

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2019-3798-HCM
ENV-2019-3799-CE

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

Location: 2345-2421 South Santa Fe Avenue
Council District: 14 - Huizar
Community Plan Area: Central City North
Area Planning Commission: Central
Neighborhood Council: Downtown Los Angeles
Legal Description: Huntington Industrial Tract,
Block A, PT "UNNUMBERED LT"

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 Santa Fe Art Colony
c/o Chris MacConnell, Fifteen Group 401 North Clifford Avenue
47 NE 36th Street, 2nd Floor Los Angeles, CA 90049
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]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
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.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: See below.		First Owner/Tenant	
Other Associated Names: C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony			
Street Address: 2401 S. Santa Fe Avenue		Zip: 90058	Council District: 14
Range of Addresses on Property: 2345-2421 S. Santa Fe Avenue		Community Name: Central City North	
Assessor Parcel Number: 5167008012	Tract: Huntington Industrial Tract	Block: A	Lot: PT
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> 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

Year built: 1916-1953	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? Private Development
Architect/Designer: John M. Cooper	Contractor: Alta Planing Mill	
Original Use: Furniture manufacturing plant	Present Use: Artist in Residence	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Vernacular - Industrial		Stories: 1-2	Plan Shape: Rectangular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Brick	Type: Concrete poured/precast	
CLADDING	Material: Brick	Material: Select	
ROOF	Type: Flat	Type: Gable	
	Material: Rolled asphalt	Material: Select	
WINDOWS	Type: Fixed	Type: Awning	
	Material: Steel	Material: Steel	
ENTRY	Style: Centered	Style: Off-center	
DOOR	Type: Glass	Type: Slab	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

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.

	See attached.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/>	Listed in the National Register of Historic Places	
<input type="checkbox"/>	Listed in the California Register of Historical Resources	
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)	<input type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature
<input checked="" type="checkbox"/>	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):

<input checked="" type="checkbox"/>	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.
<input type="checkbox"/>	2. Is associated with the lives of historic personages important to national, state, city, or local history.
<input checked="" type="checkbox"/>	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.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

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

Name: Adrian Scott Fine		Company: Los Angeles Conservancy	
Street Address: 523 W 6th Street, Suite 826		City: Los Angeles	State: CA
Zip: 90014	Phone Number: (213) 430-4203	Email: afine@laconservancy.org	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: Katie Horak/Evanne St. Charles		Company: Architectural Resources Group	
Street Address: 360 E 2nd Street, Suite 225		City: Los Angeles	State: CA
Zip: 90012	Phone Number: 626-583-1401	Email: k.horak@arg-la.com	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

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. <input checked="" type="checkbox"/> Nomination Form | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos |
| 4. <input checked="" type="checkbox"/> 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) | 8. <input checked="" type="checkbox"/> Historical Photos |
| | 9. <input checked="" type="checkbox"/> 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.	
<input checked="" type="checkbox"/>	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.
<input checked="" type="checkbox"/>	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.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Katie E. Horak

5/22/19

Name:

Date:

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.¹ 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

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.³ By 1985, Michael O'Rourke was listed as the property's owner.⁴
- 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.⁵
- 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.⁶
- 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.

³ Los Angeles City Directories, 1956, 1960, 1963, 1967, and 1973.

⁴ 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.

⁵ 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 Aloft: Subsidies Will Provide Rooms for L.A. Artists."

⁶ 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 20th 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

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."¹¹ 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 1910.¹² 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,

¹¹ Rachel Kreisel, "Shock Troops of Redevelopment: Los Angeles's Art Community, 1980s," *Perspectives: A Journal of History Inquiry* 40 (Winter 2013): 145.

¹² "John M. Cooper, Noted Southland Architect, Dies," *Los Angeles Times*, May 29, 1950.



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.¹³ 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.¹⁴

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."¹⁵

¹³ City of Los Angeles, "SurveyLA Los Angeles Citywide Historic Context Statement, Context: Industrial Development, 1850-1980," prepared by LSA Associates for the City of Los Angeles, Department of City Planning, Office of Historic Resources (2011, rev. 2018), 5-7.

¹⁴ *Ibid*, 118.

¹⁵ "Big Industry Found: Investigation by Commission Shows Furniture Manufacturing Huge in Volume and Value of Product: Thousand Employees Here," *Los Angeles Times*, October 8, 1916.



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.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.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.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.¹⁹ By the late 1950s, Los Angeles County's furniture manufacturers employed 18,000 workers and generated \$300 million in business.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).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).²² In 1915, the company's name was changed to the C.B. Van Vorst Company; Charles B. Van Vorst served as president.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.

²⁰ "State Furniture Industry at 350 Million Mark: Convention Told \$300,000,000 of Yearly Wholesale Total Is in County," *Los Angeles Times*, October 30, 1957.

²¹ "Los Angeles Representative Firms: Wholesale, Retail, Financial and Professional," *Los Angeles Herald*, February 25, 1901.

²² "New Buildings," *Los Angeles Times*, May 23, 1902, 7; Sanborn Fire Insurance Map, 1906.

²³ "Contract Let for Big Furniture Factory," *Los Angeles Times*, May 7, 1916.



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,

²⁴ "Contract Let for Big Furniture Factory."

²⁵ LADBS Permit Nos. 31952 and LA58426.

²⁶ According an attachment to the CRA Agreement between the City and the Santa Fe Art Colony, the Van Vorst family continued to own the property until 1985.

²⁷ Los Angeles City Directories, 1956, 1960, 1963, 1967, and 1973.

²⁸ Community Redevelopment Agency of the City of Los Angeles, Memorandum, CW 109.06, June 24, 1985.



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.

²⁹ Betsy Hunter Bradley, *The Works: Industrial Architecture of the United States* (Oxford University Press, 1999), in City of Los Angeles, “SurveyLA Los Angeles Citywide Historic Context Statement, Context: Industrial Development, 1850-1980,” 197-198.

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 1910.³¹ 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.³² 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).³³

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).³⁴ Cooper's industrial designs "emphasized efficient and flexible floor plans, rapid construction techniques, with decorative elements limited to the ground floors and primary elevations."³⁵

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."

³² "John Montgomery Cooper (Architect)," *Pacific Coast Architecture Database*, accessed January 31, 2019, <http://pcad.lib.washington.edu/person/520/>.

³³ Chattel, Inc., "Grether & Grether Building," City of Los Angeles Historic-Cultural Monument Application, December 11, 2013.

³⁴ Chattel, Inc., "Maxfield Building," City of Los Angeles Historic-Cultural Monument Application, December 17, 2014.

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

³⁶ William Wilson, "Downtown – Is the Lease Up on a Dream?," *Los Angeles Times*, September 1, 1985.

³⁷ Kreisel, 128.

³⁸ Kreisel, 135.

³⁹ Kreisel, 135-136.

⁴⁰ Kreisel, 138.

⁴¹ Kreisel, 138.



the Dance Gallery.⁴² 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.”⁴³ 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.⁴⁴

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.”⁴⁵ 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.⁴⁶ 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).⁴⁷ 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.⁴⁸ Most artists resided in an industrial area east of the historic core, officially designated the Arts District in the mid-1990s.⁴⁹

⁴² Cathleen Decker, “Municipal Collection: Art in L.A.: Trying to Catch Up,” *Los Angeles*, May 29, 1985, A1; City of Los Angeles, “The Nexus Report,” prepared by Morris McNeill, Inc. for The City of Los Angeles, Cultural Affairs Department (1991).

⁴³ Suzanne Muchnic, “Plan Unveiled for Artwork in Public Places,” *Los Angeles Times*, August 16, 1985.

⁴⁴ Community Redevelopment Agency of the City of Los Angeles, “Art Policy,” Los Angeles, 2005, 1.

⁴⁵ Robin Rauzi, “A New Space for LACE: Linchpin of Downtown Art Scene Moving to Hollywood,” *Los Angeles Times*, April 27, 1993.

⁴⁶ Kreisel, 129.

⁴⁷ GPA Consulting, Memorandum: 800 Traction Avenue Historic-Cultural Monument Application, Additional Research on 800 Traction Avenue, November 6, 2017, 5.

⁴⁸ Jon Peterson, “The Big Picture After a Decade of Decline Brought on by the Recession, the Downtown Artists Development Assn. Is Working to Revitalize the Once-Thriving Art Scene,” *Los Angeles Times*, June 12, 1994.

⁴⁹ Los Angeles Conservancy, “The Arts District: History and Architecture in Downtown L.A.,” Los Angeles, CA, no date.



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.⁵⁰ 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.”⁵¹

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).⁵² 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.⁵³

Downtown’s burgeoning artist community began to attract developers, who saw these predominantly educated, white individuals as “good for business.”⁵⁴ 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.⁵⁵ 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

⁵⁰ Kreisel, 132.

⁵¹ Maria La Ganga, “L.A. Artists Now Can Live in Lofts: New Law Seen Symbol of City’s Respect for the Arts,” *Los Angeles Times*, September 14, 1981.

⁵² GPA Consulting, 7.

⁵³ Diane Seo, “On the Rebound: Artists Launch Campaign for Downtown Arts Revival,” *Los Angeles Times*, August 15, 1994.

⁵⁴ Kreisel, 145.

⁵⁵ Judy Pasternak, “Fleeing Rising Rents Lofts Ideals Keep Artists on the Move,” *Los Angeles Times*, July 11, 1989.



artist live-work units.⁵⁶ 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.⁵⁷ Initially comprising 53 live-work units, the low-income development was "the city's first publicly supported housing project for artists."⁵⁸ 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."⁵⁹ 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.⁶⁰ 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.⁶¹

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.⁶² 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.⁶³

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

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."

⁵⁸ Scott Harris, "L.A.'s Art Colony," *Los Angeles Times*, March 22, 1986.

⁵⁹ Pasternak, "Fleeing Rising Rents Lofts Ideals Keep Artists on the Move."

⁶⁰ City of Los Angeles, Downtown Strategic Plan Advisory Committee, "Downtown Strategic Plan: Los Angeles" (Los Angeles, CA: 1993), 6.

⁶¹ Larry Gordon, "Downtown L.A. Looks to Lofts for Revival," *Los Angeles Times*, June 9, 1997.

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

⁶⁴ Pasternak, "Fleeing Rising Rents Lofts Ideals Keep Artists on the Move."

⁶⁵ Paul Feldman, "Struggling Artists Find New Colony Downtown," *Los Angeles Times*, May 30, 1988.

⁶⁶ Don Snowden, "The Artists are Restless Culture Boom? L.A.'s Avant-Garde Hasn't Seen it Yet," *Los Angeles Times*, November 6, 1988.

⁶⁷ Feldman, "Struggling Artists Find New Colony Downtown."

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.⁷⁰ The Santa Fe Art Colony “is the oldest live/work complex in the industrial section of downtown L.A.”⁷¹ 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/>).

⁷⁰ “SFAC Artists,” accessed April 18, 2019, <https://santafeartcolony.wordpress.com/about/>.

⁷¹ 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.”⁷² 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,

⁷² U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 4.



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.



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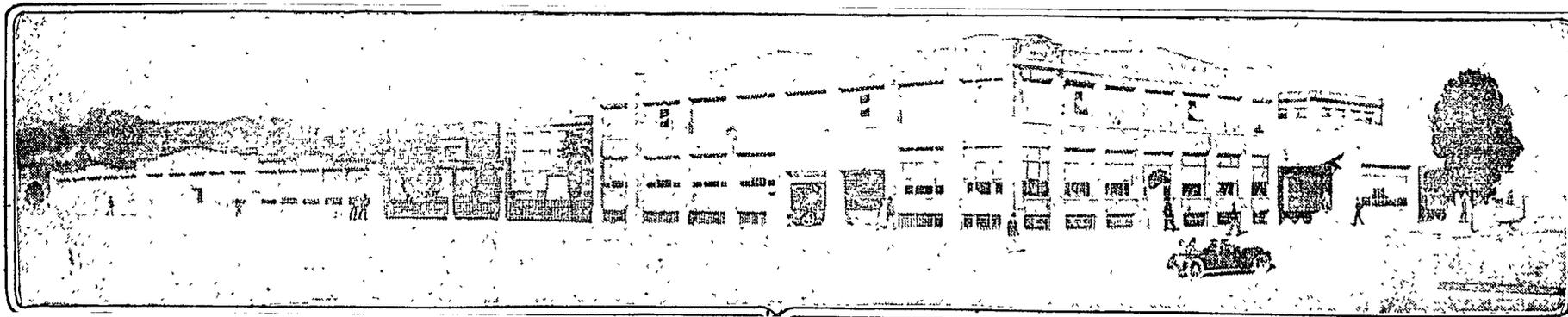
Exhibit 1. Sanborn Maps



Architectural
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Exhibit 2. *Los Angeles Times* Articles

Quarter Million-Dollar Manufacturing Plant for Southeast Los Angeles.



Modern furniture factory for the C. B. Van Vorst Company of this city.

The buildings were planned by John M. Cooper with the Alta Planing Mill Company, which concern has the contract for the immediate construction of the main structure. The group will stand at the corner of Santa Fe avenue and Cheney street.

Home Industry.

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 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 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 Peck & Hills Company, is now nearing completion.

The concern now known as 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 twenty years, having done business until a year ago under the name of the Van Vorst-Berman Company. The firm began business in a small way at Fourth and Los Angeles streets in 1896, removing to its present location at No. 1338 East Sixth street five years later. The company's growth has been continuous, until today it finds larger quarters imperative.

The new site 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 700 feet. The ground was formerly occupied by the old Vernon arena, which was 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 John M. Cooper with the Alta Planing Mill Company, which concern has also been awarded 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 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 second building to be started will house the heavier machinery used by the company and will be 250x108 feet in size and a single story high. The third will be 100x150 feet and of like height and will be used for storage purposes. Both structures will be of brick.

The buildings throughout 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.

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 has been ordered by the company 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 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.

The officers of the company are C. B. Van Vorst, president; N. E. Fulkerson, vice-president, and John Beach, general manager. "Our total approximate investment in site, buildings and equipment will be \$250,000," 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 shall have our own lumber yard and dry kilns and shall be able to handle large quantities of hardwoods at all times."

"Until very recent years Los Angeles was merely a port of entry for hardwoods going to the great furniture centers of the East. Millions of feet of mahogany, oak and other woods from lands contiguous to the Pacific have entered our harbor, have been loaded onto cars and sent on across the Rockies to Grand Rapids and other places, there being manufactured into furniture that has later been shipped back here for Southern California to buy. The time has come to manufacture that hardwood into furniture right here. I regard the furniture industry as one of the most promising now being developed in Los Angeles."

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 boutique, "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 burned himself with a cigarette in the name of art.

It's tamer now. Folk singers are followed by bizarre performance artists. A middle-aged woman clutches a stuffed animal on stage and recites anti-nuke verse. When a tipsy 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



IRIS SCHNEIDER / Los Angeles Times

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

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

"Most people down here 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 dodge 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 Avant 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 avant-garde theaters," he reasons, "so I must be an avant-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 replicates the blend used by Titian and Rubens. He calls his style "neconservative;" 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, shaven-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 fore-paws 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-mother 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.

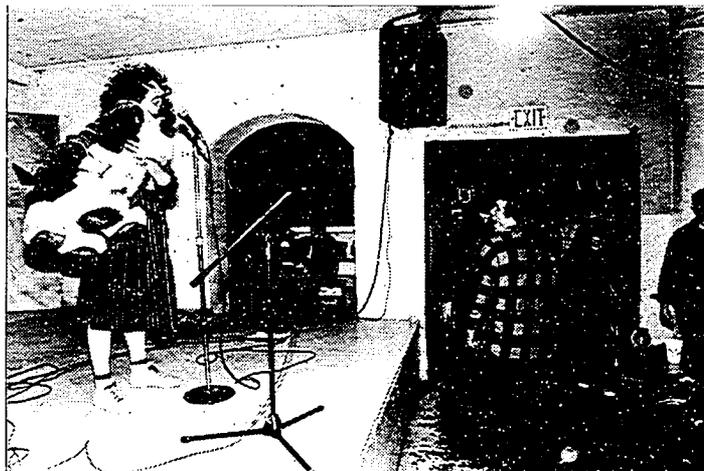
After Vickie studied photography at Pasadena City College, the Wendells moved to their present home.

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

The rent is \$1,350 a month—3,500 square feet is a large space—but 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

Please see ART, Page 12



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



ART: L.A.'s Struggling Colony

Continued from Page 10

change," Adam recalled, "but she went out of business."

Living downtown is fine, Adam says, even though friends his age are hard to find. He attends school in the San Fernando Valley, commuting 70 minutes each way on the RTD. Sometimes he takes the bus to the Westside to trade baseball cards.

Vickie Wendell looks upon all of downtown as a subject for her camera. Her social life also revolves around her art. For more than two years, she has been "involved with" John Canaday, a self-taught video artist and musician. With Concetta Halstead, a 23-year-old student at the Art Center College of Design in Pasadena, they formed "Debutantes in Heat" as a personal laboratory in video, music, words and drama.

"It's so experimental, we learn from it. It helps us in other things we do," said Halstead, who lives with her parents in San Marino. She is the only authentic deb in the group, having "come out" at 18.

Canaday, who lives above Al's Bar, is a lean, intense man committed to artistic spontaneity. "I'm more or less accepting what I get," he says. "A lot of times I'll mess up a riff and I'll leave it, because it shows humanity."

In one project, Canaday is recording and amplifying the noises made by wind-up toys. "I'm into toy sounds . . . I know it's a lot of stuff that's never been done before."

On one recent day, Canaday and Wendell screened several "Debutante" videos. Imagine MTV on a shoestring budget. In a piece called "Research Nurse," Vickie is featured as a mental patient in a straitjacket (actually, a white coat worn backwards) and Halstead plays the title role, smiling wickedly.

Wendell's vocals are a dreary monotone:

*They shaved my head
Who can I tell
They said I'm crazy now*

The lyrics weren't created so much as documented: The video cuts to a haggard woman on the street rambling through a horrific tale about being terrorized with electrodes by "the research nurse."

The group waffles on their desire to go public. Still, they have already attracted the attention of one critic.

"Yuk," Adam says, shaking his head. "They don't sing good."

□

"Look at this!" Doug Ward says, anger in his voice. "This is what they're trying to do!"

He is holding a flyer advertising the Binford Building, a loft conversion on Traction Avenue, one block from Al's Bar. The jazzy facade, with three different textures, suggests an urban progression. The street, usually desolate, is portrayed in the flyer as busy, carrying a Lincoln Continental, an Italian sports car and an antique jalopy. A man in a suit and tie walks on the sidewalk, carrying a briefcase.

All of which makes Doug Ward think, well, there goes the neighborhood.

Michael Kamin, the owner of the Milka Co., is the developer of the Binford Building. A specialist in downtown commercial real estate, Kamin saw opportunity in the ordinance that legalized lofts in industrial zones.

Kamin, who for many years has collected works from young artists, started renting raw space to artists in 1976 in a building on Broadway. He accepted art as partial rent, just as Parisian landlords had done in the 19th Century, he points out.

After the new law took effect, Kamin developed one artists' project on Spring Street, then did the 34-unit Binford Building.

"We wanted to make the building a statement and an art piece—something that says this is an exciting place to live, something to keep the focus on this street," he says.

With its striking facade, security system and handsome lobby, the building "has got some sex," Kamin says. He talks about hiring a graffiti artist from East Los Angeles to dress up the eastern wall, "because it faces East L.A."

But all those additions added to the cost of the project. Unexpected building requirements from the city added more costs. Kamin said that he had hoped monthly rents in the Binford Building would start between \$500 and \$600. Instead, they range from \$850 to \$1,600. The units are moving slowly, Kamin acknowledges.

Doug Ward, for one, rejects such bourgeois splendor. Ward has been working in a nonprofit partnership hoping to develop public housing for artists, but his efforts have thus far met with disappointment.

But the city's first publicly supported housing project for artists—a 52-unit loft conversion dubbed "The Artists Colony" at 24th Street and Santa Fe Avenue—is expected to provide an option for displaced artists. Work is to begin by June 1, after a few details are ironed out in the \$1.2-million loan agreement between the Community Redevelopment

Agency and a for-profit development group backed by arts patron Marvin Zeidler, president of Zeidler & Zeidler clothiers.

Zeidler says a committee will wrestle with the tricky question of deciding who is and who isn't an artist. "I'm sure we'll not make everyone happy," he said.

Ward foresees other artists migrating south and east in search of cheaper spaces, one step ahead of the city inspectors.

"It's not going to die. People are going to pop up in the weirdest places. . . ."

□

True, true. Many artists and observers have always scoffed at

the notion of downtown Los Angeles as a Greenwich Village West or a North Beach South. The theory is that the languor of the beach and the schlock of Hollywood militate against meaningful art.

"A myth," said Joy Silverman of LACE. Los Angeles "artists don't get the support from the patrons, the collectors and press—that's where the problem lies."

And so, Silverman said, many of Los Angeles' best and brightest migrate to New York in hopes of making it big—and only then get discovered by Los Angeles collectors. David Salle, Eric Fischl, Ericka Beckman and Barbara Bloom are among the high-profile artists to have moved from Los Angeles to

New York over the past decade.

Jean Milant, proprietor of the Cirrus Gallery on Alameda, recalls that an Australian art dealer recently toured Los Angeles. "He was very excited by the amount of activity, and the quality of activity—the uniqueness, the honesty and integrity," Milant said. "Yet he felt there was a sort of self-deprecation."

If art is a spiritual pursuit, some suggest that the success of an artistic community may be essentially a matter of faith.

Michael Luchessi and Suzanne Averitt are keepers of the faith. The two sweethearts are newcomers downtown, having moved from the Midwest via Hollywood. They make money in phone sales at the theater center, and devote their mental energies to staging theater on the cheap. Michael is the writer,

Suzanne the director, friends are the actors.

Luchessi, 30, and Averitt, 28, last year adapted the obscure Beat Generation novel "Go" for Sunday afternoon productions at Al's Bar.

They never sought permission from author John Clellan Holmes to adapt the material. Later, they located Holmes in New York and sent him an audio tape of the performance.

"He was jazzed by it," Luchessi says. Adaptations had been tried before, "but he said that ours came much closer to capturing what it was really all about."

The success of "Go" helped Averitt earn a humble \$500 grant from the Otis Art Institute. "It's exciting," Averitt says. "It's just like the '50s with Kerouac and Ginsberg. We can tell that somebody is really going to make it, but you never know who."



JOSE GALVEZ / Los Angeles Times

Artist Leonard Skuro, left, and businessman 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's seldom, "Hey, there's a space over there, next to the Buick."

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

And the best space is cheap.

All of which explains why sculptor Leonard Skuro would walk through a barren three-story brick building at 2401 Santa Fe Ave., deep in the grit and clatter of industrial downtown Los Angeles, and say, "This is a beautiful *space*."

This property, where terry cloth was once tailored into the "Robes of California," is unique at the least. Construction will commence next month to transform the three buildings on this 3½-acre site into 44 units of loft housing. While loft conversion projects downtown have become common, this plan represents the city's first major attempt to provide subsidized housing for artists.

The Santa Fe Art Colony, as the project is known, promises to be a significant outpost for the tenacious art community scattered in the crannies of downtown Los Angeles. For the individual artists—the lucky few who get in—the project promises affordable rent, a stimulating working environment and permanence.

"Artists call me and say they hear we're going to have some lofts available," said Skuro, who is a part of a development group led by arts patron Marvin Zeidler and the Community Redevelopment Agency. "When they ask me how much, it's so nice to say four hundred. They say, 'Four hundred a month? You're 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 13 such lofts for roughly \$404 per month, 26 lofts for \$605 and five more spacious units for \$750. Tenants should be able to move in the spring. Another eight units are to be added within five years.

Coming on the heels of the recent opening of the Museum of Contemporary Art on Bunker Hill 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 center for the arts. New York has had subsidized artist housing for many years.

Yet the \$3-million project comes at a time when the downtown art community is struggling, a potential victim of its own success. Its founders were able to get vacant industrial space—illegally—for a nickel a square foot 15 years ago. In 1980 the city sanctioned loft living with its artist-in-residence ordinance, but the new code forced upgrades that jacked up rents and forced many artists to find more illegal roosts.

Professional developers are now at the forefront of the loft conversion business. As the "serious" artists who aren't financially successful get displaced, commercial artists move in, and so do the young urban professionals enamored of the idea of loft living.

The Santa Fe Art Colony is reserved expressly for "serious" artists. Already, more than 50 names are on the waiting list, although the only advertisement has been by word of mouth.

A review panel will face an interesting task. First it must determine whether an applicant is truly a *serious artist*, whatever *that is*. The artist must also need the physical space to do his work (poets need not apply). Applicants must also qualify under income guidelines established by the CRA, which has the right to review tax statements in its screening process.

Zeidler, the proprietor of the Zeidler &

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ARTISTS: A Space Effort Creates New Colony in L.A.

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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.

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Struggling Artists Find New Colony Downtown

May 30, 1988 | PAUL FELDMAN | Times Staff Writer

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 life style, 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

Snowden, Don . Los Angeles Times (pre-1997 Fulltext) ; Los Angeles, Calif. [Los Angeles, Calif]06 Nov 1988: 4.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

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

FULL TEXT

SEE CORRECTION APPENDED

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 Tax money spent in support of the arts

Total Per

(in millions) Capita

Pittsburgh \$6.6 \$17.03
San Francisco \$9.5 \$12.68
New York \$62 \$8.87
Miami \$2.4 \$6.41
Atlanta \$2.5 \$5.92
Washington \$3.7 \$5.91
Dallas \$5.9 \$5.90
Baltimore \$4.2 \$5.57

San Diego * \$5.12 \$4.88
St. Louis \$2 \$4.69
Seattle \$1.5 \$4
Columbus \$1.9 \$3.24
Los Angeles * \$4 \$1.53
Chicago \$4.1 \$1.36
Denver \$.559 \$1.10
New Orleans \$.250 .50

* Combined city and county funds Source: Opinion Research Associates, Madison, Wis., and various city agencies.
Compiled by Elizabeth Hayes and John Burman

**** START OF CORRECTION ***** CORRECTION: FOR THE RECORD
SECTION:Calendar DATE:11/13/88 TYPE:Correction EDITION:Home DAY:Sunday PAGE:107 PART: DESK:Calendar
Carol Bernson, not Gary Friedman, was the photographer who took the Rachel Rosenthal photo on last Sunday's
cover (see above). **** END OF CORRECTION *****

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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Fleeing Rising Rents Lofty Ideals Keep Artists on the Move

Pasternak, Judy . Los Angeles Times (pre-1997 Fulltext) ; Los Angeles, Calif. [Los Angeles, Calif]11 July 1989: 1.

[ProQuest document link](#)

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 Eikelblaadjies 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

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Architectural
Resources Group

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.

All applications must be filled out by applicant

PLANS AND SPECIFICATIONS and other data must also be filed

WARD 6

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

Application for the Erection of Building

CLASS "A" - "B" - "C"

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 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, 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 ordinance of the City of Los Angeles.
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.

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

Lot No. 11 Block 7
(Description of Property)
Hunting Industrial Tract
SW corner of Santa Fe & Chancy Sts.

O. K. City Assessor By Theo M Deputy
O. K. City Engineer By W. H. Welch Deputy

TAKE TO ROOM No. 34 THIRD FLOOR ENGINEER PLEASE VERIFY

District No. 5 M. B. Page 18 F. B. Page 264
No. 2401 Santa Fe Ave
(Location of Job)
Street

(USE INK OR INDELIBLE PENCIL)

- 1. Purpose of Building Factory No. of Rooms 4 No. of families
2. Owner's name C. B. Van Vorst Phone
3. Owner's address Western Ave bet. 6th Ave & Wilshire 615 So. Westmole
4. Architect's name J. M. Cooper Phone 10595
5. Contractor's name Not Lt. Phone
6. Contractor's address
7. ENTIRE COST OF PROPOSED BUILDING {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc.} \$ 35000.00
8. Any other buildings on the lot? No How used?
9. Size of proposed building 108 x 138 Height to highest point 38 feet
10. Number of stories in height 2 Character of ground Compact Sandy Gravel
11. Material of foundation Concrete Size footings See plan Size wall 21-24 Depth below ground 10'
12. Material of chimneys None Number of inlets to flues Interior size of flues
13. Answer following: Material of Exterior Walls Brick Material of Interior Construction Semi Mill
Lumber
Material of Floors wood Material of Roof wood-tar & Gravel
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 is true and correct, and that all provisions of the Building Ordinances will be complied with, whether herein specified or not.
3/11/11 Ho (Sign here) J. M. Cooper Archt. (Owner or Authorized Agent) per G. C. Kennedy

FOR DEPARTMENT USE ONLY
PERMIT NO. 2275
Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink) J. M. Cooper 715 Plan Examiner.
Application checked and found O. K. (Use Rubber Stamp) APR 13 1916 G. C. Kennedy Clerk
APR 13 1916

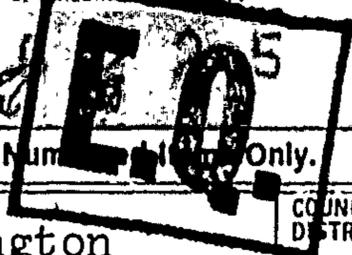
W. H. Welch

REMARKS

3/5
1/15



INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.



1. LEGAL DESCR.	LOT	BLOCK frac. A	TRACT Huntington Industrial Tr.	COUNCIL DISTRICT NO 9	DIST MAP 117-217 CENSUS TRACT 2065.00
2. PRESENT USE OF BUILDING	(12) Manufacturing		NEW USE OF BUILDING	() Same	
3. JOB ADDRESS	2401 S. Sant Fe Ave.				FIRE DIST two
4. BETWEEN CROSS STREETS	E. Washington Bl. AND E. 25th St.				LOT TYPE int.
5. OWNER'S NAME	Harry P. Carten - c/o Richard Van Vorst				LOT SIZE incomplete legal
6. OWNER'S ADDRESS	35 W Chandler Pl. San Marino 91108				ALLEY
7. ENGINEER	BUS LIC NO	ACTIVE STATE LIC NO	PHONE		
Paul H. Winter		S-636	796-6081		
8. ARCHITECT OR DESIGNER	BUS LIC NO	ACTIVE STATE LIC NO	PHONE		
				BLDG. LINE	
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY	ZIP			
1021 E. Walnut	Pasadena CA	91106			
10. CONTRACTOR	BUS LIC NO	ACTIVE STATE LIC NO	PHONE		
SR. M INC to be selected		432645	355-4106	AFFIDAVITS CCPD ZI 418	
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE		
WIDTH 108 LENGTH 133	2	34	See Map UM		
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR		
	UM	Wd. frame	Wd. Frame		
13. JOB ADDRESS	2401 S. Santa Fe Ave.				DISTRICT OFFICE L.A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 9,000-PC \$1000-BP				SEISMIC STUDY ZONE
15. NEW WORK (Describe)	Stairwell bracing & correct detail				GRADING FLOOD
	ON PERMIT 49600/82 class #				HWY. DED. CONS. yes UM
NEW USE OF BUILDING	SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY
(12) MANUF.					MT
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED	FILE WITH	
DA	G-1	N/C	Altkander	LA 49600/82	
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED	TYPIST	
	N/C		Altkander		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		
N/C	-	STD COMP	COMB	GEN.	MAJ. S. CONS.
PC	GPJ	CONT INSP	CASHIER'S USE ONLY		
51.85			B & SB-3 (R 1.83)		
SPC	PM		61.85 EQPC		
			13.00 EQBP		
BP	EI		.50 E.I.		
13.00	0.50	Claims for refund of fees paid on permits must be filed 1. Within one year from date of payment of fee, or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept of B & S. SECTIONS 22.12 & 22.13 LAMC	1.31 OSS		
IF	DSS		71.83 QDQ1		
O/S	SOSS.		E7243 3 08/24/83 66.66 CMTD		
DIST OFFICE	C/O	SPRINKLERS REQ'D SPEC.			
LA					
PC NO		ENERGY			
A 7457					

DECLARATIONS AND CERTIFICATIONS

16. I hereby affirm 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.
 Date 8-21-83 Lic. Class B Lic. Number 133515 Contractor [Signature] (Signature)

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code. The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code. The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)
 I am exempt under Sec. _____, B & P. C. for this reason.
 Date _____ Owner's Signature [Signature]

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 380C, Lab. C.).
 Policy No. BK 4080051 Insurance Company ZENITH (1-1-84)
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
 Date 8-21-83 Applicant's Signature [Signature]
 Applicant's Mailing Address: 55 W SIERRA MADRE BL. SIERRA MADRE CA 91024

19. 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.
 Date _____ Applicant's Signature [Signature]

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).
 Lender's Name _____ Lender's Address [Signature]

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.
 I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] Contractor 8-21-83
 (Owner or agent having property owner's consent) Position Date

03110500226

W/C

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	TRACT	TRACT	COUNCIL DISTRICT NO.	DIST. MAP
		Of A	Huntington Industrial	9	117-217 2065
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING			ZONE	
() Warehouse	Artist in Residence			M3-2	
3. JOB ADDRESS	FIRE DIST.				
2401 S. Santa Fe Ave. (1-30)	II				
4. BETWEEN CROSS STREETS	AND				LOT TYPE
Washington Blvd.	25th St.				
5. OWNER'S NAME	PHONE			LOT SIZE	
Santa Fe Art Colony	(213) 392-4066			Inc Leg.	
6. OWNER'S ADDRESS	CITY	STATE	ZIP		
214 Ashland Ave.	SH.	Ca	80905		
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
8. ARCHITECT OR DESIGNER	BUS LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE	
Zeidler/ Frishberg			392-4066		
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY	STATE	ZIP	AFFIDAVITS	
214 Ashland Ave.	SM	CA	90405	CCPD	
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ZI 1231	
TO BE SELECTED					
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
WIDTH - LENGTH			Warehouse MAWF		
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	P.C. REQ'D	
	Masonry	Wood	Wood		
13. JOB ADDRESS	STREET GUIDE				DISTRICT OFFICE
2401 S. SANTA FE AV.					LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	SEISMIC STUDY ZONE				
480,000 (1 of 2) / Total 680,000					
15. NEW WORK (Describe)	GRADING				FLOOD
Interior Remodeling for Air.					
30 NON CONDITIONED UNITS.	HWY. DED.				CONS.
	yes				yes
NEW USE OF BUILDING	SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY
AIR	NONE				2 PORTABLE
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED		
II	R1/B2		DN		
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED		
30			Socarran Juan		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		
	30	30 COMP.	COMB GEN. MAJS. CONS. E.Q.		
P.C. NO.	GPI	CONT INSP	B & SB-3 (R 5.05)		
C 2844			1,626.90 B-PC		
			32.54 OSS		
			814.64-86 1,659.44		
			1404.00 BP-R		
			33.60 E.I.		
			1056.00 FIRE		
			49.09 OSS		
			667.36 DD@1		
			667.36 DD@1		
			K2588 1 06/01/87 2542.69 QHTD		

DECLARATIONS AND LICENSED CONTRACTOR

16. 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.

C 1404.00 BP-R
C 33.60 E.I.
C 1056.00 FIRE
C 49.09 OSS
C 667.36 DD@1
K2588 4 06/01/87 2542.69 PNDR

OWNER-BUILDER

17. I hereby affirm that I am exempt from the Contractor's License Provisions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit-subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).)

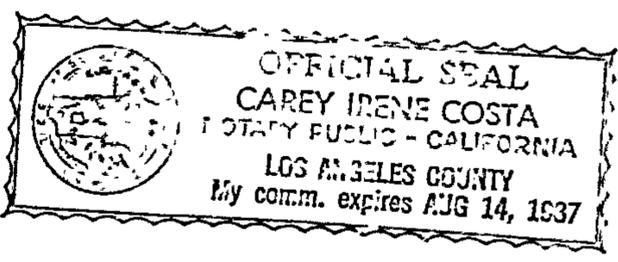
CAT. NO. NN00630 TO 1946 CA (9-84)

(Partnership)
STATE OF CALIFORNIA
COUNTY OF LOS ANGELES } ss.

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

personally known to me or proved to me on the basis of satisfactory evidence to be the person who executed the within instrument as one of the partners of the partnership that executed the within instrument, and acknowledged to me that such partnership executed the same. WITNESS my hand and official seal.

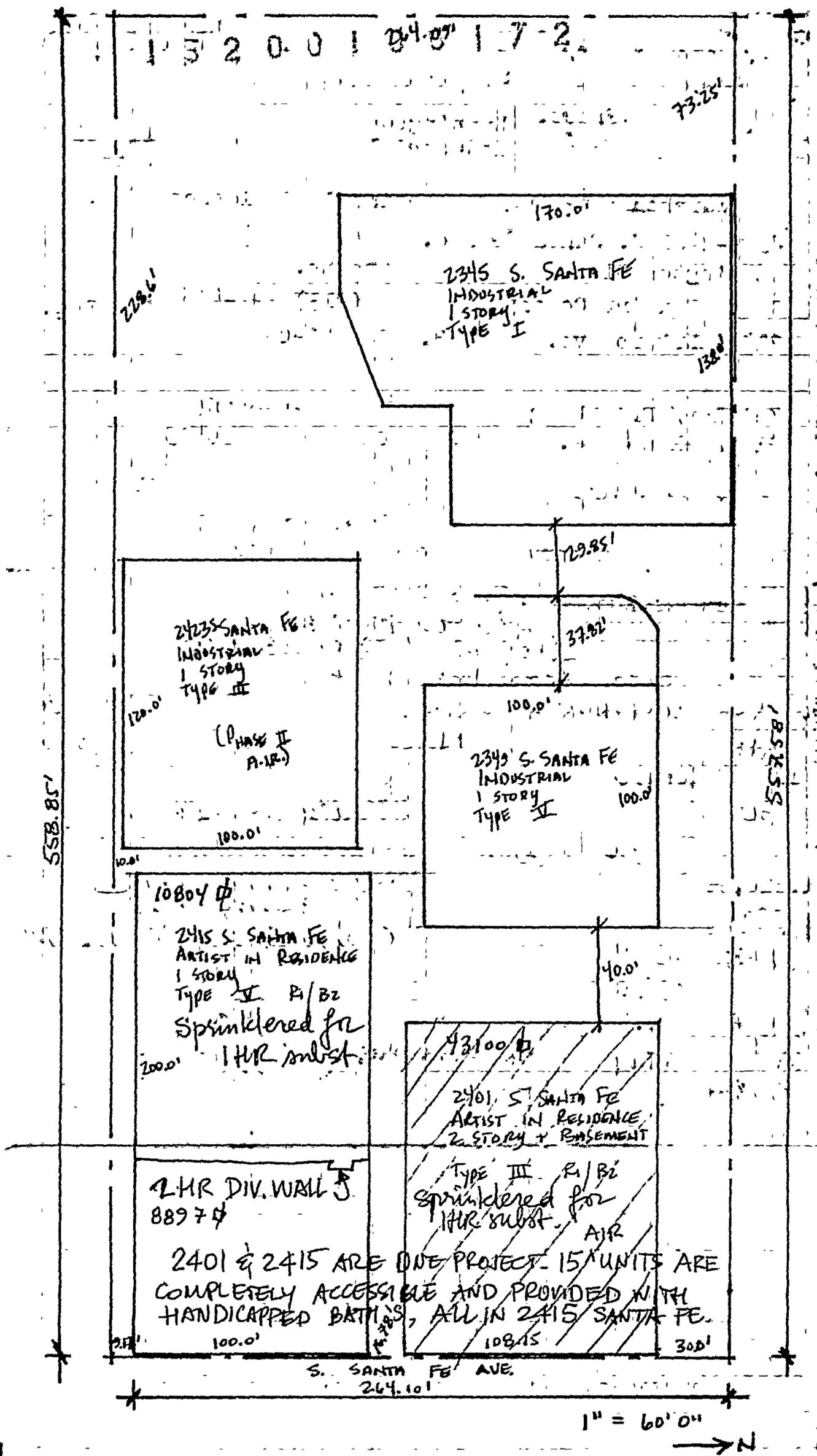
Signature Carey Irene Costa
CAREY IRENE COSTA



(This area for official notarial seal)

I realize that this permit is an application for inspection, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the City of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed Marvin Zeidler Partner Nov 24 1986 Date
(Owner or agent having property owner's consent) Position



11-25-86
EXISTING DRIVEWAY PARKING
Proposed 3 φ 11/5/88 (87)

24-86-0027 (C2) - P.R. 2 11/26/86

BUTCH 11/24/86

9195 87 411.75
281510642
Abdulla 6-1-87
11/23/86

33995.25 X
< 117-217 C >

Interior remodeling only
NO Addition
NO new driveways to be built

11-25-86
11/25/86

13200100173

n

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 6, 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 4613, 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 LINE 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 558.85 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.

EXCEPT THEREFROM ALL OIL, OIL RIGHTS, MINERALS, MINERAL RIGHTS, NATURAL GAS, NATURAL GAS RIGHTS, AND OTHER HYDROCARBONS BY WHATSOEVER NAME KNOWN, GEOTHERMAL, STEAM, AND ALL PRODUCTS DERIVED FROM ANY OF THE FOREGOING, INCLUDING, WITHOUT LIMITATION, THE RIGHT TO DRILL, MINE AND EXTRACT THEREFROM, BUT WITHOUT THE RIGHT OF ENTRY UPON THE SURFACE THEREOF, AS RESERVED IN DEED RECORDED NOVEMBER 29, 1984 AS INSTRUMENT NO. 84-1406405.

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 EASTERLY 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.

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

FOR 7700500281

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT -	BLOCK Ptn of A	TRACT Huntington Ind. Tr.	COUNCIL DISTRICT NO. 9	DIST. MAP 117-217 CENSUS TRACT 2065
2. PRESENT USE OF BUILDING	() Artists in Residence		NEW USE OF BUILDING () Same		ZONE M3-2
3. JOB ADDRESS	2401 S. Sta. Fe Ave. (#B03)				FIRE DIST. II
4. BETWEEN CROSS STREETS	Washington		AND 25th St.		LOT TYPE T1N
5. OWNER'S NAME	Jean Hoenninger				LOT SIZE
6. OWNER'S ADDRESS	2401 S. Sta. Fe Ave.		CITY LA #B03	ZIP 90058	No Legal
7. ENGINEER	Dejban		BUS. LIC. NO.	ACTIVE STATE LIC. NO. SE2521	PHONE
8. ARCHITECT OR DESIGNER	Leo Frishberg		BUS. LIC. NO.	ACTIVE STATE LIC. NO. 391-7425	PHONE
9. ARCHITECT OR ENGINEER'S ADDRESS	2221 Glencoe Ave.,		CITY Venice	ZIP 90291	AFFIDAVITS See map YI ZI 1231/CPD ZA86-0404
10. CONTRACTOR	To be selected				P.O. REQ'D
11. SIZE OF EXISTING BLDG.	WIDTH 100	LENGTH 138	STORIES 2+B	HEIGHT 30	NO. OF EXISTING BUILDINGS ON LOT AND USE 5 - Air & Comm
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS Masonry		ROOF Wood	FLOOR Conc/Wood	
13. JOB ADDRESS	2401 S. Sta. Fe Ave. (#B03)				DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 1,500.00				SEISMIC STUDY ZONE
15. NEW WORK (Describe)	Interior remodel - roof addition				GRADING - FLOOD -
NEW USE OF BUILDING Artists in Residence					SIZE OF ADDITION MEZ. 5'x6'
TYPE Y-N GROUP OCC. RI/MI FLOOR AREA 190					STORIES 1 HEIGHT N/C
DWELL UNITS N/C MAX OCC. N/C					PLANS CHECKED [Signature]
GUEST ROOMS N/C PARKING REQ'D N/C					APPLICATION APPROVED [Signature]
PARKING PROVIDED STD. COMP.					INSPECTION ACTIVITY
PC 21.51 G.P.I. - CONT. INSP.					COMB GEN MAJ/COMP EQ
S.P.C. P.M.					INSPECTOR Padilla
B.P. 23.00 E.I. 0.50					INSPECTOR [Signature]
I.F. F.H. -					INSPECTOR [Signature]
S.D. N/A O.S.S. 1.00					INSPECTOR [Signature]
DIST. OFFICE LA S.O.S.S. SPRINKLERS REQ'D SPEC. THRU-OUT					INSPECTOR [Signature]
P.C. NO. D4051 C/O ENERGY NO PAS NO					INSPECTOR [Signature]

DECLARATIONS AND CERTIFICATIONS

16. I hereby affirm 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.

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code):

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

19. 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.

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

Signed Jean Hoenninger (Owner or agent having property owner's consent) Position Date 1-25-88

Bureau of Engineering	17700	ADDRESS APPROVED	2	Cordukes 11-30-87	
		DRIVEWAY			
SEWERS		HIGHWAY DEDICATION	REQUIRED		
			COMPLETED		
		FLOOD CLEARANCE			
		SEWERS AVAILABLE			
		NOT AVAILABLE			
		SFC PAID			
		SFC NOT APPLICABLE			
		SFC DUE			
Grading	PRIVATE SEWAGE SYSTEM APPROVED				
Conservation	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>				
Fire	APPROVED (TITLE 19) (L.A.M.C.-9700)				
Housing	HOUSING AUTHORITY APPROVAL				
Planning	APPROVED UNDER CASE # 2A 86-0404 (C.U.)				
Traffic	APPROVED FOR				
Construction Tax	RECEIPT NO.	DWELLING UNITS			

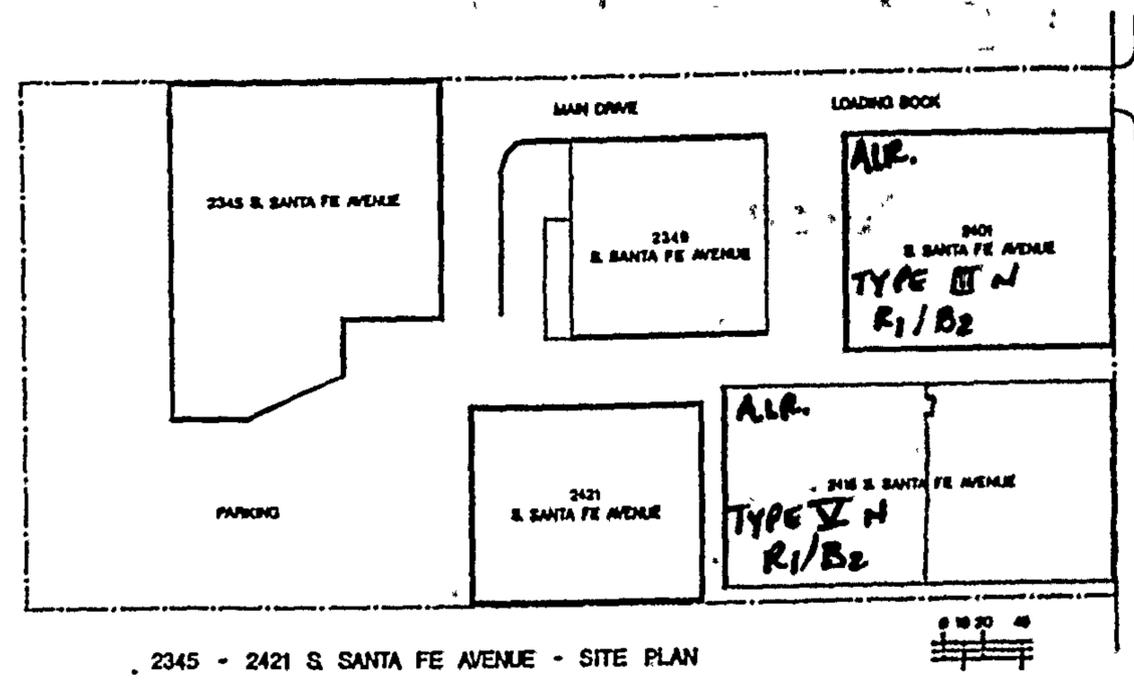
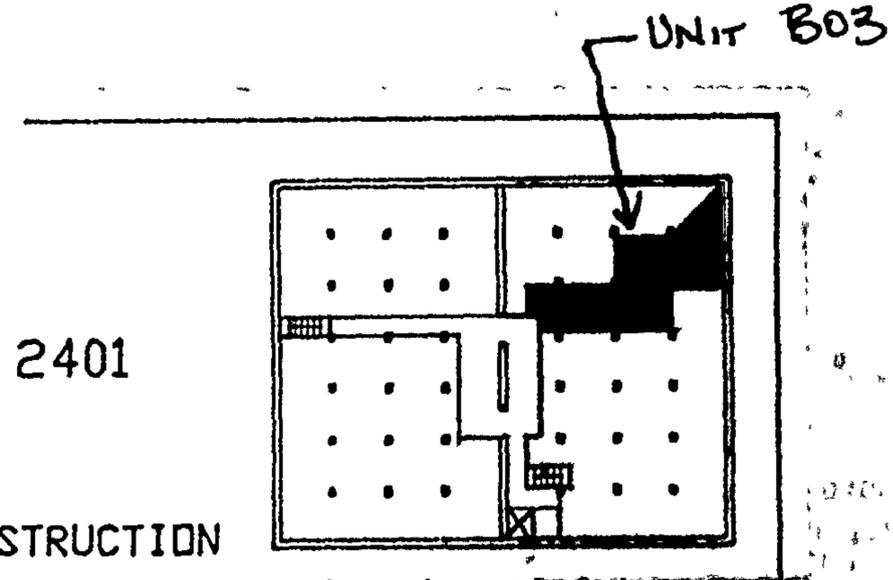
LEGAL DESCRIPTION
 - NEW MEZZANINE NOT STRUCTURALLY ATTACHED TO EXISTING MASONRY WALLS
 - BLDG OWNER: SANTA FE ART COLONY
 2415 S. SANTA FE AV, LA, CA 90058

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

213-391-7425

- EARTHQUAKE COMPLIANCE COMPLETED 1-20-88 FOR MEZZANINE ADDITION ONLY PER A. PEREZ
- No NEW CONDITIONED SPACE H.B.

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE



SANTA FE ART COLONY

OF OCCUPANCY AND USE OF BUILDING HEREBY DENOTED TO VDD-VGLEH

FOR INSPECTION 1-0-9-6-7-0-0-0-3 INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. OBS# NL

1. LEGAL DESCR.	LOT PT OF A	BLOCK A	TRACT HUNTINGTON INDUSTRIAL	CITY CLERK REF. NO. MP 6-10	DIST. MAP 117B217
2. PRESENT USE OF BUILDING (23) A.I.R.	NEW USE OF BUILDING (23) SAME			ZONE M3-1	
3. JOB ADDRESS 2401 S. SANTA FE AVE.	SUITE/UNIT NO.			FIRE DIST. 9	COUN. DIST. 9
4. BETWEEN CROSS STREETS 25TH ST.	AND WASHINGTON			LOT TYPE INT.	
5. OWNER'S NAME SANTA FE ART COLONY	TENANT	BUILDING		PHONE 587-5902	LOT SIZE INC. LEGAL
6. OWNER'S ADDRESS 2349 SANTA FE #B	CITY L.A.	CA	90058	ZIP	
7. ENGINEER MEHRDAD GIVECHI	BUS. LIC. NO. NONE	ACTIVE STATE LIC. NO. C045725	PHONE 213-581-8900	ALLEY -	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE -	
9. ARCHITECT OR ENGINEER'S ADDRESS 5300 S. SANTA FE	CITY VERNON	CA	90058	DOCUMENTS/ EASEMENTS	
10. CONTRACTOR DECOMA Industries	BUS. LIC. NO. 530809-78	ACTIVE STATE LIC. NO. B375508	PHONE 213-581-8900	ZI 1231 <i>AL</i>	
11. SIZE OF EXISTING BLDG. WIDTH 108 LENGTH 138	STORIES 2	HEIGHT 35	NO. OF EXISTING BUILDINGS ON LOT AND USE 3		
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS URM	ROOF WOOD	FLOOR WOOD		
13. JOB ADDRESS 2401 S. SANTA FE AVE.	SUITE/UNIT NO.			DIST. OFF. L.A.	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 2,000.00			P.C. REQ'D NO	
15. NEW WORK (Describe) EQ DAMAGE REPAIR: URM CRACK REPAIR AT WEST ELEVATION	NO FEE PER ORD. 169813			GRADING -	
NEW USE OF BUILDING SAME			SIZE OF ADDITION	STORIES	HEIGHT
TYPE	GROUP OCC.	MAX. OCC.	BUILDING ZONING		FILE WITH
DWELL UNITS NC	R1		FRANK ROJAS		ZONED BY FR
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	APPLICATION APPROVED		CAUDILLO
PC 35.70	G.P.I. + NP	CONT. INSP.	INSPECTION ACTIVITY		
S.P.C.	PM 10.00		CS GEN. MAJ.S. (EQ.)		
B.P. 42.00	E.I. .50	Claims for refund of fees paid on permits must be filed 1. Within one year from date of payment of fee, or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	06/03/94 11:40:15AM H001 T-1810 C-26		
I.F.	F.H.		E Q PLAN CHECK 35.70		
S.D.	O.S.S.		SYS DEV 2.14		
ISS. OFF.	S.O.S.S.	SPRINKLERS REQ'D SPEC.	ONE STOP SURCH 1.00		
HO	YES		TOTAL 38.84		
PC NO. G2724	C/O	ENERGY DAS	CHECK 38.84		
NEW AFFIDAVITS			CASHIER'S USE ONLY		
PLAN CHECK EXTENDED TO			06/22/94 10:39:05AM H001 T-3720 C-26		
ADMINISTRATIVE APPROVAL DATED			EQ PERMIT 42.00		
BY			INVOICE # 0099660 RR		
D.A.D. PLANS CHECKED			PLAN MAINTENAN 10.00		
HOUSING MITIGATION FEE ORDINANCE			EI RESIDENTIAL 0.50		
ASBESTOS NOTIFICATION			SYS DEV 3.15		
Check Box			ONE STOP 1.05		
I declare that notification of asbestos removal is not applicable to addressed project			TOTAL 56.70		
Signature			CHECK 56.70		

UNDER PENALTY OF PERJURY I HEREBY AFFIRM THAT I HAVE NOT AND WILL NOT RECEIVE ANY INSURANCE SETTLEMENT WHICH INCLUDES PAYMENT FOR DEPT OF BUILDING & SAFETY PERMITS OR INSPECTION COST IN CONNECTION WITH NORTHRIDGE EARTHQUAKE DAMAGE

OWNER OR OWNER'S AGENT

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm 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.
Date 6/22/94 Lic. Class B Lic. Number 375508 Contractor Mehrdad Givechi

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)

I am exempt under Sec. B. & P. C. for this reason.

Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).
Policy No. PWC-180610-00 Insurance Company Golden Eagle
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety
Date 6/22/94 Applicant's Signature Mehrdad Givechi
Applicant's Mailing Address 5300 S. Santa Fe Vernon, CA 90058

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. 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.
Date _____ Applicant's Signature _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).
Lender's Name _____ Lender's Address _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.
I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

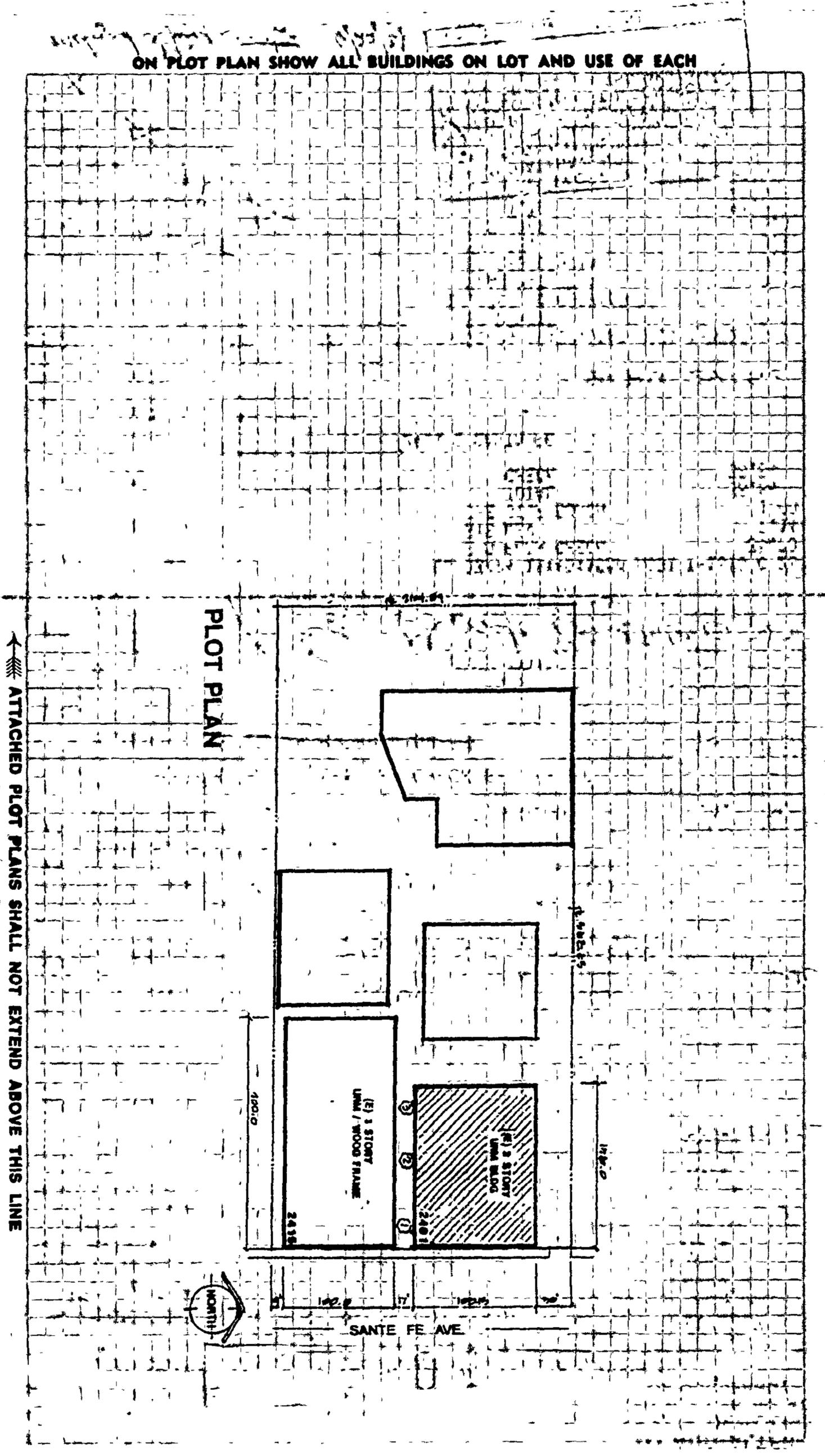
Signed Mehrdad Givechi Contractor 6/22/94
(Owner or agent having property owner's consent) Position Date

45200677004

Bureau of Engineering		ADDRESS APPROVED	
		DRIVEWAY	
		HIGHWAY	REQUIRED
		DEDICATION	COMPLETED
		FLOOD CLEARANCE	
Public Works Improvement	Required YES <input type="checkbox"/> NO <input type="checkbox"/>	PERMIT #	
SEWERS		SEWERS AVAILABLE	
RES. NO		NOT AVAILABLE	
CERT. NO.		SFC PAID	
		SFC DUE	
		SFC NOT APPLICABLE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
CEQA			
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		
	APPROVED - HYDRANT UNIT, ROOM 920 CHE		
CRA	APPROVED PER REDEV. PROJECT		
Transportation	APPROVED FOR DRIVEWAY LOCATION		
	APPROVED FOR ORD. #		
Planning	WORK SHEET #		
	APPROVED UNDER CASE #		
	LANDSCAPE / XERISCAPE		
	SIGHT PLAN REVIEW		
Housing	HOUSING AUTHORITY AFFIDAVIT NO.		
Construction Tax	RECEIPT NO.	DWELLING UNITS	
Cultural Affairs			
Rent Stabilization Division			

LEGAL DESCRIPTION

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



Building Permits

2415 S. Santa Fe Ave.

All applications must be filled out by applicant

WARD 6

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

2

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 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, 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 ordinance of the City of Los Angeles. 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 Block Huntington Industrial Tract (Description of Property)

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

District No. 5 M. B. Page 18 F. B. Page 262

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

No. 2401 Santa Fe Ave (Location of Job) Street

O. K. City Assessor By [Signature] Deputy. O. K. City Engineer By [Signature] Deputy.

(USE INK OR INDELIBLE PENCIL)

USE CHANGES ON PLANS PERMIT NO. DATE

1. Purpose of Building Storage Bldg No. of Rooms 3 No. of Families 1
2. Owner's name B. H. Van Vleet Co. Phone
3. Owner's address 1333 Hart St
4. Architect's name Phone
5. Contractor's name Alta Planning Mill Phone 10595
6. Contractor's address 830 Mc Garry Street
7. ENTIRE COST OF PROPOSED BUILDING \$ 6500 (Including Plumbing, Gas Fitting, Sewers, Caspools, Elevators, Painting, Finishing, etc.)
8. Any other buildings on the lot? yes How used? in construction
9. Size of proposed building 100 x 200 Height to highest point 22 feet
10. Number of stories in height 1 Character of ground sand & gravel
11. Material of foundation concrete Size footings piers Size wall none Depth below ground 2'-6"
12. Material of chimneys none Number of inlets to flues none Interior size of flues - x -
13. Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 6 x 12 H. 12 x 12 EXTERIOR studs 1 x 6 INTERIOR BEARING studs 2 x 6 Interior Non-Bearing studs none Ceiling joists none Roof rafters 1 x 6 FIRST FLOOR JOISTS none Second floor joists - x - Third floor joists - x - Specify material of roof tar & gravel

14. State number of Plumbing fixtures to be installed Number of gas outlets
15. State if there is a sewer or cesspool to be constructed on this lot (No cesspools allowed where there is a street sewer.)

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, whether herein specified or not. (Sign here) Alta Planning Mill Co. by [Signature] (Owner or authorized agent.)

FOR DEPARTMENT USE ONLY
Table with 3 columns: PERMIT NO. (3266), Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink) [Signature], Application checked and found O. K. (Use Rubber Stamp) MAY 27 1916 R.B. Clerk, Stamp here when permit is issued. MAY 27 1916

REMARKS

Blank lined area for writing remarks.

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

Form with 15 numbered sections containing details: LOT, BLOCK, TRACT (Huntington Industrial), COUNCIL DISTRICT NO. (9), PRESENT USE OF BUILDING (warehouse), JOB ADDRESS (2415 Santa Fe Avenue), OWNER'S NAME (Santa Fe Art Colony), ENGINEER (E.D. Birnbaum), ARCHITECT (Zeidler-Frishberg), CONTRACTOR (to be selected), VALUATION (\$5,000.00), NEW WORK (EARTHQUAKE WORK ON WEST-END WALL).

DECLARATIONS AND CERTIFICATIONS LICENSED CONTRACTORS DECLARATION

16. I hereby affirm 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. Date 5-29-87 Contractor Signature [Signature]

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.). Date 5-29-87 Applicant's Signature [Signature]

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. 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. Date 5-29-87 Applicant's Signature [Signature]

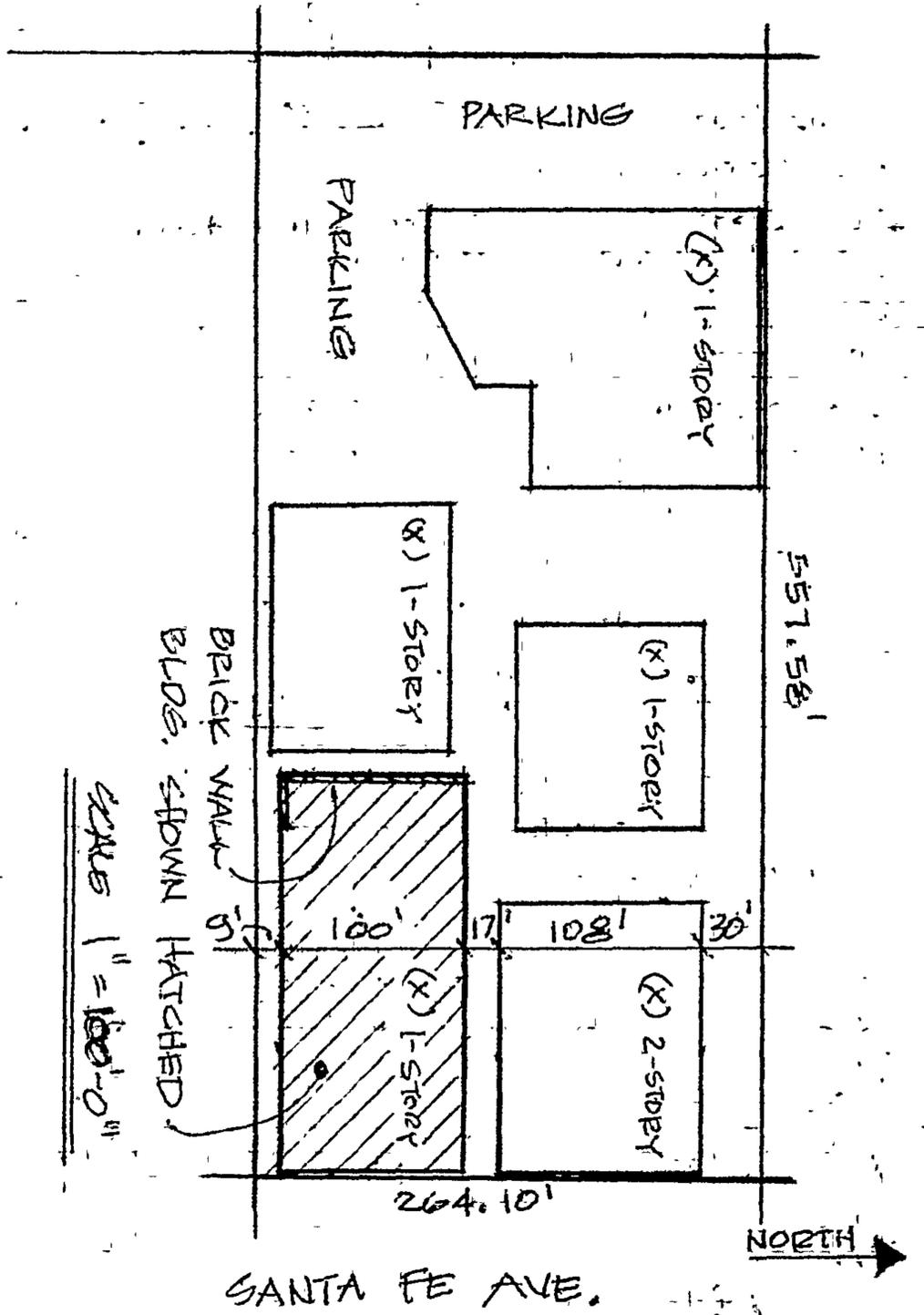
CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.). Lender's Name [Blank] Lender's Address [Blank]

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

Signature of Owner: [Signature] Position: Owner Date: 5-29-87

15200100179



710 122

GENERAL ACKNOWLEDGMENT

State of CALIFORNIA }
 County of LOS ANGELES }
 SS. _____

On this the 29 day of MAY, 1987, before me, _____
 MAS GOTO

the undersigned Notary Public, personally appeared _____
 MAS GOTO

personally known to me
 proved to me on the basis of satisfactory evidence
 to be the person(s) whose name(s) _____
 HAS subscribed to the _____
 HE executed it.

personally known to me
 proved to me on the basis of satisfactory evidence
 to be the person(s) whose name(s) _____
 HAS subscribed to the _____
 HE executed it.

Notary's Signature

 MAS GOTO

NATIONAL NOTARY ASSOCIATION • 23012 Ventura Blvd. • P.O. Box 4625 • Woodland Hills, CA 91364

OFFICIAL SEAL
 MAS GOTO
 NOTARY PUBLIC - CALIFORNIA
 LOS ANGELES COUNTY
 My comm. expires OCT 7, 1989

NO. 201

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 29 100200234

15 Required parking spaces provided.

Owner Marvin Zeidler
Owner's Address 401 No. Clifford
Los Angeles, CA 90049

J. CARNEY/flp

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT -	BLOCK Pen of A	TRACK Huntington Ind. Tr.	COUNCIL DISTRICT NO. 9	DIST. MAP 117-217
2. PRESENT USE OF BUILDING	() Artists in Residence			() Same	CENSUS TRACT 2065
3. JOB ADDRESS	2415 S. Sta. Fe Ave. (#11)				ZONE M3-2
4. BETWEEN CROSS STREETS	Washington		25th St.		FIRE DIST. II
5. OWNER'S NAME	Phil Lubin		213 588 621		LOT TYPE Int
6. OWNER'S ADDRESS	2415 S. Sta. Fe Ave.		LA 90058		LOT SIZE 1/2 Legal
7. ENGINEER	Dejban		SE2521		ALLEY -
8. ARCHITECT OR DESIGNER	Leo Frishberg		391-7425		BLDG. LINE -
9. ARCHITECT OR ENGINEER'S ADDRESS	2221 Glencoe Ave.		Venice 90291		AFFIDAVITS See map ZI1231/UCPD ZA86-0404
10. CONTRACTOR	To be selected				P.C. RECD
11. SIZE OF EXISTING BLDG.	WIDTH 100	LENGTH 200	STORIES 1	HEIGHT 17	NO. OF EXISTING BUILDINGS ON LOT AND USE 5 - Air & Comm
12. CONST. MATERIAL OF EXISTING BLDG.	Wood		WOOD	WOOD	FLOOR Conc/Wood
13. JOB ADDRESS	2415 S. Sta. Fe Ave. (#11)				DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	Interior remodel - left addition			\$ 1,500.00	SEISMIC STUDY ZONE -
15. NEW WORK (Describe)	172 SF STE # 11				GRADING - FLOOR -
NEW USE OF BUILDING	Artists in Residence			STORIES 1	HEIGHT 17
TYPE	N		FLOOR AREA 113	PLANS CHECKED [Signature]	
DWELL UNITS	N/C			APPLICATION [Signature]	
GUEST ROOMS	N/C			INSPECTION [Signature]	
P.C.	21.51	G.P.I.		COMB GEN MAJS [Signature] ED	
S.P.C.		P.M.		INSPECTOR Padilla	
E.P.	23.00	E.I.	0.50	BESB-3(R2/87)	
I.F.		F.R.		21.51 B-PC	
S.O.	N/A	B.S.S.	1.00	1.00 QSS	
BASE OFFICE	LA	S.S.S.S.		07875 2 [2/11/87] 22.51 CHTD	
P.C. NO.	D4051	CG		23.03 E-31	
				.50 E.P.T.	
				1.00 QSS	
				07022 WDBI	
				07674 6'07/21782	

DECLARATIONS AND CERTIFICATIONS

16. LICENSED CONTRACTORS DECLARATION
I hereby affirm 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.
Date _____ Lic. Class _____ Lic. Number _____ Contractor: _____ (Signature)

17. OWNER-BUILDER DECLARATION
I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.
Date 1/22/88 Owner's Signature [Signature]
B. & P. C. for this reason _____

18. WORKERS' COMPENSATION DECLARATION
I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).
Policy No. _____ Insurance Company _____
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
Date _____ Applicant's Signature _____

19. CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE
I certify that 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.
Date 1/22/88 Applicant's Signature [Signature]
NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

20. CONSTRUCTION LENDING AGENCY
I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3997, Civ. C.).
Lender's Name _____ Lender's Address _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of the city to enter upon the above-mentioned property for inspection purposes.
I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)
Signed [Signature] Position TENNANT Date 1/22/88
(Owner or agent having property owner's consent)

Bureau of Engineering	1 / / 0 0	ADDRESS APPROVED <input checked="" type="checkbox"/>	Cordukes 11-30-87
		DRIVEWAY	
		HIGHWAY DEDICATION	REQUIRED COMPLETED
		FLOOD CLEARANCE	
SEWERS		SEWERS AVAILABLE	
		NOT AVAILABLE	
		SFC PAID	
		SFC DUE	
	SFC NOT APPLICABLE		
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Conservation	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE # 2A 86-0104 (CUD) <i>David L. Fisher 11/20/88</i>		
Traffic	APPROVED FOR <i>CL FOR MEZZINE ONLY</i>		
Construction Tax	RECEIPT NO.	DWELLING UNITS	

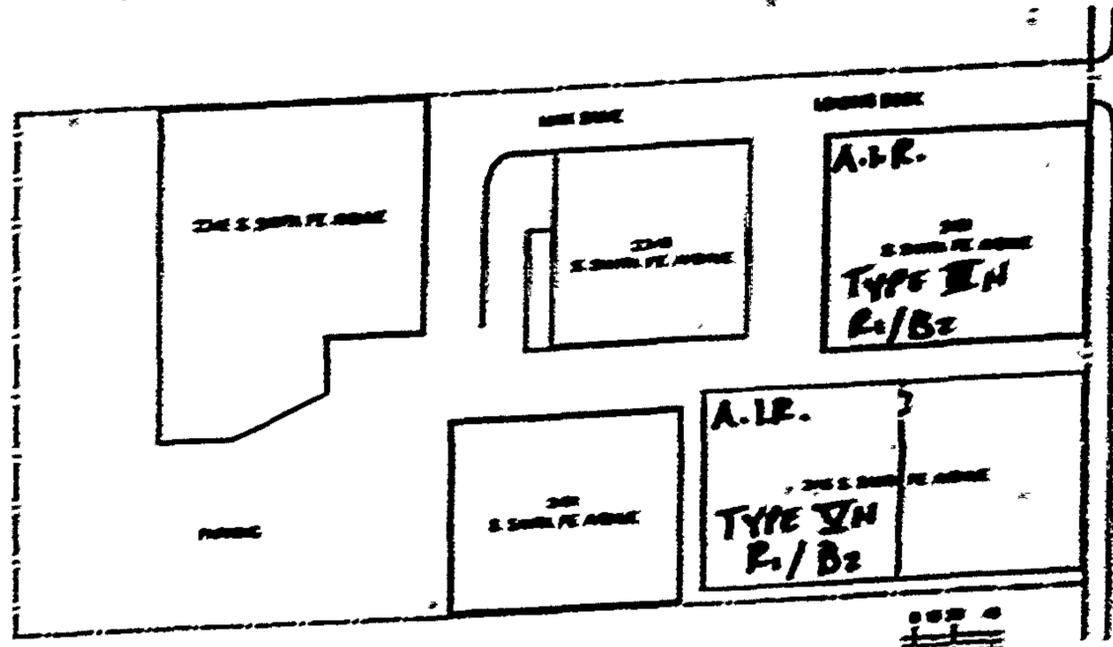
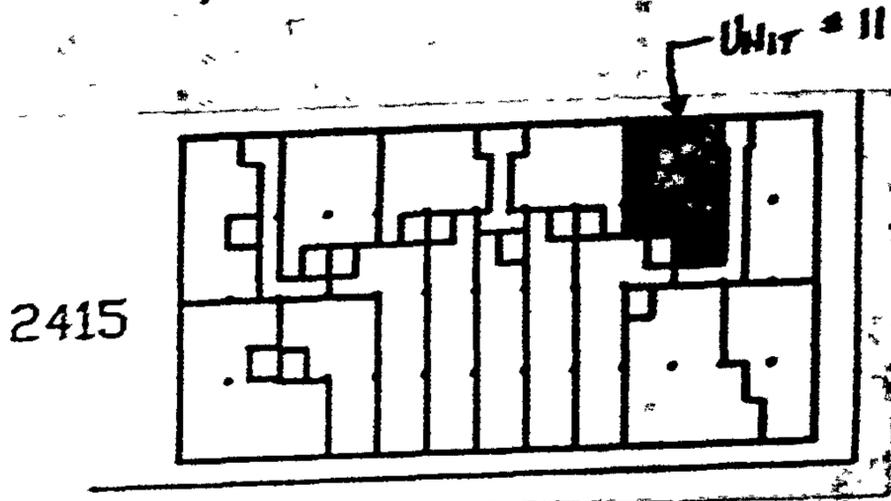
LEGAL DESCRIPTION
 NEW MEZZANINE NOT STRUCTURALLY CONNECTED TO EXISTING MASONRY WALLS.
 SEE STA-66737 FOR CHANGE OF USE

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

PURCH OWNER
 SANTA FE ART COLONY
 2415 S SANTA FE AV
 LA CA 90058
 213 391 7425

- EARTHQUAKE COMPLIANCE COMPLETED PER A. PEREZ, 1-20-88
- SCHOOL DISTRICT FEE - N/A NO NEW CONDITIONED SPACE, H.B.

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE



SANTA FE ART COLONY

CE CERTIFIED
 MECHANICAL
 10 ADD-0112

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK Pt. of A	TRACT Huntington Industrial Tr. Residence MP 6-10	COUNCIL DISTRICT NO.	DIST. MAP 117-217
2. PRESENT USE OF BUILDING	Artists in Residence			NEW USE OF BUILDING	Same
3. JOB ADDRESS	2415 S. Santa Fe Ave. #10				CENSUS TRACT 2065
4. BETWEEN CROSS STREETS	Washington		AND 25th ST.	ZONE	M3-2
5. OWNER'S NAME	Janet Jenkins			PHONE	213-663-1751
6. OWNER'S ADDRESS	2415 Santa Fe Ave. #10 L.A. 90058				LOT TYPE Int.
7. ENGINEER	Dejban		BUS. LIC. NO. SE2521	ACTIVE STATE LIC. NO.	90058
8. ARCHITECT OR DESIGNER	Leo Frishberg		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	391-7425
9. ARCHITECT OR ENGINEER'S ADDRESS	2221 Glencoe Ave. Venice 90291				LOT SIZE No legal
10. CONTRACTOR	NS				ALLEY --
11. SIZE OF EXISTING BLDG.	WIDTH 10	LENGTH 200	STORIES 1	HEIGHT 17	NO. OF EXISTING BUILDINGS ON LOT AND USE 5
12. CONST. MATERIAL OF EXISTING BLDG.	WOOD BRICK		EXT. WALLS WOOD	ROOF Wood	FLOOR CONC.
13. JOB ADDRESS	2415 S. Santa Fe Ave. #10				DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 8,000				SEISMIC STUDY ZONE --
15. NEW WORK (Describe)	Loft addition interior remodel 300 sq ft				GRADING --
NEW USE OF BUILDING	Artists in Residence		SIZE OF ADDITION +300 sq ft	STORIES N/C	HEIGHT N/C
TYPE	GROUP OCC.	N/C		FLOOR AREA +300 sq ft	PLANS CHECKED REYES
DWELL UNITS	MAX OCC.	N/C		TOTAL N/C	APPROPRIATE APPROVED
GUEST ROOMS	PARKING REQD	N/C	PARKING PROVIDED STD.	COMP.	INSPECTION ACTIVITY
P.C.	GPI	CONT. RESP.		CASHIER'S USE ONLY	
S.P.C.	P.M.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.		24.31 B-PC	
E.P.	E.I.	56		50.50 E.I.	
L.F.	F.H.			1.00 OSS	
S.B.	B.S.	1.30		1.12/10/87 25.81 CHTD	
DIST. OFFICE	LA	SPRINKLERS REST. SPEC. YES		28.39 C-PC	
P.C.	CO	ENERGY NONE		52.70 C-PC	
				.06 E.I.	
				1.30 OSS	
				86917 03/1	
				1-01/22/88 21.78 CHTD	

DECLARATIONS AND CERTIFICATIONS LICENSED CONTRACTORS DECLARATION

16. I hereby affirm 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.

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500). I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code) The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

19. 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.

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3057, Civ. C.).

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 51002 LAMC)

Signed: Janet Jenkins (Owner or agent having property owner's consent) Position: Owner Date: 1-22-88

1-17-88

Bureau of Engineering

ADDRESS APPROVED - A. 3 Cordukes 11-30-87

DRIVEWAY

HIGHWAY DEDICATION	REQUIRED
	COMPLETED

FLOOD CLEARANCE

SEWERS C117-217C

<input checked="" type="checkbox"/>	SEWERS AVAILABLE	Allythorpe 1-22-88
<input type="checkbox"/>	NOT AVAILABLE	
<input type="checkbox"/>	SFC PAID	
<input type="checkbox"/>	SFC DUE	
<input checked="" type="checkbox"/>	SFC NOT APPLICABLE	

Grading PRIVATE SEWAGE SYSTEM APPROVED

Conservation APPROVED FOR ISSUE NO FILE FILE CLOSED *H. Ward 1/24/88*

Fire APPROVED (TITLE 19) (L.A.M.C.-3700)

Housing HOUSING AUTHORITY APPROVAL

Planning APPROVED UNDER CASE # 7A 86-0404 (C12) *Philip H. Fisher 11/20/88*

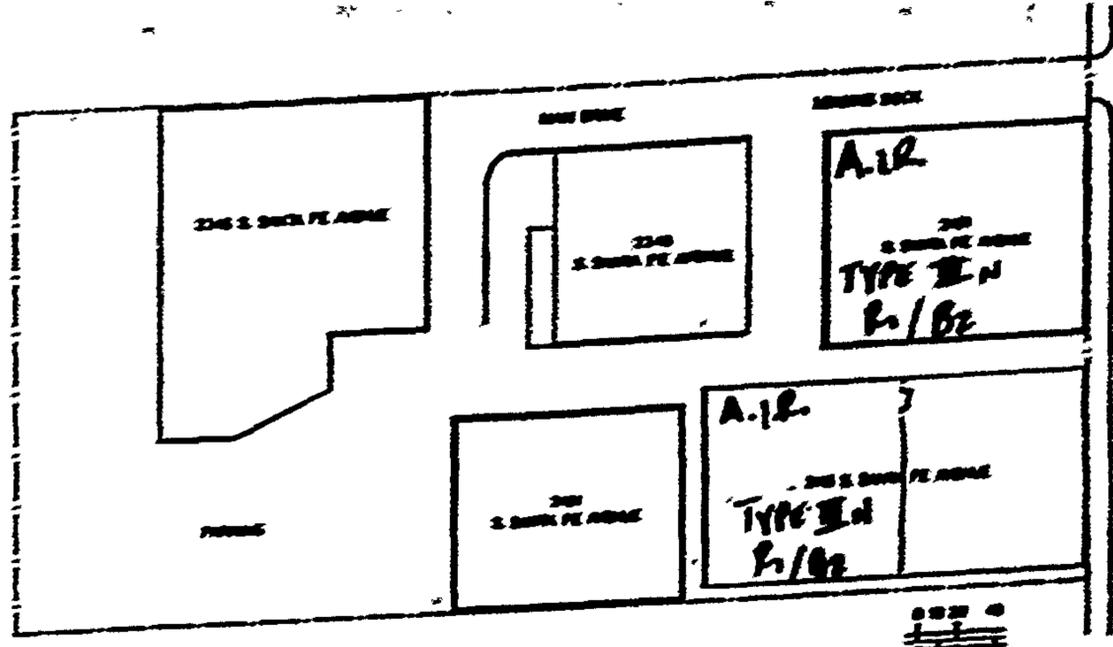
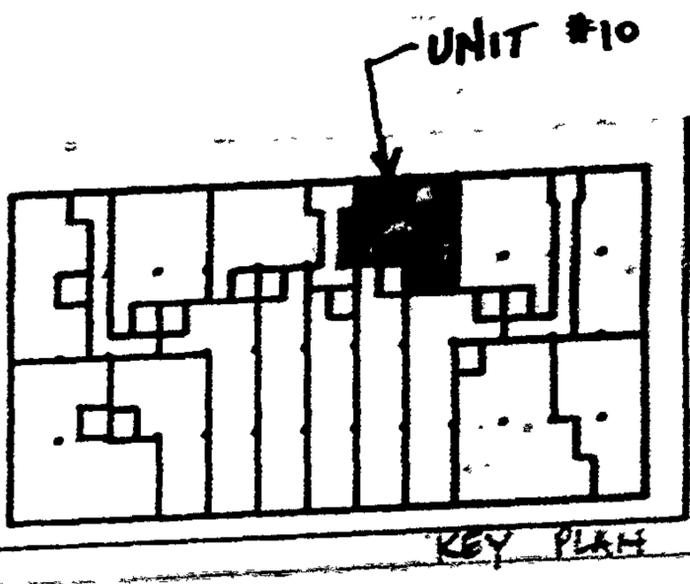
Traffic APPROVED FOR

Construction Tax RECEIPT NO. DWELLING UNITS

LEGAL DESCRIPTION

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

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE



2415 - 2421 S SANTA FE AVENUE - SITE PLAN

SANTA FE ART COLONY

RECEIVED AND APPROVED

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

400300521

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	EST. Bldg A	BLOCK -	TRACT Huntington Industrial Tr.	COUNCIL DISTRICT NO. 9	DIST. MAP 117-217 CENSUS TRACT 2065
2. PRESENT USE OF BUILDING	Artist in Residence			NEW USE OF BUILDING Same	ZONE M3-2 FIRE DIST. II
3. JOB ADDRESS	2415 S. Santa Fe Ave. #14				LOT TYPE
4. BETWEEN CROSS STREETS	24th ST. / 25th ST.			AND (Map 6-10A)	LOT SIZE
5. OWNERS NAME	Keith Perseke				Inc. legal
6. OWNERS ADDRESS	2415 S. Santa Fe Ave. #14				ALLEY
7. ENGINEER	Masoud Deiban	BUS. LIC. NO. 2521	ACTIVE STATE LIC. NO. (818)345-3551	PHONE	BLDG. LINE
8. ARCHITECT OR DESIGNER	Leo Frishberg	BUS. LIC. NO. C15990	ACTIVE STATE LIC. NO. 391-7425	PHONE	AFFIDAVITS
9. ARCHITECT OR ENGINEER'S ADDRESS	2221 Glencoe Ave. Venice 90291				ZI 1231 CCPD
10. CONTRACTOR	Owner				100PE Rail-road Co
11. SIZE OF EXISTING BLDG.	WIDTH 100	LENGTH 200	STORIES 1	HEIGHT 17	NO. OF EXISTING BUILDINGS ON LOT AND USE
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS Wood	ROOF Wood	FLOOR Conc.	STREET GUIDE	
13. JOB ADDRESS	2415 S. Santa Fe Ave. #14				P.C. REQ'D yes
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 2,000.				DISTRICT OFFICE LA
15. NEW WORK (Describe)	Addition of 2nd level (New level) - Tenant Improv.				SEISMIC STUDY ZONE
NEW USE OF BUILDING	Artist in Res.		SIZE OF ADDITION	STORIES	HEIGHT
TYPE	GROUP OCC. V	FLOOR AREA	1209 SF	TOTAL	ZONED BY M. I. 1209
DWELL UNITS	MAX OCC. N/C	PLANS CHECKED BY JOHN VASQUEZ			FILE WITH
GUEST ROOMS	PARKING REQ'D N/C	PARKING PROVIDED	INSPECTION ACTIVITY		INSPECTOR PADILLA
PC	EPL	CONT. INSP.	CASHIERS USE ONLY		
S.F.C.	F.M.		C 22.10 8-PC		
SB	EP		C 1.01 CSS		
LE	FE		J8767 4 04/18/80 23.10 CHTC		
SB	O.S.S.		26.03 8-21		
DIST. OFFICE	S.O.S.S.		.53 61-R		
P.C. NO.	C/O		1.03 092		
			810 0021		
			07225 2 06/13/80 27.50 CHTD		

DECLARATIONS AND CERTIFICATIONS

16. I hereby affirm 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.

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500). I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code): The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

19. 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 Law of California.

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3597, Civ. C.).

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is for application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, commission, officer or employee thereof make any warranty or stand as responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 35122, 35123, 35124)

Signed [Signature] Owner or agent having property owner's consent

Signed [Signature] Position

Signed [Signature] Date

Bureau of Engineering 40003 303 2-2-88

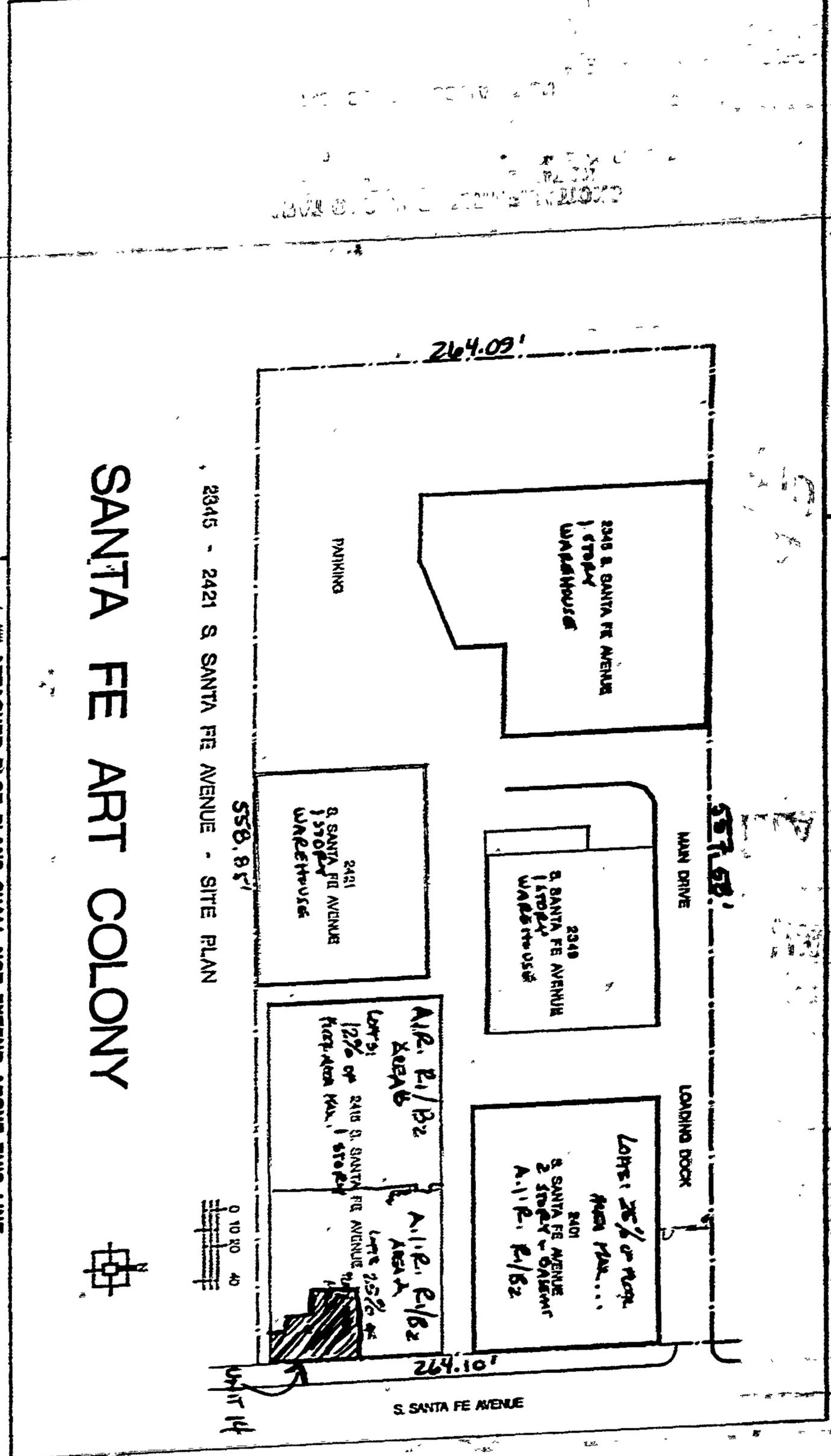
DRIVEWAY	APPROVED	18-88
HIGHWAY DEDICATION	REQUIRED	
FLOOD CLEARANCE	COMPLETED	
SEWERS AVAILABLE	X	MAY 6-2-88
NOT AVAILABLE		
SFC PAID		
SFC DUE		
SFC NOT APPLICABLE	X	MAY 6-2-88
Grading	PRIVATE SEWAGE SYSTEM APPROVED	
Conservation	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>	
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)	
Housing	HOUSING AUTHORITY APPROVAL	
Planning	APPROVED UNDER CASE # WS # 55-1861	MAY 6-2-88
Traffic	APPROVED FOR	
Construction Tax	RECEIPT NO.	DWELLING UNITS

* 2A-86-0404, PC EX 39, CUZ 86-0404

LEGAL DESCRIPTION

IF MASONRY WALLS ARE ENCOUNTERED: DO NOT ADD LOADS TO EXIST. URM WALLS. PER HAY PEREZ JR.

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



ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

RECEIVED
MAY 10 1988
SANTA FE ART COLONY

Building Permits

2349 S. Santa Fe Ave.

All applications must be filled out by applicant

PLANS AND SPECIFICATIONS and other data must also be filed

WARD 6

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

2

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 exercise of the permit:

- First: That the permit does not grant any right or privilege to erect any building or other structure thereon 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 thereon described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
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 Block Huntington Industrial Tract (Description of Property)

TAKE TO ROOM No. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

District No. 5 M. B. Page 18 F. B. Page 26

TAKE TO ROOM No. 405 SOUTH ANNEX

No. Rear of 2401 Santa Fe Ave (Location of Job)

ENGINEER PLEASE VERIFY

Street

(USE INK OR INDELIBLE PENCIL)

- 1. Purpose of Building Mill - Bldg. No. of Rooms 1 No. of Families 1
2. Owner's name B. B. Van Vleet & Co. Phone
3. Owner's address 1333 7th St
4. Architect's name Phone
5. Contractor's name Alta Planning Mill Co. Phone 10595
6. Contractor's address 830 Mc Gary Street
7. ENTIRE COST OF PROPOSED BUILDING Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc. \$ 3500
8. Any other buildings on the lot? Yes How used? in construction
9. Size of proposed building 100 x 100 Height to highest point 22 feet
10. Number of stories in height 1 Character of ground sand & gravel
11. Material of foundation concrete Size footings piers Size wall 2 x 6 Depth below ground 2-6"
12. Material of chimneys none Number of inlets to flues none Interior size of flues none
13. Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 8 x 12 + 12 x 12 EXTERIOR studs 2 x 6 INTERIOR BEARING studs none Interior Non-Bearing studs none Ceiling joists none Roof rafters 2 x 6 FIRST FLOOR JOISTS none Second floor joists none Third floor joists none Specify material of roof tar & gravel
14. State number of Plumbing fixtures to be installed Number of gas outlets
15. State if there is a sewer or cesspool to be constructed on this lot (No cesspools allowed where there is a street sewer.)

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, whether herein specified or not.

(Sign here) Alta Planning Mill Co by Missy (Owner or authorized agent)

FOR DEPARTMENT USE ONLY

Table with 4 columns: PERMIT NO. 3267, Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink), Application checked and found O. K. (Use Rubber Stamp) MAY 27 1916, Stamp: IMPROPER MAY 27 1916

REMARKS

Blank lined area for handwritten remarks.



Handwritten scribbles and marks at the bottom of the page.

13. STRUCTURE INVENTORY (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

12016 - 10000 - 04857

(P) Floor Area (ZC): 0 Sqft / 11769 Sqft	(P) S2 Occ. Group: -6008 Sqft / 5761 Sqft
(P) Height (BC): 0 Feet / Feet	(P) R2 Occ. Load: +30 Max Occ. / 30 Max Occ.
(P) Height (ZC): 0 Feet / Feet	(P) S2 Occ. Load: -24 Max Occ. / 29 Max Occ.
(P) Length: 0 Feet / 100 Feet	(P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / 0 St
(P) Mezzanine: +1 Levels / 1 Levels	(P) Parking Req'd for Site (Auto+Bicycle): +75 Stalls / 75
(P) Stories: 0 Stories / 1 Stories	(P) Type V-B Construction
(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 / 6008 Sqft	

14. APPLICATION COMMENTS:

** Approved Seismic Gas Shut-Off Valve may be required. ** 16LA03267 is the original building permit for manufacturing building.

In the event that any box (i.e. 1-16) is filled to 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 19825 of the Health and Safety Code of the State of California

15. BUILDING RELOCATED FROM:

16. CONTRACTOR, ARCHITECT & ENGINEER NAME	ADDRESS		CLASS	LICENSE #	PHONE #
(C) Decoma Structural Industries Inc	19162 Van Ness Avenue,	Torrance, CA 90501	B	751888	
(E) Givechi, Mehrzad	344 Via Colusa,	Redondo Beach, CA 90277		C45725	

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 7 (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: **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.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

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 at www.aqmd.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) 524-5323 or the State of California at (800) 597-5323 or www.dhs.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. 3097, 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 laws 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 application for inspection and that it does not approve or authorize the work specified herein and 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 nor the soil upon which such work is performed. I further affirm under penalty of perjury that the proposed work will not destroy or unreasonably interfere with any access or utility easement 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 Contractors 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: *Mehrzad Givechi* Date: **8/2/2012** Contractor Authorized Agent

Bldg-Alter/Repair
Commercial
Plan Check

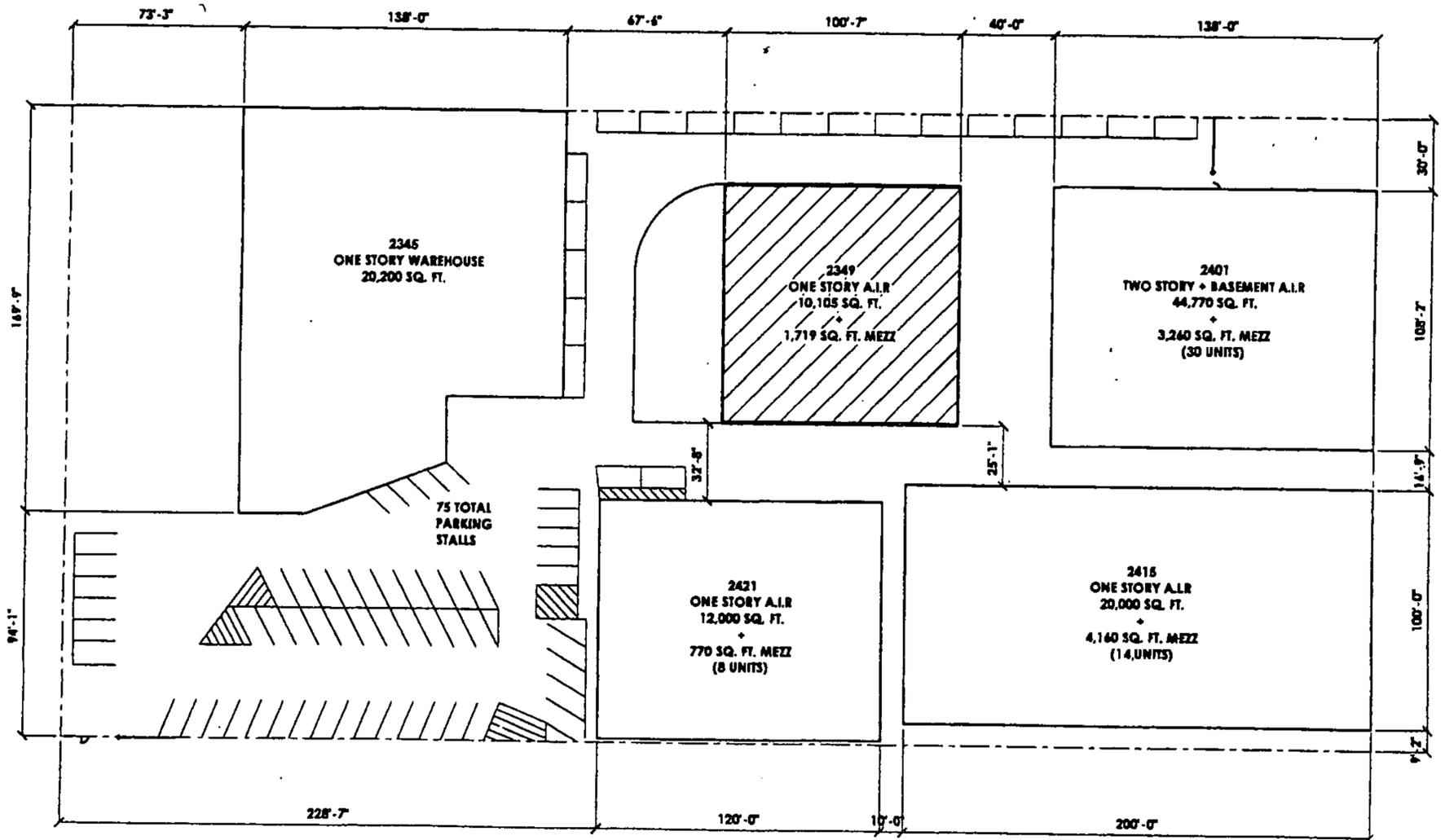
City of Los Angeles - Department of Building and Safety

Plan Check #: B12LA02696FO

Initiating Office: METRO

Printed on: 07/19/12 10:10:23

PLOT PLAN ATTACHMENT



(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)

2349 S Santa Fe Ave



Permit #: B13LA10920
Plan Check #: B13LA10920
Event Code:

13016 - 10000 - 18272
Printed: 11/06/13 09:51 AM

Bldg-Alter/Repair Commercial Regular Plan Check Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 11/06/2013 Last Status: Issued Status Date: 11/06/2013
---	--	---

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
HUNTINGTON INDUSTRIAL TR.	BLK A	"UNNUMBERED LT"	28	M B 6-10	117A217 26	5167 - 008 - 012

3. PARCEL INFORMATION Area Planning Commission - Central LADBS Branch Office - LA Council District - 14 Certified Neighborhood Council - Downtown Los Angeles Community Plan Area - Central City North	Census Tract - 2060.50 District Map - 117A217 Energy Zone - 8 Fire District - 2 Lot Cut Date - 08/18/1924	Lot Cut Date - PRIOR-06/01/1946 Near Source Zone Distance - 0 Parking Dist. - CCPD Thomas Brothers Map Grid - 674-H2
--	---	---

ZONES(S): M3-1

4. DOCUMENTS ZI - ZI-2129 East Los Angeles State Enterpris RENT - YES ZA - ZA-1986-404-CUZ ZA - ZA-2011-2074-ZAD SPA - South Los Angeles Alcohol Sales	ORD - ORD-162128 ORD - ORD-164855-SA3270 ORD - ORD-171682	CPC - CPC-1983-506-SP CPC - CPC-1986-607-GPC CPC - CPC-1995-352-CPU CPC - CPC-1997-423	CPC - CPC-2007-3036-CA CDBG - FEZ-Los Angeles CDBG - LARZ-Central City CDBG - SEZ-East Los Angeles State Enterpri:
---	---	---	---

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, SHAWNEE MISSION KS 66225 -- Tenant Applicant (Relationship: Agent for Owner) MEHRZAD GIVECHI - 19162 VAN NESS ST, TORRANCE, CA 90501 -- (310) 782-9100

For Cashier's Use Only W/O #: 31618272

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

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 & Use:

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	Final Fee Period
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) 473-3231.

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 DEVT 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

Permit #: 130161000018272
Receipt #: 0104221882
Building Card #: 2013LA24192



* P 1 3 0 1 6 1 0 0 0 0 1 8 2 7 2 F N *

13. STRUCTURE INVENTORY

(Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

13016 - 10000 - 18272

(P) Floor Area (ZC): 0 Sqft / 11191 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 / 4 Units
 (P) NFPA-13 Fire Sprinklers Thru-out
 (P) R2 Occ. Group: +4662 Sqft / 11191 Sqft

(P) S2 Occ. Group: -4662 Sqft / 0 Sqft
 (P) R2 Occ. Load: +23 Max Occ. / 23 Max Occ.
 (P) S2 Occ. Load: -23 Max Occ. / 0 Max Occ.
 (P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / Stall
 (P) Parking Req'd for Site (Auto+Bicycle): +75 Stalls / 75 S
 (P) Provided Standard for Site: +75 Stalls / 75 Stalls
 (P) Type V-B Construction

14. APPLICATION COMMENTS:

** Approved Seismic 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 to 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 19825 of the Health and Safety Code of the State of California

15. BUILDING RELOCATED FROM:**16. CONTRACTOR, ARCHITECT & ENGINEER NAME****ADDRESS****CLASS****LICENSE #****PHONE #**

(C) DECOMA STRUCTURAL INDUSTRIES INC	19162 VAN NESS AVENUE,	TORRANCE, CA 90501	B	751888	
(E) GIVECHI, MEHRZAD	344 VIA COLUSA,	REDONDO BEACH, CA 90277		45725	

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

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: 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.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES

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 at www.aqmd.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) 524-5323 or the State of California at (800) 597-5323 or www.dhs.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. 3097, 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 laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and 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 nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement 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:

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

Print Name: MEHRZAD GIVECHISign: Date: 11/06/2013

Contractor



Authorized Agent

Bldg-Alter/Repair
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B13LA10920

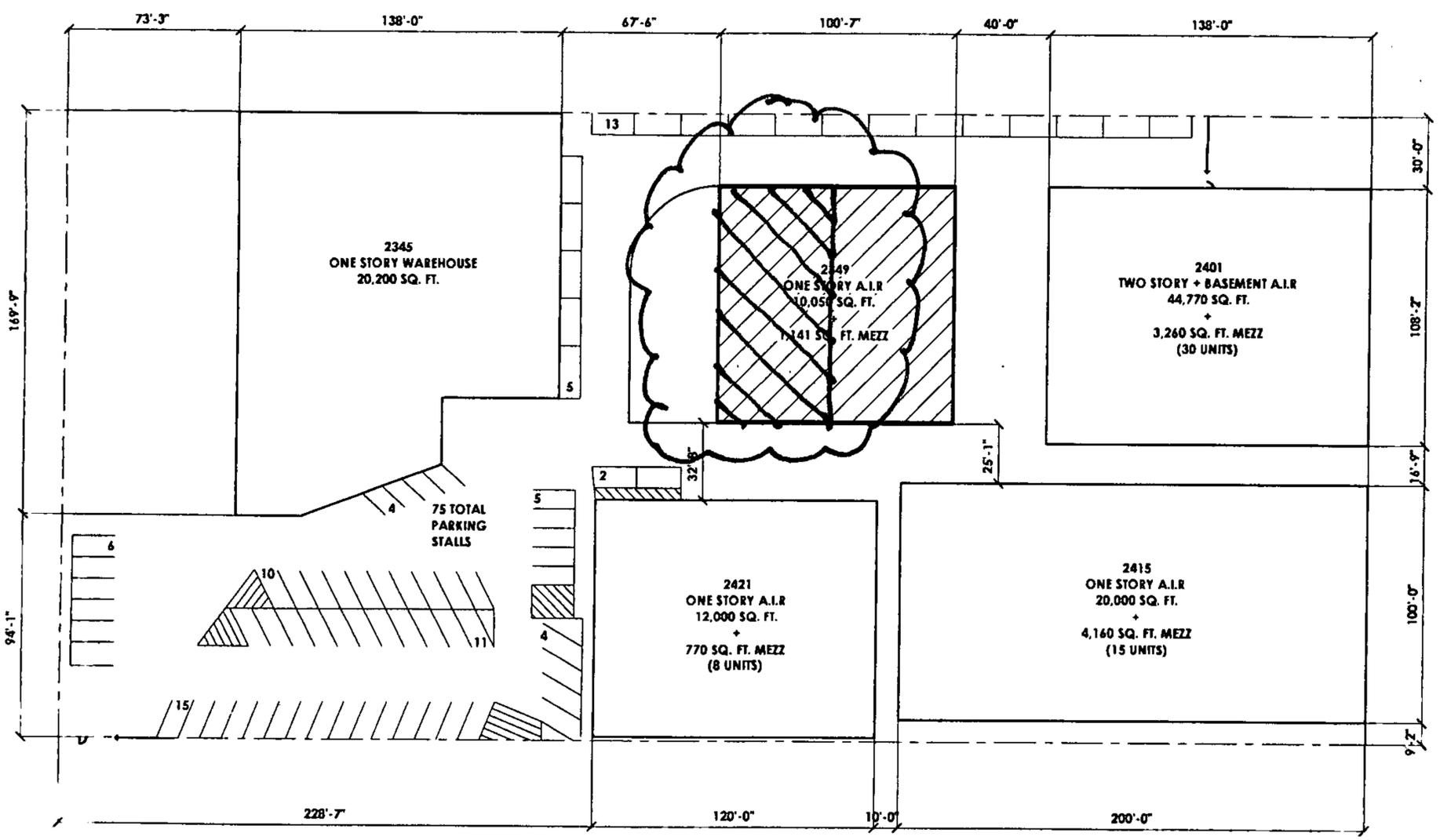
Initiating Office: METRO

Printed on: 10/08/13 07:08:30

PLOT PLAN ATTACHMENT

11/06/2013 11:06:20 AM

(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



[Handwritten Signature]
11/06/2013

CITY OF LOS ANGELES
CALIFORNIA



ERIC GARCETTI
MAYOR

CERTIFICATE OF OCCUPANCY

OWNER SANTA FE ART COLONY LP

0 PO BOX 25965
SHAWNEE MISSION KS 66225

No building or structure or portion thereof and no trailer park or portion thereof shall be used or occupied until a Certificate of Occupancy has been issued thereof. Section 91.109.1 LAMC

CERTIFICATE:	Issued-Valid	DATE:
BY:	RICKEY JACKSON	09/09/2015

SITE IDENTIFICATION
ADDRESS: 2349 S SANTA FE AVE 90058

<u>TRACT</u>	<u>BLOCK</u>	<u>LOT(s)</u>	<u>ARB</u>	<u>CO. MAP REF #</u>	<u>PARCEL PIN</u>	<u>APN</u>
HUNTINGTON INDUSTRIAL TRACT	BLK A	"UNNUMBERED LT"	28	M B 6-10	117A217 26	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 .

<u>USE</u>	<u>PRIMARY</u>	<u>OTHER</u>
	Artist-in-Residence	Manufacturing

PERMITS
12016-10000-04857 | 13016-10000-18272 |

<u>STRUCTURAL INVENTORY</u>	<u>CHANGED</u>	<u>TOTAL</u>
ITEM DESCRIPTION		
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. Load	30 Max Occ.	30 Max Occ.
S2 Occ. Group	-6008 Sqft	5761 Sqft
S2 Occ. Load	-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: 105297
 BRANCH OFFICE: LA
 COUNCIL DISTRICT: 14
 BUREAU: INSPECTN
 DIVISION: BLDGINSP
 STATUS: CofO Corrected
 STATUS BY: RICKEY JACKSON
 STATUS DATE: 09/09/2015

Rickey Jackson

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 MEZZANINE'S 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: 2060.50	Certified Neighborhood Council: Downtown Los Angeles
Community Plan Area: Central City North	Council District: 14	District Map: 117A217
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 Dist.: CCPD	Thomas Brothers Map Grid: 674-H2	Zone: M3-1

PARCEL DOCUMENT

City Planning Cases (CPC) CPC-1983-506-SP City Planning Cases (CPC) CPC-1997-423	City Planning Cases (CPC) CPC-1986-607-GPC City Planning Cases (CPC) CPC-2007-3036-CA	City Planning Cases (CPC) CPC-1995-352-CPU Community Development Block Grant (CDBG) FEZ-Los Angeles Ordinance (ORD) ORD-162128
Community Development Block Grant (CDBG) LARZ-Central City Ordinance (ORD) ORD-164855-SA3270 Specific Plan Area (SPA) South Los Angeles Alcohol Sales Zoning Information File (ZI) ZI-2129 East Los Angeles State Enterprise Zone	Community Development Block Grant (CDBG) SEZ-East Los Angeles State Enterprise Zone Ordinance (ORD) ORD-171682 Zoning Administrator's Case (ZA) ZA-1986-404-CUZ	Rent Stabilization Ordinance (RENT) YES 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

<u>OWNER(S)</u> Santa Fe Art Colony Lp	0 Po Box 25965	SHAWNEE MISSION KS 66225
<u>TENANT</u>		
<u>APPLICANT</u> Relationship: Agent for Owner Mehrzaad Givechi-	19162 Van Ness St	TORRANCE, CA 90501 (310) 782-9100

BUILDING RELOCATED FROM:**(C)ONTRACTOR, (A)RCHITECT & (E)NGINEER INFORMATION**

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

SITE IDENTIFICATION-ALL

ADDRESS:
2349 S SANTA FE AVE 90058

LEGAL DESCRIPTION-ALL

TRACT	BLOCK	LOT(s)	ARB	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

Bldg. Form 1

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

1

Application for the Erection of Buildings CLASS "A B C 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 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 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, 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 ordinance of the City of Los Angeles.

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.

TAKE TO REAR OF NORTH ANNEX 1st FLOOR CITY CLERK PLEASE VERIFY

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

Lot No. 3384 Canyon Block 115-116
(Description of Property) 35870 24th St 35923 24th St 35924 24th St 35925 24th St

Huntington Industrial Dr

District No. 5 M. B. Page 2 F. B. Page 32

No. 2401 Santa Fe Ave Street
(Location of Job) 16th & SCB

(USE INK OR INDELIBLE PENCIL)

O. K. City Clerk
By [Signature] Deputy

O. K. City Engineer
By [Signature] Deputy

- Purpose of Building Storage and assembling shop No. of Rooms 1 No. of Families —
- Owner's name R. J. Van Vleet Co Phone —
- Owner's address 2401 Santa Fe Ave
- Architect's name H. J. Brown Phone —
- Contractor's name same Phone —
- Contractor's address P.O. #1 box 464 Inglewood (10750⁰⁰)
- TOTAL VALUATION OF BUILDING \$ 10750.00
Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.
- Any other buildings on lot at present? yes How used? Furniture factory
- Size of proposed building 100 x 120 Size of lot 264.18 x 55.3 feet
- Number of stories in height 1 Height to highest point 10 ft
- Material of foundation concrete Character of soil Sandy loam
- Size of footings 21" Depth below surface of ground 18 inches
- Number of chimneys none Material of chimneys —
- Number of inlets to each flue — Interior size of such flues —
- Material of exterior walls Brick
- Material of interior construction Post & girders are frame
- Material of floors Gypsum
- Material of roof Composition
- Are there any other buildings within 30 feet of the proposed structure? —

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.

OVER 7/28 20 (Sign here) H. J. Brown
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. 31952	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>3/6/24</u> Plan Examiner	Application checked and found O. K. <u>8/6/24</u> Clerk	Stamp here when permit is issued. 100110 AUG 6 1924 100110
----------------------------	---	---	--

Ed. Ramsey 1A 21 70

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.

Building goes in rear of another building.

Owner.

3

APPLICATION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

TO ADD-ALL REPAIR-DEMO AND FOR CERTIFICATION OF OCCUPANCY

FOR INSPECTION 2 4 0 Earthquake Safety Division 4 4

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LOT	BLOCK	TRACT	COUNCIL DISTRICT NO	DIST. MAP
unnumbered lot	A	Huntington Industrial	9	117-217
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING		ZONE	
WAREHOUSE	ARTIST (1-8) same in Res.		M3-2	
3. JOB ADDRESS	2421 S. Santa Fe Av		MP 6-10A	
4. BETWEEN CROSS STREETS	AND		LOT TYPE	
Butte	25th		int	
5. OWNER'S NAME	PHONE		LOT SIZE	
Marvin Ziedler / LEONARD SKURTO	213) 489 3304		1.1R	
6. OWNER'S ADDRESS	CITY		LINE LEGAL	
401 N. Cliffwood Av, LA	90021		-	
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	ALLEY	
DeComa Engineering	C)45233	213)627-9222	-	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	BLDG. LINE	
Phase II Architecture		213)391-7425	-	
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY		AFFIDAVITS	
2221 Glencoe Av, Venice	90291		ZI 1231	
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	
n/s				
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
WIDTH 100 LENGTH 120	1	14	5	
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	
	URM	wood	conc slab	
13. JOB ADDRESS	STREET GUIDE		DISTRICT OFFICE	
2421 S. Santa Fe Av			LA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	P.C. 250,000		SEISMIC STUDY ZONE	
	TV 450,000 2 of 2			
15. NEW WORK (Describe)	CHANGE OF USE FROM WAREHOUSE TO ARTIST IN RESIDENCE.		GRADING FLOOD	
			yes	

NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	ZONED BY
ARTIST IN RESIDENCE		1	18	G. Griffith
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED	
1111R	R1/B2	3837/7673	Greg Griffith	
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED	
8			[Signature]	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY	
	75/104	STD. 62 COMP. 42	COMB GEA. M.A.S. CONS. E.O.	

P.C. NO.	G.P.I.	CONT INSP	CLAIMS FOR REFUND OF FEES PAID ON PERMITS MUST BE FILED: 1. WITHIN ONE YEAR FROM DATE OF PAYMENT OF FEE, OR 2. WITHIN ONE YEAR FROM DATE OF EXPIRATION OF EXTENSION FOR BUILDING OR GRADING PERMITS GRANTED BY THE DEPT. OF B. & S. SECTIONS 22.12 & 22.13 LAMC. FULLY SPRINKLERED BLDG.
955.50			
S.P.C.	P.M.		
	19 90		
B.P.	E.I.		
994.80	37 50		
I.F.	F.H.		
	550		
S.D.	O.S.S.		
N/A	32 04		
DIST. OFFICE	S.O.S.	SPRINKLERS REQ'D SPEC.	
LA	32		
P.C. NO.	C/O	ENERGY	
E2294	YES	N/A	YES

B & S-3 (R.2/87)

974.80 EQBP
19.90 P12M
37.50 E1-E
500.00 P10E
38.04 DHA
788 0001
3 07717789 1634.84 CHTD

CARRIER'S USE ONLY

D.L. # R0235000

53424

HO-724

DECLARATIONS AND CERTIFICATIONS
LICENSED CONTRACTORS DECLARATION

16. I hereby affirm 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.

Date _____ Lic. Class _____ Lic. Number _____ Contractor: _____ (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.).

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

I am exempt under Sec. _____, B. & P. C. for this reason _____

Date 7-11-89 Owner's Signature [Signature]

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. _____ Insurance Company _____

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date _____ Applicant's Signature _____

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. 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.

Date 7-11-89 Applicant's Signature [Signature]

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name _____ Lender's Address _____

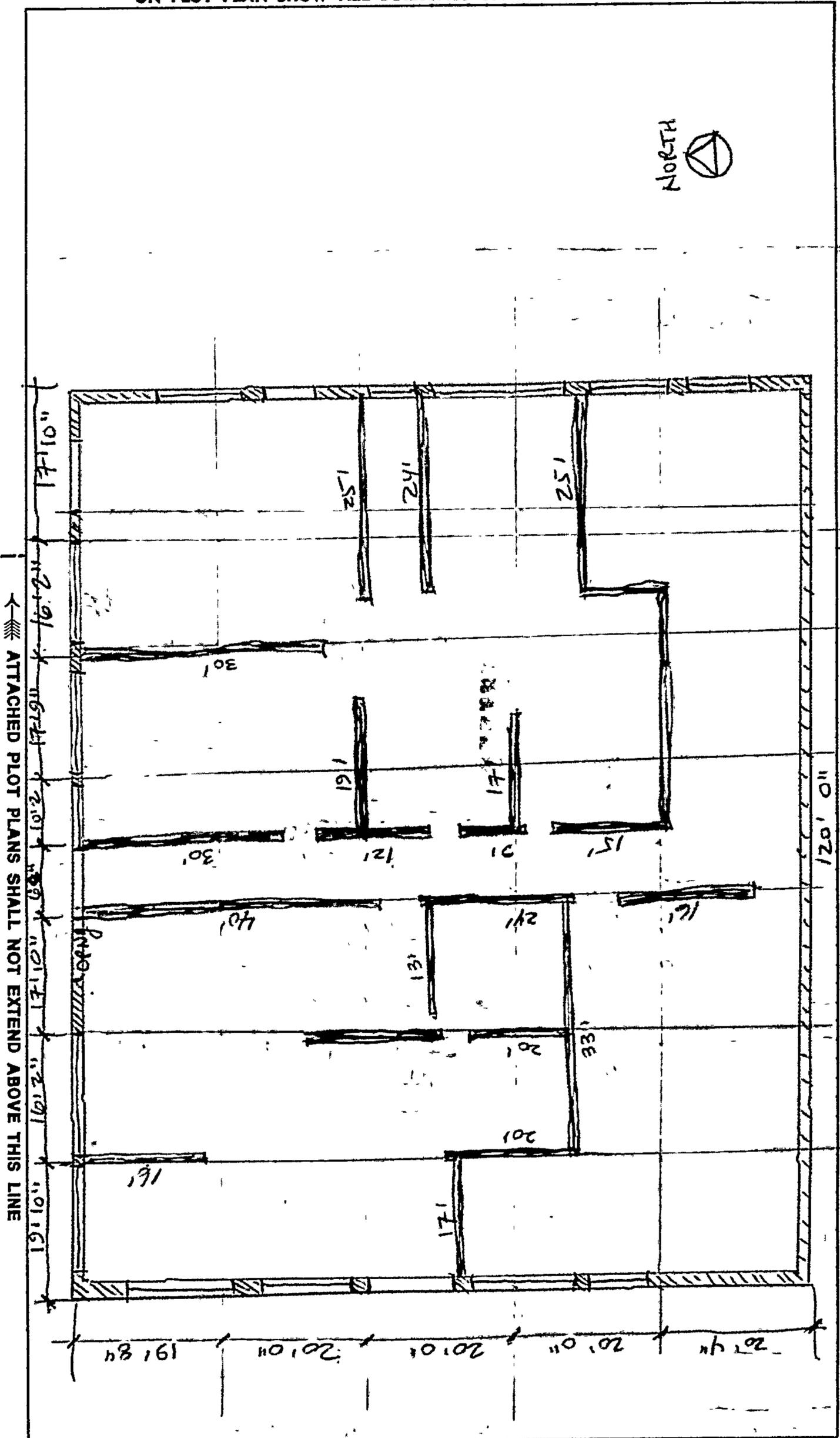
21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed [Signature] Position _____ Date 7-11-89

Bureau of Engineering	246003	ADDRESS APPROVED	
		DRIVEWAY	245
		HIGHWAY	REQUIRED
		DEDICATION	COMPLETED
SEWERS 117 217C		FLOOD CLEARANCE	
		X	SEWERS AVAILABLE
			NOT AVAILABLE
		X	SFC PAID C8951
			SFC DUE
			SFC NOT APPLICABLE
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Conservation	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE # 84-2458		
Traffic	APPROVED FOR		
Construction Tax	RECEIPT NO.	DWELLING UNITS	
LEGAL DESCRIPTION			
Z.A. 86-0404-CVZ - (LAST PHASE 8 UNIT ARTIST - 14 - RESIDENCE)			

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



Address of Building

2421 So. Santa Fe Ave.



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

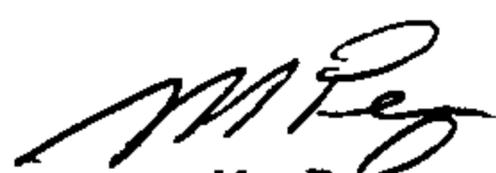
Issued By / Office
HO LA - VN - WLA - SP - C D # _____

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

14420800162

101052320230231132

Building Permits

2345 S. Santa Fe Ave.

1

ELECT. DIV.
Plan. No. 1000
Approved
1000

APPLICATION TO ERECT A NEW BUILDING AND FOR A Certificate of Occupancy

Form B-1
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. PORTION OF BLK. A.
 Tract HUNTINGTON INDUSTRIAL TRACT
 Location of Building 2345 So. SANTA FE AVE, L.A.
(House Number and Street)
 Between what cross streets? 5th & WASHINGTON BLVD
 USE INK OR INDELIBLE PENCIL WAREHOUSE
 1. Purpose of building BLDG. Families — Rooms —
(Store, Dwelling, Apartment House, Hotel or other purpose)
 2. Owner VAN VORST PROPERTIES INC Phone —
(Print Name)
 3. Owner's Address 6100 So. ST. ANDREWS PL. P. O. L.A.
 4. Certificated Architect — State License No. — Phone —
 5. Licensed Engineer CHAS. L. WEBBER State License No. 4017 Phone TR 6595
License No. 230
 6. Contractor WEBBER & Co. State License No. — Phone —
 7. Contractor's Address 606 So. Hill St. L.A.

Approved by
City Engineer
STAN
Deputy.

8. VALUATION OF PROPOSED WORK Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon. 70,000.00
 9. State how many buildings NOW on lot and give use of each. 4 BLDGS. (FURN. MFG. & DISPLAY ROOMS)
(Store, Dwelling, Apartment House, Hotel or other purpose)
 10. Size of new building 175 x 138 No. Stories 1 Height to highest point 23'-4" Size lot 264 x 557
 11. Material Exterior Walls MASONRY (BRICK) Type of Roofing COMPO.
 For Accessory Buildings and similar structures }
 (a) Footing: Width 2'-0" Depth in Ground PER CODE Width of Wall 8"
 (b) Size of Studs — Material of Floor CONC.
 (c) Size of Floor Joists — Size of Rafters 2 x 10

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 thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

D.C. code does not apply see note
 DISTRICT OFFICE —
 Sign here Webber & Co. Owner or Authorized Agent
 By P. M. Seawitt

FOR DEPARTMENT USE ONLY							
PLAN CHECKING							
Valuation \$	<u>70,000</u>	\$	<u>20,000</u>	Investigation Fee \$			
Fee \$	<u>75-</u>	\$	<u>25-</u>	Bldg. Permit Fee \$			
				Total	<u>\$1,830-</u>		
TYPE	Maximum No. Occupants	Inside Lot	Key Lot	Lot Size	Front Alley	Back Alley	Class
<u>III-A</u>	<u>240</u>			<u>264 x 558</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>Ready</u>
GROUP	Plans and Specifications checked:	Corner Lot	Corner Lot Keyed	Fire District	District Map No.		
<u>G-1</u>	<u>Cholera</u>		<u>M-3</u>	<u>2</u>	<u>7293</u>		
For Plans See	Correction Verified	Bldg. Line	Street Widening	Application checked and approved			
Filed with	Plans, Specifications and Application checked and approved.	Continuous Inspection	SPRINKLER System Required	Inspector			
	<u>—</u>	<input checked="" type="checkbox"/>	<u>Yes</u>	<u>—</u>			

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	<u>PR - 1-31</u>		<u>32807</u>		
Supplemental Plan Checking	<u>MAY - 4 '58</u>		<u>LA31711</u>		
Building Permit	<u>MAY - 1 '58</u>		<u>158426</u>		<u>LA 58426</u>

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.

Address of Building 2345 S. Santa Fe Ave.
Permit No. and Year LA 58426 - 1953
Certificate Issued Oct. 13, 1954 19

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- 11, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

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

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

WILLIAM A. TINKER

Form B-95-a-20M-11-53 G. E. MORRIS, Superintendent of Building By.....



Architectural
Resources Group

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).



Architectural
Resources Group



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).



Architectural
Resources Group



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).



Architectural
Resources Group



2401 S. Santa Fe Ave., north and west façades, view southeast (ARG, 2019).



2415 S. Santa Fe Ave., east façade, view southwest (ARG, 2019).



Architectural
Resources Group



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



2421 S. Santa Fe Ave., north façade, view southeast (ARG, 2019).



Architectural
Resources Group



2345 S. Santa Fe Ave., south façade, view north (ARG, 2019).



Architectural
Resources Group

Exhibit 5. Photographs, Los Angeles Department of City Planning, ZA Case No. 86-0404, April 4, 1986

1 of 3
ZA CASE NO. ZA 86-0404 (CUZ)
Environmental Clearance No. ND 86-0211 CUZ
Existing Zone M3-2
District Map No. 117-B-217
Councilmanic District 9
Planning Area 111 Central City North
Census Tract No. 2065
22020

CRC 58163

DEPARTMENT OF CITY PLANNING
OFFICE OF ZONING ADMINISTRATION

CITY PLANNING

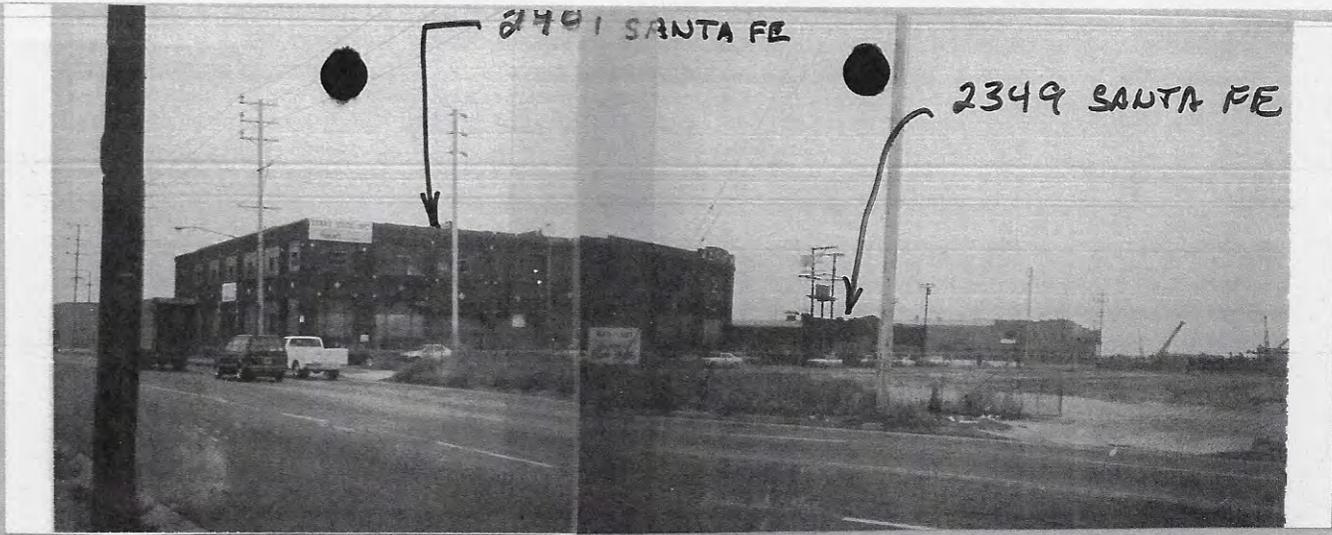
Applicant: SANTA FE ART COLONY
Address: 401 NORTH CLIFFWOOD AV Daytime Phone No. (213) 392-4066
Representative _____ Daytime Phone No. _____

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 2415 SANTA FE AVE.



LOOKING WEST TOWARD WAREHOUSE BUILDING ON WEST SIDE OF SUBJECT PROPERTY AT 2345 SANTA FE AVE. THIS BLDG TO REMAIN A WAREHOUSE BLDG.

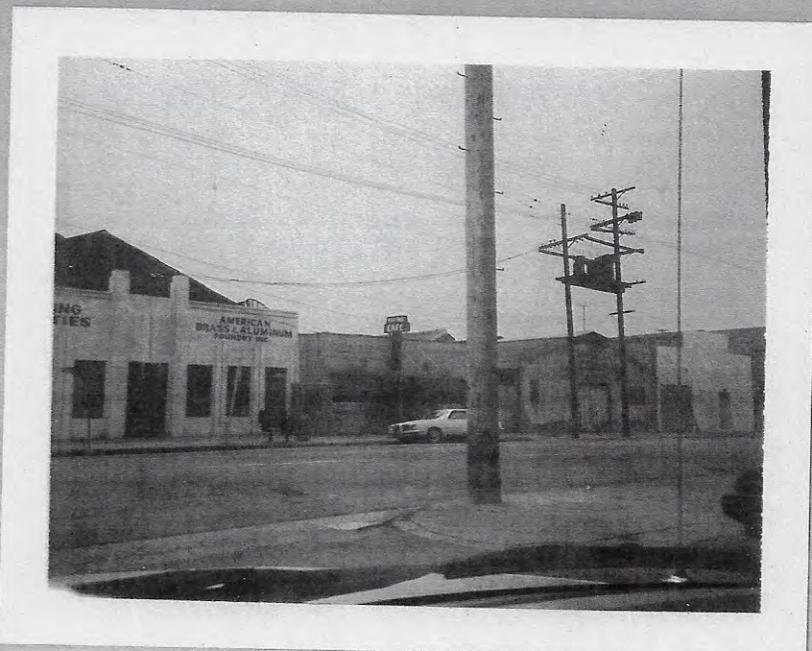
08000500015



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



Architectural
Resources Group

Exhibit 6. Parcel Profile Report



City of Los Angeles Department of City Planning

6/26/2019 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2345 S SANTA FE AVE
2349 S SANTA FE AVE
2401 S SANTA FE AVE
2411 S SANTA FE AVE

ZIP CODES

90058

RECENT ACTIVITY

CHC-2019-3798-HCM
ENV-2019-3799-CE

CASE NUMBERS

CPC-2017-432-CPU-CA
CPC-2014-5000-CA-GPA
CPC-2014-2415-GPA-CA
CPC-2008-3125-CA
CPC-2007-3036-RIO
CPC-1997-423
CPC-1995-352-CPU
CPC-1990-346-CA
CPC-1986-607-GPC
CPC-1983-506
ORD-183145
ORD-183144
ORD-171682
ORD-171681
ORD-164855-SA3270
ORD-162128
ZA-2011-2074-ZAD
ZA-1986-404-CUZ
ENV-2017-433-EIR
ENV-2014-4000-MND
ENV-2014-2416-MND
ENV-2013-3392-CE
ENV-2013-2636-CE
ENV-2011-2075-CE
ENV-2007-3037-ND
ENV-1995-328-MND
ND-86-211-CUZ
PRIOR-06/01/1946

Address/Legal Information

PIN Number	117A217 26
Lot/Parcel Area (Calculated)	82,089.3 (sq ft)
Thomas Brothers Grid	PAGE 674 - GRID H2
Assessor Parcel No. (APN)	5167008012
Tract	HUNTINGTON INDUSTRIAL TRACT
Map Reference	M B 6-10
Block	BLK A
Lot	PT "UNNUMBERED LT"
Arb (Lot Cut Reference)	28
Map Sheet	117A217

Jurisdictional Information

Community Plan Area	Central City North
Area Planning Commission	Central
Neighborhood Council	Downtown Los Angeles
Council District	CD 14 - José Huizar
Census Tract #	2060.31
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	M3-1-RIO
Zoning Information (ZI)	ZI-2358 River Improvement Overlay District ZI-2129 EAST LOS ANGELES STATE ENTERPRISE ZONE ZI-1231 South Los Angeles Alcohol Sales
General Plan Land Use	Heavy Manufacturing
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	South Los Angeles Alcohol Sales
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	Yes
SN: Sign District	No
Streetscape	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
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 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
	90
	785
	686909
	5-548
	49
	4243
	4144
	4-345
	4-342
	3646
	3408
	32593
	261816
	2604
	151-2
	1406404-05
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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Building Class	C5A
Number of Units	31
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	44,712.0 (sq ft)
Building 3	
Year Built	1924
Building Class	C5A
Number of Units	8
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	11,940.0 (sq ft)
Building 4	
Year Built	1916
Building Class	C5A
Number of Units	15
Number of Bedrooms	0
Number of Bathrooms	0
Building 5	
Year Built	1916
Building Class	DX
Number of Units	5
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	10,000.0 (sq ft)

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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Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Opportunity Zone	Yes
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	EAST LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None
Housing	
Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No
Public Safety	
Police Information	
Bureau	Central
Division / Station	Newton
Reporting District	1309
Fire Information	
Bureau	Central
Batallion	1
District / Fire Station	17
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2017-432-CPU-CA
Required Action(s):	CA-CODE AMENDMENT CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	CPC-2014-5000-CA-GPA
Required Action(s):	CA-CODE AMENDMENT GPA-GENERAL PLAN AMENDMENT
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:	CPC-2014-2415-GPA-CA
Required Action(s):	CA-CODE AMENDMENT GPA-GENERAL PLAN AMENDMENT
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:	CPC-2008-3125-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	THE ADDITION OF A RIVER IMPROVEMENT OVERLAY (RIO) DISTRICT AS SECTION 13.12 OF THE L.A.M.C. IN RESPONSE TO THE LOS ANGELES RIVER REVITALIZATION MASTER PLAN (LARRMP) THAT WAS ADOPTED IN MAY 2007. THIS SUPPLEMENTAL USE DISTRICT WOULD ESTABLISH STANDARDS FOR NEW DEVELOPMENT ALONG WATERWAYS
Case Number:	CPC-2007-3036-RIO
Required Action(s):	RIO-RIVER IMPROVEMENT OVERLAY DISTRICT
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:	CPC-1997-423
Required Action(s):	Data Not Available
Project Descriptions(s):	PRELIMINARY PLAN FOR THE PROPOSED DOWNTOWN RIVERFRONT INDUSTRIAL PROJECT IN COOPERATION WITH THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES.
Case Number:	CPC-1995-352-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
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:	CPC-1990-346-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AMENDMENT TO THE L.A.M.C. TO - DRAFT AN ORDINANCE TO PROHIBIT THE GRANTING OF A CONDITIONAL USE PERMIT FOR THE OFF-SITE SALE OF ALCOHOLIC BEVERAGES (LOURDES GREEN/KAREN HOO)\
Case Number:	CPC-1986-607-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - CENTRAL CITYNORTH NORTH AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT (G/GREEN/BOWMAN)
Case Number:	CPC-1983-506
Required Action(s):	Data Not Available
Project Descriptions(s):	SPECIFIC PLN ORD FOR INTERIM CONDITIONAL USE APPRVL FOR ESTABLISHMENTS FOR THE SALE OF ALCOHOL WHICH ARE GENERALLY LOCATED INTHE SOUTH CENTRAL AREA OF THE CITY
Case Number:	ZA-2011-2074-ZAD
Required Action(s):	ZAD-ZA DETERMINATION (PER LAMC 12.27)
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:	ZA-1986-404-CUZ
Required Action(s):	CUZ-ALL OTHER CONDITIONAL USE CASES
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.

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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-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):	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-2011-2075-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

Tract: HUNTINGTON INDUSTRIAL TRACT

Zoning: M3-1-RIO

APN: 5167008012

Block: BLK A

General Plan: Heavy Manufacturing

PIN #: 117A217 26

Lot: PT "UNNUMBERED LT"

Arb: 28

