during the construction of the Alameda Corridor (freight rail expressway connecting to the ports of Los Angeles and Long Beach). The primary entrance is now reached via an unnamed street accessed from E. 23rd Street, which terminates in a cul-de-sac east of the property.

Buildings

2401 S. Santa Fe Ave.
2401 S. Santa Fe Ave. is a two-story brick building with basement at the northeast corner of the site. Constructed in 1916 as the office and display room for the C.B. Van Vorst Furniture Manufacturing Company, the building is more articulated than the other buildings on site; however, its appearance is still largely industrial/vernacular. The building has a rectangular plan and sits on a poured board-formed concrete foundation. It is capped with a flat roof with rolled asphalt roofing and a stepped parapet. An original rectangular skylight sits at the center of the roof, and several smaller light wells have been added. The east and north façades, originally the primary and most visible façades, are characterized by large bays delineated by simple brick pilasters. These façades are clad with a more decorative, patterned, rough textured (“tapestry”) brick with geometric marble details; the south and west façades retain a lighter-colored, less ornate brick cladding. Windows are primarily large multi-light fixed steel sash with awning, hopper, or casement center sashes. The first story windows at the east façade and the first two bays of the north façade retain grouped fixed and double-hung wood windows and aluminum replacement windows. The original primary entrance is located at the center of the east façade and features a recessed pedimented doorway surrounded by fixed multi-light wood windows and aluminum replacements. The current main entrances are located at the south and west façades and consist of fully glazed metal doors reached via raised concrete pads with metal railings. A freight door opening with a replacement door is also located at the south façade and opens onto a narrow concrete loading dock. Large roll-up metal freight doors are located on the north façade.
The interior of the building comprises a series of 30 live-work lofts situated around a central light well. The lofts feature largely open floor plans, wide metal entrance doors, exposed wood roof systems, brick walls, and concrete flooring. The building also retains an original freight elevator and original sliding metal freight doors.

2415 S. Santa Fe Ave.
2415 S. Santa Fe Ave. is a one-story rectangular building south of 2401 S. Santa Fe Ave. The former spur line, now marked by a concrete strip and metal drainage grate, runs between the two buildings. The building was constructed in 1916 for use as a furniture warehouse and is vernacular in appearance. It sits on a concrete foundation and is sheltered by a very low-pitched gable roof with a stepped parapet and rolled asphalt roofing. Several skylights have been added to the roof. The building’s walls are primarily clad in brick; a darker brick at the east façade delineates fenestration openings, painted address numbers, and ghost signs. The brick at the north façade has been clad over with wood board-and-batten siding. The west façade faces a small alley shared with 2421 S. Santa Fe Ave. Windows are primarily large multi-light fixed steel sash with smaller awning and hopper sashes. The original main entrance to the building was located on the east façade; it has been filled in with wood siding. The current main entrances are located at the north façade and include a center metal freight door and three single fully glazed metal doors, which lead to interior corridors.

The building’s interior consists of 15 live-work spaces accessed via wide central corridors. The lofts retain largely open floor plans, wide metal entrance doors, visible wood roof systems, brick walls, and concrete flooring.

2421 S. Santa Fe Ave.
2421 S. Santa Fe Ave. is a one-story rectangular brick building directly west of 2415 S. Santa Fe. The building was constructed in 1924 for furniture manufacturing and is vernacular in appearance. It is supported by a concrete foundation and is capped by a very low-pitched gable roof with a stepped parapet and rolled asphalt roofing. Several skylights have been added to the roof. Fenestration comprises large multi-light fixed steel windows with awning and hopper center sashes and metal doors (glazed and unglazed). Some original door openings have been partially or completely filled in with brick.

The building’s interior consists of eight live-work spaces; six units are accessed via a wide interior corridor, and two units have separate exterior entrances. The lofts retain largely open floor plans, wide metal entrance doors, exposed wood roof systems, brick walls, and concrete flooring.

2349 S. Santa Fe Ave.
2349 S. Santa Fe Ave. is a one-story rectangular building west of 2401 S. Santa Fe and north of 2421 S. Santa Fe. Constructed in 1916 for use as a planing mill, the building retains a vernacular aesthetic. It has a concrete foundation and is sheltered by a very low-pitched gable roof with a stepped parapet and rolled asphalt roofing.

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1 Based on visual inspection, portions of the building’s north and south brick exterior walls may have been replaced with wood stud walls. However, ARG was not able to confirm through building permits or other historical documentation.
roofing. Several skylights have been added to the roof, and the building’s walls have been re-clad with vertical wood siding.\(^2\) Fenestration includes unglazed metal doors and multi-light steel windows.

2345 S. Santa Fe Ave.

2345 S. Santa Fe Ave. is located west of 2349 S. Santa Fe. Avenue, at the rear of the property. Constructed in 1953, the building was designed to be compatible with the industrial/vernacular aesthetic of the other buildings on the site. It is a one-story brick building with an irregular footprint. It sits on a concrete foundation and retains a very low-pitched gable roof with rolled asphalt roofing, a stepped parapet, and skylights. The west end of the building’s south façade features a slightly curved wall surface, presumably in response to the historic spur line that was once present at this location. The east end of the façade is set further back, where a loading dock sits perpendicular to the façade. Fenestration includes several metal roll-up freight doors (raised above grade for easy loading/unloading) and multi-light steel windows with fixed and operable sashes.

With the exception of a small office space along the east end, the building retains an open interior floor plan. Its roof system is exposed and consists of wood purlins supported by large metal girders and narrow metal columns. Its walls are of brick and its floor is unpainted concrete.

Chronology and Alterations

Based on its current appearance and available building permits, it appears that the subject property has experienced relatively minor alterations over time. Most alterations appear to have occurred when it was converted for use as the Santa Fe Art Colony in the 1980s.

1916: Permit pulled for the construction of a two-story brick furniture factory (2401 S. Santa Fe Ave.); owner listed as C.B. Van Vorst; architect listed as J.W. Cooper (LADBS Permit No. 2275).

Permit issued for the construction of a one-story mill building behind 2401 S. Santa Fe Ave. (2349 S. Santa Fe Ave.); owner listed as C.B. Van Vorst Co.; contractor listed as Alta Planing Mill (LADBS Permit No. 3267).

Permit pulled for the construction of a one-story storage building (2415 S. Santa Fe Ave.); owner listed as C.B. Van Vorst Co.; Alta Planing Mill was the contractor (LADBS Permit No. 3266).

1924: Permit pulled for the construction of a one-story brick storage and assembly shop (2421 S. Santa Fe Ave.); owner listed as C.B. Van Vorst Co.; architect/contractor listed as H.J. Brown (LADBS Permit No. 31952).

\(^2\) Based on visual inspection, portions of the building’s brick exterior walls may have been replaced with wood stud walls. However, ARG was not able to confirm through building permits or other historical documentation.
1953: Permit issued for the construction of a warehouse building behind 2349 S. Santa Fe Ave. (2345 S. Santa Fe Ave.); owner listed as Van Vorst Properties Inc.; engineer/contractor listed as Webber & Co. (LADBS Permit No. LA58426).

ca. 1954-1985: In the mid-1950s, Van Vorst began leasing the site to other manufacturing companies. Occupants included Central Furniture Co., Rest Well Furniture Manufacturing, Borin Manufacturing, California Moulding & Manufacturing, Young Spring-Wire, and Terry Tuck Inc. By 1985, Michael O’Rourke was listed as the property’s owner.

1985: The City of Los Angeles’s Community Redevelopment Agency (CRA) entered into an agreement with a for-profit development group led by Marvin Zeidler, proprietor of the Zeidler & Zeidler retail chain, and sculptor Leonard Skuro. The result of the partnership was the Santa Fe Art Colony, which acquired the property at this time.

1987: Permits issued for the conversion of 2401 and 2415 S. Santa Fe Ave. into live-work units (30 units in 2401 and 15 units in 2415; LADBS Permit Nos. LA66736 and LA66737). During this time, the buildings also underwent earthquake upgrades, including the addition of stairwell/wall bracing and filling in some fenestration openings with brick/wood stud walls.

1988: Certificates of Occupancy were issued for 2401 and 2415 S. Santa Fe Ave. (LADBS Permit No. LA66737/87). Multiple permits were pulled for interior remodeling between January and June 1988.

2349 S. Santa Fe Ave. was converted into four live-work units.

1989: Permits issued for the conversion of 2421 S. Santa Fe Ave. into eight artists’ lofts (LADBS Permit No. 89HO00724).

1990: A Certificate of Occupancy was issued for 2421 S. Santa Fe Ave. (LADBS Permit No. 89HO-00724). With the finished conversion of 2421 S. Santa Fe Ave., the development of the Santa Fe Art Colony was complete.

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2 O’Rourke was one of the signatories of the CRA Agreement for the Santa Fe Art Colony, a California general partnership. LADBS Permit No. LA25488.
3 Community Redevelopment Agency of the City of Los Angeles, “Authorization to Execute a Loan Agreement with the Santa Fe Art Colony, a General Partnership for the Conversion and Rehabilitation of Four (4) Vacant Industrial Buildings, into Artists in Residence Spaces (A.I.R.) Located at 2401 South Santa Fe Avenue,” Memorandum, CW 109.06, June 24, 1985; Scott Harris, “Space Effort Getting Loft: Subsidies Will Provide Rooms for L.A. Artists.”
4 2349 S. Santa Fe Ave. was originally intended to be a theater space, per the CRA Agreement between the City and the Santa Fe Art Colony general partnership. However, the partnership converted it into live-work units shortly after acquiring the property. The City discovered the unpermitted dwelling units in 2011 and mandated that the building be brought up to code. A Certificate of Occupancy was issued in September 2015. Sylvia Tidwell, personal communication with the author, May 2019.
1995: The loan agreement between the CRA and the Santa Fe Art Colony was amended to eliminate a provision requiring the owner to include a theater space (2349 S. Santa Fe Ave.) in the complex.\(^7\)

2006: The CRA and the Santa Fe Art Colony selected noted local artist Bob Zoell to design a sculpture in satisfaction of the city’s art policy for publicly subsidized residential developments. Composed of an artist palette elevated and supported by two metal columns, the sculpture marks the entrance to the complex.\(^8\)

2018: On June 3, 2018, Art Colony Property LLC, a subsidiary of Fifteen Group, Miami, purchased the property.

Dates unknown Some of the wood windows at the north/east façades of 2401 S. Santa Ave. replaced with aluminum.

Some window/door replacements and infill on all buildings.

Wood siding added to the north and south façades of 2415 S. Santa Fe Ave. and all façades of 2349 S. Santa Fe Ave.\(^9\)

B. STATEMENT OF SIGNIFICANCE

Summary

The subject property meets Los Angeles Historic-Cultural Monument Criteria 1 and 3, as follows:\(^{10}\)

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.

Constructed between 1916 and 1953 by the C.B. Van Vorst Furniture Manufacturing Company, the subject property is significant for its association with the rise of manufacturing in Los Angeles during the early 20\(^{th}\) century and continuing into the decades after World War II. During the early 1900s, the Chamber of Commerce, along with the Los Angeles Merchants and Manufacturers Association, made an earnest effort to

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\(^7\) Community Redevelopment Agency of the City of Los Angeles, “Various Actions Related to: Authorization to Contract with Artists Bob Zoell for a Total Not-to-Exceed Amount of $55,000 for Artwork Services at the Santa Fe Art Colony,” Board Memorandum, CRA File No. 4960, August 3, 2006.

\(^8\) Community Redevelopment Agency of the City of Los Angeles, Board Memorandum, CRA File No. 4960, August 3, 2006.

\(^9\) Based on visual inspection, portions of the brick walls at 2415 and 2349 S. Santa Fe Ave. may have been replaced with wood stud walls. However, ARG was not able to confirm through building permits or other historical documentation. The wood siding was added prior to 1986, according to photographs included in Los Angeles Department of City Planning, ZA Case No. 86-0404, April 4, 1986.

\(^{10}\) The property was identified in the Los Angeles Citywide Survey (SurveyLA) of the Central City North Community Plan Area (CPA). It was found eligible under the Criteria 1 and 3.
develop the city’s economic base through the promotion of industrial growth in the region. The completion of the Port of Los Angeles in 1907 and the Panama Canal in 1914 further boosted Los Angeles’s rise as one of the nation’s leading industrial powerhouses. Between the 1910s and 1920s, furniture production had become one of the region’s fastest growing industries. In 1916, the same year the Van Vorst plant opened on Santa Fe Avenue, the Industrial Commission of the Los Angeles Chamber of Commerce reported that there were 25 furniture manufacturers in the city, which employed over 1,000 workers and had a combined annual production value of $2.5 million.

The subject property is also significant as the Santa Fe Art Colony, the city’s first publicly subsidized artists’ housing. This part of downtown Los Angeles experienced its first post-World War II revitalization wave in the mid-1970s when a community of artists began to relocate to the area in search of cheaper rent and large open spaces to create their work. By the mid-1980s, downtown’s burgeoning artist community began to attract developers who believed these largely educated, white individuals were “good for business.” As developers moved in, buying up commercial real estate for conversion into housing, property values rose, and many artists living in the city center could no longer afford to do so. Recognizing the importance of artists to the revitalization of the city center, the City of Los Angeles’s Community Redevelopment Agency (CRA) made a concerted effort in the 1980s to support the community through policies such as its Percent for Art initiative and Art in Public Places policy. As artists were being priced out of downtown in the mid-1980s, the CRA began to explore opportunities for the development of low-income live-work lofts just outside the city center. Opened in 1988, the Santa Fe Art Colony represents the successful collaboration of the for-profit general partnership, the Santa Fe Art Colony, and the CRA to create affordable housing for the city’s artist community.

3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

The property is an early, largely intact example of a daylight manufacturing plant. It retains the essential features of the property type, including oversized bays, industrial steel sash windows, and skylights. Characteristic of early small-scale industrial plants, the property comprises a collection of utilitarian buildings with one more-articulated two-story building, which housed offices and display rooms. The buildings’ brick exteriors, loading docks with freight doors, and large, open interior spaces, as well as the property’s spur track remnants that once connected the complex to the Southern Pacific Company’s Pacific Electric Railway, further distinguish it as a rare, cohesive industrial complex south of downtown.

The subject property is also a notable work of noted local architect John Montgomery Cooper. Upon graduating from Yale, Cooper worked on the Panama Canal as an engineer before arriving in Los Angeles in 1910. Throughout his career, Cooper served as the architect and often the general contractor for numerous Los Angeles buildings, including retail stores, offices, hotels, theaters, institutional buildings,

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industrial factories and warehouses, and single-family residences. He designed dozens of industrial buildings in the city, most of which were constructed in the 1920s and 1930s. With its first phase of construction completed in 1916, the Van Vorst Company plant represents Cooper’s earliest known industrial project in Los Angeles. Cooper designed the main two-story building (2401 Santa Fe Ave.) as well as the two one-story buildings directly south and west of the main building (2415 and 2349 Santa Fe Ave., respectively).

Historical Background

Los Angeles’s Industrial Development: Manufacturing for the Masses

Prior to the turn of the 20th century, Los Angeles’s industrial growth was rather slow, primarily consisting of agriculture and cottage industry. However, in the late 1880s, a rate war between the Santa Fe and Southern Pacific resulted in an influx of new residents and land speculation boom throughout the region. This increased development necessitated the establishment of new industries to provide building materials, consumer goods, and food to the growing community. During the early 1900s, the Chamber of Commerce, along with the Los Angeles Merchants and Manufacturers Association, made a sincere effort to develop the city’s economic base through the promotion of industrial growth in the region. The city’s industrial development was further bolstered by the formation of the Port of Los Angeles in 1907 and the opening of the Panama Canal in 1914, expediting the time it took Los Angeles exports to reach Eastern U.S. and European markets. Additionally, the Chamber of Commerce and Los Angeles Times heavily advertised the city as having an “open shop” policy – business elites hindered the formation of unions in an effort to lure manufacturers from other parts of the country with its non-unionized, cheap labor force. Goodyear was the first reputable manufacturer to locate to the city in 1919. In subsequent decades, a number of other companies located production facilities in the city, part of which may have been due to cheap labor, but also because of its growing population, availability of raw materials, and access to international markets. By 1929, Los Angeles’s manufacturing output ranked fifth in the nation. The city produced a variety of manufactured goods, including automobiles, rubber, tires, oil drilling and production tools, electronics, textiles, paper goods, and furniture.

Between the 1910s and 1920s, furniture production had become one of the region’s fastest growing industries. In 1916, the same year the C.B. Van Vorst Manufacturing Plant opened on Santa Fe Avenue, the Industrial Commission of the Los Angeles Chamber of Commerce reported that there were 25 furniture manufacturers in the city, which employed over 1,000 workers and had a combined annual production value of $2.5 million. As observed by Arthur W. Kinney, chairman of the commission, “The furniture trade, manufacturing, wholesale and retail is apparently flourishing in Los Angeles at present as in no other locality.”

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14 Ibid, 118.
In the early 1920s, the Furniture Manufacturers’ Association of Los Angeles embarked upon a major campaign to further expand the industry through advertisements encouraging homeowners to purchase locally made goods and exhibits featuring Los Angeles-made furniture.\(^\text{16}\) By 1926, the furniture industry was the eighth largest industry in Southern California, with 43 factories manufacturing over $30 million worth of product in that year. The Furniture Manufacturers’ Association credited Southern California’s “Cheap water, cheap fuel, the low cost of factory upkeep and ideal year-round working conditions…” for the exponential growth of the region’s furniture industry.\(^\text{17}\) As described by Charles A. Singer, secretary of the association:

> There is every reason to believe...that with the hardwoods from Mexico, South America and the Orient entering the country through the port, with working conditions that tend toward maximum production by contented workers, making for lowered cost per item; with this city the Mecca for the highest artistic designing and craftsman’s skill of the country because of the climatic lure, and with the population pouring in faster than houses can be built and furnished...Los Angeles will become the real center for artistic as well as for quantity production of furniture.\(^\text{18}\)

Los Angeles’s furniture industry continued to prosper in the post-World War II period. By 1948, the city had become the third largest furniture production center in the nation, producing $200 million worth of furniture.\(^\text{19}\) By the late 1950s, Los Angeles County’s furniture manufacturers employed 18,000 workers and generated $300 million in business.\(^\text{20}\)

**C.B. Van Vorst Furniture Manufacturing Company Plant**

The C.B. Van Vorst Furniture Manufacturing Company Plant was constructed between 1916 and 1953 in an area historically known as the Vernon District. The plant was established just north of the Vernon city limits, and the property was bisected by a spur track connected to the Southern Pacific Company’s Pacific Electric Railway, which extended north-south along the rear of the property.

The Van Vorst Furniture Manufacturing Company was founded circa 1896 by Charles Bowen Van Vorst and Frank Berman as the Van Vorst & Berman Company. Established in Los Angeles, the first known location of the furniture and mattress manufacturing company was at 224 E. 4th Street (no longer extant).\(^\text{21}\) In 1902, the company relocated to a larger facility comprising a varnishing and upholstering factory, warehouses, an office, and lumber shed at 1333 E. 6th Street (no longer extant).\(^\text{22}\) In 1915, the company’s name was changed to the C.B. Van Vorst Company; Charles B. Van Vorst served as president.\(^\text{23}\)

\(^{16}\) “Furniture Makers in More Room: Local Association Takes Larger Quarters; Secretary Expresses Optimism,” *Los Angeles Times*, September 11, 1921.

\(^{17}\) “Furniture Industry Reaches Huge Total: Local Manufacturers Will Have Output This Year of More Than Thirty Million,” *Los Angeles Times*, August 5, 1923.

\(^{18}\) “Furniture Makers in More Room.”

\(^{19}\) “City Becomes Nation’s Third Furniture Center,” *Los Angeles Times*, December 4, 1949.


By the mid-1910s, the company’s growth, which paralleled the rise in industrial development in Los Angeles during the early 20th century, necessitated the construction of a larger, more modern manufacturing plant. In early 1916, the company purchased a three-acre site near the corner of Santa Fe Avenue and E. 25th Street, on the ground formerly occupied by the Vernon Arena (destroyed by fire in 1915). The site’s new development comprised three buildings – a two-story office building, one-story planing mill, and one-story warehouse – with room for additional buildings, as needed. The company’s investment in the new plant, including the latest in furniture manufacturing machinery, totaled $250,000, reflecting its ambitions for continued expansion. A 1916 article in the Los Angeles Times describes the Van Vorst Company’s contributions to the rise of the city as an industrial powerhouse as well as its ambitions for expansion through the construction of the new plant:

The impressive list of important new industries started in Los Angeles in 1916 will be increased at once by the addition of a modern furniture factory to be erected by the C. B. Van Vorst Company at the southwest corner of Santa Fe avenue and Cheney street.

The company has gradually been increasing its furniture manufacturing facilities for the past few years and will go in for the making of high-grade furniture products on an extensive scale after entering its new plant...The company will specialize on the better grades of hardwood furniture, using mahogany, Japanese and native oaks and other woods that up to recent times merely passed through Los Angeles in transit to eastern manufacturing centers. The manufacture of mattresses and springs will be continued as before. About 150 men will be employed at the start, an increase of a third over the number at present working with the company.24

As with much of the city’s furniture industry, the Van Vorst Company continued to thrive in the 1920s. In 1924, the company constructed a new one-story brick building behind the warehouse building that fronted on Santa Fe. The building originally housed an assembly shop and storage. In 1953, the company constructed a fifth building at the rear of the property for warehouse purposes.25 By the mid-1950s, Van Vorst had vacated the complex.26 During the 1950s through the mid-1980s, the complex was occupied by myriad manufacturing companies, including Central Furniture Co., Rest Well Furniture Manufacturing, Borin Manufacturing, California Moulding & Manufacturing, Young Spring-Wire, and Terry Tuck Inc.27 In 1985, the Santa Fe Art Colony, a California general partnership, bought the complex.28

**Industrial Design and Engineering**

During the 19th century, factories and workshops were largely dependent on daylight as their source of illumination within the workspace, prompting manufacturers to devise new ways to maximize the amount of available light. Around the turn of the 20th century, industrial steel sash was invented. Due to its thin frames,
steel sash, in combination with advances in structural framing, dramatically increased the amount of wall glazing possible and subsequently the amount of light entering a space. By 1910, steel sash, which was marketed as “daylight units,” had become the standard window type in industrial buildings.29

The subject property is an excellent example of a daylight manufacturing plant. It retains the essential features of the property type, including oversized bays, industrial steel sash windows, and skylights. Characteristic of early small-scale industrial plants, the property comprises a collection of utilitarian buildings with one more-articulated two-story building, which housed offices and display rooms. A 1916 Los Angeles Times article relays the initial plans for the complex:

The main building will be 108x188 feet in size and two stories high and will contain a manufacturing department, offices and showrooms. The structure will be handsomely faced with red and gold tapestry brick and will have art stone and marble trim. The office suite and showrooms will be finished in oak, as will also a reception-room adjoining.

The buildings through will be fitted with steel sashes and will receive a maximum of light and air. The group will be so arranged as to create a forecourt and this will be laid out in lawn and flower gardens, the whole being enclosed within an ornamental iron grill fence. Switching facilities will be provided by the installation of a double-track right of way.30

The buildings’ brick exteriors, loading docks with freight doors, and large, open interior spaces, as well as the property’s spur track remnants that once connected the complex to the Southern Pacific Company’s Pacific Electric Railway, further distinguish it as a rare, largely intact industrial development south of downtown.

Low-scale industrial building complexes dating to the early 20th century are a rare property type in Los Angeles, with only a handful known to survive. The majority are located within the Downtown Los Angeles Industrial Historic District identified by SurveyLA in the Arts District (Central City North Community Plan Area) in 2016; this district contains at least five smaller industrial complexes, including five connected brick buildings at 1309-1313 E. 6th Street (1923), four connected brick buildings at 500 S. Molino Street (1923), three connected brick buildings at 515-549 S. Molino Street (1920-1940), and three connected brick buildings at 210 S. Garey Street (1910-1945). None of these four complexes were recommended eligible on their own due to integrity issues, but they retained sufficient integrity to be district contributors. The fifth complex, 1575-1719 E. Industrial Street, is a street-facing block of five connected brick warehouse buildings dating to 1905-1929. It was found eligible as a stand-alone resource as well as a contributor to the district. Another notable resource of this type is the Columbia Mills complex (Talbert-Whitmore Company/Lacy Street Studios) at 2360 Lacy Street in the Northeast Los Angeles CPA; developed between 1908 and 1948 as a window shade manufacturing plant, this property contains multiple two-story buildings, some of which are attached, on a large parcel.

30 “Contract Let for Big Furniture Factory.”
Neither the Industrial Street or Lacy Street properties reflect a configuration like that of the Van Vorst complex, which incorporated a landscaped forecourt and featured a unified design, including one-story factories and warehouses, as well as a two-story showroom building.

John Montgomery Cooper, Architect

Born in 1883 in Dayton, Ohio, John Montgomery Cooper graduated from Yale University. Upon graduating, Cooper worked on the Panama Canal as an engineer before arriving in Los Angeles in 1910. In 1913, he received his architectural license and opened a practice in Long Beach with architect Frank H. Webster. After his partnership with Webster dissolved in 1919, he established his own practice, John M. Cooper Company, Inc., an architectural and general contracting firm. Throughout his career, Cooper served as the architect and often the general contractor for numerous buildings, including retail stores, office buildings, hotels, theaters, institutional buildings, industrial factories and warehouses, and single-family residences. He worked in a variety of architectural styles, ranging from Mediterranean Revival (Padre Hotel, City of Bakersfield Cultural Resource), to Art Deco (Roxie Theater, contributor to the National Register Broadway Theater and Commercial Historic District and Wilshire Theater, City of Santa Monica Historic Landmark) and Moderne (Pepperdine College’s first campus, south Los Angeles).

John M. Cooper designed dozens of industrial buildings in Los Angeles, most of which were constructed in the 1920s and 1930s in the wholesale manufacturing and garment district, southeast of downtown. He completed buildings for Emil Brown & Co. (1922), McComas Dry Good Company (1922), Western Auto Supply Company (1923), Grether & Grether Inc. (1923, Los Angeles HCM No. 1067), and Maxfield & Co. (1925, Los Angeles HCM No. 1092). Cooper’s industrial designs “emphasized efficient and flexible floor plans, rapid construction techniques, with decorative elements limited to the ground floors and primary elevations.”

The Van Vorst Company Manufacturing Plant’s initial phase of construction (1916) represents John Cooper’s earliest known industrial project in Los Angeles. Cooper designed the main two-story building (2401 Santa Fe Ave.) as well as the two one-story buildings directly south and west of the main building (2415 and 2349 Santa Fe Ave., respectively).

Los Angeles’s Art Community and Downtown Redevelopment in the Postwar Period

Downtown Los Angeles witnessed the emergence of a vibrant art community in the mid-1970s. In the decades following World War II, residents and businesses abandoned the city center for the single-family suburbs of the San Fernando Valley. Around the same time, the high cost of living in established artist communities such as Pasadena and Venice had begun to force young and emerging artists to look elsewhere for housing and work space. Cheap rent and spacious open floor plans made the vacant commercial buildings

31 “John M. Cooper, Noted Southland Architect, Dies.”
35 Chattel, Inc., “Grether & Grether Building.”
and industrial warehouses in downtown ideal artist studios. Art galleries soon followed the artists, relocating their exhibit spaces to the city center. By the early 1980s, more than 20 art showplaces, including Cirrus, Riko Mizuno, Ovsey, Stella Polaris, Adrian Simard, Kirk De Gooyer, and Simon Lowinsky, had established venues downtown.\(^{36}\)

The migration of artists to the city center did not go unrecognized. During the 1970s and ’80s, articles published in the *Los Angeles Times*, the *Los Angeles Daily*, and other local newspapers heavily publicized the artists’ repopulation of downtown and their revitalization of the historic core. In the eyes of city planners, the burgeoning artist community, largely comprising middle class, white individuals, “held real potential as an agent for renewal,” and was “a critical ‘component’ in redevelopment.”\(^ {37}\) Thus, the City of Los Angeles’s Community Redevelopment Agency (CRA) sought to support their presence downtown.

In the early 1980s, two art organizations – Los Angeles Visual Arts (LAVA), a collaborative of gallery dealers and artists, and the artists’ cooperative Los Angeles Contemporary Exhibitions (LACE) – appeared as “important voices in the discourse around public space and downtown renewal efforts.”\(^ {38}\) With the support of City Council and the CRA, LACE sponsored two notable events. In 1984, the City permitted LACE, along with 200 artists, to transform the abandoned downtown Cotton Exchange building into a five-week-long mixed media art venue prior to the building’s demolition. When artists hung a large banner outside the building illustrating police brutality and the police department threatened to shut the event down, the CRA intervened in support of LACE, stating the event would not be censored. The second LACE-sponsored and CRA-supported event occurred on a vacant lot owned by the Rapid Transit District. The lot became the site of a large-scale, multi-day performance piece of flame-shooting, fighting robots, a comment on war and civil violence.\(^ {39}\)

While the collaboration between LACE and the CRA/City Council was viewed as successful within the local art community, LAVA’s downtown arts festival, also backed by the City, was more controversial. Art galleries that wished to participate in the festival’s guided tours were required to pay a fee, and some artists felt “exploited” and ‘put on display’ for the benefit of commercial galleries and large corporations.\(^ {40}\) The festival was perceived as elitist. Despite the support of the CRA and City Council, the festival only lasted four years.\(^ {41}\)

Since 1964, the CRA had overseen a policy compelling land developers who received CRA financial assistance to spend at least one percent of their construction costs on public art. However, the policy, known as the Percent for Art requirement, was largely administered on a case-by-case basis until the 1980s. By 1985, Percent for Art had been “responsible for the placement of nearly two dozen major works...in 15 projects in the downtown and Bunker Hill areas,” as well as the construction of the Museum of Contemporary Art and

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\(^{37}\) Kreisel, 128.

\(^{38}\) Kreisel, 135.

\(^{39}\) Kreisel, 135-136.

\(^{40}\) Kreisel, 138.

\(^{41}\) Kreisel, 138.
the Dance Gallery. In 1985, the CRA established a new funding program, modifying the previous requirement so that 60% of the funds produced through Percent for Art would be allocated for permanent on-site works of art, and the remaining 40% would be deposited in a Cultural Trust Fund. The program also established an Art in Public Places policy, which would “provide for arts activities, and established a selection process for programs and artists.” Initially limited to the Bunker Hill, Central Business District, and Little Tokyo redevelopment project areas, the Art in Public Places policy was expanded in 1993 to include redevelopment project areas throughout the city.

The early 1990s marked a decline in investment in Los Angeles’s downtown art movement. Heightened social unrest (reaching its peak during the 1992 riots), coupled with a rise in homelessness and a nationwide economic recession, led to a significant reduction in downtown interests. As then described by Kim Abeles, a noted local visual artist, resident of the Santa Fe Art Colony (1988 to mid-1990s), and member of LACE’s board of directors, “People seem more and more reluctant to come downtown, as if it’s this whole other entity outside L.A. proper.” Though a community of artists continued to live and work downtown, many galleries and art collectives moved westward to areas such as Hollywood and Santa Monica, or in some cases, closed altogether. With the shuttering of the Woman’s Building in 1992, the folding of the CRA-funded resident company at the Los Angeles Theatre Center, and the relocation of LACE to Hollywood in 1993, the downtown art scene had reached an impasse. It was not until the end of the decade that city investment in the local arts resumed in earnest.

Downtown Artist Live-Work Spaces

Beginning in the 1970s, artists, including recent art graduates, transplants, and an older generation who had been priced out of other areas in the city, flocked to downtown in search of cheap rents and larger spaces to create their art. Proprietors eager to fill their underutilized real estate readily disregarded city zoning and building codes, renting thousands of square feet of warehouse and manufacturing space for $0.02 to $0.04 per square foot. The earliest known downtown artist live-work spaces include 212 S. Los Angeles Street (1974; demolished), 607 E. 3rd Street (1975; demolished), the Victor Clothing Building at 240 S. Broadway (established 1976), 851 Central Avenue (1976; demolished), and 239 S. Los Angeles Street (ca. 1976; demolished). The development of artist lofts continued through the 1980s, expanding into the industrial areas south and east of the city center. While only a handful of artists were living in downtown in 1975, by 1990, an estimated 1,800 artists lived and worked out of studios in and around downtown. Most artists resided in an industrial area east of the historic core, officially designated the Arts District in the mid-1990s.
As most of these makeshift artist lofts did not comply with existing zoning and building occupancy codes, artists were often at odds with the Building and Safety and Fire departments, who regularly patrolled downtown in search of illegal studios. The CRA and City Council, who recognized the value in having artists downtown as an agent for revitalization, worked to amend the existing code to accommodate the reuse of buildings for artist live-work spaces. Passed by City Council in 1981, the Artist-in-Residence (AIR) ordinance amended previous restrictions regarding living in industrial zones and defined “live-work” as one-third housing and two-thirds work space. Following the signing of the ordinance, Councilman Joel Wachs addressed an enthusiastic crowd at the downtown Japanese American Cultural and Community Center: “Recognition is beginning to set in that the arts and artists are essential to what this city is all about. If Los Angeles is ever to achieve the potential greatness as a world center, the arts must be a large part of its development.”

The 1981 Artist-in Residence (AIR) ordinance increased developer interest and investment in downtown properties for conversion into artist live-work spaces. The first converted live-work buildings known to receive Certificates of Occupancy following the passage of the ordinance include 923 E. 3rd Street (1984), 1800 E. Industrial Street (1984), the Santa Fe Avenue Lofts at 688 S. Santa Fe Avenue (1985), and the Traction Avenue Lofts at 811 Traction Avenue (1985). By the mid-1980s, hundreds of artists had moved into these rehabilitated warehouses and commercial buildings. Art dealers soon followed, taking advantage of cheap rents and large spaces for use as galleries.

Downtown’s burgeoning artist community began to attract developers, who saw these predominantly educated, white individuals as “good for business.” As developers moved in to buy up commercial real estate for conversion into housing, property values rose, and many artists living in the city center could no longer afford the higher rents. By 1990, the cost per square foot for a studio or loft was approximately 30 times ($0.60 to $0.70) more than it was 15 years prior. In most instances, anyone who acquired an art retailer’s license, which cost an approximate $20, could qualify for tenancy in these live-work spaces. Consequently, full-time artists and individuals in the fine arts were often priced out and replaced by those in the more lucrative creative fields (graphic design, commercial photography). By the late 1980s, many artists had relocated from downtown to areas such as Atwater Village, Glendale, East Los Angeles, Vernon, and the San Fernando Valley. Recognizing the need for affordable housing options in order to sustain the downtown artist community, the CRA began to explore opportunities for the development of low-income live-work lofts. In 1986, the CRA financed the new LACE gallery on Industrial Street. In addition to the gallery space, the mixed-use development included a performance space, bookstore, and four artist lofts. During the construction of the LACE development, the CRA was considering another housing project comprising eight

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50 Kreisel, 132.
52 GPA Consulting, 7.
54 Kreisel, 145.
artist live-work units. The CRA’s first large-scale effort to provide affordable artist housing came later the same year when it entered into an agreement with a for-profit development group led by Marvin Zeidler, proprietor of the Zeidler & Zeidler retail chain, and sculptor Leonard Skuro. The result of the partnership was the Santa Fe Art Colony. Initially comprising 53 live-work units, the low-income development was “the city’s first publicly supported housing project for artists.” The Santa Fe Art Colony was lauded as a considerable success within the artist community.

Following the completion of the Santa Fe Art complex, the CRA’s intentions to further the creation of affordable live-work spaces came to an abrupt halt. According to the CRA’s director of rehabilitation, by 1989, “there [was] just no more money for artists’ projects in the foreseeable future.” As indicated in the 1993 Downtown Los Angeles Strategic Plan, which called for “the reinforcement of arts and cultural uses and the development of new housing for artists,” the support of artists’ housing remained an objective of the CRA and the City. However, with the economic recession in the early ‘90s followed by a decline in downtown reinvestment, significant efforts to further the development of affordable live-work housing were not made until the latter part of the decade.

**Development of the Santa Fe Art Colony**

The Santa Fe Art Colony was developed in response to the increased demand for affordable live-work spaces in the areas surrounding downtown during L.A.’s burgeoning art movement in the 1970s and ‘80s. By the mid-1980s, many of L.A.’s artists, who had played a significant role in downtown’s renewal in the previous decade, could no longer afford to rent in the heart of downtown. The CRA recognized the importance of local artists and art organizations to the revitalization of the city center, and sought out methods to support their existence downtown.

On June 24, 1985, the CRA entered into a $1.785 million loan agreement with the for-profit general partnership, led by Marvin Zeidler and Leonard Skuro, for the conversion of four of the Van Vorst property’s vacant industrial buildings near the corner of S. Santa Fe Avenue and E. 25th Street into 53 Artist-in-Residence (AIR) units known as the Santa Fe Art Colony. In 1987, the complex experienced damage due to the Whittier Earthquake, leading to an increase in the initial loan agreement to cover a portion of the repair costs.

The Santa Fe Art Colony was unique amongst the other live-work studios that existed in and around downtown during this time. Unlike other downtown live-work spaces, where anyone willing to pay a nominal

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56 Research did not indicate whether the eight-unit housing project was ever realized. Scott Harris, “Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. Artists,” *Los Angeles Times*, December 21, 1986.
57 Harris, “Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. Artists.”
59 Pasternak, “Fleeing Rising Rents Lofts Ideals Keep Artists on the Move.”
62 Community Redevelopment Agency of the City of Los Angeles, Memorandum, CW 109.06, June 24, 1985.
63 Community Redevelopment Agency of the City of Los Angeles, Board Memorandum, CRA File No. 4960, August 3, 2006.
art retailer’s license fee could be a tenant, prospective residents of the Santa Fe Art Colony were required to “prove to the developers that they [were] seriously committed to the fine arts.”64 Furthermore, under the CRA’s financing agreement, prospective tenants were required to have a maximum $18,000 annual income to qualify for the low-income units.65 The complex stood “against a stark backdrop of other downtown artists and artists organizations being forced out by rising rents.”66 During a time when downtown lofts were commanding upwards of $800 per month, in its initial phase, the colony provided units ranging between $415 and $623 a month.67 By 1986, the developers already had a wait list of more than 50 prospective residents.68

The Santa Fe Art Colony opened in 1988. Historically an industrial complex built for the C.B. Van Vorst Furniture Manufacturing Company, the property comprised five buildings – a two-story building (2401 S. Santa Fe) and two one-story buildings constructed in 1916 (2349 and 2415 S. Santa Fe), a one-story building erected in 1924 (2421 S. Santa Fe), and a one-story building constructed in 1953 (2345 S. Santa Fe). Between 1986 and 1990, 2401, 2415, 2349, and 2421 S. Santa Fe were converted into approximately 56 live-work units. 2345 S. Santa Fe was retained as a warehouse/storage building.

Typical of downtown’s converted live-work lofts, the Santa Fe complex units were largely left unimproved. A bathroom, water heater, and a stub-out for a kitchen sink were the only amenities that had been added to units prior to being rented. Artists installed kitchens, partitions, mezzanines, lighting, and storage according to their needs. Residential units were large and open with unfinished brick walls and concrete floors and exposed wood roof systems. The buildings were also equipped with oversized doorways, a freight elevator (in 2401 S. Santa Fe), and wide hallways to accommodate the transportation of large-scale artwork.

From its inception, artists living in the Santa Fe Art Colony have played an active role in the cultivation of Los Angeles’s art scene. Colony artists created the oldest and longest-running art walk in L.A., the annual Open Studios event, run by residents since 1988. Programming includes studio walk-throughs; panel discussions; music, video, and performance pieces; and drawing workshops. Over the years, this event has attracted thousands of visitors, including other artists, arts professionals, collectors, critics, gallerists, schoolchildren, and the general public. In recent years, residents have participated in the guided L.A. Art Tours, “Maiden L.A.,” a countywide program of events and studio walkthroughs, as well as privately organized studio tours.

In 2006, the CRA displayed its continued commitment to the prosperity of the Santa Fe Art Colony through its funding for artist Bob Zoell’s public artwork on the site. The biomorphic form of the fiberglass and steel sculpture rises almost 35 feet above the entrance. It depicts a classic artist’s palette in black silhouette, announcing the Santa Fe Art Colony’s presence in the industrial landscape.69

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64 Pasternak, “Fleeing Rising Rents Lofts Ideals Keep Artists on the Move.”
68 Harris, “Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. Artists.”
69 Bob Zoell’s artwork has been featured in The New Yorker, and he has authored and illustrated many children’s books. His work has been included in exhibitions throughout the world, including the Fundació Joan Miró, Barcelona, and the Pompidou Center in Paris.
Throughout its existence, the colony has housed a number of noted artists, including Kim Abeles, Sam Durant, John Frame, Lisa Adams, and Tom LaDuke, among many others. Most of these artists, who are still active, began their career at the complex and are now exhibited in national and international markets. The Santa Fe Art Colony “is the oldest live/work complex in the industrial section of downtown L.A.” The complex is currently home to approximately 80 fine artists.

Periods of Significance

The subject property is significant under multiple criteria and thus has multiple periods of significance.

For its association with the city’s rise as one of the nation’s major industrial centers between the 1890s and the 1950s, its period of significance begins in 1916, when the first phase of the Van Vorst Company’s plant was completed, and ends in 1953 when the last building (2345 S. Santa Fe Ave.) was built, prior to Van Vorst vacating the property.

For its association with the Santa Fe Art Colony, the city’s first publicly subsidized artists’ housing and a significant cultivator of Los Angeles’s local art community, the property’s period of significance begins in 1988 when the complex opened and ends in 1990 when the development of the art complex was completed and lofts were occupied. This end date also represents the beginning of the period (from 1990 until the end of the decade) during which the CRA was relatively inactive in its financial support of the art community.

For its significance as a rare, relatively intact industrial plant designed by noted local architect John M. Cooper, the property’s period of significance is 1916-1924, corresponding with the period during which the Van Vorst plant’s initial construction phase (2401, 2415, 2421, and 2349 S. Santa Fe) was completed.

Character-Defining Features

Site

- Industrial setting of light and heavy manufacturing buildings with the former Southern Pacific/Pacific Electric Railway line to the west of the property
- Complex of five small-scale industrial buildings grouped around a landscaped forecourt
- Narrow concrete strip with center metal grate marking the location of a former spur line that ran east-west through the property

Building Exteriors

- Largely vernacular/utilitarian aesthetic

His artwork is included in the permanent collection of the Museum of Contemporary Art, Los Angeles (https://www.metro.net/about/art/artists/zoell/).


Community Redevelopment Agency of the City of Los Angeles, Board Memorandum, CRA File No. 4960, August 3, 2006.
• Brick wall cladding, with more decorative cladding and marble/stone accents at 2401 and (to a lesser extent) 2415 S. Santa Fe
• Low-pitched and flat roofs with stepped parapets and skylights
• Large multi-light steel windows with primarily fixed, awning, and hopper sashes

**Building Interiors**

• Wide central corridors leading to artists’ lofts
• Large metal entrance doors to accommodate transportation of large art pieces to and from lofts
• Live-work spaces with large, open floor plans, exposed wood roof systems, brick walls, and concrete flooring

**Integrity**

In addition to meeting multiple eligibility criteria, the subject property retains sufficient integrity to express its historic significance. Historic integrity is the ability of a property to convey its significance and is defined as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.” The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling, and association.

• **Location:** The complex remains on its original site and therefore retains integrity of location.
• **Design:** The buildings within the complex have undergone some alterations to their original design, including some window and door replacements and infill and the addition of wood cladding on two buildings. However, many of the property’s character-defining features, including wide bays of industrial steel sash windows and brick exteriors at the buildings, as well as a landscaped forecourt and a concrete strip with center metal grate marking the location of a former spur line, still remain. The complex is still able to convey its historic significance as an early industrial complex designed by noted local architect John M. Cooper. Thus, it retains integrity of design.
• **Setting:** Though some buildings historically adjacent to the subject property have been demolished, and others were added as recently as the 1990s, its industrial setting, just east of railroad tracks and surrounded by small-scale manufacturing buildings, is still intact. Thus, it retains integrity of setting.
• **Materials:** Though all of the buildings have lost some materials (some original windows and doors), and other materials have been added (wood siding at two of the buildings), most original materials (brick cladding and steel windows) remain. Therefore, the complex retains integrity of materials.
• **Workmanship:** The subject property retains its physical features from the time period it was constructed, including its grouping of small-scale industrial buildings around a landscaped forecourt.

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and brick cladding and multi-light steel windows at building exteriors. Thus, the property retains integrity of workmanship from its historic period.

- Feeling: The property retains its essential character-defining features and appearance from its historic periods. It therefore retains integrity of feeling.

- Association: Though no longer occupied by the Van Vorst Company, the property largely appears as it did when the company vacated the complex in the 1950s. Furthermore, the complex continues to be occupied by the Santa Fe Art Colony. Thus, it retains integrity of association.
Bibliography


City of Los Angeles Department of Building and Safety. Online Permit File, 2345-2421 S. Santa Fe Avenue.


Exhibit 1. Sanborn Maps
Exhibit 2. *Los Angeles Times* Articles
CONTRACT LET FOR BIG FURNITURE FACTORY.

Work to be Started at Once on Quarter-million-dollar Plant on Santa Fe Avenue — Manufacturer Calls it Mistake for Los Angeles to Pay Tribute to Grand Rapids.

The impressive list of important new industries started in Los Angeles in 1915 will be increased to once by the addition of a modern furniture factory to be erected by the C. B. Van Vorst Company at the southwest corner of Santa Fe avenue and Sherman street. The project has attracted more than ordinary interest in local manufacturing circles, owing to the strides that have been made in the furniture industry within a comparatively short time in this section. Another large furniture factory, started in January by the Peak & Ellis Company, is now nearing completion.

The C. B. Van Vorst Company has been engaged in the manufacture of mattresses, springs and certain kinds of furniture in this city for the past two years, having done business under the name of the Westside Furniture Company. The firm began business in a small way at Fourth and Lake avenues in 1913, moving to its present location at No. 3232, East Sixth street five years later. The company’s growth has been continuous until today it finds larger quarters necessary.

The site to be used in Southeast Los Angeles was purchased about six months ago and comprises three acres, having a frontage of 250 feet on Santa Fe avenue by a depth of 500 feet. The ground was formerly occupied by the old Vroman acres, which were destroyed by fire about a year ago.

The company will build three buildings at this time, contemplating the construction of others in the future, as the need for them arises. Plans for the main structure have just been completed by Mr. Cooper with the Alta Flanging Mill Company. The latter firm has also entered the contract for its erection. Mr. Cooper is now finishing plans for the other two buildings, the construction of which will be started within a few weeks.

The main building will be 150 feet in length and 100 feet in width and will contain a manufacturing department, offices and showrooms. The structure will be handsomely faced with red and gold lacquer, wood and will have art and marble trim. The offices and showrooms will be finished in oak, as will also a reception room.

The heating plant will be installed, it is expected, by the start of work. The building will be started with the building machinery used by the company and will be 200,000 feet in size and a single story high. The third will be 150 feet and of like height and will be used for storage purposes.

The buildings throughout will be finished with steel masonry and will receive a coating of light and air. The group will be so arranged as to create a front court and this will be laid out in lawn and flower gardens, the whole being enclosed within an ornamental iron wall fence. Ornamental gates will be set in the iron fence. The entire group of buildings will be equipped with the latest in machines and will form the nucleus of a double-track right of way.

HOME INDUSTRY.

The company has gradually been increasing its furniture manufacturing facilities for the past few years and will go in for the making of high-grade furniture products on an extensive scale after entering its new plant. Valuable special machinery will be brought from the East and will be here within the next few months.

The company will specialize on the better grades of hardwood furniture, using mahogany, Japanese and nativewoods and other woods that up to recent times were merely passed through Los Angeles in transit to eastern manufacturing centers. The manufacture of mattresses and springs will be confined as before.

About 30 men will be employed at the start and the number at present working with the company.

The directors of the company are C. B. Van Vorst, president; M. E. Pilkinton, vice-president; and John Houch, general manager. "Our total investments will be $125,000," said Mr. Van Vorst yesterday. "We feel that the time is ripe for developing the furniture industry in this section and are going into the thing on a big scale. We have our own timber yard and can furnish and ship the best quality of hardwoods at all times."

"This very extensive Los Angeles was merely a part of our hardwoods going to the great furniture centers of the East. Millions of feet of mahogany, oak and other hardwoods have been shipped to the East and across the Holkins and Grand Rapids and other places, there being manufactured into furniture that we have shipped back here for the use of California and the West. The time has come to manufacture the same in Los Angeles."

"We regard the furniture industry as one of the most promising being developed in Los Angeles."
L.A.'s Art Colony

By SCOTT HARRIS.
Times Staff Writer

LOS ANGELES—Victoria Wendell and her 12-year-old son, Adam, live on the Hollywood Freeway, only she wasn’t named Marilyn then, and he wasn’t named Bruce, from either. "She was starving," Victoria said.

"Half-dead and starving." Now, 10 years later, Marilyn shares a little box with Chuck Berry and Margot Kidder, and peacefully coexists with Murphy, the German shepherd. Home for Victoria, Adam, their pets and three cost-cutting human roommates is 3,000 square feet of downtown Los Angeles, in a building that in a former life was the Canadian Consulate. Now it is just another run-down building on Main Street, a few blocks south of the Union Rescue Mission, next door to a porno house.

And here, two flights up from Skid Row, art has found a home, too.

Consider the old, bashed-in television in a corner of the studio-abode of Vickie Wendell, avant-garde photographer. Inside its shattered screen is a photograph of a nude woman folded upon herself on a carpeted floor, like a collapsed numeral 2, a television upon her back. On that TV screen (within the photo, within the bashed-in TV) is again the image of the nude and TV, and so on.

Vickie Wendell's ambition is "to be an L.A. artist, to exemplify L.A." But she is now a virtual unknown, and in this way typically is to the citizens of the little artistic community downtown.

If an appreciation for the avant-garde is helpful in understanding the works of a Vickie Wendell—another of her projects is a video band called "Debutantes in Hell"—it is rather misleading regarding the artistic colony of downtown Los Angeles as a whole.

� Mostly, the art produced here is from the School of But-Is-It?—a matter of perspective, of maybe not your particular taste. The community is defined not by ethnic or economic class, but by a way of looking at the world and a way of living.

As open门is especially appropriate now, when the amorphous, nameless settlement finds itself in a new sprawl of evolution. "Things are changing so much, so fast," says Joy Silverman, director of nonprofit Los Angeles Contemporary Exhibitions (LACE), which recently opened a new twenty-room Industrial Street, deep in the wholesale produce district. "It will be interesting to see how this community evolves.

This scruffy community is in danger of transforming into something of a facade and then gone, some say. The questions are: Can the so-called "true artists" survive the commercialism of downtown? Will success spoil this fragile colony?

Geographically, the artsettle ment is spread out. The colony is centered in the warehouses and lofts of East Los Angeles and the studios of Little Tokyo, but it has also spread from Lincoln Heights down through Greater Skid Row and the wholesale and industrial districts.

City records show 91 buildings, mostly downtown, that house artists' lofts, most of which do not meet city codes. City inspectors suspect that many of the lofts have gone undetected. A scattering of cafes, bars, galleries and playhouses serve as social coordinates. The population numbers from a few hundred to perhaps 2,000.

Spiritually, the colony thinks of itself as somewhere near Paris' Left Bank, or the Beat Generation's stomping grounds of the 1950s, such as New York's Greenwich Village, San Francisco's North Beach or Los Angeles' own Venice. A recent promo from LACE imagemakes what Vincent van Gogh would be writing to his brother if he were alive today: "Dear Theo... Paris in the 1890s and Los Angeles in the 1980s have a lot in common..."

A more common comparison is to New York's SoHo, the once-desolate late-hour district that artists homesteaded in the 1960s and 1970s, now "gourmet" into a land of pricey lofts and trendy boutiques. Victims of their own success, some artists have moved on to the more affordable East Village, where the cycle started again.

What is happening in Los Angeles is a 1982 city ordinance that legalized and established standards for artist live-work studios in manufacturing zones has triggered a real estate rush by speculators and developers, who now dominate the loft condominium market.

Where artists 10 years ago could find raw space for $5 to 10 cents a square foot, converted lofts now go for 60 cents to $1 a square foot. Laundry rooms and secured parking are often available. One building has a racquetball court. Rents in small lofts start at about $600 a month and escalate rapidly.

blocked due to copyright. See full page image or microfilm.

According to size, location and completeness.

Increasingly, the proverbial starving artists are being replaced by their more capitalistic brethren—architects, designers, movie people, commercial photographers and illustrators. A few lawyers, accountants and other professionals have moved in; more are expected.

The ordinance, it turns out, has not reserved the turf for artists. "There's no way to enforce it. Who am I to say who an artist is?" explains Nick DelliQuadri, a city engineer who supervises enforcement of the code. Inspectors ask that loft residents have a business certificate identifying them as an artist—but anyone willing to pay the $20.16 fee can get one.

The dynamics of change go beyond real estate development, and the signals of change are confusing.

The L.A. Weekly recently hailed "The Theater of the Future" taking place at the Los Angeles Theatre Center, an ambitious four-theater complex that opened last year on Spring Street. In the same week, "The New LACE" took the cover of the Reader; its opening Feb. 21 attracted more than 1,500 patrons and artists.

Meanwhile, work is progressing on the 813-hundred California Place on Bunker Hill, a grandiose complex that will house the Museum of Contemporary Art (MOCA) and also serve as home for the Jeffrey Ballet and Bella Lewitsky Dance Company. MOCA will continue to operate an annex in its present quarters, known as the Contemporary Theatre. Such "high culture" institutions, adding to the Music Center, promise more patrons and artists.

As for low culture, a number of dance clubs, legal and otherwise, have sprouted, quickening the pace.
ART: L.A.'s Art Colony Feeling Spasms of Evolution

Continued from Page 6

pulse of night life. The new, 40-lane Little Tokyo Bowl is trying to organize an artists' bowling league.

On the other hand, several galleries that opened downtown in recent years have gone out of business or moved to the Westside, forced out by rising rents and the reluctance of patrons to venture downtown. The community's principal bookstore, "Big Bang," now located on industrial turf, is planning to move to the MacArthur Park area in search of more foot traffic.

Perspective is all. Many artists, especially visual artists who have lived downtown for several years, bemoan the corruption of their community; others, especially theater people and relative newcomers, think it has just reached puberty.

"A lot of real L.A. style is evolving Right now, it's boiling up like a volcano," Vickie Wendell declares. "It's exciting, I'm an evolving artist in the midst of this change.

"It's a shame," counters Doug Ward, a painter, poet and community activist who is facing eviction April 1, the building to be converted into work studios. He is standing in the Rose Street loft he renovated with his own hands, amid artwork by himself and friends. Sunlight filters through windows shaded with translucent clouds of silver paint put there by earlier industrial tenants—"found art," Ward says.

"I mean, I love the way the light is... It's just a shame. You create something beautiful, and people get twisted around, and you have to leave.

It is No Talent Night at Al's Bar—a little window on this downtown art world. Tucked on a side street east of Little Tokyo in a building adorned with a star-spangled airplane, Al's has long been a social mecca of this bohemian enclave. During the dark ages of punk, it is said, a person on Al's stage could shield himself with a cigarette in the name of art. It's tamer now. Folk singers are followed by blackbeard performers in costumes, a middle-aged woman clutches a stuffed animal on stage and recites anti-nuke verse. When a tipy blues singer discovers he can't play the guitar, a volunteer steps up and plays for him. A woman named George is a regular; her song "Johnny Has Herpes" has the crowd singing along. Occasionally, some undeniable talent sneaks through.

Many artists are groping. "People find out they aren't very good musicians or good actors, so they say, 'I'm a performance artist,'" says artist Marc Kreisel, the owner of Al's Bar. Mediocre musicians and actors, he adds, may turn out to be fine performance artists.

"If there's anything that characterizes L.A., it's a freer attitude in terms of experimentation," said Steve Durland, editor of High Performance, a downtown-based chronicle of performance art. "It's a little more personal, more spiritual, less formal, a little crazier."

Along with more traditional forms, downtown artists offer a wide array of performance art, "guerrilla" art, graffiti art, high-tech tools—computers, video equipment, synthesizers—are commonplace.

Kreisel was one of the so-called "Young Turks," young artists who declared downtown as their domain in the mid-1970s. Earlier, artists had been priced out of Venice, and a smaller enclave in Pasadena was uprooted by redevelopment.

"All space is mine to conquer," Kreisel wrote in one artwork from that period. Then again, in a work titled "The Ten Commandments," he wrote, "Consider art a guest in L.A.

Bravado and difference are still evident. And what some interpret as experimentation, others see as self-indulgence. Everybody's a critic.

Most people downtown are playing at it, rather than getting serious," says John Frame, a critically acclaimed wood sculptor who lives weekdays in an 8th Street studio and weekends with his family in the San Bernardino Mountains. "There is a notion that whatever you do artistically is OK.

"Sometimes I feel that every loser and dropout who wants a doke calls himself an artist... But at the same time, the artistic community has a small percentage of the best, most interesting people within the culture.

Here, you can meet someone such as Drew Lesso, a computer music composer who plays you a work that instantly evokes the feel of a long stretch of highway—and then tells you it is called "I-40 West." Lesso is not a commercial success, though producers of "Miami Vice," he says, are listening to his work.

Or Clyde Casey, a blithe street performer who bicycles around town on Sundays with two kindred souls, making music with drums, harmonica, bells and kazoo. Casey, who has a beret perched atop his head and a cockatoo named "Que Sera" on his shoulder, bills himself as "The Avent Guardian" because of his nighttime job as a security man for a complex of three small theaters—the Wallenboyd, the Boyd Street Theater and the Theatre of N.O.T.E. These are counterculture theaters, he reasons, "so I must be an anti-guardian."

Or Randall Lavender, working away in his loft. An "emerging artist" who has had some critical kudos, Lavender mixes oils and pigment in a manner that resembles the blend used by Titian and Rubens. He calls his style "neoclassical"; the voluptuous human forms seem to float against a blue sky. He is not a believer in letting art "happen." "I believe in making happen what I want to happen," Lavender says.

And there is Chuck Skull, a tattooed, shaved-headed tough guy who skates on Roller Derby's "Hollywood Hawks," carries a knife, collects comic books and has a vast portfolio of "Atari Artist" computer graphics. "It took a while for the community to accept me as an artist," Skull says.

The way that Marilyn Monroe's forepaws were scraped, Vickie Wendell figures she had been discarded there on the freeway, maybe tossed from a moving car or thrown off an overpass. After she was nursed back to health, Marilyn was still skittish, afraid of strangers.

How the Wendells got here is a more complicated story. Married twice and divorced twice by age 21, Vickie Wendell at 33 is a refugee from suburbia. She "did the single-moth- er thing" in Pasadena for several years. "Somehow I thought if I baked enough cookies it would all work out right." But she never fit in. When Wendell tried to make her voice heard at the PTA meetings, she was told she should have filled out a speaker's card in advance.

After Vickie studied photography at Pasadena City College, the Wendells moved downtown.

"Vickie Wendell fits in better here. Her bleached hair looks like synthetic fiber ripped from a cushion. A plastic shrimp, a child's playing toy, serves as an earring. She laughs through a gap-toothed grin, but when she is asked why she lives downtown, "I like hearing whines.

The rent is $1,250 a month—3,000 square feet, and the roommates are a big help. Wendell makes her living doing commercial photo jobs and working in phone sales with the Los Angeles Theatre Center.

The Wendells have never had any serious trouble in this rough neighborhood, they say. Hookers are protective of Adam. "One of 'em would give me money if I needed it, and then they'd be there to help me."

Please see ART, Page 12

Artist Victoria Wendell strolls downtown Los Angeles streets with son Adam near her studio-living quarters.

Cynthia Toronto takes the stage at Al's Bar, a downtown artists' hangout. Chuck Skull, at right, a computer artist, ponders his next keystroke.

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A new chapter for the St. Regis was opened in 2005, and the hotel continued to thrive under the careful management of its new owners. Over the years, the hotel has played host to numerous notable figures, including the late rock star John Lennon, who stayed there before his untimely death.

As the years went by, the St. Regis remained a symbol of luxury and sophistication, attracting visitors from around the world. Its historic architecture and elegant decor continue to be a draw for those seeking a taste of New York City's past and present.

Today, the St. Regis stands as a testament to the enduring appeal of the grand hotels that have defined the city's skyline for generations. It is a place where history and luxury coexist, offering guests a timeless experience that is both refreshing and nostalgic. The hotel's commitment to preserving its past while embracing the future ensures that it will remain a cherished piece of New York City's rich tapestry for years to come.
Artist Leonard Skura, left, and architect-realtor Marvin Zeidler outside factory that will be turned into housing for artists.

Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. Artists

By SCOTT HARRIS, Times Staff Writer

Artists don't talk about space the way normal people do. It is simple. "Hey, there's space over there. Mine is too big," they say.

Space is the great obsession of the artist. It is outer and inner, physical and psychic, the void that gives way to imagination and madness.

And the best space is cheap.

All of which explains why sculptor Leonard Skura would walk through a barren three-story brick building on Santa Fe Ave., deep in the grit and cluster of industrial downtown Los Angeles, and say, "This is a beautiful space."

This property, where tarry cloth was once tailored into the "Rubes of California," is unique in the area. Construction is under way to convert it into apartments for artists. While loft conversion projects downtown have become common, this plan represents the city's first effort to provide dedicated housing for artists.

The Banta Pe Art Colony, as the project is known, promises to be a significant outgrowth for the tenacious art community and rich legacy that have made the crannies of downtown Los Angeles for the individual artists—"the lucky few who get in—" the project promises affordable rents, a stimulating working environment and permanence.

Artists call me and say they hear we're going to have some left rooms," said Skura, who is a part of a developing group of artists sponsored by art patron Marvin Zeidler and the Community Redevelopment Agency. "We're not really sure how much, it's so nice to have four hundred. They say, 'Four hundred dollars a month. Your space is kidding!'"

At a time when 1,000-square-foot lofts are being routinely leased for $800 per month and more, the art colony will provide 23 lofts for roughly $400 per month, 26 lofts for $600 and five more spacious units for $750. Tenants should be able to move to the project by the end of the year, or by next fall at the latest.

On the heels of the establishment of the Museum of Contemporary Art as a major force, and the expansion of the Los Angeles County Museum of Art, the colony is sure to be cited by some as further evidence of Los Angeles' maturity as a cultural center. The New York art world is only now beginning to see the cultural vibrancy of the West Coast.

For now, however, the 83-million project at a time when the downtown art community is struggling, a potential victim of the same urban woes. Its founders were able to get vacant industrial space—illegally—for a single floor, 12 years ago. In 1980 the city sanctioned loft living with its 1980 artist-in-residence ordinance, but the new code for industrial upgrading that was promulgated two years ago forced many artists to find more legal spots. Professional developers are now at the forefront of the loft conversion movement.

As the "serious" artists who aren't financially successful get displaced, other artists are forced to move in, and so the young urban professionals emerced and the demand for the space living.

The Banta Pe Art Colony is reserved expressly for "service" artists. Already, more than 50 rooms are on the waiting list, while the only advertisement has been by word of mouth.

A review panel will face an interesting task. First, it must determine what constitutes an artist. The artist is a truly serious artist, whatever that is. The artist must also need the property and have the time to do his work (poets need not apply). Applicants must also qualify under the Canyon Code, which has been established by the CRA, which has the right to review tax assessments in his buildings.

Zeliger, the proprietor of the, Please see ARTISTS, Page 6.
ARTISTS: A Space Effort Creates New Colony in L.A.

Continued from Page 1

Zeidler chain of men's stores, says the panel will not judge whether an applicant is a good artist or a bad artist—just whether he or she is an artist or a non-artist.

Drawing these distinctions is a fretful matter.

"I know it's going to be difficult to determine who is an artist... but it's someone who is making a serious attempt at doing art for a living," Zeidler says. "If you're doing clowns, that may not be my bag, but I'm not going to pass judgment on that kind of work."

"I think the clown issue is a real problem," said Skuro, who hopes that the painters of clowns and waves crashing on the beach aren't interested in the garret life.

Skuro cited a friend, a talented person who spends 90% of her time working at commercial art, but another 10% striving for something more meaningful. He shook his head. How do you judge her against one who strives for something meaningful 100% of the time, especially if he never achieves it?

"We're going to make some enemies," he said. Skuro is sympathetic. His started as a potter. Now represented by the Ovsey Gallery, he says he has supported himself for three years exclusively through the sales of his work.

"I know what it feels like to be on the other side," he said. "I feel lucky to be on this side."

Zeidler and Skuro did not begin with the idea of subsidized housing. They first teamed up on a five-unit loft project a few years ago a few blocks from the Santa Fe, where Skuro has his studio.

When the Santa Fe property became available, their group bought the building—and only then, when they learned how much renovation would cost, realized that it was financially unfeasible.

The redevelopment agency entered with a $1.2-million loan at 6% interest, with the strings attached to assure housing for low-income artists. Zeidler expects some modest profits, 10% of which under the CRA agreement must be donated for art in public places.

"It seemed like a good idea from the beginning," said Bill Jones, the agency's rehabilitation director. On another industrial block nearby, the CRA had earlier financed the Los Angeles Contemporary Exhibits (LACE) gallery, which includes four lofts along with a performance space and bookstore. Another project of eight units for artists is also being considered.

Hopes for the Future

Beyond that, it does not appear that the agency could fund other artist housing projects for several years. "There's just no buck," Jones said. Such "big-ticket items" as a new Convention Center and expansion of the Central Library, he said, have absorbed much of the budget.

As for Zeidler and Skuro, their fondest vision for the Santa Fe Art Colony is of a vibrant collection of artists who draw inspiration from each other and maybe even become a movement. It is possible, they say, that some truly important art and artists will arise from this space.
For a decade, sculptor Kim Abeles suffered for her art, living one step ahead of the city building inspector in bootleg lofts above the gritty streets of downtown Los Angeles.

These days, Abeles, 35, still struggles with aesthetics. But no longer does she worry about the roof over her head.

Abeles and her painter husband, Russell Moore, share one of 45 units in Los Angeles' first large-scale, city-subsidized housing for low-income artists, the Santa Fe Art Colony. Opened last December, the $3-million security-gated complex, housed on the one-time site of a terry cloth robe tailoring plant, is located amid warehouses and garment factories on the southeast perimeter of downtown.

"This is a nice change--to live in a space where I don't have to hide all my clothes and do all my dishes in the shower," said Abeles, who is two months pregnant. "This is a step up, and it's very secure."

Funded in part by a $1.2-million Community Redevelopment Agency loan, the Colony, at 2401 Santa Fe Ave., has quickly filled to capacity with eager young painters and sculptors whose material successes have yet to match their artistic visions.

Spaces ranging from 1,000 to 1,200 square feet in the main three-story brick building rent for $415 to $623 a month. That's roughly 50% to 65% of the market rate for legal loft space downtown, where struggling artists are being increasingly squeezed out by lawyers, designers and other monied professionals.

Under the CRA's financing arrangement, prospective tenants are required to have a maximum $18,000 yearly income to qualify for the cheaper units. They also had to convince the Colony's developers that they are "serious" fine artists, who would use their units as work space as well as living quarters.

Consequently, none of the subsidized spaces have been rented to graphic or commercial artists or to people involved in photography, film or television production, according to general manager Leonard Skuro, himself a sculptor.

Also rejected was a man whose art form is floral arrangement.

"He was very serious about it and he did these huge things and you know he felt that he was an artist," Skuro said. "I did not quibble with him that he's an artist. My position was simply that we feel that he is in a commercially based art and his potential for making income is much greater than (for studio artists) where we targeted our support."
Although some might argue that the Colony's definition of "serious art" is arbitrary, Skuro said it is based on a principal aim of the development group, headed by arts patron Marvin Zeidler--to give fledgling artists an opportunity to pursue their creative impulses in a hassle-free environment.

"If one or two people out of the whole place become really good or make really good work, that's all it is about," Skuro said. "I mean what else can you expect?"

And if they reap financial rewards, they won't be evicted for exceeding the income limits. "People aren't penalized for getting successful," Skuro explained. "They can just stay, and in a way, they'll act as a role model for the other people in the studios trying to scrape by."

"So far, we feel it's been wonderful," said Bill Jones, the CRA's rehabilitation director. "The development partners seem to be benevolent to the artsy, folksy people . . . and (Zeidler) was (always) up-front. He said he wanted to make a little money but provide some spaces for low-income artists because they were getting chased out of places that were getting more trendy."

Unfortunately, Jones added, the CRA, which has helped finance one other mixed-use art gallery, performance space and four-loft conversion project, has no funds for more art-related loans.

The Colony's initial batch of tenants include a slew of abstract painters. There are also a handful like Abeles, who uses such functional items as toilet-tank parts, potato mashers and Rolodexes in her mixed-media, anti-establishment works, and Rudy Mercado, 25, who fashions historic battle-scene dioramas out of modeling clay.

Over the years, Abeles, a part-time college teacher, has shown her sculptures in galleries from Malibu to SoHo. Mercado has participated in exhibits in Barnsdall Park, downtown Los Angeles and Northridge.

Despite the Colony's infancy, 14 of its tenants were among 75 downtown artists who participated this month in the annual open studio tour sponsored by the vanguard Los Angeles Contemporary Exhibitions.

"Some said you're not going to get things done because of the social life, but people here are really serious about what they do," painter Janet Jenkins said. "It's not party animals."

Indeed, when tenants are not painting or sculpting, many are busy fixing up their units.

As with most loft conversions, the only improvements the developer provided were full bathrooms. Ironically, in a building full of artists, the common hallways are still unpainted because of a $300,000 construction overrun, Skuro said. That has led to some tenants filling the second-floor corridor with their works and inspired one graffiti artist to scrawl, "Paint me 'fore I die--Plato."

Some tenants have already transformed their spaces into charming abodes with the feel of pricey apartments. Abeles, meanwhile, has traded artworks to a plumber in exchange for a rudimentary washer, dryer and kitchen sink. Still others, like roommates Tom Cobb and Mary Buck, live a Bohemian lifestyle, cooking on a propane stove, taping their canvasses to the walls and boasting a floor with enough paint drippings to look like a Jackson Pollock original.

The latter couple's table also stands out—as a sort of still life of rustic loft living. Among the items haphazardly scattered about one recent afternoon were a package of rice cakes, a bottle of soy sauce, several tubes of acrylic paint, a tape measure and a paint brush.
About 70% of the Colony's residents hold part-time or full-time jobs to help supplement their meager art earnings, Skuro said.

For example, abstract painter Heidi Von Kann doubles as a part-time special-events manager for Union Bank. David Hines, who paints outdoor scenes, is a senior storekeeper at UCLA Medical Center. And painter/sculptor Mary Allan serves as a field service representative for the Long Beach Gas Department.

"I like it here (at the Colony) a lot," Allan said. "It's sort of an island within the industrial area. I like having other people who are like me around and not having that many other people around."

Within blocks of the Colony are storage yards containing dozens of big-rig trucks owned by regional supermarket chains. But the project is so isolated that the nearest actual supermarket is two miles south in Huntington Park.

Tenants say that as time goes on, they hope to foster a supportive salon-type environment of creative interchange at the Colony.

"Like in the 1920s when Gertrude Stein was alive--I'd love to see something like that occur," Abeles said. "At this point, it is not yet a big forum for art dialogue. . . . That would have to slowly evolve."
THE ARTISTS ARE RESTLESS Culture Boom?
L.A.'s Avant-Garde Hasn't Seen It Yet

Rachel Rosenthal thought she had found a home in Los Angeles when she settled here more than 30 years ago. Over time, she became an internationally renowned performance artist-of sufficient stature to be one of three locally based artists selected for the Los Angeles Festival last year. With media reports regularly trumpeting the arrival of Los Angeles as a world-class art center, Rosenthal figured to be sitting pretty, sifting through offers to present fresh pieces in her hometown.

So why is she "seriously considering" leaving town?

"I'm in a weird position because the places where performance artists work here are just not capable of paying my fee," said Rosenthal in her West Los Angeles storefront studio. "Over the years, my fee has risen just like painters' prices, and I'm not that flexible simply because I'm 61. I can't put out the kind of energy, work and time that I used to, when I was younger, for peanuts.

"I'm working to get to the big places that can afford me-the Doolittle Theater, the Taper or the Wadsworth-and I don't want to play clubs or small theaters."

Rosenthal's experience isn't unique among the Los Angeles avant-garde working in a more exploratory, non-
mainstream vein. Looking beyond the high-profile facades of the Music Center, the major museums, theaters and the thriving gallery scene, the picture for these artists in the Los Angeles area isn't as rosy as it has often been depicted in the last few years by arts journals and other accounts:

Stephen Prina's 1982 multimedia "Aristotle, Plato and Socrates" finally was exhibited at the Museum of Contemporary Art this year . . . after years of being presented in European and American museums.

John Carter and Vinny Golia are regulars on the East Coast and European tour circuits featuring exploratory jazz artists. But Golia's last Los Angeles date was a year ago, and Carter's favored group, an octet, has worked here only once in the last two years.

Artist Erika Suderburg's video piece, "Displayed Termination: The Interval Between Deaths," was recently featured at the "LACE Annuale" exhibit at Los Angeles Contemporary Exhibitions (LACE). But the high expenses involved in producing video art means Suderburg will have to divert time from her art to hold down three part-time teaching positions this fall.

"The hype (about the L.A. art scene) has convinced or intrigued a lot of people into thinking that L.A. is already a world-class art center," said Steven Durland, editor of High Performance magazine, a nationally distributed journal published in Los Angeles that is geared toward the "new arts audience."

"When you get inside it, artists who are familiar with the way a complete art system can and should work become frustrated because substantial chunks of that system are missing here."

All this doesn't mean that the Los Angeles art community resembles the classic construction of a Hollywood set—all front and no substance. Rather, to Durland and many artists interviewed by Calendar, it's more like a construction site where some parts are completed and others tenuously supported by makeshift, patchwork scaffolding.

The artists are indeed restless about this kind of situation—where public encouragement and support, as well as affordable facilities are not available. But they're not gloomy.

The magic word that popped up in almost every artist's consideration of Los Angeles as a world-class art center: potential.

"There is the feeling that something interesting is going to happen here," said Tim Miller, a performance artist with a growing national reputation. "There's a desire for this cultural moment to happen."

"The problem is that there's not any infrastructure or vision—at least there wasn't until Al Nodal was appointed to head the (Los Angeles City) Cultural Affairs Department—to be implementing that, but all of this is teetering on the edge. In typical L.A. fashion, five years from now it could be the best city to work in and live up to its promo."

The first concerted attempt to construct a more systematic municipal support structure comes Nov. 22 when the Los Angeles City Council is scheduled to vote on a proposed Los Angeles Endowment for the Arts program that could generate $20 million to $25 million annually. As outlined in the report of the Los Angeles Task Force on the Arts appointed by Mayor Tom Bradley, the Endowment would be funded by a 1% assessment on city capital improvement funds, 1% on private development projects over $500,000 (excluding single-family homes) and an 8% slice of the city's hotel bed tax.

A 1% tax on development has been used to generate funds for arts in several American cities, including San Francisco and Santa Monica.

The level of municipal and state support of artists here is much less than in many other American cities (see accompanying chart). According to a Los Angeles Department of Cultural Affairs spokeswoman, the department dispensed $761,000 in grants during the 1987-88 fiscal year out of its total budget of $4.4 million. In the current 1988-89 fiscal year, that figure rose to $1.345 million. The population of Los Angeles is 4 1/2 times greater than that of San Francisco, but the latter dispensed $6.1 million in 1987-88 and $6.8 million for 1988-89.

"The public sector things (financing and leadership) that have been missing in the past are starting to happen now," said Al Nodal, who on Monday will become the general manager of the Department of Cultural Affairs. "Only in the last five years has culture really demonstrated to a broad section of Los Angeles what it can do for the city."

The Mayor's Task Force report, which lays out the design for the proposed Los Angeles Endowment, embodies
many of the concerns and possible solutions voiced by artists interviewed for this article. The report was
instigated by City Councilman Joel Wachs, a long-time advocate of a more active municipal role in supporting the
arts.
"You don't have too many people against the arts, but they've always thought of the arts as nice but not top
priority," Wachs said. But he said, "Quality-of-life issues are really high on the political agenda all of a sudden. . . .
What kind of Los Angeles do we want?"
The Task Force report projects that the annual Endowment fund would be distributed by a 19-member board of
trustees drawn from the private sector, public sector and the artistic community. That board will be advised by an
"Arts Congress" and peer review panels.
Some artists characterized the upcoming council vote as a make-or-break indicator of the seriousness of Los
Angeles' support.
"Cultural leadership is central to everyone's vision of L.A. in the future," said Aaron Paley, who organized the Fringe
Festival adjunct of local, experimental work to the Los Angeles Festival. "If the Task Force is passed as written, it
would bring L.A. up to par with the major cultural centers of the country in terms of support."
The creation of Los Angeles Endowment would put to rest the near-unanimous response of artists when asked if
Los Angeles can claim status as a world-class art center: "Put your money where your mouth is."
Many interviewed felt that the current funding support is skewed much too heavily toward the established,
mainstream institutions. Their restlessness is fueled by a conviction that the Los Angeles art world suffers from an
"edifice complex" that leads to expensive buildings, imported art "stars" and Hollywood blockbuster festivals, but
ignores the smaller-scale needs of the city's working artists and grass-roots artists organizations.
Beyond their excitement over the city's vital cultural mix and the need for more municipal and state funding, there
was no consensus among the artists on what should be done to encourage home-grown arts.
Each discipline has its own problem area:
For the dance community, it is the absence of affordable rehearsal space.
For film and video artists, the world's movie and TV capital ironically is one of the few major U.S. cities without an
alternative, co-op film and video center offering low-cost technical assistance.
Fueled by the gallery boom and the opening of the Museum of Contemporary Art and new buildings at the County
Museum of Art, the visual arts are considered the healthiest in the city. But the commercial slant of galleries often
works against their selection of visual artists who explore the offbeat.
Those working in the performing arts-music, dance, performance art, and, to a lesser extent, theater-decried the
tendency of local presenters to ignore contemporary, exploratory work. As art journalist Linda Frye Burnham and
several others said in interviews, the emphasis here has almost exclusively fallen on older pieces that are safe,
familiar and officially sanctioned as "culture."
"Why has UCLA brought in such awesome dance groups but just left music completely in the 19th Century?" asked
Titus Levi, co-founder of the California Outside Music Assn. "They had the Kronos Quartet but that's it and their
jazz series is a joke as far as new music."
There was concern expressed that the large festivals (the Olympic Arts Festival and the Los Angeles Festival) were
one-shot extravaganzas that were of no help in developing on-going audiences for the work of local experimental
artists.
Los Angeles' experimental artists have been actively engaged in small-scale presentations in "cutting-edge"
galleries or performance spaces for years. But between that level and the Music Center, Museum of Contemporary
Art and the County Museum of Art, there is a void in the middle. Where are the mid-size venues for performing
artists and in mid-size arts organizations that can nurture emerging artists, those interviewed asked.
The absence of that middle strata poses a "Catch-22" dilemma for many Los Angeles artists. Like Rosenthal,
they're too big for the performance spaces available to them but not big enough for the crown jewels (or they may
be doing work they know isn't appropriate for the latter). That state of affairs can foster restlessness as artists
face the unappetizing options of staying here and spinning their wheels or following the time-honored tradition of
leaving town.

"At my level of career as a creative artist, I don't see that much help from the community in terms of promoting a career from California class to national or world class," said composer-clarinetist David Ocker.

"I have discussions (within my peer group of musicians) about certain art museums-a large, new one downtown being a particular example-which we have concluded is pure and simple not interested in us. There has been hardly any support for local composers from the Los Angeles Philharmonic in spite of their oft-announced good intentions."

One person who bailed out nearly two years ago is performance artist Lin Hixson.

"I had an opportunity in Chicago to work with three men who were willing to commit to a company idea," Hixson said by phone before a New York City performance. "In L.A., (such an arrangement) would be difficult because the film industry overshadows the theater and performance community; if a film or a commercial comes along, your troupe is gone."

Unlike their European counterparts, who, with government support, can make a full-time job of producing art, artists here feel they're battling ingrained American views that art is a non-essential frill.

"One question that people who make cultural policy need to ask is: Do you want people from your community of artists making art in their spare time?" said Terry Wolverton, the executive director of the Woman's Building. "The art we nurture in this city takes on a part-time, catch-as-catch-can quality."

Another frustration: A good deal of the work done by small L.A. arts groups and individuals has eventually gained prominence-but artists here see little support trickling down from the mainstream arts organizations or the entertainment industry.

Advocates of nonprofit arts organizations contend they showcase experimental, sometimes controversial work and/or artists that museums are unwilling to take a risk on in their early, formative years. Howard Spector, who recently resigned as head of L.A. Center For Photographic Studies, characterized it as "a trickle-up theory in terms of the (artistic) activity."

That trickle-up effect extends to the performing arts world. Whoopi Goldberg performed at LACE in 1980, and her last Los Angeles appearance before her transformation into a Hollywood star was at downtown's Wallenboyd Theatre in 1984-with bed sheets and blankets hung on the wall for a backdrop. Pee-wee Herman came out of the off-beat, improvisational comedy group The Groundlings, where he performed for minimal pay before hitting the big screen and the tube.

But drawing on the talent pool apparently is the mainstream entertainment industry's chief, if only, contact with the local alternative art world.

Said composer Richard Amromin, who doubles as president of the Independent Composers Assn. and administrative director and treasurer for Filmforum, a nonprofit organization that has presented the work of independent, experimental film makers for the past 14 years:

"In the past, there have been approaches made seeking financial support and the (movie) industry basically told Film Forum that, 'You're not doing anything with film. You don't even count.'"

Is Los Angeles inhospitable?

Not to the Big Boys-$13.8 million of the total county spending of $14.9 million goes to two major institutions, the Music Center and the Los Angeles County Museum of Art. But it's a different story when it comes to the city's little guys.

"In other cities, a small, young organization usually finds its first institutional support in a municipal grant," said Mark Anderson, the director of ARTS Inc., a consulting firm that advises nonprofit arts organizations in Los Angeles County. "There's a hump here that a lot of organizations never get over."

One consequence of limited municipal support is the small number of nonprofit organizations of any substantial size. Beyond Baroque in Venice, the Woman's Building and LACE downtown are the major ones presenting exploratory artists. The Department of Cultural Affairs produces occasional shows at its Barnsdall Park facility. "In Toronto, a city of 2 million, they have about 10 alternative galleries, all specializing in something different," said
photographer George Legrady. "Los Angeles, a city of 8 million, now has one that tries to cover everything: LACE."
The development of "presenting locations" that consistently feature experimental work was high on the list of
many artists. Several mentioned that the closing of the Lhasa Club in Hollywood and the House in Santa Monica
(for reasons other than lack of patrons) in the past two years seriously cut into the number of better-known
performing spaces.
Choreographer Sara Elgart had been producing her own concerts locally for 10 years, usually at the House. "I could
pack in over 100 people a night, sell out up to three nights in a row, break even-just about-and be very happy," she
said. "Tell me where you can do that now?"
The situation isn't any brighter for adventurous musicians in either the jazz or classical realm.
"There aren't good venues here for groups playing serious, high-caliber chamber music that need to work in a
smaller hall because they're not going to draw thousands of people," said percussionist Art Jarvinen of the
California E.A.R. Unit ensemble.
"It's frustrating, especially when you go out of town and play some place where you've got fantastic sound
equipment, great acoustics and the hall is just the right size. Suddenly, the group has never sounded better and
you think, 'Jeez, I wish we could take this back to L.A. with us.' "
Starting a performing place from scratch may be nearly impossible for a Los Angeles artist faced with building and
fire code regulations that may require prohibitively expensive alterations and parking requirements.
"Real estate," said Terry Wolverton, "is going to be the backbreaking issue for most arts organizations in the next
10 years."
Escalating real estate prices in Los Angeles was one reason that Moins Rastgar decided to open his System M
alternative arts outlet in Long Beach two years ago.
"It takes a period of time to make the community aware any sort of cultural outlet is here, and high rent could be a
factor in the place surviving," said Rastgar. "In Los Angeles, the rent of all the spaces I'd been looking around at
was two or three times the amount I'm paying here in Long Beach."
The downtown Los Angeles development boom has apparently wiped out the once-promising prospects of a
flourishing underground art community there. The Community Redevelopment Agency-supported Santa Fe Avenue
artist loft colony that opened earlier this year stands against a stark backdrop of other downtown artists and
artists organizations being forced out by rising rents.
Said Lawrence Gipe, a young, more traditional painter who shares a downtown loft with two other artists: "If rents
continue to keep coming up here, the city either's going to have to start subsidizing artists or we'll all be out in
Fullerton."
A case study: The Wallenboyd building, not far from the Midnight Mission on Skid Row, was an early focal point of
downtown activity with the Stella Polaris Gallery, the Wallenboyd Theater and the Brantner Design Center.
"At its heyday in late '83 and '84, on any given Friday or Saturday night there was a lot happening in the building," said
designer Cheryl Brantner, who presented jazz and classical concerts there.
But that scene disappeared when the building changed owners in 1985.
"My rent was approximately tripled, and I think 50%-75% of the building moved out at the time of the change of
ownership," Brantner said.
The result: Brantner shifted her design company to the Westside and phased out her involvement in concert
production. The Stella Polaris Gallery moved to Beverly Hills and later folded. Now the Wallenboyd Theater, which
became a recognized center for experimental theater and performance art pieces, is scheduled to shut its doors
this month.
"When we came downtown (to the Wallenboyd), the city and the Cultural Affairs Department were saying we'll help
you along-and nothing's happened for five years," said Alex Wright of the Pipeline group which presented work
there. "It's like hitting our head against the wall-the city touted us as one of the success stories (of downtown
revitalization) yet gave us no support."
If the artists are restless, they're also on the move. The nexus of experimental art work in Los Angeles appears to
be moving inexorably toward the city's Westside and Santa Monica.  
"La Brea has now turned out to be the East Side of where art venues are," said artist Stephen Prina. "What's between La Brea and LACE? Not too much any more."  
The shift reflects both where much of the audience for exploratory art lies and a concerted effort on the part of Westside municipalities. West Hollywood has embarked on an aggressive marketing campaign to bill itself as "The Creative City."  
Santa Monica has also positioned itself as an "art-friendly" city through zoning law changes which facilitated a surge of new art galleries, public art programs and a commitment to regularly feature the work of local, exploratory artists at the new Santa Monica Museum of Art.  
One project still being developed will house the offices of High Performance magazine, a local outlet for the "Electronic Cafe" two-way video concept introduced by artists Kit Galloway and Sherrie Rabinowitz during the 1984 Olympic Arts Festival, and a home for a performance art project headed by Linda Frye Burnham and Tim Miller.  
Said Miller: "The building is in Santa Monica proper, which concerns me a little bit because Los Angeles is the city in Southern California. But pie in the sky is not going to be worth waiting around for if we have a nice building."  
That westward push by Los Angeles' restless artists may put an extra urgency to the City Council's vote on the Los Angeles Task Force on the Arts report. Token support or complete inaction may spur the exodus of local artists away from the city proper.  
The larger question: Will Los Angeles be satisfied to remain an art-consuming center rather than a city which offers serious support to the home-grown artists who may one day be recognized as innovators?  
"To make L.A. a vital and meaningful cultural center, you have to do everything to stimulate new art and give artists who are alive a chance to survive," said Art Jarvinen.  
"Vienna, for example, is a cultural center because at one time it really supported living, active, breathing artists who were creating all that stuff we're trying to preserve now. We're artists in L.A. trying to create something as good as that and, if L.A. will support it, I think it will pay off."  

ARTS SPENDING BY U.S. CITIES  
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Carl Bernson, not Gary Friedman, was the photographer who took the Rachel Rosenthal photo on last Sunday's cover (see above).

**Illustration**

PHOTO: COLOR, (Cover) Rachel Rosenthal-Performance Artist; PHOTO: COLOR, (Cover) Terry Wolverton-Writer; PHOTO: COLOR, (Cover) Art Jarvinen-Musician/Composer; PHOTO: RICHARD AMROMIN, COMPOSER, PRESIDENT INDEPENDENT COMPOSERS ASSN., ADMINISTRATIVE /TREASURER FILMFORUM. "What (the city) gave last year generously be called despicable and insulting both to the artists and the public."; PHOTO: RACHEL ROSENTHAL, PERFORMANCE ARTIST. "If Los Angeles presenting organizations got ahold of real money, extraordinary work would be put out because talent is here, but it's just not respected."; PHOTO: TERRY WOLVERTON, WRITER/EXECUTIVE DIRECTOR OF THE WOMAN'S BUILDING. "Artists are the only group of workers that are not only expected to work for free, they're expected to pay for the privilege of doing their work . . . ."; PHOTO: ART JARVINEN, MUSICIAN/COMPOSER. "To make L.A. a vital and meaningful cultural center, you have to do everything to stimulate new art and give artists who are alive a chance to survive."; PHOTO: STEVEN DURLAND, EDITOR, HIGH PERFORMANCE MAGAZINE. "Substantial chunks of the (art) system are missing here."; PHOTO: AL NODAL, GENERAL MANAGR OF L.A. CITY DEPARTMENT OF CULTURAL AFFAIRS. " . . . The funding hasn't caught up with the need."; PHOTO: VINNY GOLIA, MUSICIAN/COMPOSER. "In New York, you've got the good, the bad, the ugly, the beautiful and here everyone tries to be the beautiful."; PHOTO: JOHN MALPEDE, THEATER TROUPE FOUNDER. "L.A. can't decide whether it wants to sever the white people's island from the mainland and put up moats or try to enjoy the vitality of the cultural diversity . . . ."; PHOTO: DAVID OCKER, MUSICIAN/COMPOSER. "Heaven forbid that you should make any money producing a small concert in Los Angeles. I've done it once out of probably a hundred concerts."; PHOTO: VINZULA KARA, VISUAL ARTIST/COMPOSER. "I don't think about whether I want to (be on the cutting edge) or not. Some people just think a certain way that puts them on the cutting edge . . . ." / GARY FRIEDMAN / Los Angeles Times; TABLE: ARTS SPENDING BY U.S. CITIES

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**Details**

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Fleeing Rising Rents Lofty Ideals Keep Artists on the Move


ABSTRACT (ABSTRACT)

Then painter John Millei phoned to say he had walked down the alley and noticed [Laurence Dreiband]'s name on the back door. "I didn't know you were here, too," Millei said. Soon after, Dreiband spotted conceptualist Tim Ebner and painter Judie Bamber in a restaurant up the street. "I didn't know you were here, too," Dreiband said. These days, the search is taking full-time artists to some decidedly unhip locations. [Atwater] is just one. In the last three or four years, warehouses have been converted into studios in Glendale, Vernon and East Los Angeles. Sculptures take form on the decks of Highland Park and in the industrial district of Elysian Valley near the Los Angeles River and Dodger Stadium. Other artists have traveled even further, to Sepulveda and Tujunga in the San Fernando Valley.

Once such commodities were found in Venice, but rents skyrocketed when the yuppies moved in. Redevelopment uprooted a cluster of Pasadena artists. Then in the 1970s artists flocked downtown, but over the last five years prices for the old brick lofts have risen from a level that painters and sculptors can afford to the sphere of fashion designers and architects.

FULL TEXT

Atwater Village is not exactly a bohemian neighborhood. Certainly Laurence Dreiband didn't think so when he leased an old movie theater on the main drag and converted it to a studio three years ago. He expected to work on his galactic-theme paintings in isolation from the city's artistic circles. This appeared to be a logical deduction. Atwater is a sleepy section of Los Angeles just south of the Glendale border, where an old-fashioned striped pole revolves outside the barbershop and the locals stop by the Dutch bakery for coffee and Eikelblaadjes as they have for decades. The side streets are lined with modest bungalows, miniature lawns in front, clotheslines and bird baths in the back.

Then painter John Millei phoned to say he had walked down the alley and noticed Dreiband’s name on the back door. "I didn’t know you were here, too," Millei said. Soon after, Dreiband spotted conceptualist Tim Ebner and painter Judie Bamber in a restaurant up the street. "I didn't know you were here, too," Dreiband said. "Village of the Damned"

At least a dozen artists of local repute have moved into the area, braving their friends' jokes about "Atwater: Village of the Damned" and jibes about the need for "No Parking" signs on their lawns. That a fledgling art colony of sorts could surface in Atwater, of all places, is an indication of an occupational hazard. Sometimes it seems as though the artist's endless quest is not so much for universal truth as it is for cheap space and light.

These days, the search is taking full-time artists to some decidedly unhip locations. Atwater is just one. In the last three or four years, warehouses have been converted into studios in Glendale, Vernon and East Los Angeles. Sculptures take form on the decks of Highland Park and in the industrial district of Elysian Valley near the Los Angeles River and Dodger Stadium. Other artists have traveled even further, to Sepulveda and Tujunga in the San Fernando Valley.

Displaced by Yuppies
Once such commodities were found in Venice, but rents skyrocketed when the yuppies moved in. Redevelopment uprooted a cluster of Pasadena artists. Then in the 1970s artists flocked downtown, but over the last five years prices for the old brick lofts have risen from a level that painters and sculptors can afford to the sphere of fashion designers and architects.

The latest round of migrations has some artists worrying that they are too far from Westside art dealers and collectors and too dispersed from each other. But their main fear is the same one they always have had: They scrutinize the streets of their new communities for signs of nascent trendiness, signaling another rise in costs, another exodus.

"It's an age-old problem," said Adolfo V. Nodal, general manager of the city's Cultural Affairs Department. "The arts community moves into an area that's kind of downtrodden. They fix it. They've got a lot of energy and activity. And then they get priced out."

The lack of affordable housing and studio space, Nodal said, was one of two issues raised at every one of about 25 meetings held throughout the city to discuss how to spend the new Los Angeles endowment for the arts, which is expected to generate millions of dollars each year. The other was health insurance.

Los Angeles has had an artists-in-residence ordinance since 1981 allowing development of live-in studios under a building code less stringent than that for apartments. But because those are technically commercial spaces, there is no rent-control provision. And anyone who spends $20.16 for an art retailer's license can qualify as a tenant. Consequently building owners can find high-income residents to pay $1,000 a month or more for spaces that commanded $75 or so 10 years ago.

"They aren't putting real artists in their buildings," said Joy Silverman, executive director of downtown's Los Angeles Contemporary Exhibitions. "They're commercial photographers who have Porsches and Jaguars." More than one downtown warehouse resident, she said with disdain, "is just a lawyer who lives in a loft."

City records show 105 artists-in-residence buildings, mostly downtown, with five to 10 lofts in each. Owners and managers of several of them estimated that about half their tenants work in the fine arts.

In recent years, the Community Redevelopment Agency has spent $100,000 on a mixed-use project that includes four lofts and $1.2 million on a subsidized 45-unit building where prospective residents must prove to the developers that they are seriously committed to the fine arts.

The agency would also like to see studios in vacant upper floors along Broadway and Spring Street. But there is just no more money for artists' projects in the foreseeable future, "nothing in the hopper," said Bill Jones, the agency's director of rehabilitation.

"It's a shame," said Lee Ramer, arts deputy to Councilman Joel Wachs. "It's almost like we're letting our artists down."

Michael John Pittas, a former National Endowment for the Arts official living in Los Angeles, agrees. Letting artists scatter about the city inhibits their art, he believes.

"I think there is a certain synergy, a certain chemistry, that comes about by virtue of the presence of many art forms in a concentrated area," said Pittas, who also served as New York City's director of comprehensive planning. "That's how some of the most productive and creative work goes on."

The artists have more prosaic concerns.

"Especially when you're just starting out, art dealers don't know you, they're forming a judgment," said painter Linda Burnham. "When they hear you're out in Glendale or somewhere, they wonder what they're going to get out of it if they go all the way out there to take a look. It's away from the rounds."

She was so horrified when she realized that her converted warehouse is in the 818 area code that she made special arrangements for a 213 telephone.

Although city arts officials want to interrupt the cycle that keeps artists moving on, they are not sure how to do it. Their counterparts elsewhere are similarly stymied.

In Chicago, for instance, space costs about six times as much in River North, northwest of the Loop, as it did before artists colonized the neighborhood about 10 years ago, said Nick Rebkin, deputy commissioner of the city's
cultural affairs department. Galleries are now concentrated there, but studios have been replaced by expensive boutiques.

The next stops were Bucktown, an industrial area to the north, and Pilsen, a traditionally Slovak section on the Near South Side that also has a large Latino population. "Bucktown began to be trendy about three years ago and Pilsen is starting to get a little trendy now," Rebkin said.

In New York, prospective residents in the SoHo and NoHo warehouse districts theoretically must prove to a six-member peer panel that they are actively pursuing careers in the fine arts. The city has certified 6,000 artists. But somehow at least 2,000 non-artists got in.

Jim Kelly, director of real estate services for New York City's Cultural Affairs Department, attributes the rise in prices there to such illegal-and mostly affluent-residents. Even if the city does eventually find and evict non-artists, SoHo's prices "have gone up beyond the point where artists can afford to go there," Kelly said.

So artists are leaving Manhattan for Long Island City, Brooklyn, the Bronx and New Jersey. If gentrification follows, they are likely to have to leave again.

"From the city's point of view, arts activity leads to the enhancement of the community and it's not a bad thing to have that happening all over," Kelly said.

Some critics also say artists do not deserve to be favored over other low-income people.

Jon Peterson, a painter who owns three downtown Los Angeles loft buildings, puts it this way: "Most of the artists I know have college degrees and can support themselves if they want to, but they choose to be artists. They have the ability to earn money. I think there are probably people who are a lot more needy, as a group."

It was illegal to live in downtown's warehouses when Peterson arrived in 1976. Only a few dozen struggling artists were there, literally camping out inside cavernous brick shells. Like the others, Peterson improved his space himself. He paid a monthly fee of three cents per square foot for his 2,500-square-foot space.

Authorized, renovated lofts now fetch as much as 60 and 70 cents per square foot. The main reason that owners and managers give for such steep increases is the high bills they have been forced to pay to shore up the turn-of-the-century brick buildings against earthquakes. Others needed to repair damage from the 1987 Whittier earthquake.

Still others are turning away from the loft business altogether, further restricting artists' options. After Sue Iwasaki pondered the cost of replacing walls that fell during the quake, "it was demolition time," she said. Her four-story building is now a pile of bricks and lumber, destined to become a parking lot near the corner of 2nd and Los Angeles streets. Eight of the 10 departing tenants had to leave the downtown area.

Likewise, Maggie Salenger, who manages five artists' buildings downtown, is planning to lease for industrial use a 100,000-square-foot building she recently bought. "We can get 55 and 60 cents for ground floor space," she said. "We'd get only 5 cents more for artists' space and spend hundreds of thousands for improvements."

Some artists, determined to tough it out downtown, have taken roommates. But they worry about the future. "I am sharing and it's a lot," said Peter Zecher, who lives on Traction Street. "Can I afford it after three years or two years? I don't know."

Alexis Moore, who creates multimedia installations, and painter Peter Wirth were Zecher's neighbors until January. When the rent for their 3,200-square-foot loft went from $900 to more than $1,500, they bailed out. They live now in a 1,000-square-foot house in Highland Park. "My work is getting smaller," Moore said.

In Atwater, Judie Bamber paints in the 300-square-foot garage of the house she has shared with Tim Ebner since October.

Under incandescent lights and long fluorescent strips, she hangs her finished canvases: minutely detailed depictions of such objects as a marble on a field of brown (called "If You Don't Know, I'm Not Going to Tell You") or a cervical cap against a green backdrop (titled "Closeness Is Easier When You're Far Away").

When the two moved in together-Ebner from Hollywood and Bamber from Silver Lake-the downtown area was briefly considered and quickly rejected. For the cost of a loft, they could find a place in Atwater that would provide the ultimate protection: they decided not to rent, but to buy.
Crime Rate Lower
Bypassing downtown has its advantages, they said. The crime rate, for one, seems much lower.
And Atwater has its own quirky charms: the footbridge over the Los Angeles River, the row of riverside drain caps painted to resemble cats’ faces and with a mouse at the end, the block of houses with Egyptian-style windows and medieval-castle turrets.
Many of the neighbors are only dimly aware of the arts activity in their midst.
"I haven’t heard any complaints," said Ed Waite, a 34-year resident who heads the Atwater Village Homeowners Assn. Indeed, some of the merchants are ecstatic.
"Something would happen to change this area, anyway," said Leona Gardner of Arabesque Photography. "But artists do a little to shade the direction of change. When they move in, they fix a place up. We’ll like the design quality, the type of places they frequent."
It is getting harder already for newcomers to gain a foothold. Atwater is being discovered. The area is a hot topic at openings and exhibitions. A sign that hangs near the local driving school announces: "Studios. High-ceiling work space for lease."
"This is how downtown started," Ebner said, "with a couple of dozen people."
Eight months ago, a chic Italian restaurant opened, complete with designer pizzas and ponytailed waiters. A few months earlier, the massive brick Sonntag’s Plumbing building had come on the market. "A lot of artists looked at that building," said Linda Burnham, who sent friends over to check it out. "But the price was just too high."
A graphic design firm moved in instead.

Illustration

PHOTO: Laurence Dreiband discovered that his studio was part of Atwater’s fledgling art colony. / ROBERT GABRIEL / Los Angeles Times

DETAILS

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Exhibit 3. Building Permits

Exhibit 3a. 2401 S. Santa Fe Ave. Building Permits
Exhibit 3b. 2415 S. Santa Fe Ave. Building Permits
Exhibit 3c. 2349 S. Santa Fe Ave. Building Permits
Exhibit 3d. 2421 S. Santa Fe Ave. Building Permits
Exhibit 3e. 2345 S. Santa Fe Ave. Building Permits
Building Permits

2401 S. Santa Fe Ave.
APPLICATION FOR THE ERECTION OF BUILDING

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Engineer, for a building permit for the erection of the following buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are and are hereby agreed to by the undersigned applicant and which shall be deemed conditions essential into the exercise of the permit:

1. That this permit does not grant any right, or privilege, to erect any building or other structure therein described, on any portion thereof, upon any street, alley, or other public place or portion thereof.

2. That the permit does not give any right or privilege to use any building or other structure therein described, on any portion thereof, for any purpose that is, or may heretofore be prohibited by ordinance of the City of Los Angeles.

3. That the granting of the permit does not affect, or provide any claim of title to, or right of possession in, the property described in such permit.

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building: Factory

2. Owner's name: C. B. Van Dyke

3. Owner's address: 6434 Wilshire Blvd.

4. Architect's name: J. S. Cooper

5. Contractor's name: J. S. Cooper

6. Contractor's address: 6434 Wilshire Blvd.

7. ENTIRE COST OF PROPOSED BUILDING: $35,000

8. Any other buildings on the lot?: No

9. Size of proposed building: 18' x 138' Height to highest point: 38' feet

10. Number of stories in height: 2

11. Material of foundation: Concrete

12. Material of chimneys: None

13. Material of Exterior Walls: Brick

14. Material of Interior Construction: None

15. Material of Floors: Wood

16. Material of Roof: Wood-tar Roof

Are there any other buildings within 30 feet of the proposed structure?: No

I have carefully examined and read the above application and know the same to be true and correct, and that all provisions of the Building Ordinances will be complied with, which are herein specified or not.

(Sign here)

J. S. Cooper

(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO.

2275

Plans and specifications checked and found to conform to ordinances, state laws, etc. (Use Rubber Stamp)

APR 13 1918

Plan Examiner

APR 13 1918
I, hereby affirm that I am licensed under the provisions of the Business and Professions Code, and my license is in full force and effect.

Date: [Date]

Lic. Class: [Lic. Class]

Lic. Number: [Lic. Number]

Owner-Builder

I, hereby affirm that I am exempt from the Contractor's License.

Profession: Business and Professions Code; any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, provides written notice to the building inspector that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9, commencing with Section 7001) of Division 3 of the Business and Professions Code of the state of California and the basis for the exemp tion.

[Signature of Owner-Builder]

This area for notarial seal

STATE OF CALIFORNIA
COUNTY OF

On November 24, 1986, before me, the undersigned, a Notary Public in and for said State, personally appeared MARVIN ZEIDLER

[Signature]

TICOR TITLE INSURANCE

[Address]

[Phone Number]
2401 & 2415 are one project. 15 units are completely accessible and provided with handicapped batting. All in 2415 Santa Fe.
DESCRIPTION:

PARCEL 1:

THAT PORTION OF BLOCK "A" OF THE HUNTINGTON INDUSTRIAL TRACT, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 66, PAGE 10 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT IN THE EAST LINE OF SAID BLOCK "A", DISTANT SOUTH 0 DEGREES 45 MINUTES 30 SECONDS EAST 745.81 FEET FROM THE NORTHEAST CORNER OF SAID BLOCK, SAID POINT BEING THE SOUTHEAST CORNER OF THE LAND CONVEYED TO THE SOUTHERN CALIFORNIA BOX COMPANY BY DEED RECORDED IN BOOK 461, PAGE 38 OF DEEDS, RECORDS OF SAID COUNTY; THENCE ALONG THE SOUTHERLY LINE OF THE LAND SO CONVEYED TO SAID SOUTHERN CALIFORNIA BOX COMPANY AND ITS PROLONGATION SOUTH 89 DEGREES 44 MINUTES WEST 557.58 FEET; THENCE SOUTH 0 DEGREES 29 MINUTES EAST 30 FEET, BEING A POINT IN THE WEST LINE OF THE LAND CONVEYED TO VAN VORST & BERMAN COMPANY BY DEED RECORDED IN BOOK 5741, PAGE 107 OF DEEDS, RECORDS OF SAID COUNTY; THENCE CONTINUING SOUTH 0 DEGREES 29 MINUTES EAST ALONG SAID WEST LING 234.09 FEET TO THE SOUTHWEST CORNER OF SAID LAND; THENCE ALONG THE SOUTHERLY LINE OF THE LAND CONVEYED BY SAID LAST MENTIONED DEED, NORTH 89 DEGREES 44 MINUTES EAST 550.85 FEET TO THE EAST LINE OF SAID BLOCK "A"; THENCE NORTH 0 DEGREES 45 MINUTES 30 SECONDS WEST 764.10 FEET TO THE POINT OF BEGINNING.


PARCEL 2:

AN EASEMENT FOR A SINGLE SPUR TRACK OVER THAT PORTION OF SAID BLOCK "A", DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF SAID TRACT OF LAND SO CONVEYED TO SAID VAN VORST AND BERMAN COMPANY; THENCE ALONG THE SOUTHERLY LINE OF THE LAND SO CONVEYED, NORTH 89 DEGREES 44 MINUTES EAST 41 FEET TO A POINT IN A CURVE CONCAVE TO THE EAST AND HAVING A RADIUS OF 230 FEET THE RADIAL LINE AT SAID POINT BEARS SOUTH 57 DEGREES 57 MINUTES EAST; THENCE SOUTHERLY ALONG SAID CURVE 97.80 FEET; THENCE TANGENT TO SAID CURVE SOUTH 7 DEGREES 41 MINUTES WEST 53.20 FEET TO A POINT IN THE EASTERY LINE OF THE 30 FOOT STRIP OF LAND CONVEYED TO THE SOUTHERN PACIFIC RAILROAD COMPANY, BY DEED RECORDED IN BOOK 5033, PAGE 225 OF DEEDS, RECORDS OF SAID COUNTY; THENCE ALONG SAID EAST LINE NORTH 0 DEGREES 29 MINUTES WEST 144.50 FEET TO THE POINT OF BEGINNING.
NEW MEZZANINE NOT STRUCTURALLY ATTACHED TO EXISTING MASONRY WALLS

- BUSY OWNER SANTA FE ART COLONY
- 2415 S. SANTA FE AV, LA JOS 90036

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

213-391-7425

- EARTHQUAKE COMPLIANCE COMPLETED I-20-88 FOR MEZZANINE ADDITION ONLY PER A PERM

- NO NEW CONDITIONED SPACE H.B.

PROPOSED CONSTRUCTION

SANTA FE ART COLONY

UNIT B03
ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH
Building Permits

2415 S. Santa Fe Ave.
APPLICATION FOR THE ERECTION OF FRAME BUILDING

CLASS "D"

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the specifications and for the purpose hereinafter set forth. This application is made upon the following conditions which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit.

First: That the permit does not grant any right or privileges to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or public place unless so authorized by the Chief Inspector of Buildings.

Second: That the permit does not grant any right or privileges to use any building or other structure therein described, or any portion thereof, except for the purpose for which it was intended to be erected and for the purpose for which the permit was granted.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. A Portion of Lot A

(Description of Property)

District No. 5

M. B. Page 18, F. B. Page 262

TAKEN TO
ROOM NO. 6 M. B.
FIRST FLOOR M. B.
ASSEROR PLEASE VERIFY

TAKEN TO ROOM NO. 405 S. B.
SOUTH SHORE
ENGINEER PLEASE VERIFY

No. 2401 Santa Fe Ave.

(Locality of Building)

USE INK OR INDELIBLE PENCIL

Purpose of Building: Store

No. of Rooms: 3

No. of Families: 6

Owner's name: D. H. Ishell

Owner's address: 301 W. 11th St.

Architect's name: "

Architect's address: "

Contractor's name: W. F. Perry

Contractor's address: 218 Main St.

ENTIRE COST OF PROPOSED BUILDING: $ 10,500

Any other buildings on the lot: Yes

How used: for construction

Size of proposed building: 100' x 20'

Height to highest point: 12'

Number of stories in height: 1

Character of ground: "

Material of foundation: Concrete

Size footing: "

Size wall: "

Depth below ground: 12'

Material of chimneys: "

Number of inlets to flues: "

Interterior size of flues: "

Give sizes of following materials: REDWOOD MUDSILLS 2" x 6" Girders 3" x 12" 12 EXTERIOR studs 1" x 4" INTERIOR BEARING studs 1" x 4" Interior Non-Bearing studs 1" x 6" Ceiling joists 1" x 6" Roof rafters 1" x 6" FIRST FLOOR JOISTS 1"

Second floor joists 1"

Specify material of roof: "

State number of Plumbing fixtures to be installed: "

State number of water meters: "

I have carefully examined and read the above application and know the same to be true and correct, and that all provisions of the Building Ordinances will be complied with, whether here so specified or not.

(Sign here) W. F. Perry

(Owner or authorized agent)

PERMIT NO. 3266

Application checked and found O. K.

1916 R.B. CLERK.

May 27 1916
Address of Building  2415 So. Santa Fe Avenue

CITY OF LOS ANGELES
CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses, Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Law—for following occupancies:

Issued 5/2/88  Permit No. and Year LA66737/87

Entire one story warehouse change of occupancy to 15 Artist in Residence spaces.

CUZ 86-0404  291002000234

15 Required parking spaces provided.

Owner  Marvin Zeidler
Owner's Address  401 No. Clifford

Los Angeles, CA 90049

J. CARNEY/flp
ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

UNIT #10

2415

SANTA FE ART COLONY
DEclarations and Certifications

Owner-Builder Declaration

I, the undersigned, am the owner of the property located at 2414 S. Santa Fe Ave., Los Angeles, CA 90034, and hereby declare that I am the owner-builder of the property and am not a contractor for the purposes of the California Building Code. I certify that I am the owner of the property and am the only person performing the work on the property.

Date: [Date]

Signature: [Signature]

Certified copy is on file with the Los Angeles City Dept. of Bldgs. & Safety.

[Signature]

Applicant's Signature

Certificate of Exemption from Workers' Compensation Insurance

I, the undersigned, hereby declare that I am the owner-builder of the property located at 2414 S. Santa Fe Ave., Los Angeles, CA 90034, and hereby exempt myself from the requirements of the California Workers' Compensation Act for the performance of the work on the property.

Date: [Date]

Signature: [Signature]

Certified copy is on file with the Los Angeles City Dept. of Bldgs. & Safety.

[Signature]

Applicant's Signature

Lender's Address

I, the undersigned, hereby declare that I am the owner-builder of the property located at 2414 S. Santa Fe Ave., Los Angeles, CA 90034, and hereby exempt myself from the requirements of the California Workers' Compensation Act for the performance of the work on the property.

Date: [Date]

Signature: [Signature]

Certified copy is on file with the Los Angeles City Dept. of Bldgs. & Safety.

[Signature]

Applicant's Signature

DECLARATIONS AND CERTIFICATIONS

Owner-Builder Declaration

I, the undersigned, hereby declare that I am the owner-builder of the property located at 2414 S. Santa Fe Ave., Los Angeles, CA 90034, and hereby exempt myself from the requirements of the California Workers' Compensation Act for the performance of the work on the property.

Date: [Date]

Signature: [Signature]

Certified copy is on file with the Los Angeles City Dept. of Bldgs. & Safety.

[Signature]

Applicant's Signature

Certificate of Exemption from Workers' Compensation Insurance

I, the undersigned, hereby declare that I am the owner-builder of the property located at 2414 S. Santa Fe Ave., Los Angeles, CA 90034, and hereby exempt myself from the requirements of the California Workers' Compensation Act for the performance of the work on the property.

Date: [Date]

Signature: [Signature]

Certified copy is on file with the Los Angeles City Dept. of Bldgs. & Safety.

[Signature]

Applicant's Signature

Lender's Address

I, the undersigned, hereby declare that I am the owner-builder of the property located at 2414 S. Santa Fe Ave., Los Angeles, CA 90034, and hereby exempt myself from the requirements of the California Workers' Compensation Act for the performance of the work on the property.

Date: [Date]

Signature: [Signature]

Certified copy is on file with the Los Angeles City Dept. of Bldgs. & Safety.

[Signature]

Applicant's Signature
Building Permits

2349 S. Santa Fe Ave.
All applications must be filled out by applicant

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

Application for the Erection of Frame Building
CLASS "D"

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the execution of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinances of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any state of affairs to, or right of possession in, the property described in such permit.

Lot No. 16, Section 1, Block 24, Los Angeles, Industrial East

TAKING TO ROOM No. 6
FIRST FLOOR
ASSER PL. PLEASE VERIFY

District No. 10
M. B. Page 18
F. B. Page 26

TAKING TO ROOM No. 405
SOUTH ANNEX
ENGINEER PLEASE VERIFY

No. 2461, Santa Fe Ave

(State of Job)

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building: RESIDENCE

2. Owner's name: George T. Adams

3. Owner's address: 2461 S. Santa Fe Ave

4. Architect's name: Alva Fleming, M. E.

5. Contractor's name: Alva Fleming, M. E.

6. Contractor's address: 2461 S. Santa Fe Ave

7. ENTIRE COST OF PROPOSED BUILDING: $3,500

8. Any other buildings on the lot: NO

9. Size of proposed building: 100 x 100

10. Number of stories in height: 1

11. Material of foundation: concrete

12. Material of chimneys: brick

13. Give sizes of following materials: REDWOOD MUDSILLS 4 x 6

EXTERIOR STUDS 4 x 6

INTERIOR BEARING STUDS 4 x 6

CEILING JOISTS 4 x 6

ROOF RAFTERS 4 x 6

FIRST FLOOR JOISTS 4 x 6

SECOND FLOOR JOISTS 4 x 6

THIRD FLOOR JOISTS 4 x 6

Specify material of roof: TIN, GALV.

14. State number of Plumbing fixtures to be installed: 0

15. State if there is a sewer to be constructed on this lot: NO

I have carefully examined and read the above application and know the same is true and correct and that all provisions of the Building Ordinances will be complied with, as therein specified.

(Sign here)

Signature: George T. Adams

Owner or authorized Agent

FOR DEPARTMENT USE ONLY

PERMIT NO. 3267

May 2, 1916

Examiner

PLANS AND SPECIFICATIONS
and other data must also be filed

MAY 27, 1916

(Let Rubber Stamp)

TICKET
**APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY**

| L. TRACT | BLOCK | LOT(|) | ABB | COUNTY MAP REF# | PARCEL ID | ASSESSOR PARCEL# |
|----------|-------|-------|-----|----------------|----------|------------------|
| HUNTINGTON INDUSTRIAL | BLK A | "UNNUMBERED LT" | 28 | M B 6-10 | 117A217 26 | 5167 - 008 - 012 |

**3. PARCEL INFORMATION**
- Area Planning Commission - Central: Census Tract - 2060.50
- LADBS Branch Office - LA: District Map - 117A217
- Council District - 14: Energy Zone - 8
- Certified Neighborhood Council - Downtown Los Angeles: Fire District - 2
- Community Plan Area - Central City North: Lot Cut Date - 08/18/1924
- ZONES: M3-1

**4. DOCUMENTS**
- Z1 - Z1-2129 East Los Angeles State Ent RENT - YES
- ZA - ZA-1986-404-CUZ
- ZA - ZA-2011-2074-ZAD
- SPA - South Los Angeles Alcohol Sales Ord - ORD-171682
- CPC - CPC-1983-306-SP
- CPC - CPC-1997-423
- CPC - CPC-1986-607-GPC
- CPC - CPC-1995-352-CPU
- CPC - CPC-2007-3036-CA
- CDBG - FEZ-Los Angeles
- CDBG - LARZ-Central City
- CDBG - SEZ-East Los Angeles State En

**5. CHECKLIST ITEMS**
- Std. Work Descr - Seismic Gas Shut Off Valve

**6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**
- Owner(s): Santa Fe Art Colony lp
- 0 Po Box 25965
- Tenant: SHAWNEE MISSION KS 66225
- Applicant: Mehrzad Givechi - 19162 Van Ness St

**7. EXISTING USE & PROPOSED USE**
- (12) Manufacturing
- (27) Artist-in-Residence
- (12) Manufacturing

**8. DESCRIPTION OF WORK**
- CHANGE OF USE TO CONVERT PORTION OF SINGLE STORY MANUFACTURING BUILDING TO 2 ARTIST IN RESIDENCE UNITS A, AND 0, AND TO ADD MEZZANINES IN EACH UNIT, AND TO COMPLY WITH DEPARTMENT ORDER effective date 05/11/2011. PERMIT WILL EXPIRE 90 DAYS FROM ISSUANCE DATE.

**10. APPLICATION PROCESSING INFORMATION**
- BLGD PC By: Ricardo Tres
- OK for Cashier: Ricardo Tres
- Signature: [Signature]
- Date: 8/2/2012

**11. PROJECT VALUATION & FEE INFORMATION**
- Final Fee Period: $186,248
- FINAL TOTAL Bldg-Alter/Repair: 9,778.16 School District Residential Level 2: 2,921.32
- Permit Fee Subtotal Bldg-Alt/Re: 1,180.69 Dwelling Unit Construction Tax: 400.00
- Handicapped Access: 600.00
- Plan Check Subtotal Bldg-Alt/Re: 1,062.62 CA Bldg Std Commission Surcharge: 8.00
- Off-hour Plan Check: 531.31 Permit Issuing Fee: 0.00
- Fire Hydrant Refuse-To-Pay: 39.11
- E.Q. Instrumentation: 2,361.38
- O.S. Surcharge: 103.50
- Sys. Surcharge: 310.51
- Planning Surcharge: 166.48
- Planning Surcharge Misc Fee: 10.00
- Planning Gen Pln Maint Surcharge: 83.24
- Sewer Cap ID: Total Bond(s) Due:

**12. ATTACHMENTS**
- Plot Plan
14. STRUCTURE INVENTORY: (Note: Numeric measurement data in the format "number/number" implies "change in numeric value / total resulting numeric value")

(P) Floor Area (ZC): 0 Sqft / 11769 Sqft
(P) Height (BC): 0 Feet / Feet
(P) Height (ZC): 0 Feet / Feet
(P) Length: 0 Feet / 100 Feet
(P) Mezzanine: +1 Levels / 1 Levels
(P) Stories: 0 Stories / 1 Stories
(P) Width: 0 Feet / 100 Feet
(P) Dwelling Unit: +2 Units / 2 Units
(P) NFPA-13 Fire Sprinklers Thru-out
(P) R2 Occ. Group: +6008 Sqft / 6068 Sqft

15. APPLICATION COMMENTS:
** Approved Oase Gas Shut-Off Valve may be required. ** 16LA03267 is the original building permit for manufacturing building

16. CONTRACTOR, ARCHITECT & ENGINEER NAME

(C) Decoma Structural Industries Inc
19162 Van Ness Avenue,
Torrance, CA 90501

(F) Gavachi, Mehrzad
344 Via Colusa,
Redondo Beach, CA 90277

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 Section 7000 of Division 2 of the Business and Professions Code and my license is in full force and effect. The following applies to B contractors only. I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: B License No: 751888 Contractor: DECOMA STRUCTURAL INDUSTRIES INC

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

() I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code. For the performance of the work for which this permit is issued.

() I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: State Comp. Ins. Fund
Policy Number: 497-0501717

() I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code Information is available at (909) 396-2336 and the notification form: www.asqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 592-5323 or the State of California at (800) 592-5323 or on http://www.dhca.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3997, Civil Code).

Lender's Name (If Any):
Lender's Address:

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state law relating to building construction and hereby authorize representatives of this city to enter upon the abovementioned property for inspection purposes. I realize that this permit is an approval for inspection and that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property or the soil upon which such work is performed. I further affirm under penalty of perjury that the proposed work will not destroy or reasonably interfere with any access or utility easements belonging to others and located on my property but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

(1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration and;

(2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: MHERZAD GIVECHI
Signature: MHERZAD GIVECHI
Date: 8/2/2012
Contractor Authorized Agent
## APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

**1. TRACT**
- HUNTINGTON INDUSTRIAL TR. BLK A
- "UNNUMBERED LT"

**2. BLOCK**
- 28

**3. LOT**
- M B 6-10

**4. COUNTY MAP REF**
- 117A217

**5. PARCEL ID (FPN)**
- 26

**6. ASSESSOR PARCEL**
- $167 - 008 - 012

## 3. PARCEL INFORMATION
- **Lot Cut Date:** PRIOR-06/01/1996
- **Near Source Zone Distance:** 0
- **Parking Dist.:** CCPD
- **Thomas Brothers Map Grid:** 674-H2
- **Area Planning Commission - Central:** Census Tract - 2060.50
- **LADBS Branch Office - LA:** District Map - 117A217
- **Council District:** Energy Zone - 8
- **Certified Neighborhood Council - Downtown Los Angeles:** Fire District - 2
- **Community Plan Area - Central City North:** Lot Cut Date - 08/18/1924
- **ZONES:** M-1

## 4. DOCUMENTS
- ZI - ZI-2129 East Los Angeles State Enterprise RENT - YES
- SPA - South Los Angeles Alcohol Sales ORD - ORD-171682 CPC - CPC-1995-352-CPU
- CDBG - FEZ-Los Angeles CDBG - LARZ-Central City CDBG - SEZ-East Los Angeles State Entrepri:

## 5. CHECKLIST ITEMS
- Std. Work Descr.: Seismic Gas Shut Off Valve

## 6. PROPERTY/OWNER, TENANT, APPLICANT INFORMATION
- **Owner(s):** SANTA FE ART COLONY LP
- **PO BOX 23565, SHAWNEE MISSION KS 66223 --**
- **Tenant:**
- **Applicant (Relationship: Agent for Owner):** MEHRZAD GIVECHI - 19162 VAN NESS ST, TORRANCE, CA 90001 -- (310) 782-9100

## 7. EXISTING USE
- (27) Artist-in-Residence
- (12) Manufacturing

## 8. DESCRIPTION OF WORK
- ADAPTIVE-REUSE: CHANGE OF USE TO CONVERT PORTION OF SINGLE STORY MANUFACTURING BUILDING TO 2 ARTIST IN RESIDENCE UNITS "D" AND "E" ADDING MEZZANINE'S TO EACH UNIT, AND CREATE MANAGERIAL STORAGE UNIT "B", AND TO COMPLY WITH DEPARTMENT ORDER effective date 05/11/2011.

## 9. # Bldgs on Site & Date:

## 10. APPLICATION PROCESSING INFORMATION
- **Bldg. PC by:** Ricardo Tres
- **DAS PC by:** Wai Lau
- **OK for Cashier:** Ricardo Tres
- **Coord. OK:**
- **Signature:**
- **Date:** 11/06/2013

## 11. PROJECT VALUATION
- **Permit Valuation:** $90,000
- **PC Valuation:**
- **Sewer Cap ID:** Total Bond(s) Due:

## 12. ATTACHMENTS
- Plot Plan

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 472-3221.

---

For Cashier's Use Only

W/O #: 31618272

LA 0005 104023912 11/6/2013 9:51:11 AM
BUILDING PERMIT COMM $776.25
BUILDING PLAN CHECK $0.00
PLAN MAINTENANCE $15.53
EI COMMERCIAL $18.90
INVESTIGATION - CE $1,552.50
ONE STOP Surch $47.26
SYSTEMS DEV FEE $141.79
CITY PLANNING Surch $47.51
MISCELLANEOUS $10.00
PLANNING GEN PLAN MAINT Surch $39.59
SCHOOL DEV RES $2,944.00
DWELLING UNIT $400.00
RES DEVT TAX $600.00
CA BLDG STD COMMISSION SURCHARGE $4.00
BUILDING PLAN CHECK $0.00

Sub Total: $6,597.33
13. STRUCTURE INVENTORY
(Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

<table>
<thead>
<tr>
<th>Description</th>
<th>Footprint / Height / Level</th>
<th>Footprint / Height / Level</th>
<th>Footprint / Height / Level</th>
<th>Footprint / Height / Level</th>
<th>Footprint / Height / Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>(P) Floor Area</td>
<td>(ZC) 0 Ft / 100 SqFt</td>
<td>(P) E2 Occ. Group</td>
<td>4662 SqFt / 0 Ft</td>
<td>(P) R2 Occ. Load</td>
<td>+23 Max Occ. / 23 Max Occ.</td>
</tr>
<tr>
<td>(P) Height</td>
<td>(BC) 0 Ft / 100 Feet</td>
<td>(P) Parking Req'd for Bldg (Auto+Bicycle)</td>
<td>0 Stalls / Stall</td>
<td>(P) Parking Req'd for Site (Auto+Bicycle)</td>
<td>+75 Stalls / 75 S</td>
</tr>
<tr>
<td>(P) Length</td>
<td>0 Feet / 100 Feet</td>
<td></td>
<td></td>
<td>(P) Provided Standard for Site</td>
<td>+75 Stalls / 75 S</td>
</tr>
<tr>
<td>(P) Mezzanine</td>
<td>+1 Levels / 1 Level</td>
<td></td>
<td></td>
<td>(P) Dwelling Unit: +2 Units / 4 Units</td>
<td></td>
</tr>
<tr>
<td>(P) Stories</td>
<td>0 Stories / 0 Stories</td>
<td></td>
<td></td>
<td>(P) Type V-B Construction</td>
<td></td>
</tr>
<tr>
<td>(P) Width</td>
<td>0 Feet / 100 Feet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(P) Dwelling Unit</td>
<td>+2 Units / 4 Units</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(P) NFPA-13 Fire Sprinklers Thru-out</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(P) R2 Occ. Group</td>
<td>+4662 SqFt / 11919 SqFt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. APPLICATION COMMENTS:
** Approved Bennett Gas Shut-Off Valve may be required. ** Per city planning approval, required parking is for the entire site and not individual buildings.

In the event that any box (i.e. 1-16) is filled in capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 10823 of the Health and Safety Code of the State of California.

15. BUILDING LOCATED ON:

<table>
<thead>
<tr>
<th>CONSTRUCTION LENDING AGENCY DECLARATION</th>
</tr>
</thead>
</table>

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's Name (If Any) ________________________________ Lender's Address ________________________________

I certify that notification of asbestos removal is not required or has been submitted to the AQMD or EPA as per Section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2316 and the notification form at www.aqmd.gov. Lead safe construction practice are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per Section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhss.ca.gov/childLead

I certify that notification of asbestos removal is not required or has been submitted to the AQMD or EPA as per Section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2316 and the notification form at www.aqmd.gov. Lead safe construction practice are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per Section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhss.ca.gov/childLead

16. CONTRACTOR, ARCHITECT & ENGINEER NAME

<table>
<thead>
<tr>
<th>ADDRESS</th>
<th>CLASS</th>
<th>LICENSE #</th>
<th>PHONE #</th>
</tr>
</thead>
<tbody>
<tr>
<td>(C) DECOMA STRUCTURAL INDUSTRIES INC</td>
<td>19162 VAN NESS AVENUE, TORRANCE, CA 90050</td>
<td>B</td>
<td>751888</td>
</tr>
<tr>
<td>(E) GIVECHI, MEHRZAD</td>
<td>344 VIA COLUSA, REDONDO BEACH, CA 90277</td>
<td>C45725</td>
<td></td>
</tr>
</tbody>
</table>

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class ______ License No.: ______ Contractor: DECOMA STRUCTURAL INDUSTRIES INC

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury, one of the following declarations:

( ) I have and will maintain a certificate of competency to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

( ) I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

STATE COMP. INS. FUND: ___________________________ Policy Number: 497-0801777

18. WORKERS' COMPENSATION DECLARATION

I certify that notification of asbestos removal is not required or has been submitted to the AQMD or EPA as per Section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2316 and the notification form at www.aqmd.gov. Lead safe construction practice are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per Section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhss.ca.gov/childLead

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

By signing below, I certify that:

1. I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration, and Final Declaration, and

2. This permit is being obtained with the consent of the legal owner of the property.

Print Name: MEHRZAD GIVECHI ____________________________ Sign: ____________________________ Date: 11/06/2013

X Contractor [ ] Authorized Agent
CERTIFICATE OF OCCUPANCY

OWNER  SANTA FE ART COLONY LP

0 PO BOX 25965
SHAWNEE MISSION KS 66225

SITE IDENTIFICATION
ADDRESS: 2349 S SANTA FE AVE 90058

LEGAL DESCRIPTION
TRACT  HUNTINGTON INDUSTRIAL TRACT

BLOCK  BLK A
LOT(s)  "UNNUMBERED LT"

ARB  28
CO. MAP REF. #  M B 6-10
PARCEL PIN  117A217 26
APN  5167-008-012

This certifies that, so far as ascertained or made known to the undersigned, the vacant land, building or portion of building described below and located at the above address(es) complies with the applicable construction requirements (Chapter 9) and/or the applicable zoning requirements (Chapter 1) of the Los Angeles Municipal Code for the use and occupancy group in which it is classified and with applicable requirements of the State Housing Law for the following occupancies and is subject to any affidavits or building and zoning code modifications whether listed or not.

COMMENT  CHANGE OF USE TO CONVERT A SINGLE STORY MANUFACTURING BUILDING TO 4 ARTIST IN RESIDENCE UNITS A, C, D, and E AND TO ADD MEZZANINES IN EACH UNIT, AND CREATE MANAGERIAL STORAGE UNIT B This certificate corrects one issued on 08/19/2015 to apply a correction/inventory.

USE  PRIMARY  Artist-in-Residence
OTHER  Manufacturing

PERMITS
12016-10000-64857  |  13016-10000-18272

ITEM DESCRIPTION

item  changed  total
Dwelling Unit  2 Units  4 Units
Floor Area (ZC)  0 Sqft  11769 Sqft
Height (BC)  0 Feet
Height (ZC)  0 Feet
Length  0 Feet  100 Feet
Mezzanine  1 Levels  1 Levels
NFPA-13 Fire Sprinklers Thru-out Stories  0 Stories  1 Stories
Type V-B Construction Width  0 Feet  100 Feet
R2 Occ. Group  6008 Sqft  6008 Sqft
R2 Occ. Loud  30 Max Occ.  30 Max Occ.
S2 Occ. Group  -6008 Sqft  5761 Sqft
S2 Occ. Loud  -24 Max Occ.  29 Max Occ.
Parking Req’d for Bldg (Auto+Bicycle)  0 Stalls  0 Stalls
Parking Req’d for Site (Auto+Bicycle)  75 Stalls  75 Stalls

APPROVAL

CERTIFICATE NUMBER: 105397
BRANCH OFFICE: LA
COUNCIL DISTRICT: 14
BUREAU: INSPECTN
DIVISION: BLDGINS
STATUS: CofO Corrected
STATUS BY: RICKEY JACKSON
STATUS DATE: 09/09/2015
APPROVED BY: RICKEY JACKSON
EXPIRATION DATE:
PERMIT DETAIL

PERMIT NUMBER  PERMIT ADDRESS  PERMIT DESCRIPTION  STATUS - DATE - BY
12016-10000-04857  2349 S Santa Fe Ave  CHANGE OF USE TO CONVERT PORTION OF SINGLE STORY MANUFACTURING BUILDING TO 2 ARTIST IN RESIDENCE UNITS "A" AND "C" AND TO ADD MEZZANINES IN EACH UNIT, AND TO COMPLY WITH DEPARTMENT ORDER effective date 05/11/2011. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE.  Cofo Corrected - 09/09/2015  RICKEY JACKSON

13016-10000-18272  2349 S Santa Fe Ave  ADAPTIVE-REUSE: CHANGE OF USE TO CONVERT PORTION OF SINGLE STORY MANUFACTURING BUILDING TO 2 ARTIST IN RESIDENCE UNITS "D" AND "E" ADDING MEZZANINES TO EACH UNIT, AND CREATE MANAGERIAL STORAGE UNIT "B", AND TO COMPLY WITH DEPARTMENT ORDER effective date 05/11/2011. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE.  Permit Finaled - 08/19/2015  ERNESTO CORRAL

PARCEL INFORMATION

Area Planning Commission: Central  Census Tract: 2069.50  Certified Neighborhood Council: Downtown Los Angeles
Energy Zone: 8  Fire District: 2  LADBS Branch Office: LA
Lot Cut Date: 08/18/1924  Lot Cut Date: PRIOR-06/01/1946  Near Source Zone Distance: 0
Parking Dir.: CCFD  Thomas Brothers Map Grid: 674-H2  Zone: M3-1

PARCEL DOCUMENT

City Planning Cases (CPC) CPC-1983-506-SP  City Planning Cases (CPC) CPC-1986-607-GPC  City Planning Cases (CPC) CPC-1995-352-CPU
City Planning Cases (CPC) CPC-1997-423  Community Development Block Grant (CDBG) LAZ-Central  Community Development Block Grant (CDBG) SEZ-East Los Angeles  Ordinance (ORD) ORD-16455-SAS3270
City  Angeles State Enterprise Zone  Ordinance (ORD) ORD-162128
Specific Plan Area (SPA) South Los Angeles Alcohol Sales  Community Development Block Grant (CDBG) SEZ-East Los Angeles
Zoning Information File (ZI) ZI-2129 East Los Angeles State Enterprise Zone  Rent Stabilization Ordinance (RENT) YES
Zoning Administrator's Case (ZA) ZA-1986-404-CUZ  Zoning Administrator's Case (ZA) ZA-2011-2074-ZAD

CHECKLIST ITEMS

Attachment - Plot Plan  Std. Work Descr - Seismic Gas Shut Off Valve

PROPERTY OWNER, TENANT, APPLICANT INFORMATION

OWNER(S)
Santa Fe Art Colony Lp  0 Po Box 25965  SHAWNEE MISSION KS 66225

TENANT

APPLICANT  Relationship: Agent for Owner
Mehrzad Givechi-  19162 Van Ness St  TORRANCE, CA 90501  (310) 782-9100

BUILDING RELOCATED FROM:

(CONTACTOR, (A)rchitect & (E)ngineer INFORMATION

NAME  ADDRESS  CLASS  LICENSE #  PHONE #
(C) Deoma Structural Industries Inc  19162 Van Ness Avenue, Torrance, CA 90501  B  751888
(E) Givechi, Mehrzad  344 Via Colusa, Redondo Beach, CA 90277 NA  C45725

SITE IDENTIFICATION-ALL

ADDRESS: 2349 S SANTA FE AVE 90058

LEGAL DESCRIPTION-ALL

TRACT  TRACT  BLOCK  LOT(s)  AB#  CO-MAP REF #  PARCEL PIN  APN
HUNTINGTON INDUSTRIAL TRACT  BLK A  NUMBERED  28  M B 6-10  117A217  26  5167-008-012
Building Permits

2421 S. Santa Fe Ave.
All Applications must be filled out by Applicant

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

Application for the Erection of Buildings
CLASS "D" Brick

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the provisions and for the purposes hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, park, or other public place or portion thereof, or upon any street, park, or other public place or portion thereof, or upon any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be, the subject of ordinance or regulation of the City of Los Angeles.

Second: That the granting of the permit does not affect or prejudice any claim to title to, or right of possession in, the property described in each permit.

Lot No. 2401

District No. __ M. B. Page, __ F. B. Page, __

SOUTH ANNEX

ENGINEER PLEASE VERIFY

Lot No. 2401

16th St. & S. L. C.

(USE INK OR INDELIBILE PENCIL)

1. Purpose of Building:
   Storage and assembling

2. Owner's name: ____________
   Phone: ____________

3. Owner's address: ____________
   Phone: ____________

4. Architect's name: ____________
   Phone: ____________

5. Contractor's name: ____________
   Phone: ____________

6. Contractor's address: R.F.D. No. 1, Box 444, Singlewood (1040)

7. TOTAL VALUATION OF BUILDING: $19,750.00
   Including furnishing, heating, gas, water, sewers,
   pavement, elevators, painting, finishing,
   workmanship, etc.

8. Any other buildings on lot at present? Yes. How used? Furniture Factory

9. Size of proposed building: 100' x 20'
   Size of lot: 164' x 18', 5550 sq. feet

10. Number of stories in height: 1
    Height to highest point: ____________

11. Material of foundation: ____________
    Character of soil: Sandy clay

12. Size of footings: ____________
    Depth below surface of ground: ____________

13. Number of chimneys: ____________
    Material of chimney: ____________

14. Number of inlets to each flue: ____________
    Interior size of such flues: ____________

15. Material of exterior walls: ____________

16. Material of interior construction: ____________
   Wood and girders are frame

17. Material of floors: ____________

18. Material of roof: ____________

19. Are there any other buildings within 80 feet of the proposed structure? Yes

I have carefully examined and read the above application and know the same is true and correct, and hereby certify and agree that if a permit is issued that all of the provisions of the Building Ordinances will be complied with, whether herein specified or not; also certify that the plans and specifications herewith filed conform to all of the provisions of the Building Ordinances and State Laws.

(Owner or Authorized Agent)

OVER

7/18/24

(Sign here) 

J. J. Brown

PERMIT NO. 21952

FOR DEPARTMENT USE ONLY

Plan Examiner: ______

AUG 6, 1924

(1924)

Issued

AUG 6, 1924

Clerk

Issued

AUG 6, 1924

Clerk
REMARKS

I hereby agree to locate and erect this building or structure and every portion thereof, except unenclosed porches, back a distance from the front property line equal to the set-back line of the nearest building now erected on any lot in this block in Zone "A" or "B" on the same side of the street.

[Handwritten note: Building goes in rear of another building.]

Owner.
DECLARATIONS AND CERTIFICATIONS

I hereby affirm that I am in good standing with the California State Board of Equalization and have no outstanding tax liabilities.

Date:

L. G. Griffith
Contractor

OWNER-BUILDER DECLARATION

I hereby affirm that I am an owner-builder and that the structure described herewith is not being constructed for sale. The structure is being constructed for my own use and will be occupied by me as my primary residence.

Date:

L. G. Griffith
Contractor

WORKERS' COMPENSATION DECLARATION

I hereby affirm that I am in compliance with all workers' compensation laws.

Date:

L. G. Griffith
Contractor

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

I certify that the work described herein is being performed by a person who is an owner-builder and that the work is not being performed for a profit.

Date:

L. G. Griffith
Contractor

ADDRESS FOR SERVICE:

L. G. Griffith
123 Main St.
Los Angeles, CA 90001

I hereby declare under penalty of perjury that the above information is true and correct to the best of my knowledge.

Date:

L. G. Griffith
Contractor
ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

LEGAL DESCRIPTION:

ARTIST - IN. RESIDOBAD
CITY OF LOS ANGELES
CERTIFICATE OF OCCUPANCY

Note: Any change of use of occupancy must be approved by the Department of Building and Safety.

☑ This certifies that, so far as ascertained or made known to the undersigned, the vacant land, building or portion of building described below and located at the above address complies with the applicable construction requirements (Chapter 9) and/or the applicable zoning requirements (Chapter 1) of the Los Angeles Municipal Code for the use, or occupancy group in which it is classified * (Non-Residential Uses)

☑ This certifies that, so far as ascertained by or made known to the undersigned, the building or portion of building described below and located at the above address complies with the applicable requirements of the Municipal Code, as follows Ch 1, as to permitted uses, Ch 9, Arts 1, 3, 4, and 5, and with applicable requirements of State Housing Law for following occupancies * (Residential Uses)

Permit No and Year 89HO-00724

Change of use from a one story type III-N, 100' X 120', brick building B-4 manufacturing to a one story type III one hour, 100' X 120', brick building, B-2/R-1, Artist in Residence with 8 dwelling units.

No Change in parking.

Total Parking Required ___________ ☑ No Change in Parking requirement
Total Parking Provided ___________ = Standard ______ + Compact ______

* ALSO SUBJECT TO ANY AFFIDAVITS OR BUILDING AND ZONING CODE MODIFICATIONS WHETHER LISTED ABOVE OR NOT

Issued By / Office HO LA - VN - WLA - SP - C D - 06 Bureau (BLDG) BCS Division GEN - MS (EQ) BMI - COMM

Owner : Marvin Ziedler/Leonard Sturo
Owner's Address : 401 N. Cliffwood Ave.
Los Angeles Ca 90021

Issued 3-9-90 By M. Perez

B & S B-95A (R 3/88)
APPLICATION TO ERECT A NEW BUILDING
AND FOR A Certificate of Occupancy

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Lot No.
TRACT
HUNTINGTON INDUSTRIAL TRACT

Location of Building
2345 So. SANTA FE AVE, L.A. (House Number and Street)

Between what cross streets?
WASHINGTON BLVD

USE INK OR INDELIBLE PENCIL
WAREHOUSE

1. Purpose of building

STATE

2. Owner's Name

VAN VORST PROPERTIES INC

3. Owner's Address

600 So. MULHOLLAND PL., P.O. BOX 191

4. Certified Architect

5. Licensed Engineer

CHAS. L. WEBBER

6. Contractor

WEBBER & Co.

7. Contractor's Address

606 So. HILLY ST., L.A.

8. VALUATION OF PROPOSED WORK

$70,000

9. State how many buildings now on lot and give use of each.

10. Size of new building 40x138

11. Material Exterior Walls

MASONRY (Bick)

12. Buildings and similar structures

(a) Footing: Width 2'-0" Depth in Ground 8"

(b) Size of Studs:

(c) Size of Floor Joists:

13. Material of Floor

CONC.

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

WATERFORD & Co.

D.C. Code does not apply

FOR DEPARTMENT USE ONLY

PLAN CHECKING

<table>
<thead>
<tr>
<th>TYPE</th>
<th>PLAN CHECKING</th>
<th>SUPPLEMENTAL PLAN CHECKING</th>
<th>BUILDING PERMIT</th>
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<tr>
<td>Valuation $</td>
<td>$70,000</td>
<td>$20,000</td>
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<td>Fee $</td>
<td>$75</td>
<td>$25</td>
<td>$75</td>
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<table>
<thead>
<tr>
<th>TYPE</th>
<th>Maximum No. Occupants</th>
<th>Maximum Sgt.</th>
<th>Key Lot</th>
<th>Lot Size</th>
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<tbody>
<tr>
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<td>240</td>
<td>Corner Lot</td>
<td>Corner Lot Keyed</td>
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<td>Plans and Specifications checked</td>
<td>ZONE</td>
<td>M - 3</td>
<td>Plan Ay</td>
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<tr>
<td>Details</td>
<td>Corridor View</td>
<td>Corridor Viewed</td>
<td>Street Widening</td>
<td></td>
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<tr>
<td>Filed with</td>
<td>Plans, Specifications and Application</td>
<td>Approval by Inspector</td>
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<td></td>
</tr>
</tbody>
</table>

DO NOT WRITE BELOW THIS LINE

Supplemental Plan Checking

Building Permit

Plan Checking

Supplemental Plan Checking

Building Permit

PPK 195 | LA31741 | 158428 | 38420 | 38420
CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  

CERTIFICATE OF OCCUPANCY  

NOTE: Any change of use or occupancy  
Must be approved by the Department of  
Building and Safety.

This certifies that, so far as ascertained by or made known to the undersigned, the building at above address  
complies with the applicable requirements of the Municipal Code, as follows: Ch 1, as to permitted uses; Ch.  
9, Arts. II, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

1 Story, Type III-A, 138' x 175' Warehouse.  
G-1 Occupancy.

Owner: Van Vorst Properties  
Owner's Address: 6100 S. St. Andrews Pl.  
Los Angeles 47, Calif.

WILLIAM A. TINKER

Form B-05-a—20M—11-53  G. E. MORRIS, Superintendent of Building  
By.................................
Exhibit 4. Existing Conditions Photos (2019)
Aerial view of subject property, outlined in red (courtesy Google Earth, 2019).

Santa Fe Art Colony, view east towards 2401 S. Santa Fe Ave. Note concrete strip with metal grate in the foreground, marking the location of a former spur line (ARG, 2019).
Santa Fe Art Colony, view north of the forecourt between 2401 and 2349 S. Santa Fe Ave. (ARG, 2019).

Santa Fe Art Colony, view west of the forecourt between 2415, 2421, and 2349 S. Santa Fe Ave. (ARG, 2019).
2401 S. Santa Fe Ave., east façade, view northwest (ARG, 2019).

Close-up of 2401 S. Santa Fe Ave. original primary east entrance (ARG, 2019).
2401 S. Santa Fe Ave., north and west façades, view southeast (ARG, 2019).

2415 S. Santa Fe Ave., east façade, view southwest (ARG, 2019).
2349 S. Santa Fe Ave, east and south façades, view northwest (ARG, 2019).

2421 S. Santa Fe Ave., north façade, view southeast (ARG, 2019).
2345 S. Santa Fe Ave., south façade, view north (ARG, 2019).
Exhibit 5. Photographs, Los Angeles Department of City Planning, ZA Case No. 86-0404, April 4, 1986
DEPARTMENT OF CITY PLANNING
OFFICE OF ZONING ADMINISTRATION

Applicant: Santa Fe Art Colony
Address: 401 North Cliffwood Av
Representative
Daytime Phone No. (213) 392-4066

Project Location: 2349, 2401, 2421 Santa Fe Avenue

Date Submitted 4-4-86
Date Deemed Completed/Filed 4-8-86
Date of Hearing Tuesday, June 17, 1986 at 10:30 A.M.
Assigned Investigator Bill Taylor
Assigned Administrator Darryl Fisher
Looking southwest toward the subject site

Looking east along north side of building at 2421 Santa Fe Ave, proposed for four units (Phase 2)

Looking southwest toward 2349 Santa Fe Ave, proposed for 99 seat theater

Looking northwest toward subject property 14 units are proposed at 2416 Santa Fe Ave.

Looking west toward warehouse building on west side of subject property at 2345 Santa Fe Ave. This block to remain a warehouse block.
Looking north from subject property

Looking northwest toward industrial building adjacent to, and south of, the subject property.

Looking southeast, across Santa Fe Ave. toward industrial buildings east of the subject property.
Exhibit 6. Parcel Profile Report
### Address/Legal Information

<table>
<thead>
<tr>
<th>PIN Number</th>
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<tbody>
<tr>
<td>Lot/Parcel Area</td>
<td>82,089.3 sq ft</td>
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<tr>
<td>Thomas Brothers Grid</td>
<td>PAGE 674 - GRID H2</td>
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<tr>
<td>Assessor Parcel No. (APN)</td>
<td>5167008012</td>
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<tr>
<td>Tract</td>
<td>HUNTINGTON INDUSTRIAL TRACT</td>
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<tr>
<td>Map Reference</td>
<td>M B 6-10</td>
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<tr>
<td>Block</td>
<td>BLK A</td>
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<tr>
<td>Lot</td>
<td>PT &quot;UNNUMBERED LT&quot;</td>
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<tr>
<td>Arb (Lot Cut Reference)</td>
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<td>Map Sheet</td>
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### Jurisdictional Information

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<th>Community Plan Area</th>
<th>Central City North</th>
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<tbody>
<tr>
<td>Area Planning Commission</td>
<td>Central</td>
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<tr>
<td>Neighborhood Council</td>
<td>Downtown Los Angeles</td>
</tr>
<tr>
<td>Council District</td>
<td>CD 14 - José Huizar</td>
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<tr>
<td>Census Tract #</td>
<td>2060.31</td>
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<tr>
<td>LADBS District Office</td>
<td>Los Angeles Metro</td>
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### Planning and Zoning Information

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<thead>
<tr>
<th>Zoning Information (ZI)</th>
<th>ZI-2358 River Improvement Overlay District</th>
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<tbody>
<tr>
<td>ZI-2129 EAST LOS ANGELES STATE ENTERPRISE ZONE</td>
<td>ZI-1231 South Los Angeles Alcohol Sales</td>
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<table>
<thead>
<tr>
<th>General Plan Land Use</th>
<th>Heavy Manufacturing</th>
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<tr>
<td>General Plan Note(s)</td>
<td>Yes</td>
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<tr>
<td>Hillside Area (Zoning Code)</td>
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<td>Specific Plan Area</td>
<td>South Los Angeles Alcohol Sales</td>
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<td>Subarea</td>
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<td>Special Land Use / Zoning</td>
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<td>Design Review Board</td>
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<td>Historic Preservation Review</td>
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<td>Historic Preservation Overlay Zone</td>
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<td>Other Historic Designations</td>
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<td>Other Historic Survey Information</td>
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<td>Mills Act Contract</td>
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<td>CDO: Community Design Overlay</td>
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<td>CPIQ: Community Plan Imp. Overlay</td>
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<td>Subarea</td>
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<td>CUGU: Clean Up-Green Up</td>
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<tr>
<td>HCR: Hillside Construction Regulation</td>
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<tr>
<td>NSO: Neighborhood Stabilization Overlay</td>
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<tr>
<td>POD: Pedestrian Oriented Districts</td>
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<td>RFA: Residential Floor Area District</td>
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<td>RIO: River Implementation Overlay</td>
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<tr>
<td>SN: Sign District</td>
<td>No</td>
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<tr>
<td>Streetscape</td>
<td>No</td>
</tr>
</tbody>
</table>

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(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

zimas.lacity.org | planning.lacity.org
Adaptive Reuse Incentive Area: None
Affordable Housing Linkage Fee: None
Residential Market Area: Medium-High
Non-Residential Market Area: Medium
Transit Oriented Communities (TOC): Not Eligible
CRA - Community Redevelopment Agency: None
Central City Parking: Yes
Downtown Parking: No
Building Line: None
500 Ft School Zone: No
500 Ft Park Zone: No

Assessor Information

Assessor Parcel No. (APN): 5167008012
Ownership (Assessor):
- Owner1: ART COLONY PROPERTY LLC C/O FIFTEEN GRP CHRIS MACCONNELL
  - Address: 47 NE 36TH ST 2ND FL
  - MIAMI FL 33137
Ownership (Bureau of Engineering, Land Records):
- Owner: SANTA FE ART COLONY
  - Address: 401 N. CLIFFORD AVE.
  - LOS ANGELES CA 90049

APN Area (Co. Public Works)*: 3.380 (ac)
Use Code: 3020 - Industrial - Industrial - Artist in Residence - One Story
Assessed Land Val.: $10,200,000
Assessed Improvement Val.: $5,100,000
Last Owner Change: 06/18/2018
Last Sale Amount: $15,000,150
Tax Rate Area: 7
Deed Ref No. (City Clerk): 905541-42

Building 1
- Year Built: 1953
- Building Class: C5A
- Number of Units: 0
- Number of Bedrooms: 0
- Number of Bathrooms: 0
- Building Square Footage: 20,533.0 (sq ft)

Building 2
- Year Built: 1916

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<table>
<thead>
<tr>
<th>Building</th>
<th>Year Built</th>
<th>Building Class</th>
<th>Number of Units</th>
<th>Number of Bedrooms</th>
<th>Number of Bathrooms</th>
<th>Building Square Footage</th>
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</thead>
<tbody>
<tr>
<td>Building 3</td>
<td>1924</td>
<td>C5A</td>
<td>31</td>
<td>0</td>
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<td>44,712.0 (sq ft)</td>
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<td>Building 4</td>
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<td>C5A</td>
<td>8</td>
<td>0</td>
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<td>11,940.0 (sq ft)</td>
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<td>Building 5</td>
<td>1916</td>
<td>DX</td>
<td>15</td>
<td>0</td>
<td>0</td>
<td>10,000.0 (sq ft)</td>
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</table>

**Additional Information**

- Airport Hazard: None
- Coastal Zone: None
- Farmland: Area Not Mapped
- Urban Agriculture Incentive Zone: YES
- Very High Fire Hazard Severity Zone: No
- Fire District No. 1: No
- Flood Zone: None
- Watercourse: No
- Hazardous Waste / Border Zone Properties: No
- Methane Hazard Site: None
- High Wind Velocity Areas: No
- Special Grading Area (BOE Basic Grid Map A-13372): No
- Oil Wells: None

**Seismic Hazards**

- Active Fault Near-Source Zone
  - Nearest Fault (Distance in km): Within Fault Zone
  - Nearest Fault (Name): Puente Hills Blind Thrust
  - Region: Los Angeles Blind Thrusts
  - Fault Type: B
  - Slip Rate (mm/year): 0.70000000
  - Slip Geometry: Reverse
  - Slip Type: Moderately / Poorly Constrained
  - Down Dip Width (km): 19.00000000
  - Rupture Top: 5.00000000
  - Rupture Bottom: 13.00000000
  - Dip Angle (degrees): 25.00000000
  - Maximum Magnitude: 7.10000000
  - Alquist-Priolo Fault Zone: No

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<table>
<thead>
<tr>
<th>Economic Development Areas</th>
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<tbody>
<tr>
<td>Business Improvement District</td>
<td>None</td>
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<tr>
<td>Opportunity Zone</td>
<td>Yes</td>
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<tr>
<td>Promise Zone</td>
<td>None</td>
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<tr>
<td>Renewal Community</td>
<td>No</td>
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<tr>
<td>Revitalization Zone</td>
<td>Central City</td>
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<tr>
<td>State Enterprise Zone</td>
<td>EAST LOS ANGELES STATE ENTERPRISE ZONE</td>
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<tr>
<td>Targeted Neighborhood Initiative</td>
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<table>
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<tr>
<th>Housing</th>
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<tr>
<td>Direct all Inquiries to</td>
<td>Housing+Community Investment Department</td>
</tr>
<tr>
<td>Telephone</td>
<td>(866) 557-7368</td>
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<tr>
<td>Website</td>
<td><a href="http://hcidla.lacity.org">http://hcidla.lacity.org</a></td>
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<td>Rent Stabilization Ordinance (RSO)</td>
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<td>Ellis Act Property</td>
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<td>Police Information</td>
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<td>Bureau</td>
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<td>Division / Station</td>
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<td>Fire Information</td>
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<td>CPC-2017-432-CPU-CA</td>
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<td>CPC-2008-3125-CA</td>
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<td>CA-CODE AMENDMENT</td>
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<td>CPC-1986-607-GPC</td>
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<td>CPC-1983-506</td>
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<td>ZA-2011-2074-ZAD</td>
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<tr>
<td>ZA-1986-404-CUZ</td>
<td>CUZ-ALL OTHER CONDITIONAL USE CASES</td>
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Case Number: ENV-2017-433-EIR  
Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT  
Project Descriptions(s): COMMUNITY PLAN UPDATE

Case Number: ENV-2014-4000-MND  
Required Action(s): MND-MITIGATED NEGATIVE DECLARATION  
Project Descriptions(s): CODE AMENDMENT TO ESTABLISH ARTS DISTRICT LIVE/WORK ZONE AND GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN MAP TO ADD SPECIAL STUDY BOUNDARY, UPDATE CORRESPONDING ZONES, AND ADD NEW FOOTNOTES.

Case Number: ENV-2014-2416-MND  
Required Action(s): MND-MITIGATED NEGATIVE DECLARATION  
Project Descriptions(s): PROPOSED ORDINANCE TO CREATE NEW LIVE/WORK ZONE AND PROPOSED GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN TO ADD POLICY DIRECTION FOR NEW LIVE/WORK PROJECTS IN THE ARTS DISTRICT.

Case Number: ENV-2014-2075-CE  
Required Action(s): CE-CATEGORICAL EXEMPTION  
Project Descriptions(s): CONDITIONAL USE - PERMIT THE CONVERSION OF THE INTERIORS OF EXISTING BUILDINGS INTO ARTIST-IN-RESIDENCE UNITS AND ONE M3-2 INDUSTRIAL BUILDING TO A 99-SEAT THEATRE. A TOTAL OF 52 UNITS ARE TO BE CONSTRUCTED AND 75 PARKING SPACES.

Case Number: ENV-2013-3392-CE  
Required Action(s): CE-CATEGORICAL EXEMPTION  
Project Descriptions(s): THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.

Case Number: ENV-2013-2636-CE  
Required Action(s): CE-CATEGORICAL EXEMPTION  
Project Descriptions(s): PURSUANT TO SECTION 12.24-X.13, A ZAD TO ALLOW THE CONTINUED USE AND MAINTENANCE OF AN EXISTING 4 UNIT ARTIST-IN-RESIDENCE AND ONE MANAGERIAL OFFICE CONSISTING OF 11,665 SQ FT OF FLOOR AREA WITHIN AN EXISTING ONE-STORY WOOD STRUCTURE IN THE M3 ZONE.

Case Number: ENV-2013-2075-CE  
Required Action(s): CE-CATEGORICAL EXEMPTION  
Project Descriptions(s): PURSUANT TO SECTION 12.24-X.13, A ZAD TO ALLOW THE CONTINUED USE AND MAINTENANCE OF AN EXISTING 4 UNIT ARTIST-IN-RESIDENCE AND ONE MANAGERIAL OFFICE CONSISTING OF 11,665 SQ FT OF FLOOR AREA WITHIN AN EXISTING ONE-STORY WOOD STRUCTURE IN THE M3 ZONE.

Case Number: ENV-2007-3037-ND  
Required Action(s): ND-NEGATIVE DECLARATION  
Project Descriptions(s): THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.

Case Number: ENV-1995-328-MND  
Required Action(s): MND-MITIGATED NEGATIVE DECLARATION  
Project Descriptions(s): CENTRAL CITY NORTH COMMUNITY PLAN UPDATE PROGRAM (CPU) - THE CENTRAL CITY NORTH COMMUNITY PLAN IS ONE OF TEN COMMUNITY PLANS THAT ARE PART OF THE COMMUNITY PLAN UPDATE PROGRAM PHASE II (7-1-95 TO 12-31-96)

Case Number: ND-86-211-CUZ  
Required Action(s): CUZ-ALL OTHER CONDITIONAL USE CASES  
Project Descriptions(s): Data Not Available

**DATA NOT AVAILABLE**

ORD-183145  
ORD-183144  
ORD-171682  
ORD-171681  
ORD-164855-SA3270  
ORD-162128  
PRIOR-06/01/1946
Address: 2345 S SANTA FE AVE  
APN: 5167008012  
PIN #: 117A217  26
Tract: HUNTINGTON INDUSTRIAL TRACT  
Block: BLK A  
Lot: PT "UNNUMBERED LT"  
Arb: 28
Zoning: M3-1-RIO  
General Plan: Heavy Manufacturing