

MECHICANO ART CENTER
5337-5341 North Figueroa Street; 110 North Avenue 54
CHC-2020-5211-HCM
ENV-2020-5213-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Photos from Applicant, Received December 9, 2020](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2020-5211-HCM
ENV-2020-5213-CE

HEARING DATE: January 21, 2021
TIME: 10:00 AM
PLACE: Teleconference (see
agenda for login
information)

Location: 5337-5341 N. Figueroa Street;
110 N. Avenue 54
Council District: 1 – Cedillo
Community Plan Area: Northeast Los Angeles
Area Planning Commission: East Los Angeles
Neighborhood Council: Historic Highland Park
Legal Description: Owner's Tract, Lot 4

EXPIRATION DATE: The original expiration date of December 15, 2020 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders.*

PROJECT: Historic-Cultural Monument Application for the
MECHICANO ART CENTER

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Orlando Cetina Sr. and Martha Cetina, Trustees
Cetina Family Trust
3984 Marcasel Avenue
Mar Vista, CA 90066

APPLICANT: Alexandra Madsen
Highland Park Heritage Trust
P.O. Box 50894
Los Angeles, CA 90050

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Principal City Planner
Office of Historic Resources

Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Office of Historic Resources

Attachments: Photos Submitted by Applicant, Received December 9, 2020
Historic-Cultural Monument Application

Historic-Cultural Monument Application

FINDINGS

- The Mechicano Art Center “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” as the location of one of three organizations that made up the Chicano Arts Collective, which played an instrumental role in the Chicano arts movement and the cultural development of the Latino community in Los Angeles.

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.

SUMMARY

The Mechicano Art Center is a one-story commercial building located on the corner of North Figueroa Street and North Avenue 54 in the Highland Park neighborhood of Los Angeles. Constructed in 1922 by architects Krempel and Erkes, the subject property was designed in the early 20th century commercial vernacular architectural style as a retail store for then-owner Domenich Basso. The subject property was later home to the Mechicano Art Center, an early Chicano community art space in Los Angeles, from 1975 to 1978. It has since been occupied by various retail tenants, including an awning shop and an auto repair shop, and presently serves a grocery store.

The Chicano movement, also known as El Movimiento or El Movimiento Chicano, was an extension of the Mexican American civil rights movement that gained critical momentum in the 1930s and expanded after World War II. During the 1960s, Mexican American high school and university students began to resist assimilation into Anglo American culture and to assert a unique cultural identity and ethnic pride.

The Mechicano Art Center is one of three organizations, including the Centro de Arte Público and Corazon Productions, that made up the Chicano Arts Collective in the community of Highland Park. Stemming from the rise of the Chicano Movement and a drive for self-expression across Los Angeles during the late 1960s, the Chicano Arts Collective played a key role in the empowerment of local Chicano/-a artists from Highland Park. Each organization in the Collective had its own agenda and initiatives, from communism to community involvement, but they had a common goal to assert and place the Chicano experience in Los Angeles’ existing art scene. As such, the Collective sought to empower and recognize Chicano artists that were otherwise ignored by mainstream art and literary venues.

The Mechicano Art Center is one of the earliest Chicano art centers in Los Angeles and served as a venue where Chicanos/-as could practice and exhibit their art, which was otherwise absent from major exhibitions. Founded in 1969 by artist Leonard Castellanos and activist Victor Franco, it started out as a non-profit gallery at La Cienega Boulevard and Melrose Avenue. In 1970, the Mechicano Art Center relocated to an abandoned laundromat at 4030 Whittier Boulevard in an unincorporated area of Los Angeles County, where it operated until 1975 when it moved to the subject property. Besides supporting professional artists, the Center also sought to provide creative outlets for amateur artists and community members; it fundraised for community causes, and hosted free community classes in drawing, painting, graphic art, and photography for children and adults. Furthermore, the Mechicano Art Center dedicated itself to eradicating the issue of graffiti, and as a result, became involved in murals and placemaking across the city. After three years at its Highland Park location, in 1978, the Mechicano Art Center permanently closed its doors.

Roughly rectangular in plan, the subject property is of brick construction and has a flat roof with a parapet. The building includes three storefronts that are each defined by a central glass and steel entrance door flanked by fixed storefront windows. Two of the storefront entrances are located on the primary, south-facing elevation, and one is situated in the southeastern corner of the building, which is chamfered. An awning covers the storefront entrances, and a slightly projecting brick belt course spans the uppermost region of the building. The north-facing elevation is defined by a large storefront window with a centered, double-door in the northeastern corner and two exit doors at the northwestern corner. A metal fence lines the rear of the lot.

Architects John Paul Krempel and Walter E. Erkes were active in Southern California from approximately 1911 to 1933. The architects were responsible for designing such buildings as the Bank of Italy National Trust and Savings Association in Alhambra, the Eastside Brewing Company (HCM #388) in Los Angeles, and the German Hospital in Boyle Heights (no longer extant). The firm also designed the Art Deco-style Rowan-Bradley building on Pine Avenue and Broadway in Long Beach in 1930.

The subject property has experienced several alterations that include the removal of an awning in 1938; the erection of a new vertical sign in 1948; corrections to the parapet in 1959; the addition of a new entrance in 1976; seismic upgrades in 1989; the addition of three wall signs in 2000; and the replacement of doors and storefront windows at unknown dates. In addition, several windows along the east-facing elevation were infilled with brick at an unknown date.

Although it was constructed within the period of significance, due to extensive alterations, the subject property is designated as a Non-Contributor to the Highland Park-Garvanza Historic Preservation Overlay Zone. However, the citywide historic resources survey, SurveyLA, identified the subject property as significant to the history of Latinos in Los Angeles under the Visual Arts theme as the location of Mechicano, an art center established by Latinos in the 1970s (the location of Mechicano was misidentified in the survey as being at 5403 North Figueroa Street).

DISCUSSION

The Mechicano Art Center meets one of the Historic-Cultural Monument criteria: it “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” as the location of one of three organizations that made up the Chicano Arts Collective, which played an instrumental role in the Chicano arts movement and the cultural development of the Latino community in Los Angeles.

The 1960s and 1970s was a pivotal era for Latinos in Los Angeles. This was a time when Mexican American identity was fully integrated in national political life, propelled by their demographic, political, and cultural ascendance. By 1960, Los Angeles housed the largest Mexican American community in the United States. At the same time, the persistence of segregation and discrimination propelled a more robust push for rights and respect, which crystalized in the Chicano movement. The Chicano movement inspired new pride in Latino culture and identity and resistance against white hegemony, and Latino artists of all types banded together to form organizations such as the Chicano Arts Collective. The groups under the umbrella of the Chicano Arts Collective expressed a growing desire on the part of Latinos in Los Angeles to convey their cultural pride to an outside audience. As one of the earliest Chicano art centers in Los Angeles, the Mechicano Art Center revolutionized the way that Latino art was produced, displayed, and received. Prior to its creation, mainstream art galleries were largely Anglo-centric and failed to show art made by Latinos. By establishing a space for underrecognized Chicano artists to produce and display their work, the Mechicano Art Center was instrumental in ushering in a new wave of artists to Highland Park, creating a concentration of Chicanos invested in their cultural heritage. The Mechicano Art Center's legacy is in part due to the attention the organization garnered for Chicano artists, many of whom went on to achieve fame on a national and international scale. In addition, besides supporting professional artists, the Mechicano Art Center also sought to provide creative outlets for amateur artists and community members, including free classes in drawing, painting, graphic art, and photography for adults and children.

Despite the interior and exterior alterations that the Mechicano Art Center has experienced, it continues to retain sufficient integrity of location, design, setting, materials, workmanship, feeling, and association from the period of significance, 1975-1978.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 *"consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment."*

State of California CEQA Guidelines Article 19, Section 15331, Class 31 *"consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings."*

The designation of the Mechicano Art Center as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2020-5213-CE was prepared on November 18, 2020.

BACKGROUND

On September 3, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On October 1, 2020, the Cultural Heritage Commission voted to take the property under consideration. The original expiration date of December 15, 2020 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.

Due to concerns related to COVID-19, the Commission was not able to access the subject property to conduct a formal site inspection; however, Commissioners were invited to view the exterior independently.

Mechicano Art Center, 5337-5341 North Figueroa Street
CHC-2020-5211-HCM
Photos from Applicant, Received December 9, 2020



Mechicano Art Center, 5337-5341 North Figueroa Street
CHC-2020-5211-HCM
Photos from Applicant, Received December 9, 2020



NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS

CHC-2020-5211-HCM

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2020-5213-CE

PROJECT TITLE

Mechicano Art Center

COUNCIL DISTRICT

1

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)

☐ Map attached.**5337-5341 North Figueroa Street; 110 North Avenue 54, Los Angeles, CA 90037**

PROJECT DESCRIPTION:

☐ Additional page(s) attached.

Designation of the Mechicano Art Center as an Historic-Cultural Monument.

NAME OF APPLICANT / OWNER:

N/A

CONTACT PERSON (If different from Applicant/Owner above)

Melissa Jones

(AREA CODE) TELEPHONE NUMBER

213-847-3679

EXT.

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

☐ STATUTORY EXEMPTION(S)

Public Resources Code Section(s) _____

☒ CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)CEQA Guideline Section(s) / Class(es) **8 and 31**☐ OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

JUSTIFICATION FOR PROJECT EXEMPTION:

☐ Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Mechicano Art Center** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

☒ None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.☐ The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE

Melissa Jones

[SIGNED COPY IN FILE]

STAFF TITLE

City Planning Associate

ENTITLEMENTS APPROVED

N/A

FEE:

N/A

RECEIPT NO.

N/A

REC'D. BY (DCP DSC STAFF NAME)

N/A

DISTRIBUTION: County Clerk, Agency Record

Rev. 3-27-2019

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2020-5211-HCM
ENV-2020-5213-CE

HEARING DATE: October 1, 2020
TIME: 10:00 AM
PLACE: Teleconference (see
agenda for login
information)

Location: 5337-5341 North Figueroa Street;
110 North Avenue 54
Council District: 1 – Cedillo
Community Plan Area: Northeast Los Angeles
Area Planning Commission: East Los Angeles
Neighborhood Council: Historic Highland Park
Legal Description: Owner's Tract, Lot 4

EXPIRATION DATE: The original 30-day expiration date of October 3, 2020 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

PROJECT: Historic-Cultural Monument Application for the
MECHICANO ART CENTER

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Orlando Cetina Sr. and Martha Cetina, Trustees
Cetina Family Trust
3984 Marasel Avenue
Mar Vista, CA 90066

APPLICANT: Alexandra Madsen
Highland Park Heritage Trust
P.O. Box 50894
Los Angeles, CA 90050

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, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
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 Mechicano Art Center is a one-story commercial building located on the corner of North Figueroa Street and North Avenue 54 in the Highland Park neighborhood of Los Angeles. Constructed in 1922 by architects Krempel and Erkes, the subject property was designed in the early 20th century commercial vernacular architectural style as a retail store for then-owner Domenich Basso. The subject property was later home to the Mechicano Art Center, an early Chicano community art space in Los Angeles, from 1975 to 1978. It has since been occupied by various retail tenants, including an awning shop and an auto repair shop, and presently serves a grocery store.

The Mechicano Art Center is one of three organizations, including the Centro de Arte Público and Corazon Productions, that made up the Chicano Arts Collective in the community of Highland Park. Stemming from the rise of the Chicano Movement and a drive for self-expression across Los Angeles during the late 1960s, the Chicano Arts Collective played a key role in the empowerment of local Chicano/-a artists from Highland Park. Each organization in the Collective had its own agenda and initiatives, from communism to community involvement, but they had a common goal to assert and place the Chicano experience in Los Angeles' existing art scene. As such, the Collective sought to empower and recognize Chicano artists that were otherwise ignored by mainstream art and literary venues.

The Mechicano Art Center is one of the earliest Chicano art centers in Los Angeles and served as a venue where Chicanos/-as could practice and exhibit their art, which was otherwise absent from major exhibitions. Founded in 1969 by artist Leonard Castellanos and activist Victor Franco, it started out as a non-profit gallery at La Cienega Boulevard and Melrose Avenue. In 1970, the Mechicano Art Center relocated to an abandoned laundromat at 4030 Whittier Boulevard in an unincorporated area of Los Angeles County, where it operated until 1975 when it moved to the subject property. Besides supporting professional artists, the Center also sought to provide creative outlets for amateur artists and community members; it fundraised for community causes, and hosted free community classes in drawing, painting, graphic art, and photography for children and adults. Furthermore, the Mechicano Art Center dedicated itself to eradicating the issue of graffiti, and as a result, became involved in murals and placemaking across the city. After three years at its Highland Park location, in 1978, the Mechicano Art Center permanently closed its doors.

Roughly rectangular in plan, the subject property is of brick construction and has a flat roof with a parapet. The building includes three storefronts that are each defined by a central glass and steel entrance door flanked by fixed storefront windows. Two of the storefront entrances are located on the primary, south-facing elevation, and one is situated in the southeastern corner of the building, which is chamfered. An awning covers the storefront entrances, and a slightly projecting brick belt course spans the uppermost region of the building. The north-facing elevation is defined by a large storefront window with a centered, double-door in the northeastern corner and two exit doors at the northwestern corner. A metal fence lines the rear of the lot.

Architects John Paul Krempel and Walter E. Erkes were active in Southern California from approximately 1911 to 1933. The architects were responsible for designing such buildings as the Bank of Italy National Trust and Savings Association in Alhambra, the Eastside Brewing Company (HCM #388) in Los Angeles, and the German Hospital in Boyle Heights. The firm also designed the Art Deco-style Rowan-Bradley building on Pine Avenue and Broadway in Long Beach in 1930.

The subject property has experienced several alterations that include the removal of an awning in 1938; the erection of a new vertical sign in 1948; corrections to the parapet in 1959; the addition

of a new entrance in 1976; seismic upgrades in 1989; the addition of three wall signs in 2000; and the replacement of doors and storefront windows at unknown dates. In addition, several windows along the east-facing elevation were infilled with brick at an unknown date.

Although it was constructed within the period of significance, due to extensive alterations, the subject property is designated as a Non-Contributor to the Highland Park-Garvanza Historic Preservation Overlay Zone. However, the citywide historic resources survey, SurveyLA, identified the subject property as significant to the history of Latinos in Los Angeles under the Visual Arts theme as the location of Mechicano, an art center established by Latinos in the 1970s (the location of Mechicano was misidentified in the survey as being at 5403 North Figueroa Street).

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.

BACKGROUND

On September 3, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. The original 30-day expiration date of October 3, 2020 per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Mechicano Art Center		Company/organization	
Other Associated Names: Basso Building			
Street Address: 5337-5341 N. Figueroa Street		Zip: 90042	Council District: 1
Range of Addresses on Property: 5337; 5339; 5341 N. Figueroa Street		Community Name: Highland Park	
Assessor Parcel Number: 5468-020-003	Tract: Owner's Tract	Block:	Lot: 4
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:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1922	Factual <input checked="" type="radio"/> Estimated	Threatened? None
Architect/Designer: Krempel & Erkes	Contractor: Domenich Basso	
Original Use: Retail; Automotive Repair	Present Use: Grocery	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	No (explain in section 7) Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Vernacular, Early 20th Century Commercial		Stories: 2	Plan Shape: Rectangular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Brick	Type: Select	
CLADDING	Material: Brick	Material: Select	
ROOF	Type: Flat	Type: Select	
	Material: Composition shingle	Material: Select	
WINDOWS	Type: Fixed	Type:	
	Material: Steel	Material: Select	
ENTRY	Style: Corner	Style:	
DOOR	Type: Double	Type: Select	

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.	
1959	Unspecified alterations and parapet corrections completed by Williams Waterproofing.
1988-1989	Seismic upgrades completed.
1996	Minor unspecified alterations completed.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
<input checked="" type="checkbox"/> Located in an Historic Preservation Overlay Zone (HPOZ)	<input type="checkbox"/> Contributing feature <input type="checkbox"/> Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
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.	
2. Is associated with the lives of historic personages important to national, state, city, or local history.	
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.	

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: Alexandra Madsen		Company: Highland Park Heritage Trust	
Street Address: P.O Box 50894		City: Los Angeles	State: CA
Zip: 90050-0894	Phone Number: 203-232-4325	Email: jamie.hpht@gmail.com	

Property Owner

Is the owner in support of the nomination?

Yes

No

☒ Unknown

Name: Orlando Sr. and Martha Cetina		Company:	
Street Address: 3984 Marcasel Avenue		City: Los Angeles	State: CA
Zip: 90066	Phone Number: N/A	Email: N/A	

Nomination Preparer/Applicant's Representative

Name: Alexandra Madsen		Company: Highland Park Heritage Trust	
Street Address: P.O Box 50894		City: Los Angeles	State: CA
Zip: 90050-0894	Phone Number: 203-232-4325	Email: jamie.hpht@gmail.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. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(including map) |

10. RELEASE

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

✓	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
✓	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
✓	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Alexandra Madsen
Name:

2/1/2020
Date:

Alexandra Madsen
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

Mechicano Art Center, 5337-5341 N. Figueroa Street

Historic-Cultural Monument Nomination Written Statements

A. Proposed Monument Description

The brick commercial building located at 5337-5341 N. Figueroa Street is situated between N. Figueroa Street and N. Avenue 54 on a corner lot. The 1-story commercial building features a mostly rectangular footprint, a concrete foundation, and a flat roof with parapet. A slightly projecting brick belt course spans the uppermost region of the building. The brick building's exterior is painted and is secured with wall ties for seismic stability. An awning provides shade for the three storefronts along the south elevation.

The building features three separate units at 5337, 5339, and 5341 N. Figueroa Street, which are identified by three separate entrances. Two of the entrances are located along the south elevation and one is situated in the southeastern corner of the building. The general rhythm of the evenly placed, large, steel storefront windows along this elevation also denotes separate spaces. Each storefront is defined by a central glass and steel door flanked on either side by these fixed storefront windows. Brick relief between each storefront further separates these retail spaces.

The southeastern corner of the building is cut to provide a corner entry to the building and features double façade of the building. Brick has been used to infill windows along the eastern elevation of the building. It is this space that previously served as the Mechicano Art Center.

The north elevation, or rear of the building, is defined by a large storefront window with a centered, double door exit in the northeastern corner and two secondary exits at the northwestern corner. One window is centrally located along this elevation and features a brick lintel. A metal fence lines the property. The resource's boundary is defined by the legal parcel.

Integrity

The Mechicano Art Center retains its historic integrity and continues to convey its significance. Although the building has undergone some alterations, most are reversible or were extant during the period of significance. The *Latino Context Statement* for Criterion 1: Producing, Displaying, and Supporting Latino Visual Arts requires eligible properties to retain their integrity of *location, feeling, and association*. This property retains these aspects of integrity.

Location

The Mechicano Art Center has not been moved and remains where it was constructed, at 5337-5341 N. Figueroa Street in the Highland Park neighborhood of Los Angeles. It therefore retains integrity of *location*.

Feeling

The Mechicano Art Center retains its character-defining features and continues to express its original aesthetic and historic sense of its time of construction. The building's physical features convey an early 20th century commercial building along bustling Figueroa Street. This feeling has remained intact from its construction, to its period of significance when it was the Mechicano Art Center in the 1970s, to today. It therefore retains integrity of *feeling*.

Association

The Mechicano Art Center was a significant local organization that occupied the subject building for the entire tenure of its existence. The building retains its character-defining features from this significant period of the 1970s. The building is the place where the significant event occurred and is sufficiently intact to convey this historic event to an observer. It therefore retains integrity of *association*.

Alterations

Alterations to the building include the replacement of the doors, storefront windows, and interior features. However, as a commercial building, the removal or alteration of materials is common and is acknowledged in the Historic Context Statement as an allowable consideration. Moreover, these alterations likely occurred before the period of significance, which dates to the mid-1970s. The exterior of the building has also been painted with various murals; as paint can be removed, this is a reversible alteration. Additionally, the building was painted during its period of significance with off-white, black, and yellow paint. Therefore, the building retains sufficient integrity to convey its significance as an important gathering place for Chicano and Chicana artists.

Use History

It appears that the building was used for retail purposes from its erection to the time of this report. The building was listed as "retail" on numerous building permits and was identified as an awning shop and auto repair shop specifically.^{1,2}

¹ City of Los Angeles. Building Permit No. 01860. Issued on January 20, 1938.

² City of Los Angeles. Building Permit No.56841. Issued on October 9, 1996.

Construction History

A building permit from December 20, 1909 records development on the property at 5341 Pasadena Avenue (Figueroa Street) by P. Wing Realty Company.³ However, it appears that the extant building was not constructed by architects Krempel & Erkes for then-owner Domenich Basso until 1922. The building was built as a retail store with a concrete foundation, brick exterior walls, and composition tile roof.⁴ It appears the building was divided into separate shops at the time of construction. In 1938, an awning was removed from the building.⁵ A vertical new sign was erected on the building in 1948.⁶ Unspecified alterations and parapet corrections along the exterior of the building were completed in 1959 by Williams Waterproofing and Paint.^{7,8} Then-owner Carlos Cetina improved the building for earthquake compliance in 1988–1989.⁹ In 1996, the property was used for retail and auto repair; at this date minor alterations were made that complied with the Historic Preservation Overlay Zone’s ordinance.¹⁰

Architects John Paul Krempel and Walter E. Erkes were active in Southern California from approximately 1911 to 1933.¹¹ The architects were responsible for designing such buildings as the Bank of Italy National Trust and Savings Association in Alhambra, the Eastside Brewing Company in Los Angeles, and the German Hospital in Boyle Heights, Los Angeles. The Eastside Brewing Company building is City of Los Angeles Historic-Cultural Landmark No. 388.¹² The firm also designed the elaborate Art Deco-style Rowan-Bradley building on Pine Avenue and Broadway in Long Beach in 1930.¹³

³ City of Los Angeles. Building Permit No. 08322. Issued on December 20, 1909.

⁴ City of Los Angeles. Building Permit No. 04598. Issued on February 10, 1922.

⁵ City of Los Angeles. Building Permit No. 01860. Issued on January 20, 1938.

⁶ City of Los Angeles. Building Permit No. 34938. Issued on December 14, 1948.

⁷ City of Los Angeles. Building Permit No. 71060. Issued on October 27, 1959.

⁸ City of Los Angeles. Building Permit No. 71662. Issued on October 29, 1959.

⁹ City of Los Angeles. Building Permit No. 04898. Issued on July 22, 1988; City of Los Angeles. Building Permit No. 32836. Issued on May 23, 1989.

¹⁰ City of Los Angeles. Building Permit No. 56841. Issued on October 9, 1996.

¹¹ *Pacific Coast Architects Directory*. “Krempel and Erkes, Architects (Partnership).” Accessed on June 13, 2018 at: <http://pcad.lib.washington.edu/firm/526/>

¹² *Pacific Coast Architects Directory*. “Eastside Brewing Company Brewery, Los Angeles, CA.” Accessed on June 13, 2018 at: <http://pcad.lib.washington.edu/building/1492/>

¹³ Louise Ivers, “Revitalization of Pine Avenue Through Historic Preservation,” *Long Beach Heritage* vol. 23, no. 3 (Summer 2013):4.

Assessor Information

Map Book No.	Page No.	Date	Name
43	12	1918—1925	Walter F. Poor Domenich Basso
43	12	1925—1932	Domenich Basso
43	7	1932—1939	Domenich Basso
43	7	1939—1946	Domenich Basso
43	7	1947—1951	Domenich Basso
43	6A	1952—1956	Domenich Basso
43	7	1957—1961	Domenich Basso
		1977	Alberta Boccalero
		1984	Carlos A. and Marse Cetina
		1999	Orlando A. and Martha Cetina
		2001	Orlando Sr. and Martha Cetina

Ownership History

Domenich Basso owned the property from circa 1922 until his death in 1963. Domenich Basso was born in Bosconero, Italy circa 1892 and moved to Los Angeles in 1907 at the age of 15. In Los Angeles, Basso became involved in the automobile business. At 17 years old, Basso began working for Walter Vail at the Pennsylvania car franchise in Los Angeles.¹⁴ At the age of 18, he started a new job at Ranch & Chandler, an early Los Angeles distributor for the Alco automobile. Fulfilling a boyhood dream, Basso began to race cars in his teen years. In 1913, Basso and Ralph Chandler of Ranch & Chandler were involved in a car crash when their Alco ripped through a camp wagon, injuring them and at least three people.¹⁵ The car crash occurred one day before Basso was set to compete in the Alco Vanderbilt Cup. In 1914, Basso premiered at the Los Angeles-Sacramento road race.¹⁶

At the age of 24, Basso broke the world speed record of 142.8 miles per hour (mph) on the Bonneville, Utah salt flats alongside Teddy Tetzlaff in the Historic Bilitzen Benz. After sustaining a racing injury, Basso decided to retire from racing and opened his own garage on Broadway in the Little Italy neighborhood of Los Angeles. Basso became a certified Chevrolet

¹⁴ Lynn Rogers, "Automotive Highlights," *The Los Angeles Times*, August 16, 1951: 120.

¹⁵ "Under Mantle of Night Red Auto Devil Strikes," *The Los Angeles Times*, July 3, 1913: 2.

¹⁶ Lynn Rogers, "Automotive Highlights," *The Los Angeles Times*, August 16, 1951: 120.

dealer in 1918 and began selling De Soto-Plymouth cars in 1932. He achieved great success as a De Soto-Plymouth dealer, and was selected as a “Quality Dealer” in Southern California and Arizona in 1958.¹⁷ That same year, Basso was awarded the 1958 City of Los Angeles award and named as Citizen of the Year by the City Council.¹⁸ Basso passed away at age 72 in 1963.¹⁹ Domenich Basso contributed to early racing, automobile sales, and manufacturing, and ultimately left a lasting legacy in Los Angeles.

¹⁷ Lynn Rogers, “Automotive Highlights,” *The Los Angeles Times*, June 8, 1958: 66.

¹⁸ “Domenich Basso.” *University of California Los Angeles Interpretive Media Lab Archive*. Accessed on May 31, 2018 at: <https://archive.imlab.ucla.edu/History/From-LASHP-Trails/Landmarks/Domenich-Basso-Dealership/i-crGtbPd/A>

¹⁹ “Final Rites Planned for Domenich Basso,” *The Los Angeles Times*, June 30, 1963: 39.

B. Significance Statement

Summary

The Mechicano Art Center, located at 5337–5341 N. Figueroa Street, meets the following criterion for designation as a Historic-Cultural Monument (HCM):

Criterion 1. It exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city, or community.

The Mechicano Art Center meets Criterion 1 for its association with important events of local history that made significant contributions to the development of the cultural, social, and artistic history of Los Angeles. As one of the earliest Chicano art centers in Los Angeles, the Mechicano Art Center revolutionized the way that Latino art was produced, displayed, and received. Prior to its creation, mainstream art galleries were largely Anglo-centric and failed to show art made by Latinos. The Mechicano Art Center changed this status quo by providing a venue where Chicanos and Chicanas could practice and exhibit their art. As a result, Chicano art and artists were better able to gain recognition in the greater art world.

The Mechicano Art Center is one of three organizations associated with the Chicano Arts Collective in the community of Highland Park, Los Angeles. The center is located within a quarter-square mile of the two other organizations: Corazon Productions at 5336 Aldama Street and the Centro de Arte Público at 5605–5607 N. Figueroa Street in Highland Park, Los Angeles. The Mechicano Art Center is eligible under the “Producing, Displaying, and Supporting Latino Visual Arts,” theme of SurveyLA’s *Latino Los Angeles Historic Context Statement* and is associated with important events of local history. The property was explicitly identified as an important resource in the *Latino Los Angeles Historic Context Statement*.²⁰ The Mechicano Art Center’s period of significance dates from 1975 to 1978, the period during which the organization was active in Highland Park, Los Angeles.

Historical Background

The Chicano Movement

The Chicano Movement, also known as El Movimiento or El Movimiento Chicano, has a complex history that began in the late 1920s when the United States experienced a mass migration of people from Mexico. From this decade on, Mexican immigrants faced rampant

²⁰ This resource’s address was misidentified as 5403 N. Figueroa Street in the report. GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 89.

discrimination and prejudice.²¹ By the 1930s, immigrants and their descendants were increasingly banding together to confront and denounce their mistreatment.

The civil rights movement grew during World War II, and gained momentum following the infamous “Zoot Suit Riots” of 1943. These “riots” were a misnomer for systematic violence committed by Anglo servicemen against Mexican-American youths over the course of 10 days. The Zoot Suit Riots were a particularly egregious instance of racial animosity directed at ethnic Mexicans in Los Angeles. In the aftermath of the “riots” and war, the Mexican-American community in Los Angeles rallied with new energy in the fight for justice, adopted a more confrontational style, and sought to challenge state-sanctioned discrimination, thereby “reflecting the tenor of broader civil rights activism in the United States.”²²

The classroom became one of the major arenas where young Chicanos and Chicanas addressed systemic discrimination. During the climax of the civil rights movement in the 1960s, Mexican-American students demanded equal educational opportunities, sought to resist Anglo-American culture, and asserted a unique cultural identity and ethnic pride.²³ In East Los Angeles, the year 1968 ushered in a series of walkouts or “blowouts” in which thousands of Mexican-American students left their classes to protest run-down campuses and poorly trained or racist teachers.²⁴ Starting at Garfield High School, the walkouts quickly spread to the campuses of Roosevelt, Lincoln, Belmont, and Wilson high schools. The grievances against the City’s school district would come to define an important chapter in the history of the Los Angeles’ education system.

As the *Latino Los Angeles Historic Context Statement* clarifies, the Chicano Movement was widely based and far-reaching:

In the 1960s, Latinos mobilized with increasing resolve to claim their rights and assert their place in American life. An increase in Latinos’ college enrollments by the late 1960s, spurred by federal and state grant programs and special minority admissions programs, set the stage for a new wave of rights activism.²⁵ Together with the farmworkers strikes in California, these factors were critical catalysts for the Chicano movement, a broad-based, urban-centered movement focused on claiming rights, celebrating Chicano culture and identity, and ultimately transforming American society. As historian Albert Camarillo writes, the movement contained many elements: “cultural renaissance, growing ethnic consciousness, proliferation of community and political

²¹ Mildred Monteverde, “Contemporary Chicano Art,” *Aztlan: International Journal of Chicano Studies Research* 2, no. 2 (Fall 1971): 53.

²² GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, City of Los Angeles Department of City Planning Office of Historic Resource, 2015: 17.

²³ GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 2.

²⁴ Louis Sahagun, “East L.A., 1968: ‘Walkout!’ The Day High School Students Helped Ignite the Chicano Power Movement,” *Los Angeles Times*, March 1, 2018.

²⁵ Albert Camarillo, *Chicanos in California*, Boyd & Fraser Publishing Co 1984: 98

organizations, social-reformist ideology and civil rights advocacy.”²⁶ The concept of “Aztlán” surged at this time and it gave Chicanos a new sense of identity, tied to the land, based on the Aztec/Mexica prophecies and narratives.²⁷

Literature provided the ideological backbone for much of the movement. One integral text in the early Chicano power movement was poet Alurista’s *El Plan Espiritual de Aztlán* which advocated Chicano nationalism and self-determination for Mexican-Americans.²⁸ This plan was formed during a 1969 conference in Denver, Colorado and catalyzed the language of revolution across the country. Chicanos who spearheaded the movement emerged as revolutionary leaders. César Chávez was one such champion of Latino rights in California. Through endless campaigns and calls for social justice, Chávez called attention to the injustices committed against Latinos in agricultural work. His revolutionary spirit and passion to improve the lives of working-class Latinos in turn found an outlet in the National Farm Workers Association (NFWA), which later joined with the Agricultural Workers Organizing Committee (AWOC) to form the United Farm Workers of America (UFW).

Rubén Salazar was another prominent figure of the Chicano Movement. As the first Latino columnist for *The Los Angeles Times*, Salazar wrote about the many injustices that Latinos in the United States faced daily. Salazar was a participant in the National Chicano Moratorium March in 1970, which traversed three parks in Los Angeles: Obregon, Belvedere, and Salazar (renamed after his death) and protested the disproportionate deaths of Latino servicemen in the Vietnam War.²⁹ Salazar was killed during the march. His untimely death only heightened his prestige and recognition, however, as many Latinos dubbed him a martyr for his many efforts.

This brief summary only begins to scrape the surface of a complex history. The fight for justice and equality ultimately culminated in a movement for self-expression across Los Angeles and included the formation of the Chicano Arts Collective in Highland Park. One important topic of the Chicano Movement was identity: *mestizaje*, or the mixture of Mexican heritage and Anglo-American culture. According to historian Victor Sorell, this combination resulted in a unique identity pattern where Chicanos/-as experienced a “cultural limbo.”³⁰ As artist Frank Romero later recollected, it was only after a trip to Mexico where he and artist Carlos Almaraz visited all the great murals that they realized how their American upbringing had shaped them. He was

²⁶ Camarillo, *Chicanos in California*, 98

²⁷ GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 23.

²⁸ Shifra M. Goldman, “A Public Voice: Fifteen Years of Chicano Posters,” *Art Journal* 44, no. 1 (1984): 50-57.

²⁹ GPA Consulting, *Chicano Moratorium in Los Angeles County*, National Register of Historic Places Multiple Property Documentation Form, 2017: 13.

³⁰ Victor Sorell, “A Personal Response to Some of the Twelve Points Posited with Respect to Chicano Nationalism,” *Community Murals* (1983): 41.

corrected by Gilbert (Magú) Lujan, a major player in the Chicano Movement, who replied that Romero and Almaraz were not just American but more importantly were Chicanos.³¹

Chicano Arts Collective

Stemming from the rise of grassroots political movements during the late 1960s, the Chicano Arts Collective played a key role in the empowerment of local artists from Highland Park, Los Angeles. These artists, whose groundbreaking work transformed the nature of social, cultural, and political expressions in Los Angeles, participated in a movement that would make the 1970s a seminal time for Chicanos. Concentrated in this small neighborhood northeast of downtown Los Angeles, galleries and organizations flourished in the three-year period spanning from 1975 to 1978.

Grown from the seeds of politics, social issues, and cultural identity, the Chicano Arts Collective sought to empower and recognize Chicano artists that were otherwise ignored by mainstream art and literary venues. Each organization had its own agenda and initiatives—from communism to community involvement, the Chicano Arts Collective sought to assert and place the Chicano experience in Los Angeles' existing art scene. Artists involved in the groups created art across a breadth of media including painting, music, murals, photography, printmaking, and writing.

The Chicano Movement served as the impetus for the creation of the Chicano Arts Collective in Los Angeles. As recognized in the *Latino Los Angeles Historic Context Statement*:

*The Chicano movement of the postwar period inspired new pride in Latino culture and resistance against Anglo culture. Latino artists of all types banded together to form talleres (workshops) and centros culturales (cultural centers) to foster their creativity. These talleres and centros culturales were created by artists who were not usually welcome in mainstream galleries and museums, but who needed a place to explore and display their art. They catered to formally trained artists as well as street artists, dancers, writers, playwrights, and musicians, among others. The latter decades of the twentieth century saw a growing desire on the part of Latinos in Los Angeles to convey their cultural pride to an outside audience.*³²

The name “Chicano Arts Collective” refers to a specific group of three centers in Highland Park: the Mechicano Art Center (5337–5341 N. Figueroa Street), Corazón Productions (5336 Aldama Street), and the Centro de Arte Público (5605–5607 N. Figueroa Street), which also produced the journal *ChismeArte*. The terms “Chicano” and “Chicana,” as defined by the artists mentioned in this narrative, refer to Mexican-Americans who were members of the Chicano Movement

³¹ Margarita Nieto, “Conversation with the Artist: Frank Romero,” *Latin American Art* 3, no. 1 (Winter 1991): 24.

³² GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 80.

and/or Chicano Arts Collective. Generally, “Chicano” is the term reclaimed by youth of Mexican-American heritage as a unique identifier of the 1960s and 1970s.³³

Artist Involvement in the Chicano Movement

Many of the Mechicano Art Center’s principal members were directly associated with earlier iterations of the Chicano Movement. John Valadez, a photographer and key player in the Highland Park art scene directly correlated the Chicano Movement with the formation of the Chicano Arts Collective. He recalls that his participation in the marches and protesting the war in Vietnam combined with his artistic calling culminated in the need to express Chicanismo through art.³⁴

Carlos Almaraz, perhaps the most integral member of the Chicano Arts Collective, was also active in other sectors of the Chicano Movement. Previously, he and artist Barbara Carrasco worked for the United Farm Workers with César Chávez. Richard Duardo, a silkscreen artist involved in the collective, organized walkouts to protest the poor level of education provided for Chicano students. He co-founded the organization Movimiento Estudiantil Chican@ de Aztlán (M.E.Ch.A) with this specific issue in mind. Duardo recounts how Chicanos were railroaded through shop classes with few other opportunities. It was ultimately his art and his association with the Chicano Arts Collective that provided an alternative path for advancement.

Judithe Hernández, a notable Chicana artist associated with the collective, perhaps addressed the dynamic relationship of the Chicano Movement and the role of artist best. She recounts:

*If we were going to be a part of this political social revolution, the Chicano Civil Rights Movement, we had to give up some of our ego and work together... as a consequence, it was rather remarkable that all of us seemed willing to put those Western European elitist ideas aside for a part of our life.*³⁵

It was at the Mechicano Art Center, one of the earliest collectives established in Los Angeles, that Valadez, Almaraz, Duardo, Hernández and many other artists found a way to build a community in support of Chicano rights.

Mechicano Art Center

The Mechicano Art Center was one of the earliest Chicano art groups in Los Angeles. Founded in 1969 by artist Leonard Castellanos and activist Victor Franco, it started out as a non-profit

³³ California Office of Historic Preservation, *Latinos in Twentieth Century California*, National Register of Historic Places Context Statement (2015): 34.

³⁴ John Valadez, *Resurrected Histories*, Accessed September 7, 2018, Available at: <https://vimeo.com/42855068>

³⁵ Judithe Hernández, *Resurrected Histories*, Accessed September 7, 2018, Available at: <https://vimeo.com/42855068>

gallery at La Cienega Boulevard and Melrose Avenue.³⁶ Castellanos and Franco sought to create a space where Chicano artists could work and display their art, which was otherwise absent from major exhibitions.³⁷ The Mechicano Art Center's legacy is in part due to the attention the organization garnered for Chicano artists, many of whom went on to achieve fame on a national and international scale.

The Mechicano Art Center's original location on La Cienega Boulevard was purely temporary and strategic: Castellanos and Franco planned to secure contacts in the art world in the area before moving the center to East Los Angeles. Dissemination of Chicano art was an integral component of this plan and was promulgated through Chicano festivals and media campaigns. The group achieved recognition through activist exhibitions, such as the debut photography exposé on the riots of August 29, 1970. Contributed by activist group *La Raza*, the anti-police exhibition provided a public shock that founder Franco quickly countered with a more traditional exhibition of Chicano art.³⁸ Consequently, the group left a significant impression on, but also secured total support from, both the vibrant community of gallerists and Latinos from East Los Angeles. After less than a year at this early location, the founders and associated artists secured sufficient connections within the art world to move to East Los Angeles, where their true plan of action emerged.

In 1970, the Mechicano Art Center moved from the gallery on La Cienega Boulevard to an abandoned laundromat located at 4030 Whittier Boulevard in unincorporated area of Los Angeles County bordering East Los Angeles. The center operated at this location for approximately five years, from 1970 to 1975.³⁹ Public outreach efforts multiplied at the new location; in 1970 and 1971, numerous festivals were planned or executed. These festivals included the Chicano MAD (Music, Art, Dance) Festival at the Palladium in Hollywood and El Mundo Chicano Festival at the Ash Grove in the Fairfax District. The Chicano MAD Festival included a fundraiser that integrated local Chicano music, including performers El Chicano, Gerald Wilson, and God's Children.^{40,41} The proceeds were used to establish a music center operated by and for Chicano musicians. In 1971, the Mechicano Art Center sponsored an art festival to help fund the proposed Plaza de la Raza in Los Angeles' Lincoln Park.⁴²

³⁶ The exact location of this original location is unknown. The center was only located at this location for a number of months. Victor Franco, "Oral history interview with Victor Franco," *Archives of American Art*, July 1972. Available at:

<https://www.aaa.si.edu/collections/interviews/oral-history-interview-victor-franco-13584#transcript>

³⁷ Tony Guerrero Jr., "Chicano Art Center Showcases Minorities, Gives Opportunity," *East Los Angeles College Campus News*, October 17, 1973.

³⁸ Victor Franco, "Oral history interview with Victor Franco," *Archives of American Art*, July 1972. Available at: <https://www.aaa.si.edu/collections/interviews/oral-history-interview-victor-franco-13584#transcript>

³⁹ Because this early location is located outside of the City of Los Angeles it is ineligible for designation as an HCM.

⁴⁰ "Mixed Media Festival Set by Art Center," *Los Angeles Times*, July 17, 1970: 85.

⁴¹ "They Made 'Music of the Times,'" *Los Angeles Times*, May 16, 2018: E5.

⁴² "Plaza Art Festival," *Los Angeles Times*, February 21, 1971: 431.

The Mechicano Art Center organized exhibitions at other local venues. Founders Castellanos and Franco were determined to provide a platform where artists could work, display their art, and ultimately transition to other galleries and museums in Los Angeles. The Mechicano Art Center coordinated with numerous venues to bring Chicano art to museums and galleries across the City. In 1971, art critic Mildred Monteverde wrote that the two galleries for Chicano art in Los Angeles were the Mechicano Art Center and the Goetz Gallery.⁴³ Exhibitions championed by the Mechicano Art Center included the following venues:

1970: Mechicano M.A.D. Festival, Hollywood Palladium⁴⁴

1971: Paseo del Arte, La Cienega Art Galleries⁴⁵

Royce and Schoenberg Hall, University of Los Angeles⁴⁶

Vincent and Mary Price Art Gallery, East Los Angeles College⁴⁷

1972: Chicano Art, Pasadena City Art College⁴⁸

1973: Chicano Art Exhibition, University of Southern California Art Galleries

Junior Arts Center, Barnsdall Park⁴⁹

1976: Lucila Villasenor Grijalva, Mechicano Art Center⁵⁰

1977: All Souls Day, Mechicano Art Center⁵¹

Besides supporting professional artists, the Mechicano Art Center also sought to provide creative outlets for amateur artists and community members. The center's many fundraising events supported community causes, and funded free community classes in drawing, painting, graphic art, and photography for children and adults. Some of the most popular programs included: an open-wall exhibition space, a silkscreen poster workshop, and a mural program.⁵² Because the center was run for the community, it also relied on grants and other funds from public organizations. Mechicano Art Center was recognized for its many activities, and in 1972

⁴³ Mildred Monteverde, "Contemporary Chicano Art," 58.

⁴⁴ Advertisement for Mechicano m.a.d., *Los Angeles Times*, July 24, 1970: 83.

⁴⁵ Jack Smith, "La Raza on La Cienega," *Los Angeles Times*, March 30, 1971: 49.

⁴⁶ "UCLA to host 'family day,'" *Valley News*, May 20, 1971: 58.

⁴⁷ Julie Mascorro, "Mechicano Art Center Exhibit to Grace Price Gallery Walls," *East Los Angeles College Campus News*.

⁴⁸ "College Displays Chicano Art," *Los Angeles Times*, April 23, 1972: 354.

⁴⁹ "Mechicano Art Slow to Close," *Progress Bulletin (Pomona, California)*, June 6, 1973: 12.

⁵⁰ Advertisement for Mechicano Art Center, *Los Angeles Times*, November 14, 1976: 324.

⁵¹ Advertisement for Mechicano Art Center, *Los Angeles Times*, November 20, 1977: 385.

⁵² Shifra M. Goldman, "A Public Voice: Fifteen Years of Chicano Posters," 57.

it received self-help grants from the Catholic Campaign for Human Development and the National Endowment for the Arts.⁵³

By 1975, increased rents in the unincorporated area where the center was located, near East Los Angeles, forced the Mechicano Art Center to find a new site. From 1975 to 1978, the Mechicano Art Center occupied the subject property at 5337–5341 N. Figueroa Street in Highland Park. The Mechicano Art Center in Highland Park ushered in a new wave of artists to the area, creating a concentration of Chicanos invested in their cultural heritage and producing art that would imbue the community and themselves with Chicano pride. The *Latino Los Angeles Historic Context Statement* recounts this move:

*The Chicano arts organization Mechicano also moved to Highland Park in the 1970s... In 1975, under new director Joe Rodriguez, Mechicano moved to Highland Park. Located on the corner of Avenue 54 and Figueroa Street, the center continued to paint murals at Ramona Gardens, while holding art exhibitions in their studio space. In 1976, artist Sonya Fe was hired to run their silkscreen workshop.*⁵⁴

The property at 5337–5341 N. Figueroa Street was inhabited by the group during the height of their significance and is the physical space most clearly associated with the center's important contribution to the community and City of Los Angeles. Unlike the earlier location, which is located in unincorporated territory outside of the City of Los Angeles' purview, the new location was in the heart of a bustling City neighborhood. At its new location in Highland Park, the center expanded its community involvement by involving students from nearby Mount Washington and reaching out to local gangs.

Mechicano Art Center: Community Involvement

Mechicano Art Center was actively involved with the communities of unincorporated East Los Angeles and Highland Park, Los Angeles over the course of its existence. In unincorporated East Los Angeles, it had worked in tandem with the Neighborhood Youth Program and attempted "to bring to the Mexican community an awareness and appreciation of the art and music that exists in the barrio."⁵⁵ In Highland Park, the group succeeded in involving enthusiastic members of the newly formed Gang Federation. Mechicano Art Center founder and elected Federation Director Victor Franco hoped that "instead of spray can graffiti as an

⁵³ "Catholic Group Makes 33 Self-Help Grants," *Los Angeles Times*, January 1, 1972: 18.

⁵⁴ GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 80.

⁵⁵ Julie Mascorro, "Mechicano Art Center Exhibit to Grace Prince Gallery Walls," *East Los Angeles College Campus News*, November 24, 1971.

outlet for frustration and a search for identity, [the gang members] can be involved as working contributors to an art experience which can be enjoyed by all in the community.”⁵⁶

Franco and Leonard Castellanos sought to eradicate the issue of graffiti in East Los Angeles and Highland Park. Castellanos remarked in 1973 that he refused to refer to wall writing as graffiti but instead preferred to use the word “*placas*,” because Chicanos approach the symbols aesthetically.⁵⁷ He continued by noting that “many artists could not go into strange barrios and do their work unless they first got together with the kids and explained what they [were] doing.”⁵⁸ As Mildred Monteverde wrote in *Contemporary Chicano Art* in 1971: “a distinctly Chicano art form is the graffiti, or calligraphy, found scratched or drawn on barrio walls, fences, and buildings in chalk or paint... slogans on barrio walls today are-*Viva la Raza, Chicano Power*.”⁵⁹

In 1973, the center organized a workshop to “carry out goals for researching and eventually solving the graffiti problem in Los Angeles County.”⁶⁰ This community engagement served as the backbone of the Mechicano Art Center’s mission. Artist John Valadez considers the impetus for graffiti as one of belonging; he argues that when you live in an area but don’t own it, you can exert ownership by marking it.⁶¹ Valadez claims that artists in East Los Angeles and Highland Park chose to create murals because the city was tired of graffiti. Murals quickly became the groups’ preferred artistic medium.

A 1970 mural memorializing reporter Ruben Salazar exemplifies the Mechicano Art Center’s early involvement in murals and placemaking in Los Angeles.⁶² This mural was erected on a wall at Record and Floral Avenues in honor of Salazar, the newspaperman who decried the many injustices to Latinos, and who was unceremoniously killed during the National Chicano Moratorium March in 1970. After this initial project, the center’s name became somewhat synonymous with murals. In 1973, the *Los Angeles Times* reported that Mexican master muralist David Alfaro Siqueiros traveled to Los Angeles for the first time in nearly 40 years to visit the Mechicano Art Center-funded showing of the art documentary film “Walls of Fire.”⁶³ The proceeds of the event benefitted a community beautification mural project.

Other memorable mural projects completed by the Mechicano Art Center include the Ramona Gardens murals. Joseph Rodriguez, who became the group’s new Director in 1975, recruited artists Carlos Almaraz and Judith Hernández to complete two of these murals. Although the

⁵⁶ Undated flyer [c. 1971] issued by Mechicano Art Center, Los Angeles, CA, noted in Shifra M. Goldman, “A Public Voice: Fifteen Years of Chicano Posters,” *Art Journal* 44, no. 1 (1984): 50-57.

⁵⁷ “East L.A. Gets New Image from Murals,” *Los Angeles Times*, December 3, 1973: 120.

⁵⁸ “East L.A. Gets New Image from Murals,” *Los Angeles Times*, December 3, 1973: 120.

⁵⁹ Mildred Monteverde, “Contemporary Chicano Art,” 57.

⁶⁰ “Graffiti Problem,” *Los Angeles Times*, August 3, 1973: 117.

⁶¹ John Valadez, *Resurrected Histories*, Accessed September 7, 2018. Available at: <https://vimeo.com/42855068>

⁶² “Chicano Artists,” *Los Angeles Times*, September 6, 1970: 382.

⁶³ “Preview Will Aid Mural Fund,” *Los Angeles Times*, April 5, 1973: 242.

first mural was completed, the pair was unable to finish Hernández's mural because a gun battle at the housing complex forced them to abandon the site.⁶⁴ By this time, Hernández's work had already appeared in numerous books published by *Aztlán Publications*.⁶⁵

In 1978, after three years at its new location, the Mechicano Art Center closed its doors. Despite its closure, the center's legacy lived on in the many artists who gained recognition due to its efforts, and the countless community members who were provided a creative outlet through its programs.⁶⁶

Nomination Criteria

The Mechicano Art Center appears eligible for designation as a Historic-Cultural Monument pursuant to Criterion 1. The property is eligible under the "Producing, Displaying, and Supporting Latino Visual Arts," theme of SurveyLA's *Latino Los Angeles Historic Context Statement* for its association with important events of local history. Moreover, it exemplifies significant contributions to the broad cultural and social history of the city and community. The property is explicitly identified as an important resource in the *Latino Los Angeles Historic Context Statement*, although its address is misidentified: Mechicano Art Center was located at 5337–5341 N. Figueroa, not 5403 N. Figueroa Street.⁶⁷

The Chicano Arts Collective reflects the early growth of the Latino visual arts community in Los Angeles. Before the emergence of the Chicano Arts Collective, mainstream art galleries were largely Anglo-centered and failed to show art made by Latinos. The Chicano Arts Collective changed this reality by providing venues where Chicanos and Chicanas could practice and display their art, be it photography, murals, or literature. Consequently, Chicano/Chicana artists began to receive the recognition they deserved in the greater art world.

Perhaps even more important than this groundbreaking change in the art market was the impact that the Chicano Arts Collective had on the local community of Highland Park. This majority-Latino area oftentimes did not have the means to host community events and fundraisers. The Chicano Arts Collective exposed community members, young and old alike, to the arts and paved the way for cultural expression and a strong sense of community pride. The Mechicano Art Center was dedicated to exposing the hardships that Latino communities constantly faced and continue to face, and to improving their lot through self-expression and creative outlets that served social and cultural roles.

⁶⁴ Judith Hernández, *Resurrected Histories*, Accessed September 7, 2018, Available at: <https://vimeo.com/42855068>

⁶⁵ Mildred Monteverde, "Contemporary Chicano Art," 58.

⁶⁶ Sonya Fe, *Resurrected Histories*, Accessed September 7, 2018, Available at: <https://vimeo.com/42855068>

⁶⁷ GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 89.

The Mechicano Art Center, as part of the Chicano Arts Collective, became an instrumental component of the Chicano Movement by expanding and translating the political, social, and cultural messages of the movement into the artistic realm. The Mechicano Art Center influenced the lives of innumerable artists and community members and provided a platform for the acceleration of many artistic careers. Many artists that started their careers in the Collective are now world-recognized for their art, including artists Judith Hernández, Barbara Carrasco, and John Valadez among many others.

Chicanos and Chicanas flourished from their experiences in the Mechicano Art Center located at 5337–5341 N. Figueroa. This building housed ideas, artworks, and social callings that broke the status quo and redefined Highland Park, the Chicano Movement, and greater Los Angeles. Experiencing this location provides community members with an opportunity to learn about, acknowledge, and understand the nuances of the Chicano Movement and the many forms it took.

Period of Significance

The Mechicano Art Center's period of significance dates to its time at 5337–5341 N. Figueroa Street in Highland Park, Los Angeles from 1975 to 1978. Although the center's achievements in East Los Angeles are also important, its previous location is situated in unincorporated territory and is not within the boundaries of the City of Los Angeles.

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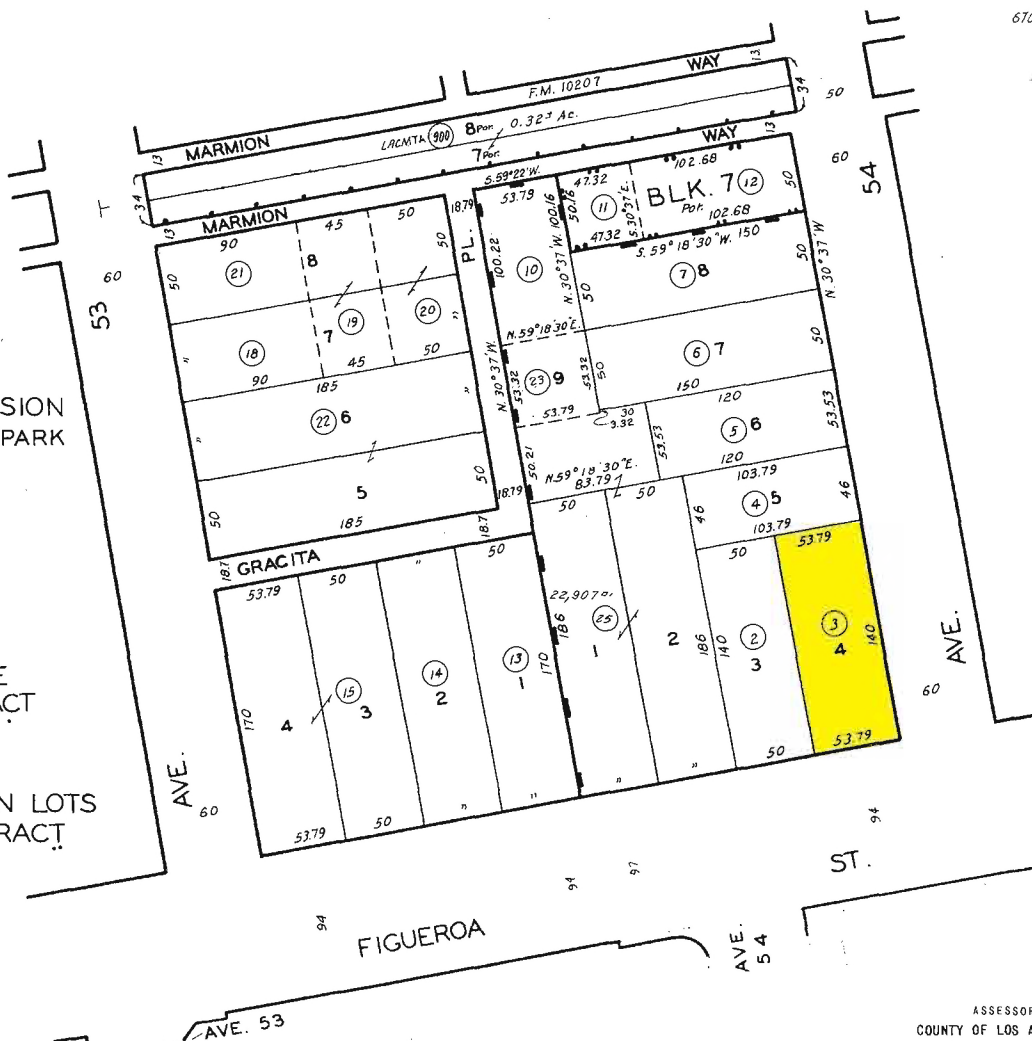
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4



MOVIE REVIEW

Swordsmen in 'Zatoichi'

BY KEVIN THORNE

In the twilight of Japanese cinema, the exploitation of the swordsmen in 'Zatoichi' (MCA) is the last of its kind. It is a sad commentary on the decline of the genre that the swordsmen in 'Zatoichi' are the last of their kind.

ZATOICHI MEETS TONYINO

As the swordsmen in 'Zatoichi' are the last of their kind, the swordsmen in 'Tonyino' are the last of their kind. It is a sad commentary on the decline of the genre that the swordsmen in 'Tonyino' are the last of their kind.

Mixed Media Festival Set by Art Center

The Los Angeles Art Center will have a mixed media festival on July 18. The festival will feature a variety of mixed media art, including sculpture, painting, and photography.

HOLLYWOOD BOWL

Thanks to the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

OPERA NIGHT AT THE BOWL

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

ROGER WAGNER

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

MARALIN NISKA

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

ENRICO DI GIUSEPPE

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

NORMAN TREIGLE

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

LOS ANGELES MASTER CHORUS

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

SUMMER'S BEST EVER

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

RUSSIAN PROGRAM

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

ANDRE PREVIN

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

ISAAC STERN

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

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Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

Visit Scandinavia. Bring your own blonde.

Yungla Yungla! Now you can see the Scandinavia women dancing. The festival highlights the best of Scandinavian music and dance.

International Festival

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Universal Studios

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COMING...

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The ROYAL LIPIZZAN STALLION SHOW

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

LONG BEACH ARENA, JULY 17, 18 & 19

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ON SALE

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

Long Beach Arena Box Office

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

Sight & Sound Shows

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All Media Agencies

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

Mail Orders in Forum Box Office

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

Long Beach Arena Box Office

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

Presented By Sight & Sound Productions

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

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For style and beauty...

watch the Thoroughbreds in action at Del Mar!

At all events, July 18 is the best time to see the Thoroughbreds in action. The festival highlights the best of Thoroughbred racing and breeding.

Del Mar

Examples of the new sound system and new stage structure, the Hollywood Bowl is the best place to hear the Los Angeles Master Chorus.

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Additional Art News

Continued from Page 49
Washington D.C. next Sunday. Hoppes, director of the Corcoran, selected 11 artists who in turn named their choices of artists to be included in the showing. Artists to be exhibited (followed by the selector's name in parentheses) are Peter Dean (Peter Saul), Robert Duran (David Novros), Joe Goode (Ed Ruscha), Robert Gordon (Roy Lichtenstein), Alex Katz (Philip Pearlstein), Simmie Knox (David Stephen), Frank Owens (Richard Jackson), Ed Mess (Sam Francis), Clifford Still (Frank Lobdell), Wayne Thibaud (Richard Estes),

Joshua Young (Robert Irwin).

An organization calling itself "Whoever" is sponsoring a Pasadena exhibition "for the People." It invites artists to enter works to be placed in the "streets, sidewalks, parks, rooftops and dumps" of Pasadena. The exhibition, a protest against artistic insularity and elitism, is judgeless and feeless. Works will be installed anonymously, and unscrupulously. Artists are invited to send or bring works to "Whoever," 5187 O'Sullivan Drive. Deadline is next Sunday. Works will be in place March 7. Artists are asked to "in-

clude instructions and avoid anything illegal" in connection with their work. If installation requires unusual expense, artists are requested to "send money."

A leading exponent of the "event tradition" in contemporary dance will be seen in concert March 5 at the Pasadena Art Museum auditorium. New York dancer Simone Forti will present her first West Coast performance at 8 p.m. in the Crockett auditorium.

Modern art from Beverly Hills collector B. Gerald Cantor is touring

American museums. Works centralized mainly in periods from Impressionism to German Expressionism are represented in 28 examples. They are currently on view and the Indianapolis Museum of Art. They will be seen locally at the Santa Barbara Art Museum in May.

Pablo Picasso has given a landmark cubist sculpture to New York's Museum of Modern Art. The work, "Guirnal" of 1912, is a construction of sheet metal and wire that helped introduce cubist collage techniques to sculptural forms.

—WILLIAM WILSON

Tomao
Just arrived! Six brand-new works. This lovely selection of children's studies are a "must-see."

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150 Paintings & Drawings on Exhibit
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Plaza Art Festival

A benefit art festival to help fund the proposed Plaza de la Raza in East L.A.'s Lincoln Park will be held the afternoon of March 28 on La Cienega Blvd.'s gallery row. Major attractions of the benefit will be an exhibit and sale of the works by members of the Mechicano Art Center and a commemorative lithograph by famed Mexican muralist David Siqueiros. It depicts Times columnist Helen Sahaz with a familiar Siqueiros image of an enslaved woman breaking her chains. Sahaz was killed Aug. 29

during disturbances in East Los Angeles. A poster for the event, based on the lithograph, will also be available. Both are offered at reduced pre-publication prices. The benefit event is sponsored by the Art Dealers Assn. of Southern California, with the cooperation of Mechicano Art Center members and groups associated with the proposed Plaza. Tickets for the event are available from member galleries, the County Art Museum and the Santa Barbara Art Museum.

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Mechicano art slow to close

LOS ANGELES Saturday is the last day to view the art works, posters and slide presentation created at the Mechicano Art Center in East Los Angeles.

The exhibit is being shown at the Junior Arts Center in Barnsdall Park, 4814 Hollywood Blvd., just west of Vermont Avenue. Exhibition hours are 10:30 a.m. to 5 p.m. through Saturday. There is no admission charge.

GENERAL CINEMA C

other public buildings.

Mechicano Art Center Party

HIGHLAND PARK—The Mechicano Art Center, 5341 N. Figueroa St., will sponsor a Noche de Mechicano at Rudy's Pasta House, 6047 Olympic Blvd., Montebello, at 9 to-night. Proceeds will support the nonprofit center. Tickets are \$8.

Times
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**MECHICANO ART CENTER (5341 N.
Figueroa St., L.A.). Group exhibition
of works on the theme of "All Souls
Day." Ends Nov. 30.**

MUCKENTHALER CULTURAL

LATIMOS.COM/CALENDAR

Los Angeles Times

WEDNESDAY, MAY 16, 2018 E5

QUICK TAKES

Father to miss royal wedding

Thomas Martin, the father of Mexican Mafia, will reportedly miss the royal wedding on Saturday because he has to cater to his job on Wednesday.

The news came hours after Martin reportedly had changed his mind about skipping the wedding's reception and had decided to work his daughter down the aisle as planned.

Because he suffered a heart attack last week, Martin returned to the hospital to have chest pain and, by Tuesday afternoon, told TMZ that he would undergo a procedure to clear a blockage.

"There's a lot of talking about the wedding, but in reality, he's not going to be there," said Thomas Martin, the father of Mexican Mafia.

It is widely known that Martin would be in Mexico to take his daughter to the wedding in London, where his daughter is to marry Prince Harry.

— MARILYN BARR

Comedy titans plan joint tour

Comedian Dave Chaplin and his brother, Jeff, will be touring together for the first time in years.

They will share the stage on a joint tour that takes off on June 1. There will be three shows in Boston, two in Houston and two in San Francisco.

— MARILYN BARR

They made 'music of the times'

Go's Children, from left, Willie G, Jeff and "Little Ray" Brown, in Go's Children, performed the Christmas song "The Christmas Song" in the 1960s.



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ART NEWS

Scheyer Bequest to Be Shown in Pasadena

The Pasadena Art Museum presents an exhibition devoted to its permanent collection of works from the magnificent Galka E. Scheyer Bequest, opening Tuesday. Received from Mme. Scheyer in 1954, the collection includes paintings, drawings, sculpture and prints by some of the most important figures in the history of contemporary art. The basis of this bequest is one of the world's finest collections of works by Blue Four artists—Poincaré, Kandinsky, Klee and Jawlensky. Other important artists represented in the Galka E. Scheyer Bequest include El Lissitzky, Moholy-Nagy, Schmidt-Rottluff, Kirchner, Schwitters and Picasso. From the time of her arrival in the United States in 1921, Mme. Scheyer (1880-1954) devoted herself to bringing the art of these modern European artists before the American public.

Chicano artists are planning a large mural as a memorial to newsman Ruben Salazar, who died during an antiwar riot last Sunday in East Los Angeles, according to Victor Franco, director of the Mechnico Art Center. The mural is to be executed 80x12 feet on a wall at Record and Floral Aves. The wall is empty land owned by Our Lady of Guadalupe archdiocese. Artists involved in the project are seeking funds for its realization.

Members of the Los Angeles art community will honor Rep. Thomas M. Rees (D-L.A.) at an art festival, Gala Rees III, on Sept. 27. Twenty-seven art galleries will open house for the westside representative and his supporters at a festive preview of fall showings along La Cienega Blvd. and Melrose Place, according to Mrs. Sam Goldman of Beverly Hills.

chairman of Gala Rees III. The art event will feature strolling musicians, a street lined with clusters of colored balloons, and receptions, wines and cheeses in the participating galleries. A special feature of the Gala Rees III will be an exhibit of famous paintings from private collections in the Southern California area assembled for this occasion. Highlight of the festival will be the drawing of the grand door prize, the Head of Severine, a bronze sculpture by Auguste Rodin, from the collection of B. Gerald Cantor. Tickets can be acquired at all of the participating galleries the afternoon of the event; for further information, call 655-3883.

Fisher Gallery of the USC school of architecture and fine arts will open "Modern Crafts of Japan" Monday. The exhibit consists of 50 items of ceramic and glass art and is to be shown in collaboration with the central general of Japan and the Japan American Society.

The Newport Harbor Art Museum will screen "Kurosawa's 'Seven Samurai'" beginning Sept. 27. The 13 films run 32 minutes each and trace the history of western man from the close of the Roman Empire to the present. There will be two screenings each Sunday at 2 and 4 p.m. at the Balboa Theater near the museum. Tickets are available through the museum, 600 Main St., Balboa.

The California National Watercolor Society announces Saturday as the deadline for entries at Brugger's Fine Arts Forwarding Service in Los Angeles for the society's 50th anniversary exhibit. This important art event will be presented at the Laguna Beach Art Gallery.

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Resurrected Histories: Voices from the Chicano Arts Collectives of Highland Park

Sybil Venegas | January 11, 2012



The "Resurrected Histories" research project culminates as an art exhibition opening this Saturday, January 14th at Avenue 50 Studio and runs through February 5th. Curated by Sybil Venegas, art historian, professor, and chair of the Chicana/Chicano Studies department at East Los Angeles College, the exhibition will feature paintings, graphic art, photographs, and publications from the Highland Park collectives Mechicano Art Center and Centro de Arte Publico. It features the work of Carlos Almaraz, Barbara Carrasco, Leo Limon, Guillermo Bejerano, John Valadez, and Dolores Guerrero, among others.

Resurrected Histories was initiated by Avenue 50 Studio through funding by the California Council for the Humanities and the James Irvine Foundation to

research the history of art collectives in Highland Park. Project partners include Abel Alejandro of Atelier Visit, Sybil Venegas, Sarah Meacham, John Valadez and KCET Departures.

Below, Sybil Venegas provides an overview of the Chicano Art Movement centered around Highland Park.

Chicano Art in Northeast Los Angeles

Beginning in the mid 1970s a small number of Chicano artists, writers and intellectuals as well as organizations began moving from the East Los Angeles area into Highland Park. In some cases, organizations that had not initially formed in East LA, were beginning to emerge in Highland Park as well. The move to Highland Park marks an interesting era in Chicana/o art history in Los Angeles and the cultural transformation of a Los Angeles neighborhood, not historically Chicano/Latino.

Among those who moved to Highland Park during this time were artist Carlos Almaraz and his girlfriend Patricia Parra. In 1975 they bought a house on Aldama Street in Highland Park which became an active artist commune and many Chicano artists found their way to this house for varied cultural and political activities. Among the artists who participated in this community, which became known as Corazon Productions, were Magu, Beto de la Rocha, and Frank Romero of Los Four; Wayne Healy and George Yezpe who were part of the East Los Streetscapers; Gronk, a member of ASCO; and artists Guillermo Bejerano, Leo Limon and John Valadez.

Centro de Arte Publico and Chisme Arte

In 1977, Almaraz in collaboration with Guillermo Bejerano and Richard Duardo, founded the Centro de Arte Publico (C.A.P.) on 56th and Figueroa in Highland Park. By this time, Almaraz and Bejerano had been in Highland Park for several years, and Duardo, a UCLA grad and former silkscreen printer for Self Help Graphics, had grown up in Highland Park when his family moved to the community in the 1960s. In addition, artists Barbara Carrasco, Dolores Guerrero, Judith Hernandez, Leo Limon, and John Valadez, joined the Center for Public Art and maintained studio space at the center, while other artists including painters Tito Delgado and George Yepes participated at the Centro as well.



Left to right, back: John Valadez, Judithe Hernandez, Dolores Guerrero. Front: Barbara Carrasco and other CRA employees in 1981. Image courtesy of Barbara Carrasco.

Almaraz and Bejerano were later joined by writer Victor Valle in producing the art magazine, *CHISMEARTE* from 1977-1980, a publication of the Concilio de Arte Popular, a statewide Chicano arts organization. Both of these ventures ended by the early 1980s, with Almaraz and Valadez creating a studio downtown to pursue more commercial efforts. Richard Duardo would continue at the building on Figueroa, creating his own print studio, initially called *Hecho En Aztlán Multiples*, printing posters for punk bands, hosting a widely popular punk band rehearsal space and creating a record label, *Fatima Records*.



Interior of studio, 1978. Image courtesy of John Valadez.

Mechicano Art Center

In late 1975, Mechicano Art Center relocated to Highland Park from East Los Angeles. They had been without a building for almost a year and could not find an affordable space to house a silkscreen workshop and gallery space in East LA. The director, Joe Rodriguez found a building on the corner of Figueroa and Avenue 54. The space functioned for the next two years, with Rodriguez organizing a series of Chicana/o art exhibitions, directing the Ramona Gardens mural project and Sonya Fe running their silkscreen print workshop.



Outside of Mechicano Art Center on Whittier Boulevard in the early 1970s before relocating to Highland Park. Image courtesy of Broome Library at California State University Channel Islands.

Among the work they produced at their Highland Park Centro Nuevo location were the now iconic silkscreen *Calendario* (1977) and posters announcing a variety of community events. Some of the exhibitions held at Mechicano during their two years in Highland Park included an ASCO exhibit, a Chicana exhibit featuring Judithe Hernandez, Sonya Fe and Isabel Castro and solo exhibits of Lucila Grijalva, Linda Vallejo and Roberto Chavez' work. Their last exhibit was for *Dia de los Muertos* in November, 1977, including among others, artists Carlos Almaraz, Roberto Chavez, Leo Limon, Harry Gamboa and John Valadez.

Epilogue

In 1989, a little more than a decade after the end of Corazon Productions, Pat Parra who bought out all the original investors in the Aldama house, created a native based healing circle at her property. This circle, which was originally founded by artist Cynde Onesto in Norwalk, relocated to Highland Park and became a Los Angeles based sweat-lodge community known simply as Corazon.



Carlos Almaraz, 1979. Photo by Harry Gamboa Jr. Image courtesy of Barbara Carrasco.

What was ultimately revealed through the Resurrected Histories Project was how central Carlos Almaraz was to the emergence of Chicano art activism in Highland Park in the late 1970's. He was a core element to everyone's memories and stories and indirectly played an important role in the evolving careers of all of the artists involved in this project. To this day he is remembered fondly and with much love.

Shortly after moving to his downtown studio, Almaraz' now iconic car crash series, which he began while at CAP in Highland Park, began to generate commercial success and his future paintings and pastels depicting the urban landscape of Los Angeles have had a major impact on the art world, both locally and internationally. In 1981, Almaraz married artist, Elsa Flores. They briefly shared a studio downtown, however, they moved back to a house on Avenue 53 in Highland Park where they lived for the next two years until moving to Pasadena. In his last years in Highland Park, Almaraz was quite prolific, and the list of his now renowned works including Echo Park Lake, Red Chair, Double Vision, Whatever Happened to the Inca, Europe and the Jaguar, West Coast Crash, Sunset Crash and Greed were painted while living in Highland Park a few blocks from what was once the Centro de Arte Publico. Carlos Almaraz passed away in 1989.

SurveyLA

Latino Los Angeles Historic Context Statement

City of Los Angeles
Department of City Planning
Office of Historic Resources

September 15, 2015

Prepared by:



and

Becky Nicolaides

Theme 5 – Cultural Development and Institutions, 1920 - 1980

Latinos in Los Angeles, the majority of them from Mexico, developed a rich and distinctly local culture, one that was based on the diverse traditions of Mexico but also responded to the new culture they encountered in California. When California joined the Union as a state, the Anglo American population of Los Angeles increased rapidly. The city's new residents frequently viewed Mexican culture through the lens of an idealized Spanish past, taking Mexican culture out of the hands of Latinos and exerting control over the manner in which that culture was both displayed and viewed. Latinos fought back against this misappropriation, creating their own means of transmitting, fostering, and finding pride in their culture.

During the second half of the nineteenth century, the Mexican community faced the harsh realities of segregation and isolation in an increasingly Anglo American dominated city. In response, they organized social and cultural clubs that frequently blended politics, a sense of Mexican nationalism, and cultural pride.²⁰⁵ Spanish-language newspapers nurtured a sense of group solidarity, often centered on Mexican holidays like Día de los Muertos and Cinco de Mayo.²⁰⁶ As the Mexican population of Los Angeles grew with increasing immigration in the 1910s and 1920s, Latino culture became more prominent. During this period, Latino culture evolved as a result of the mixing of Mexican and Anglo American traditions. The development and dissemination of Latino culture during the middle of the twentieth century was assisted by the increasing popularity of new forms of entertainment media, such as the broadcasting and motion picture industries.

The Chicano movement of the postwar period inspired new pride in Latino culture and resistance against Anglo culture. Latino artists of all types banded together to form talleres (workshops) and centros culturales (cultural centers) to foster their creativity.²⁰⁷ These talleres and centros culturales were created by artists who were not usually welcome in mainstream galleries and museums, but who needed a place to explore and display their art. They catered to formally trained artists as well as street artists, dancers, writers, playwrights, and musicians, among others.²⁰⁸ The latter decades of the twentieth century saw a growing desire on the part of Latinos in Los Angeles to convey their cultural pride to an outside audience.

This theme will not attempt to address all aspects of Latino culture in Los Angeles. Rather, it will focus on the performing arts, the visual arts, and the written word. Murals and sculptures by Latino artists are discussed in the Public Art Theme.

²⁰⁵ Antonio Rios-Bustamante and Pedro Castillo, *An Illustrated History of Mexican Los Angeles, 1781-1985* (Los Angeles: Chicano Studies Research Center Publications, 1986), 103.

²⁰⁶ Bustamante and Castillo, *An Illustrated History of Mexican Los Angeles*, 123.

²⁰⁷ Tomás Ybarra-Frausto, "A Panorama of Latino Arts," in *American Latinos and the Making of the United States: A Theme Study* (Washington D.C.: National Park Service, 2013), 148.

²⁰⁸ Margaret Nieto, "Le Démon des Anges: A Brief History of the Chicano-Latino Artists of Los Angeles," in *Le Démon Des Anges* (Nantes, France: Centre De Recherché Pour Le Développement Culturel, 1989), 219.

Performing Arts

Latino theater in Los Angeles dates to at least 1848, when Antonio F. Coronel opened a theater in his home called the Coronel Theatre. It featured both English and Spanish-language performances, and seated three hundred people.²⁰⁹ By the 1850s, downtown boasted three more theaters: Union Theatre, Stearn's Hall, and Temple Theatre, which featured Spanish-language plays. The city's Latino theater circuit grew with the opening of the Merced Theater, Teatro Alarcon, and Turn Verein Hall.²¹⁰ Los Angeles became home to a number of resident Latino theater companies, which provided a steady source of Spanish-language plays for the community, though Anglo Americans were also patrons.

Spanish-language theater became ever more popular in the early twentieth century as the number of immigrants from Mexico grew. During the 1920s, Spanish-language theater increasingly focused on the Latino experience in the United States, as opposed to the dramas and zarzuelas (Spanish musical comedies) that previously dominated the stage.²¹¹ Main Street in downtown was home to a number of theaters that hosted Spanish-language plays. The Teatro Hidalgo, Teatro Zendejas, Teatro Mexico, Teatro Principal, and Teatro California all featured Latino plays. These theaters featured revistas políticas (which offered a critique of contemporary politics through satire and



Teatro Hidalgo (right-hand side of photograph) was one of several Spanish-language theaters in downtown, 1920. (Los Angeles Public Library)

humor), zarzuelas, dramas, dance troupes, vaudeville shows, and Spanish-language and English (with Spanish captions) films.²¹² The 1920s through the 1940s saw the height of popularity for Spanish-language theater in Los Angeles.²¹³ The five large theater houses were joined by numerous smaller venues during this period.

Leading playwrights from the period included Gabriel Navarro, Eduardo Carrillo, and Adalberto González. All three playwrights were originally from Mexico, and their plays often centered on the tensions of Mexican

²⁰⁹ Nicolás Kanellos, *A History of Hispanic Theatre in the United States: Origins to 1940* (Austin: University of Texas Press, 1990), 3.

²¹⁰ Kanellos, *A History of Hispanic Theatre in the United States: Origins to 1940*, 3.

²¹¹ "100 Years of Latino Theater," March 6, 2010, <http://latinopia.com/latino-theater/100-years-of-chicanolatino-theatre/> (accessed March 18, 2015).

²¹² Douglas Monroy, *Rebirth: Mexican Los Angeles From the Great Migration to the Great Depression* (Berkeley: University of California Press, 1999), 41-43.

²¹³ Manuel G. Gonzales, "Arturo Tirado and the Teatro Azteca: Mexican Popular Culture in the Central San Joaquin Valley," in *California History* 83, no. 4 (2006): 56.

life in the United States.²¹⁴ Gabriel Navarro, originally from Mexico, moved to Los Angeles in 1922. He was first an actor and musician in the *Compañía Mexico Nuevo*. He wrote numerous dramas and revistas in the 1920s and 1930s. One of his most famous was *La Ciudad de Irás y no Volverás*, a revista which debuted at the Teatro Hidalgo in 1927.²¹⁵

Eduardo Carrillo moved to Los Angeles from Veracruz, Mexico in 1922. Many of his plays deal with themes of Mexican nationalism and the effects of immigration to the United States. One of his most famous plays was *El Proceso de Aurelio Pompa*, a drama about the arrest, trial, and execution of a Mexican laborer. Carrillo also wrote zarzuelas and revistas, often in collaboration with Navarro. Carrillo's career continued at least into the late 1930s.²¹⁶

Adalberto González was born in the state of Sonora, Mexico and moved to Los Angeles in 1920. He remained in Los Angeles until at least 1941. His plays were highly successful, and a number of them were produced not only in Los Angeles but also in cities in the Southwest and Mexico. His play *Los Amores de Ramona*, an adaptation of *Ramona*, set box office records in Los Angeles in 1927 and starred famous Mexican actress Virginia Fábregas.²¹⁷

Throughout the twentieth century, theater served as a reflection of the Latino experience in the United States. For instance, the deportation resulting from the repatriation program of the 1930s was featured in *Los Efectos de la Crisis* (The Effects of the Crisis), written by Don Catarino. Later, during the Chicano movement of the 1960s, a number of theater companies were formed to perform dramatic vignettes about farm workers' lives and struggles. Many of these theater companies were inspired by El Teatro Campesino, a theater group formed in 1965 by members of the United Farm Workers Union. The Teatro Chicano was founded in Los Angeles in 1968 by Guadalupe Saavedra de Saavedra.

By the 1970s, the construction of more theaters and television broadcasts made Latino theater accessible to a wider audience. In 1978 the Royal Chicano Air Force Band produced *Chicindo*, the first musical performance art drama. It featured Los Angeles vocalist Gloria Rangel and later aired on the local PBS station.²¹⁸

Literature

The Spanish-language press served as the primary publisher of Latino literature beginning in the nineteenth century. Latino writers found it difficult to have their work published in the United States, especially if they wrote in Spanish. As a result, many Mexican American writers were published almost exclusively in the Spanish-language press. Newspapers like Los Angeles' *La Opinion* helped disseminate Latino literature to

²¹⁴ Monroy, *Rebirth*, 44.

²¹⁵ Kanellos, *A History of Hispanic Theatre in the United States: Origins to 1940*, 51.

²¹⁶ Kanellos, *A History of Hispanic Theatre in the United States: Origins to 1940*, 49-50.

²¹⁷ Kanellos, *A History of Hispanic Theatre in the United States: Origins to 1940*, 46; Monroy, *Rebirth*, 44.

²¹⁸ Teresa Grimes et al., "Latinos in 20th Century California," Section E, 52.

the city's Spanish-speaking population. This relationship with the press continues to this day as Latinos drift between fiction and non-fiction writing.

Latino writers were directly influenced by their experiences in America.²¹⁹ Latino literature from the beginning of the twentieth century sought to promote pride in Latino culture. Recurring themes in Latino literature included opposition to Americanization and the melding or clash of Latino and Anglo culture.²²⁰ Though they often had to publish their work in English if they were to have their work distributed outside the Spanish-language press, they typically used the themes, styles, and genres common in Mexican literature, which reflected the history of Spanish colonialism as well as the indigenous people.²²¹

Several Mexican writers moved to Los Angeles during the 1920s, including Daniel Venegas, the playwright, journalist, and novelist. Little is known about the personal life, but his professional life is well documented by his body of work. During the early 1920s, he wrote plays that ranged from musical comedies to serious dramas. From 1924 to 1929, Venegas wrote, edited, and published a weekly satirical newspaper, *El Malcriado* (The Brat), which poked fun at the customs and politics in the Mexican community of Los Angeles. He is best-known for his novel *The Adventures of Don Chipote* (1928), the tribulations of a Mexican immigrant who intends to become rich in the United States where he only encounters sorrow.²²² The novel greatly influenced Chicano writers during the 1960s with its humorous approach to social commentary.

The opening of Spanish-language libraries in Los Angeles increased the community's exposure to Latino literature. Beginning in the 1920s, these libraries were established with the donation of Spanish-language books by local Mexican booksellers as well as the Mexican government. The Mexican library in the Belvedere neighborhood of East Los Angeles, which opened in 1926, almost exclusively housed Spanish-language books and newspapers that focused on events in Mexico and Latin America, rather than events in the United States.²²³

The swelling pride in Latino culture that occurred during the Chicano movement was reflected in its literature. The Los Angeles Latino Writers Association created a network of local writers during the Chicano movement. The association formed the Barrio Writers' Workshop and organized readings. One of the writers who helped create the workshop was Ron Arias (1941-0000), the novelist and journalist. A native Angeleno, Arias is best known for his novel *The Road to Tamazunchale*. The association fought for the inclusion of Latinos in the city's literary world, which was dominated by Anglo Americans. One of the most prominent authors of the Chicano movement was Richard Vasquez (1928-

²¹⁹ Rolando Hinojosa, "Mexican-American Literature: Toward an Identification," *Books Abroad* 49, no. 3 (Summer 1975): 423.

²²⁰ Ada Savin, "A Bridge Over the Americas: Mexican American Literature," *Bilingual Review/La Revista Bilingüe*, 20, no. 2 (May-August 1995): 125.

²²¹ Charles M. Tatum, "Contemporary Chicano Prose Fiction: Its Ties to Mexican Literature," *Books Abroad* 49, no. 3 (Summer 1975): 433.

²²² Kanellios, *A History of Hispanic Theatre in the United States: Origins to 1940*, 166.

²²³ Sánchez, *Becoming Mexican American*, 115-116.



Royal Chicano Air Force Band announcement poster for ChismeArte. (Los Artes.com)

1990), who was born in Los Angeles. Vasquez's most celebrated novel, *Chicano* became a bestseller. It was one of the first popular novels centered on the lives of Mexican Americans. It also highlighted experience of Mexican immigration and the relationships between Latinos and Anglos in the city.²²⁴

One of the members of the Barrio Writers' Workshop, Victor Valle was also the founding editor *ChismeArte*. Valle started his career as a poet and literary translator and later joined the staff of the *Los Angeles Times*. *ChismeArte* was a publication of the Concilio de Arte Popular, a statewide arts advocacy group founded to interconnect and stabilize the network of Chicano arts organizations throughout California. Organizational members of the Concilio included the Galeria de la Raza and Mexican Museum in San Francisco, Teatro Campesino in San Juan Bautista, Royal Chicano Air Force in Sacramento,

Mechicano Art Center in Los Angeles, and Centro Cultural de la Raza in San Diego. Though originally based in Sacramento, *ChismeArte* moved to Centro de Arte Público's Highland Park studio through the efforts of Carlos Almaraz, Guillermo Bejerano, and Victor Valle. While the publication was meant to reflect the statewide network of artists and their regional organizations, after the move to Los Angeles *ChismeArte* became a much clearer reflection of the Los Angeles' 1970s Chicano art world.²²⁵

Visual Arts

The Latino visual arts were highly diverse and varied. Artists included caricature artists, painters, sculptors, and more. In addition to serving as a creative outlet, Latino art, such as paintings or illustrations in Spanish-language newspapers like *La Opinion*, often highlighted the political and social issues of the day. Although some of the artists mentioned below painted murals, artists who were first and foremost muralists are discussed in the Public Art Theme.

One of the most prominent Latino artists from the first part of the twentieth century was Hernando Gonzallo Villa (1881-1952). His parents moved to Los Angeles from Baja

²²⁴ Jonathan Kirsch, "Mapping out the borderland," *Los Angeles Times*, October 30, 2005, <http://articles.latimes.com/2005/oct/30/books/bk-kirsch30>, accessed March 18, 2015.

²²⁵ Raúl Homero Villa, "Urban Spaces," in *The Routledge Companion to Latino/a Literature*, ed. Suzanne Bost and Frances R. Aparicio, (New York: Routledge, 2013), 48.

California in 1846. In 1905, Villa graduated from the first local art academy, the Los Angeles School of Art and Design. After traveling abroad, he returned to Los Angeles and began his career as a commercial artist. He worked for magazines as well as for the Southern Pacific and Santa Fe Railroads. His painting "The Chief" became the emblem for the Santa Fe Railroad. His work was also exhibited at the Panama-Pacific International Exhibition in 1915, and he painted the mural "The Pioneers" (1926) in the Citizens Trust and Savings Bank in Los Angeles.²²⁶ Villa's artistic career extended to mid-century.

Alfredo Ramos Martínez (1871-1946) was already an established artist by the time he moved from Mexico to Los Angeles in 1929. His work, which included both paintings and murals, was exhibited in Paris, London, and Mexico in the first decades of the twentieth century. His work was widely popular in California. Exhibitions include those at the Assistance League Art Gallery in Los Angeles in 1930, the Fine Arts Gallery in San Diego in 1932, and the California Palace of the Legion of Honor in San Francisco in 1933. His art became a favorite of Hollywood movie stars in the 1930s.²²⁷

Francisco Cornejo (1892-1963) was another Mexican artist who made Los Angeles his home, although he eventually returned to Mexico. Cornejo was a painter, sculptor, and

educator who specialized in Mayan and Aztec themes. He exhibited his studio work in galleries from Mexico City to San Francisco. In 1926, he curated an exhibition of ancient American art and its modern applications. His most famous work was collaboration with the architect Stiles Clements, which resulted in the Mayan Theater (1927) in downtown.



"Pregnant Lady" by artist John Valdés.
(bloximages.newyork1)

The visual arts reflected the shifting consciousness of the Latino community during World War II and afterwards. During this period, artists attempted to blend their dual and sometimes competing experiences of being Mexican and living in the United States. The artists of the World War II and postwar period would inspire and mentor the later artists of the Chicano movement. One of the artists working during this period was Alberto Valdés. Valdés (1918-1998), who was born in Texas and raised in East Los Angeles, was a commercial artist

²²⁶ "100 Years of Latino Art," *Latino Art*, accessed February 26, 2014, <http://latinopia.com/latino-art/100-years-of-latino-art/>; Online Archive of California, "Biographical Note," *Finding Aid to the Hernando G. Villa Collection MS.565*, accessed February 26, 2014, http://www.oac.cdlib.org/findaid/ark:/13030/c8rf5wjn/entire_text/; "Art Along the Hyphen: The Mexican-American Generation," *The Autry*, accessed February 27, 2014, <http://theautry.org/press/art-along-the-hyphen>.

²²⁷ "Biography," *The Alfredo Ramos Martínez Research Project*, accessed February 26, 2014, <http://www.alfredoramosmartinez.com/pages/biography.html>.

and illustrator. He specialized in magazine advertisements, fruit crate labels, and billboards. After serving in World War II, he worked as an art designer at MGM Studios before retiring in the 1940s. After his retirement, his art flourished. His work was influenced by the work of Modernists like Paul Gauguin and Pablo Picasso but also included a wide range of styles.

By the late 1960s, the Chicano movement inspired art that sought to express new ideas. Art during this period aimed to make Latinos creators of their own image rather than having an external image imposed upon them. Many artists of the Chicano movement were inspired by the earlier work of Jose Guadalupe Posada, an important Mexican printmaker from the late nineteenth and early twentieth century. Posada's illustrations were often political and satirical in nature. His work frequently featured costumed calacas (skeletons) that became iconic figures in both Chicano art and as representations of the Mexican holiday Dia de los Muertos.

Beginning with the establishment of Goetz Art Studios in 1969 in East Los Angeles, Chicano artists launched a collective reimagining of the urban landscape through photography, graphic arts, murals, and large-scale architectural plans, as well as through writing, painting, sculpture, drawing, and performance art. Chicano artist groups and art spaces in Los Angeles during the 1970s, included Asco, Centro de Arte Público, East Los Streetscapers, Los Four, Mechicano Art Center, Plaza de la Raza, Self Help Graphics and Art, and the Social Public Art Resource Center (SPARC). Many of the artists involved with these collectives have been interviewed by the Chicano Studies Research Center at UCLA.

One of the most important artist collectives to emerge during the early 1970s was Asco (from the Spanish word for nausea). The four original members met at Garfield High School in East Los Angeles and included Harry Gamboa Jr. (1951-0000), Glugion "Gronk" Nicandro (1954-0000), Willie Herrón (1951-0000), and Patssi Valdez (1951-0000). The four began working together on the Chicano literary and political journal *Regeneración*. Asco continued to move between media and genres, producing fotonovelas, photographs, happenings, media hoaxes, murals, and

poetry. In 1972, three members of the group boldly challenged the art establishment by tagging their names on the Los Angeles County Museum of Art (LACMA) after being told that the institution did not collect Chicano art because it was not fine art.



"El Jardin" by artist Judith Hernández. (KCET)

Los Four was instrumental in bringing Chicano art to the attention of the mainstream art world. The original group consisted of Frank Romero (1941-0000), Carlos Almaraz (1941-1989), Roberto de la Rocha (1937-0000), and Gilbert Luján (1940-2011). Judith Hernández (1948-

0000) became the fifth member following the group's exhibition at the Los Angeles County Museum of Art in 1974, the first exhibition of Chicano art by a major museum in the country. Although the exhibition represented a breakthrough for Chicano artists, the works were misunderstood by art critics. William Wilson, art critic for the *Los Angeles Times*, equated Los Four's paintings to the gang affiliated graffiti, and failed to understand that the references to the street art of the past was a conscious political statement.²²⁸ All of the members of Los Four were college educated political activists²²⁹ who with other artists formed the intellectual vanguard of the Chicano art movement.

The following year the group exhibition *Chicanarte* was held at the Los Angeles Municipal Art Gallery in Barnsdall Park. *Chicanarte* included the works of Roberto Chmiel, Richard Duardo, Gloriamalia Flores, Carlos Fournier, Juan Geyer, Lionel Heredia, Miguel Hernández, Rómulo López, Vicente Madrid, Luz Patricia Navarrette, Ricardo Navarrette, Raúl Romero, and Abelardo Talamantez. It provided the earliest model of an exhibition curated by committee. In an introductory essay to the exhibition, the importance of art in understanding and documenting the social reality of the Chicano people was explicated by the participating artists. Along with the exhibition, four weeks of educational programming was designed to reach the Latino community, including theater, dance, music, literary, and film presentations.²³⁰

Beginning in the mid-1970s, the center of gravity of the Chicano art movement began to shift from East Los Angeles to Highland Park. Among those who made the move were Carlos Almaraz and his girlfriend Patricia Parra. They rented a house on Aldama Street that became an active artist commune at which many Chicano artists would gather for varied cultural and political activities. Soon Almaraz and Parra, along with Guillermo Bejarano, a student at the People's College of Law, banded together with other artists and students to buy the house, in the process forming a collective that would become known as Corazon Productions. Among the artists who participated in this community were Frank Romero, Gilbert Luján, Roberto de la Rocha, Judith Hernández, Wayne Healy, George Yepes, Nicandro 'Gronk' Glugio, Leo Limón, and John Valadez.

The Chicano arts organization Mechicano also moved to Highland Park in the 1970s. Founded in 1969 by community organizer Victor Franco in the La Cienega arts district, it relocated to East Los Angeles in 1970. Artist and graphic designer Leonard Castellanos became the executive director. In 1972, they initiated the mural program at the Ramona Gardens housing project, directed by artist Armando Cabrera. In 1975, under new director Joe Rodriguez, Mechicano moved to Highland Park. Located on the corner of Avenue 54 and Figueroa Street, the center continued to paint murals at Ramona Gardens, while holding art exhibitions in their studio space. In 1976, artist Sonya Fe was hired to run their silkscreen workshop.

By 1976, Corazon Productions splintered in the aftermath of the end of Carlos Almaraz

²²⁸ Carlos Francisco Jackson, *Chicana and Chicano Art: ProtestArte* (Tucson: University of Arizona Press, 2009), 152-153.

²²⁹ Romero, Hernández, and Almaraz attended the Otis College of Art and Design and Rocha and Luján attended Cal State Long Beach.

²³⁰ *Comité Chicanarte, Los Angeles Municipal Art Gallery, Exhibition Catalog* (Los Angeles: El Comité, 1976).

and Patricia Parra's relationship. In 1977 Almaraz, along with Guillermo Bejarano and Richard Duardo, founded the Centro de Arte Público at Avenue 56 and Figueroa Street. Almaraz and Bejerano had been Highland Park residents for several years and Duardo, a UCLA graduate and former printer for Self Help Graphics, had grown up in the area after his family moved there in the 1950s. For Duardo, the Centro was the first of many design studios he would develop over his career. John Valadez, a painter and muralist, also became involved, producing works that focused on Los Angeles street scenes and urban Chicana/o youth.

A number of women were invited to participate in the Centro, which reflected a growing concern for gender equality in the art community and the country as a whole. Barbara Carrasco, Dolores Cruz, and Judith Hernández were among the artists informed by a burgeoning Chicana feminist agenda, experimenting and developing a uniquely Chicana feminist iconography.²³¹ They eschewed idealized images of maids and over-sexualized iconography and began painting Latinas as they appeared in reality – applying makeup, holding a child, or in feminine forms with realistic proportions.

The following tables describe designated and known resources associated with the cultural development of the Latino community. Eligibility Standards address residential, commercial, and institutional property types.

Designated Resources

Resource Name	Theme(s)	Location	Comments
Mayan Theater	Visual Arts	1038 S. Hill Street	Francisco Comejo was a Mexican painter and sculptor who specialized in Mayan and Aztec themes. One of his most famous works is the decorative art in the Mayan Theater. This property is designated LAHCM #460.
Million Dollar Theater	Visual Arts Performing Arts	307 S. Broadway	This theater hosted variety shows that featured Mexican and Mexican American performers from the 1940s to the 1990s. The sculptor Joseph Mora was responsible for the exterior ornamentation. It is located in the Broadway National Register Historic District.
Social Public Art Resource Center	Visual Arts	681 E. Venice Boulevard	Founded by Chicana artist and muralist Judy Baca in 1976 to promote and document public art that represents America's diverse communities. The property is designated LAHCM #749.

²³¹ "Resurrected Histories, accessed April 10, 2015, <http://resurrectedhistories.com/background/>

Known Resources

Resource Name	Theme(s)	Location	Comments
Bilingual Foundation for the Arts	Performing Arts	421 N. Avenue 19	The Bilingual Foundation for the Arts was organized in 1973 by Mexican American actress Carmen Zapata and Cuban-born playwright and director Margarita Galban. The group moved into the former Lincoln Heights Jail in 1979. They are now located at 201 N. Los Angeles Street.
Centro de Arte Público	Visual Arts	5606 N. Figueroa Street	Centro de Arte Público was a design studio founded by Latino artists in 1977.
<i>ChismeArte</i>	Literature	5605 N. Figueroa Street	<i>ChismeArte</i> was a publication of the Concillo de Arte Popular, a statewide arts advocacy group founded in the 1970s.
Los Angeles Latino Writers Association	Literature	3802 Brooklyn Avenue	The Los Angeles Latino Writers Association was a network of local Latino writers that fought for inclusion in the city's literary world.
Mariachi Plaza	Performing Arts	1711 E. Mariachi Plaza	Mariachi musicians have been gathering in this plaza since the 1930s ready to be hired for private parties, restaurants, or community events. The gazebo was placed in the plaza in 1998 and is not related to the cultural significance of the place.
Mechicano	Visual Arts	5403 N. Figueroa Street	Mechicano was an art center established by Latino artists in the 1970s. They initiated the mural program at Ramona Gardens and hosted art exhibitions.
Modern Multiples	Visual Arts	1714 Albion Street	Modern Multiples was a printmaking studio founded by Richard Duardo. The eastside studio closed in 2015 upon Duardo's death.
Plaza de La Raza	Visual Arts, Performing Arts	3540 N. Mission Road	Founded in 1970, Plaza de la Raza is a multi-disciplinary cultural center for Latino performing and visual arts. It offers classes in theater, dance, music, and art to people of all ages. The center encompasses the Lincoln Park Boathouse as well as buildings designed by the noted Los Angeles architect Kurt Meyer.

Theme: Producing, Displaying, and Supporting Latino Visual Arts

Summary Statement of

Significance:

A resource evaluated under this theme may be significant in the areas of ethnic heritage and art for its association with the Latino visual arts community. In addition to serving as a creative outlet, visual art often highlighted the political and social issues of the Latino community. During the 1970s, Latino artists formed collectives, studios, and galleries to support one another and to disseminate their work.

Period of Significance:

1967 - 1980

Period of Significance

Justification:

The period of significance generally coincides with the Chicano movement, a cultural as well as a political movement. During this period Latino artists launched a collective reimagining of the urban landscape through photography, graphic arts, murals, and large-scale architectural plans, as well as through writing, painting, sculpture, drawing, and performance art. 1980 is the end date for SurveyLA and may be extended as part of future survey work.

Geographic Locations:

Citywide, but with the highest concentration in the areas between Downtown and Boyle Heights

Area(s) of Significance:

Ethnic Heritage, Art

Criteria:

NR: A CR: 1 Local: 1

Associated Property Types:

Institutional – Museum
Commercial – Gallery, Retail Building, Office Building
Residential – Single-Family Residence
Industrial – Studio

Property Type Description:

Property types under this theme include exhibition spaces such as galleries and museums, meeting places such as art clubs and residences, as well as art foundations and art schools.

Property Type Significance:

Properties significant under this theme are directly associated with important developments in the history of Latinos in the visual arts in Los Angeles.

Eligibility Standards:

- Is directly associated with important developments in the history of visual arts in Los Angeles, either as the location of discrete events or cumulative activities over time
- Property functioned as an important place for the production, display, appreciation of, or education in, the visual arts
- Includes exhibition spaces such as galleries and museums, meeting places such as art clubs and residences, and art foundations and art schools

Character-Defining/Associative Features:

- For National Register, properties associated with events that date from the last 50 years must possess exceptional importance
- Retains most of the essential character-defining features from the period of significance
- May be associated with a particular group or institution significant in the cultural history of Latinos
- May have served as a gathering place for Latino artists

Integrity Considerations:

- Should retain integrity of Location, Feeling, and Association from the period of significance
- Original use may have changed
- Some materials may have been removed or altered







Building Permit History
5537-41 N. Figueroa Street
Highland Park

- December 20, 1909: Building Permit No. 8322 to construct a 1-story, 1-room, 16' X 18' frame real estate office at 5341 Pasadena Avenue on Lot 4 of the Owners Tract.
Owner: Poor and Wing Realty Company
Architect: None
Contractor: J. W. Franken
Cost: \$150.00
- February 10, 1922: Building Permit No. 4598 to construct a 1-story, 3-room, 53' 9" X 60' masonry retail store building.
Owner: D. Basso
Architect: Krempel & Erkes
Engineer: None
Contractor: Owner
Cost: \$6,000.00
- March 7, 1922: Building Permit No. 7143 to relocate 16' X 18' real estate office from 5341 Pasadena Avenue to 5231½ Stratford Road and add a 2-room 12' X 18' addition divided to 1 bedroom and bath.
Owner: W. F. Poor
Architect: None
Contractor: Owner
Cost: \$1,000.00
- October 25, 1922: Building Permit No. 38250 to construct a 1-story, 2-room 18' X 20' private garage with a corrugated iron roof.
Owner: Basso & Guasic
Architect: None
Contractor: Not Shown (signed by Acme Tent & Awning Co.)
Cost: \$125.00
- January 20, 1938: Building Permit No. 1860 to recover awning for own use on awning shop.
Owner: Leroy Thomas
Architect: None
Contractor: Owner
Cost: \$25.00

November 14, 1948: Building Permit No. LA34938 to erect a vertical neon sign on center of retail store building (Paul's Furniture)
Owner: Paul Jenors
Architect: None
Engineer: None
Contractor: Duralite Neon
Cost: \$200.00

October 27, 1959: Building Permit No. LA45688 to comply with Building requirements of Commercial file X54392.
Owner: Domenich Basso
Architect: None
Engineer: None
Contractor: Williams Waterproofing
Cost: \$2,200.00

October 29, 1959: Building Permit No. LA45853 for parapet corrections along N. Figueroa, Ave. 54 & North wall.
Owner: Domenich Basso
Architect: None
Engineer: None
Contractor: Williams Waterproofing & Paint
Cost: \$1,100.00

August 13, 1976: Building Permit No. LA31152 to cut a new doorway.
Owner: Dave Farebee
Architect: None
Engineer: Richard W. Jasper
Contractor: Morgan Luper & Co.
Cost: \$1,200.00

July 22, 1988: Building Permit No. LA04898 for full compliance with Division 88.
Owner: Carlos Cotina
Architect: None
Engineer: B. S. Pannu
Contractor: Not Selected
Cost: \$22,000.00

August 3, 1988: Building Permit No. HO01027 to construct a new block wall & footing to replace existing stud wall, relocate front entrance of rear garage.
Owner: Carlos Cotina
Architect: None
Engineer: B. S. Penna
Contractor: A & B Construction
Cost: \$9,500.00

May 23, 1989: Building Permit No. LA32836 for full compliance with Div. 88 of rear garage.
Owner: Carlos Cetina
Architect: None
Engineer: B. S. Penna
Contractor: A & B Construction
Cost: \$33,000.00

October 9, 1996: Building Permit No. LA56841 for change of use from retail sales (auto parts) to retail sales & auto repair to comply with Department order #H3015 dated 10/27/93.
Owner: Carlos & Marse Cetina
Architect: None
Engineer: B. S. Penna
Contractor: Jesus Constere
Cost: \$20,000.00

June 8, 1998: Building Permit No. LA75578 to renew permit # 96LA56841 per correction notice P38481. Work 80% complete.
Owner: Carlos A. & Marse V. Cetina
Architect: None
Engineer: None
Contractor: Owner
Cost: \$4,000.00

March 8, 2000: Building Permit No. LA96561 for 3 illuminated wall signs (10' X 3', 5' X 7' irregular and 8' X 3').
Owner: Orlando A. & Martha A. Cetina
Architect: None
Engineer: None
Contractor: Lorenzo Villasenor Martinez
Cost: \$4,500.00

January 18, 2002: Building Permit No. LA23094 for change of use from auto parts sales to market and exterior remodel.
Owner: Orlando A. & Martha A. Cetina
Architect: None
Engineer: None
Contractor: Owner
Cost: \$40,000.00

March 8, 2000: Building Permit No. LA96561 for 3 illuminated wall signs (10' X 3', 5' X 7' irregular and 8' X 3').
Owner: Orlando A. & Martha A. Cetina
Architect: None
Engineer: None
Contractor: Lorenzo Villasenor Martinez
Cost: \$4,500.00

All applications must be filled out by applicant.

WARD 1

Applicant must indicate the Building Line or Lines clearly and distinctly on the drawings.

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for Erection of Frame Buildings

CLASS "D"

Application is hereby made to the Chief Inspector of Buildings of the City of Los Angeles, for the approval of the detailed statement of the specifications and plans herewith submitted for the erection of the building herein described. All provisions of the Building Ordinances shall be complied with in the erection of said building, whether specified herein or not.

(SIGN HERE) J. H. King

Los Angeles, Cal. DEC 20 1909, 190__

TAKE TO
ROOM NO 6
FIRST FLOOR

Lot No. 4 Block 6

ASSESSOR
PLEASE
VERIFY

Owners Tract Mallard

District No. 1 M. B. page 2 F. B. page 18

TAKE TO
ROOM NO. 34
THIRD FLOOR

ENGINEER
PLEASE
VERIFY

No. 5341 Pasadena Ave Street

- PURPOSE OF BUILDING Real Est. Office Number of rooms 1
- OWNER'S NAME W. H. King Realty Co
- Owner's address 5341 Pasadena Ave
- Architect's name J. H. King
- CONTRACTOR'S NAME Highway Port
- Contractor's address Highway Port
- ENTIRE COST OF PROPOSED BUILDING \$150.00
- Size of lot 53.79' x 140' Size of building 16' x 18'
- Will building be erected on front or rear of lot? Front
- NUMBER OF STORIES IN HEIGHT 1 Height to highest point of roof 14'
- Height of first floor joist above curb level? 7 ft
- Character of ground: rock, clay, sand, filled, etc. None
- Of what material will FOUNDATION and cellar walls be built? R. W. Mud' sub.
- GIVE depth of FOUNDATION below the surface of ground 1'
- GIVE dimensions of FOUNDATION and cellar wall footings 14' x 16'
- GIVE dimensions of FOUNDATION and cellar walls at top 14' x 16'
- NUMBER and KIND of chimneys None Number of flues None
- Number of inlets to each flue None Interior size of flues None
- Give sizes of following materials: MUDSILLS 2x6 Girders and stringers None
- EXTERIOR STUDS 1x12 BEARING STUDS None Interior studs 2x6
- Ceiling joist None Roof rafters 2x4 FIRST FLOOR JOISTS 2x6
- SECOND FLOOR JOIST None Third floor joist None Fourth floor joist None
- Will the roof be peak, flat or mansard? None Material of roofing None

8322 ✓

Permit No. _____

OVER

All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

1

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for the Erection of Buildings

CLASS "A" "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
CITY CLERK
PLEASE
VERIFY

TAKE TO
ROOM NO. 405
SOUTH
ANNEX

ENGINEER
PLEASE
VERIFY

Lot No. 4 Block _____
(Description of Property)

Owner's Tract

Book 13 Page 13 of Maps

Dist. No. 1 M. B. Page 9 F. B. Page 17

No. 5341 Pasadena Ave Street
(Location of Job)

S. W. Co. Ave 54

(USE INK OR INDELIBLE PENCIL)

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

- Purpose of Building Stores Retail No. of Rooms 3 No. of Families Lincoln 2031
- Owner's name D. Basso Phone 2031
- Owner's address 1401 N. Broadway
- Architect's name Krempel & Erkes Phone 13568
- Contractor's name Owner Phone Lin. 2031
- Contractor's address 1401 N. Broadway
- TOTAL VALUATION OF BUILDING \$ 6000.00
(Including Plumbing, Gas Fitting, Sewers, Casework, Elevators, Painting, Finishing, all Labor, etc.)
- Any other buildings on lot at present? No How used? -
- Size of proposed building 53'-9" x 60'-0" Size of lot 53'-9" x 140' feet
- Number of stories in height One Height to highest point 17'-0"
- Material of foundation Concrete Character of soil Hard Clay
- Size of footings 21" Depth below surface of ground 2'-0"
- Number of chimneys - Material of chimneys -
- Number of inlets to each flue - Interior size of such flues - x - x -
- Material of exterior walls Brick
- Material of interior construction Frame
- Material of floors Concrete
- Material of roof Composition
- Are there any other buildings within 30 feet of the proposed structure? Yes

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

OVER

(Sign here)

[Signature]
Inspector of Buildings

FOR DEPARTMENT USE ONLY

PERMIT NO. 4598	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. <u>B. Noice</u> Plan Examiner.	Application checked and found O. K. <u>[Signature]</u> Clerk.	Stamp: FEB 10 1922
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19- [Signature]

12

All Applications must be filled out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS
and other data must also be filed

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

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.

	REMOVED FROM	REMOVED TO
TAKE TO ROOM No. 6 FIRST FLOOR	Lot <u>2</u> Block _____	Lot <u>19</u> Block _____
CITY CLERK PLEASE VERIFY	Tract <u>Owner's Tract</u>	Tract <u>Poor and Wing</u> <u>Subdivision</u>
TAKE TO ROOM No. 405 SOUTH ANNEX	Book <u>1</u> Page <u>9</u> F. B. Page <u>17</u>	Book <u>34</u> Page _____ F. B. Page _____
ENGINEER PLEASE VERIFY	From No. <u>5341 Pasadena Ave</u>	To No. <u>5231 1/2 Starford road</u> (USE INK OR INDELIBLE PENCIL)

- What Purpose is the present Building used for? Real Estate Office
- Owner's name W. F. Poor Phone 39024
- Owner's address 5326 Granada St
- Architect's name _____ Phone _____
- Contractor's name Same Phone _____
- Contractor's address _____
- ENTIRE COST OF PROPOSED WORK (Including Plumbing, Gas Fitting, Sowers, Caspools, Elevators, Painting, Finishing, etc.) \$ 1000.00
- Class of Present Building D No. of Rooms at present 2
- Number of stories in height 1 Size of present building 16 x 18
- State how many buildings are on this lot 1 in front
- State purpose buildings on lot are used for Dwelling (Tenement House, Hotel, Residence, or any other purpose.) Family

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

New Addition 12x18 Divided to
1 bed room and Bath - closet.

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here)

W. F. Poor
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>7143</u> ✓	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. Plan Examiner. <u>19-11-1922</u>	Application checked and found correct. O. K. <u>3/7/22</u> <u>Bradley</u> Clerk	Stamp here, when permit is issued. <u>MAY 7 1922</u>
-----------------------------	---	--	---

12. Size of new addition 12 x 18 No. of Stories in height 1
 13. Material of foundation Cement Size footings 12" Size wall 6" Depth below ground 6"
 14. Size of Redwood Mudsills 2 x 6 Size of interior bearing studs 2 x 3
 15. Size of exterior studs 2 x 3 Size of interior non-bearing studs 2 x 3
 16. Size of first floor joists 2 x 6 Second floor joist — x —

NOTE---Answer the Following Questions For Dwellings and Flats Only:--

STATE DWELLING HOUSE ACT

17. Are there any living rooms in basement? No.
 18. What is least area of any room, other than kitchens, bath rooms or closets? 140'
 19. What is the least width of any room, other than kitchens, bath rooms or closets? 10'
 20. What is the minimum ceiling height? 8'
 21. Give least size of window courts (width and length) 6' - 18'

(A window court is the unoccupied ground area, in front of any and all windows, as required by the State Law, and such area must be entirely open and uncovered, and be at least 4 feet in width, and at least 35 sq. ft. in area. Eaves or cornices may project into such window courts not to exceed 8 inches; if a greater projection is desired, window court must be increased in width as much as eaves.)

22. Give maximum cornice projection into such court 16
 23. Will windows in each room be equal to one-eighth ($\frac{1}{8}$) of floor area? yes
 24. Give maximum width of porch to edge of cornice or eaves 7'
 25. What is the minimum height of floor joists above ground? 12"
 26. Will entire space underneath building be enclosed and be provided with ventilating screens? yes
 27. Will a water-closet be provided for each family? yes
 28. Give least width of water-closet compartment or room, when finished 6 ft
 29. Give size of windows for toilet and bath rooms 2 x 3'
 30. Will all provisions of State Dwelling House Act be complied with? yes

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here)

Lars Peterson

(Owner or Authorized Agent.)

All Applications must be filled out by Applicant

Bldg. Form 2

PLANS AND SPECIFICATIONS
and other data must also be filed

2

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for the Erection of Frame Buildings CLASS "D"

75

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

Lot No. 14 Block 2
(Description of Property) Owner's

TAKE TO
ROOM No. 405
SOUTH
ANNEX
ENGINEER
PLEASE
VERIFY

District No. 1 M. B. Page 2 F. B. Page 2

No. 5339 Casa de la Street One
(Location of Job) near Ave 4 & 5

(USE INK OR INDELIBLE PENCIL)

O.K. City Clerk
By [Signature]
Dated 10/25/22
O.K. City Engineer
By [Signature]
Dated 10/25/22

- Purpose of Building Garage No. of Rooms 2 No. of Families 2
- Owner's name Paco & Guast Phone
- Owner's address 1800 N. Broadway
- Architect's name Phone
- Contractor's name Phone
- Contractor's address
- VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 125.00
- Is there any existing (old) building on lot? Yes How used? Factory
- Size of proposed building 18 x 20 Height to highest point 1 feet
- Number of Stories in height 1 Character of ground loam
- Material of foundation concrete Size of footings 18 x 20 Size of wall 18 x 20 Depth below ground 1
- Material of chimneys Number of inlets to flue Interior size of flues
- Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 2 x 6
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 6 Interior Non-Bearing studs 2 x 4
Ceiling joists 2 x 4 Roof rafters 2 x 6 FIRST FLOOR JOISTS 2 x 6
Second floor joists 2 x 4 Specify material of roof corrugated iron
- Will all provisions of State Dwelling House Act be complied with? Yes

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) Acme Tool & Lumber Co.
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. 38250	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>[Signature]</u> Plan Examiner	Application checked and found O.K. <u>10/25/22</u> <u>[Signature]</u> Clerk	Stamp here when permit issued OCT 25 1922 L.A. Bldg. Dept.
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[Signature]

150

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, 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.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 5339 No. Figueroa St.
(House Number and Street)
New location of building }
(House Number and Street)
Between what cross streets }
Approved by City Engineer.
Deputy.

- Purpose of PRESENT building Amusing Shop Families..... Rooms.....
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Use of building AFTER alteration or moving..... Families..... Rooms.....
- Owner (Print Name) Leroy Thomas Phone.....
- Owner's Address 5339 No. Figueroa St.
- Certificated Architect none State License No..... Phone.....
- Licensed Engineer none State License No..... Phone.....
- Contractor Leroy Thomas State License No..... Phone.....
- Contractor's Address 5339 No. Figueroa St.
- VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.} \$ 2500
DOUBLE FEES
- State how many buildings NOW } on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose)
- Size of existing building.....x..... Number of stories high..... Height to highest point.....
- Class of building..... Material of existing walls..... Exterior framework.....
(Wood or Steel)
Describe briefly and fully all proposed construction and work:

For Amusing Recover for own use
Valuation \$ 2500

Fill in Application on other Side and Sign Statement DOUBLE FEES (OVER)

FOR DEPARTMENT USE ONLY			
PERMIT NO. 1860	Plans and Specifications checked	Zone	Fire District No.
	Corrections verified	Bldg. Line	Street Widening
	Plans, Specifications and Applications rechecked and approved	Application checked and approved	
PLANS Rec'd.....	For Plans See	Filed with	Inspector
		Required Valuation Included	Specified Yes-No

Fee.....
Stamp here when Permit is issued
JAN 21 1919
Inspector Harry Carpenter

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition	Size of Lot	Number of Stories when complete.
Material of Foundation	Width of Footing	Depth of footing below ground
Width Foundation Wall	Size of Redwood Sill	Material Exterior Walls
Size of Exterior Studs	Size of Interior Bearing Studs	
Joints: First Floor.	Second Floor.	Rafters.
		Roofing Material

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here....

(Owner or Author) World Agent

By _____

FOR DEPARTMENT USE ONLY

Application	Fire District	Bldg. Line	Termite Inspection
Construction	Zoning	Street Widening	Forced Draft Ventil.....

(1) REINFORCED CONCRETE

Barrels of Cement.....

Tons of Reinforcing Steel.....

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

..... Street

Sign Here.....

(Owner or Authorized Agent)

(3) No required windows will be obstructed.

Sign Here.....

(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....

(Owner or Authorized Agent)

[illegible][illegible][illegible][illegible][illegible]

1	000-10	100000000000	0 00 00 000	100000000000	1 000	00 00 00 00	0	0 00 00 00	0	00 000	0 0000
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[illegible]

0 10 2011 1 07 5 44

INFORMATION FOR CONTRIBUTORS

RENG. & SAFETY

CASHIERS CHECK

RECEIVED BLDG. & SAFETY

Opened By MONEY ORDER

[illegible]

Open By _____

CHECK ☐ MONEY ORDER ☐
Open By _____
Check By _____

RECEIVED - ALPG. & SAFETY

WASH. ☐ BARRIERS CHECK. [E]

JAN 17 1938

CHECK ☐ MONEY ORDER ☐
Opened By _____
Checked By _____

RECEIVED BLDG. & SAFETY

69

CASH ☐ CASHIER'S CHECK ☒

JAN 24 1966

**APPLICATION TO
ALTER, REPAIR OR DEMOLISH
AND FOR A
Certificate of Occupancy**

Lot No.		
Tract		
Location of Building	5337 No. Figueroa St. No. (Range 743000 4th Street)	Approved by City Engineer
Between what cross streets	Ave 53 & Ave (No) 54	Demolish

1. Present use of building Store Retail Families _____ Rooms _____
(Store, Dwelling, Apartment House, Hotel or other purpose)

2. State how long building has been used for present occupancy 8 yrs

3. Use of building AFTER alteration or moving _____ Families _____ Rooms _____

4. Owner PAUL JENORS Phone _____

5. Owner's Address ~~1101 N. 1st St.~~ same as above P. O. _____

6. Certificated Architect _____ State License No. _____ Phone _____

7. Licensed Engineer _____ State License No. _____ Phone _____

8. Contractor Durandite Bros. State License No. 91361 Phone CL-623

9. Contractor's Address 2207 N. 2nd St. L. 9.

10. VALUATION OF PROPOSED WORK including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing and fire work, electrical wiring and equipment, fixtures or cases 200.00

11. State how many buildings NOW on lot and give use of each 1 Store Retail
(Store, Dwelling, Apartment House, Hotel or other purpose)

12. Size of existing building 20 x 40 Number of stories high 1 Height to highest point 22 ft

13. Material Exterior Walls Masonry Exterior framework Wood
(Wood, Steel or Masonry) (Wood or Steel)

14. Describe briefly all proposed construction and work:

Set a visible new sign
on center of building

NEW CONSTRUCTION

15. Size of Addition x Size of Lot x Number of Stories when complete

16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists x

17. Size of Studs x Material of Floor Size of Rafter x Type of Roofing

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

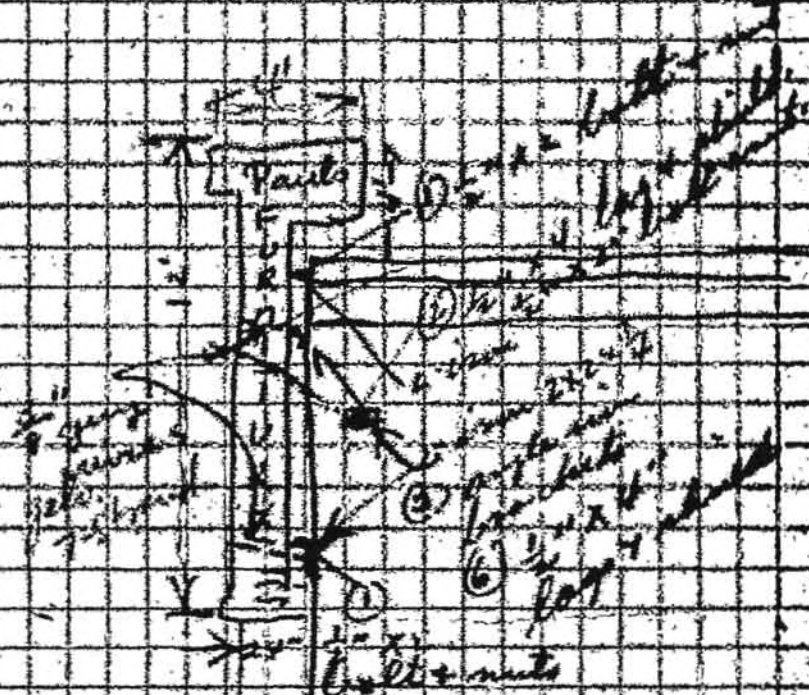
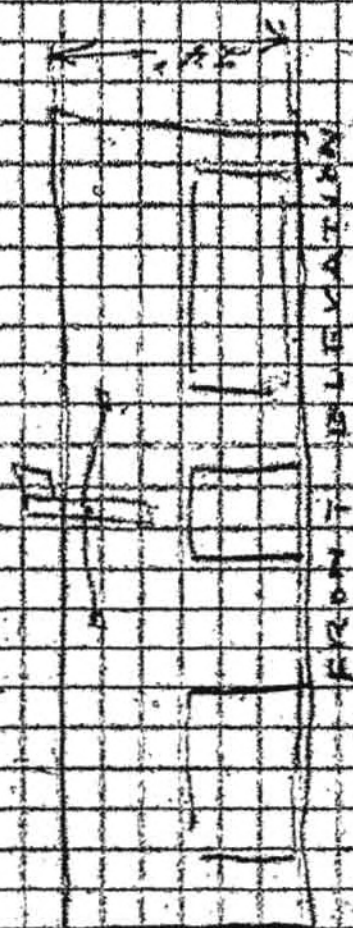
Sign here *Richard J. Williams*
 Director of Archival Affairs

**DISTRICT
OFFICE**

BY

FOR DEPARTMENT USE ONLY

PLAN CHECKING		REINFORCED CONCRETE		FEES	
Date		Rein. Cement		Blde. Fee	
Receipt No.		Time of Reinforcing Steel		Cert. of Occupancy	
Valuation \$.				Total	
Fee Paid \$					
TYPE OF WORK	Maximum No. of Stories	Inside Lot Corner Lot	Key Lot	Lot Size	
PERMIT No.	Plans and Specifications checked		Parties Lot Mapped	Part Lot Mapped	
34938	Correction 1 sheet		Side, Chain	Street Widening	
PLAN	Plans, Specifications and Applications reviewed and approved		Application submitted and approved		
	For Plans See	Filed with	Commission Inspection	SPENCER	
				Special-Required Valuation Indicated	
				Year - 1948	



— 944 —

3

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

Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

1. LEGAL LOT 4	BLK. ----	TRACT Owners Tract	DIST MAP 150-225
2. BUILDING ADDRESS 5337-41 No. Figueroa	APPROVED		ZONE C-2-2
3. BETWEEN CROSS STREETS Ave. 54	AND Ave 53		FIRE DIST 11-94
4. PRESENT USE OF BUILDING Commercial G-1	NEW USE OF BUILDING Same		INSIDE KEY X
5. OWNER Domenick Basso	PHONE		COR LOT REV. COR.
6. OWNER'S ADDRESS 1201 N. Broadway	P.O.	ZONE	LOT SIZE 53.79 x 140
7. CERT ARCH	STATE LICENSE	PHONE	
8. LIC. ENGR	STATE LICENSE	PHONE	REAR ALLEY SIDE ALLEY X
9. CONTRACTOR Williams Waterproofing	STATE LICENSE	PHONE CL 7-8191	BLDG. LINE ---
10. CONTRACTOR'S ADDRESS 3107 Fletcher Drive	P.O. L.A.	ZONE 65	AFFIDAVITS 16123
11. SIZE OF EXISTING BLDG. 60 x 53	STORIES 1	HEIGHT 14'	NO. OF EXISTING BUILDINGS ON LOT AND USE 1-Commercial Bldg.
3. 5337-41 No. Figueroa			DISTRICT OFFICE L.A.
12. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE	ROOF CONST. <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER	ROOFING Compo	SPRINKLERS REQ'D. SPECIFIED
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 2,200.00			BLDG. AREA
14. SIZE OF ADDITION	STORIES	HEIGHT	VALUATION APPROVED <i>Gilson</i>
15. NEW WORK: (DESCRIBE)	EXT. WALLS	ROOFING	APPLICATION CHECKED <i>Kroeger</i>
Comply with Building requirements of Commercial file X54392			PLANS CHECKED X
			CORRECTIONS VERIFIED X
			PLANS APPROVED <i>Gilson</i>
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.			FILE WITH CONS. BUREAU
SIGNED <i>A. E. Volting</i>			CONT. INSP COMMERCIAL
TYPE III-A	GROUP G-1	MAX. OCC.	P.C. None
S.P.C.		B.P. \$10.80	I.F.
JOS. GP1		C/O	
VALIDATION		CASHIER'S USE ONLY	

LA45688

OCT-27-59

71060

C - 1 CS

10.80

This Form When Properly Validated is a Permit to Do the Work Described.

GRAD CRITSON

3

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

Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

1. LEGAL LOT 4	BLK.	TRACT Owners	DIST MAP
2. BUILDING ADDRESS 5337-41 No. Figueroa		APPROVED	ZONE
3. BETWEEN CROSS STREETS Ave. 54		AND Figueroa	FIRE DIST
4. PRESENT USE OF BUILDING Stores		NEW USE OF BUILDING Same	INSIDE KEY
5. OWNER Domenich Basso		PHONE	COR LOT REV COR. LOT SIZE
6. OWNER'S ADDRESS 1201 N. Broadway		P.O. L.A. 12	ZONE
7. CERT ARCH		STATE LICENSE PHONE	
8. LIC. ENGR		STATE LICENSE PHONE	REAR ALLEY SIDE ALLEY BLDG. LINE
9. CONTRACTOR Williams Waterproofing & Paint.		STATE LICENSE PHONE C1 78191	
10. CONTRACTOR'S ADDRESS 3107 Fletcher Dr.		P.O. L.A. 65	AFFIDAVITS
11. SIZE OF EXISTING BLDG. 54' x 60'	STORIES 1	HEIGHT 15'	NO. OF EXISTING BUILDINGS ON LOT-AND USE
3. 5337-41 N. Figueroa			DISTRICT OFFICE
12. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		ROOF CONST. <input checked="" type="checkbox"/> WOOD CONC. <input type="checkbox"/> STEEL OTHER	ROOFING Gompo.
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 1100.00			SPRINKLERS REQ'D. SPECIFIED BLDG. AREA
14. SIZE OF ADDITION		STORIES	HEIGHT
15. NEW WORK: (DESCRIBE) Parapet Corrections along N. Figueroa, Ave. 54, & north wall.		EXT. WALLS	ROOFING
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.		VALUATION APPROVED	DWELL UNITS
SIGNED: John M. Ferrer		APPLICATION CHECKED	PARKING SPACES
		PLANS CHECKED	GUEST ROOMS
		CORRECTIONS VERIFIED	FILE WITH PARAPETS RM. 225
		PLANS APPROVED	CONT. INSP
		APPLICATION APPROVED	INSPECTOR
		216-29-59	
TYPE	GROUP	MAX. OCC.	P.C.
			3.20
			S.P.C.
			B.F.
			6.40
			I.F.
			O.S.
			C/O

VALIDATION

CASHIER'S USE ONLY

45853

LA45853

OCT-29-59

OCT-29-59

71662

71663

A - 2 CK

A - 1 CK

3.20

6.40

This Form When Properly Validated is a Permit to Do the Work Described.

3

APPLICATION FOR INSPECTION — TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

B & S B-3-R1.76
DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLK	TRACT	DIST. MAP
	3+4		Owner's Tract sub of certain lots in Highland Park	150-255 CENSUS TRACT 1838.00
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING	ZONE		
Comm.	Same	C2-2		
3. JOB ADDRESS	AND	FIRE DIST.		
531 N. Figueroa St.	5331-5337	2		
4. BETWEEN CROSS STREETS	AND	LOT (TYPE)		
Ave. 54	Ave. 53	R2.2 COR		
5. OWNER'S NAME	PHONE	LOT SIZE		
Dave Farebee		50x136		
6. OWNER'S ADDRESS	CITY	ZIP		
same La		103.79x140		
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY
Richard W. Jssper	CE767	380-0766		/
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE
				/
9. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	AFFIDAVITS
Morgan Luper & Co.	12402	483-9961		CR-24-25
10. BRANCH LENDER	ADDRESS	CITY	AFF. 16123 20493	
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
WIDTH 70' LENGTH 30'	1			
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	
	mas	comp	conc	
13. JOB ADDRESS	DIST. OFFICE			
531 N. Figueroa St.	LA			
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	CRIT. SOIL			
\$ 1200	Yes			
15. NEW WORK: (Describe)	GRADING			
cut a new doorway	Yes			
NEW USE OF BUILDING				FLOOD
STORES				Yes
TYPE	GROUP OCC.	BLDG. AREA	PLANS CHECKED	CONS.
DWELL. UNITS	MAX. OCC.	TOTAL	PLANS APPROVED	ZONED BY
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	APPLICATION APPROVED	FILE WITH
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	COMB	GEN	MAJ. S.
				CONS
P.C. No.	S.P.C.	B.P.	T.I.	P.M.
1207		420		
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.				TYPIST

CASHIER'S USE ONLY

AUG-13-76
AUG-13-76

11773 E
11774 E

31152
31152

S = 6 CK
S = 1 CK

12.07
14.20

STATEMENT OF RESPONSIBILITY

I certify that in doing the work specified herein I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. 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 L.A.M.C.)

Signed

(Owner or Agent having Property Owner's Consent)

Signature/Date

8-13-76

Bureau of Engineering

ADDRESS APPROVED

II 460

Volpe 8-13-76

DRIVEWAY

HIGHWAY DEDICATION

REQUIRED

COMPLETED

FLOOD CLEARANCE

SEWERS

X

SEWERS AVAILABLE

8-13-76

NOT AVAILABLE

NO SEWER/PLUMBING REQ'D.

SFC PAID

X SFC NOT APPLICABLE

SFC DUE

Conservation

APPROVED FOR ISSUE

NO FILE

Fire

APPROVED (TITLE 19) (L.A.M.C.-5700)

Housing

HOUSING AUTHORITY APPROVAL

Planning

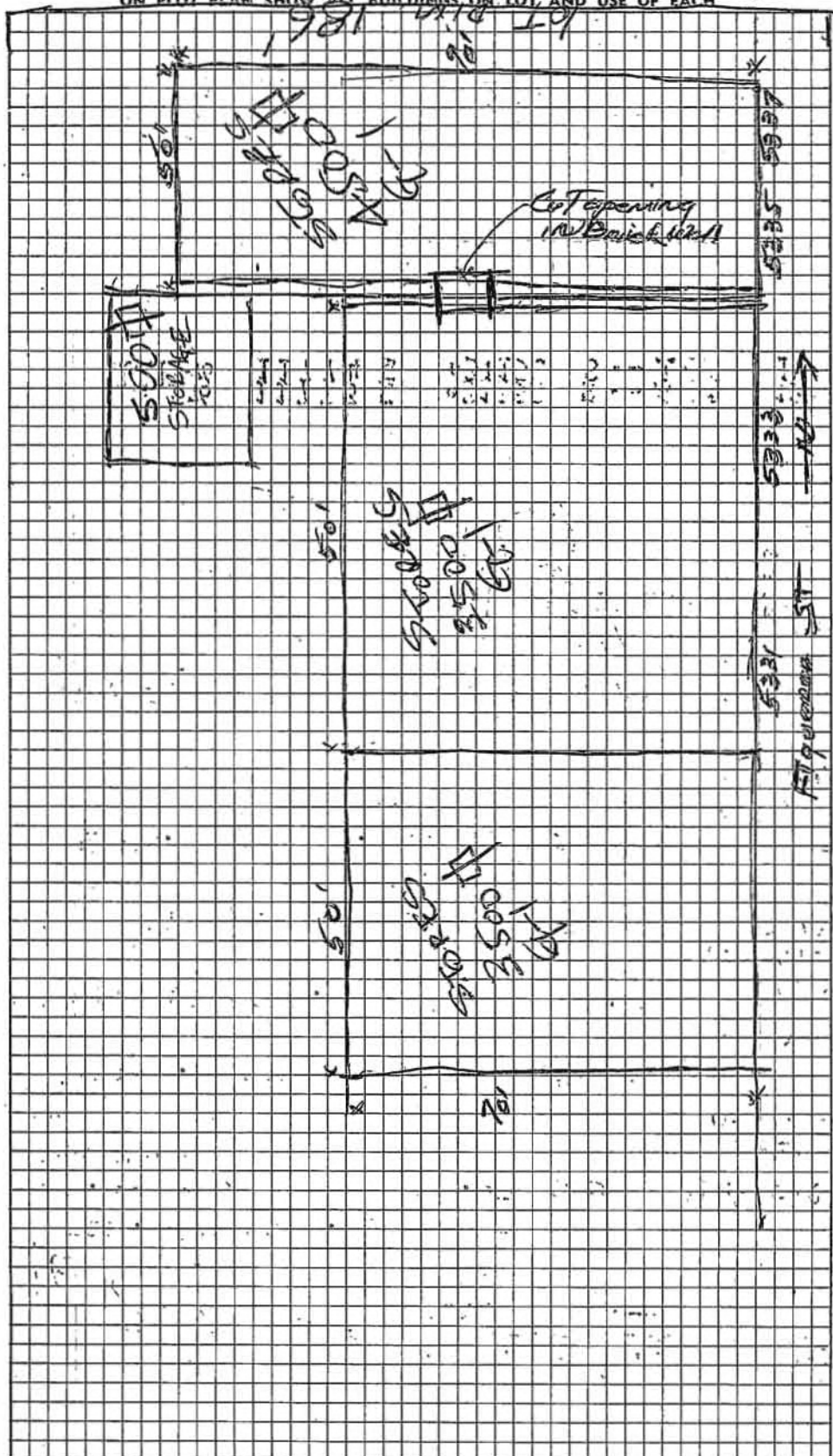
APPROVED UNDER CASE #

Traffic

APPROVED FOR

M.R. 8-13-76

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



1. Work Sheet No. 96-1217075307156 Date of Issue 10/9/96
 2. Plan Check No. _____ Plan Checker _____ Phone No. 8-20-96
 3. Applicant's Name _____ Project Address: 5337-41 N. Figueroa
 4. Applicant's Representative _____ Daytime Phone No. _____
 5. Project Description: Obtain Certificate of Occupancy
to clarify and legitimize use

Case No.	Ordinance No.	Common Name	Unit Location	Approved	Denied	Exempt	N/A	NAME AND SIGNATURE
a. <u>car</u>	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	(Print) <u>Luis Rodriguez</u> (Sign) <u>[Signature]</u>
b. <u>Variation</u>	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	(Print) _____ (Sign) <u>"O"</u>
c. <u>1574</u>	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	(Print) <u>NOT HERE</u> (Sign) _____
d. <u>1574 1905</u>	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	(Print) _____ (Sign) <u>[Signature]</u>
e. _____	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(Print) _____ (Sign) _____

7. Comments: Based on all the previous documentation (from B+S, City Clerk's, Bureau of Automotive repair, County, etc.), the same business has occupied the building prior to 2/89 (approx.)

8. [Signature] Public Counter Staff Signature
Luis Rodriguez Print Public Counter Staff Name
8-20-96 Date of Sign-Off By Public Counter

This sign-off is only for those items listed above. The project shall conform to all other requirements of the Municipal Code.

(See 5057, Ch. C.)
 Landlord's Address _____

Landlord's Name _____
 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-named premises for the purpose of inspection.

I, the undersigned, do hereby permit it as an application for inspection, that it does not approve or authorize the work specified herein, unless it complies with the provisions of the city of Los Angeles, and I shall be responsible for the performance of the work specified herein, and I shall be responsible for the performance of the work specified herein, and I shall be responsible for the performance of the work specified herein.

I agree to pay the cost of the inspection, and I shall be responsible for the performance of the work specified herein, and I shall be responsible for the performance of the work specified herein, and I shall be responsible for the performance of the work specified herein.

(See Sec. 50572 L.M.C.)
 Date _____

Signed _____ Position _____
 (Owner or Agent Having Property Owner's Consent)

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LOT	25	2. BLOCK	1005	3. TRACT	OWNERS TRACT	4. COUNTY REF. NO.	MP-13/3	5. DIST. MAP	150/225
6. LEGAL DESCR.	4	7. NEW USE OF BUILDING	LAKE			8. ZONE	C2-2	9. CENSUS TRACT	1838
10. PRESENT USE OF BUILDING	AUTO GARAGE			11. JOB ADDRESS			2237-41 North Figueroa St.		
12. BETWEEN CROSS STREETS	AVENUE 54			13. AND			Ave. 53 (Map 13-13)		
14. OWNER'S NAME	Carlton Cotino			15. PHONE			(213) 257-0566		
16. OWNER'S ADDRESS	523 N. Ave. 53 Los Angeles			17. CITY			90042		
18. ENGINEER	B.S. Pannu			19. BUS. LIC. NO.			C038519		
20. ARCHITECT OR DESIGNER				21. ACTIVE STATE LIC. NO.			(213) 549519		
22. ARCHITECT OR ENGINEER'S ADDRESS	548 E. Sepulveda Bl.			23. CITY			CARSON (STZ.H)		
24. CONTRACTOR	A2B CONSTRUCTION			25. BUS. LIC. NO.			23391		
26. SIZE OF EXISTING BLDG.	54' LENGTH 60' WIDTH			27. STORIES			1		
28. FRAMING MATERIAL	CONC.			29. ROOF			W.D. SHTG.		
30. JOB ADDRESS	2237-41 N. Figueroa ST.			31. STREET GUIDE					
32. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	PP 701 PP 9.500			33. DIST. OFF.			L.A.		
34. NEW WORK (Describe)	NEW BLOCK WALL & FTG TO REPLACE (E) STUD WALL, RELOCATE FR. CHIMNEY			35. GRADING			YES		
36. NEW USE OF BUILDING	SIZE OF ADDITION			37. STORIES			HEIGHT		
38. TYPE	GROUP OCC.			39. FLOOR			TOTAL		
40. DWELL UNITS	MAX OCC.			41. PLANS CHECKED			GERALD CARAIG		
42. GUEST ROOMS	PARKING REQD.			43. PARKING PROVIDED			STD. COMP.		
44. P.C.	6035			45. B.P.C.			6035		
46. B.P.C.	6035			47. B.P.			6035		
48. L.F.	6035			49. S.D.			6035		
50. ISSUING OFFICE	HCO			51. P.C. NO.			HCO		
52. P.C. NO.	HCO			53. C/O			HCO		
54. P.C. NO.	HCO			55. C/O			HCO		
56. P.C. NO.	HCO			57. C/O			HCO		
58. P.C. NO.	HCO			59. C/O			HCO		
60. P.C. NO.	HCO			61. C/O			HCO		
62. P.C. NO.	HCO			63. C/O			HCO		
64. P.C. NO.	HCO			65. C/O			HCO		
66. P.C. NO.	HCO			67. C/O			HCO		
68. P.C. NO.	HCO			69. C/O			HCO		
70. P.C. NO.	HCO			71. C/O			HCO		
72. P.C. NO.	HCO			73. C/O			HCO		
74. P.C. NO.	HCO			75. C/O			HCO		
76. P.C. NO.	HCO			77. C/O			HCO		
78. P.C. NO.	HCO			79. C/O			HCO		
80. P.C. NO.	HCO			81. C/O			HCO		
82. P.C. NO.	HCO			83. C/O			HCO		
84. P.C. NO.	HCO			85. C/O			HCO		
86. P.C. NO.	HCO			87. C/O			HCO		
88. P.C. NO.	HCO			89. C/O			HCO		
90. P.C. NO.	HCO			91. C/O			HCO		
92. P.C. NO.	HCO			93. C/O			HCO		
94. P.C. NO.	HCO			95. C/O			HCO		
96. P.C. NO.	HCO			97. C/O			HCO		
98. P.C. NO.	HCO			99. C/O			HCO		
100. P.C. NO.	HCO			101. C/O			HCO		

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: 8/1/89 Lic. Class: A1B Lic. Number: 505675 Contractor: Gerard Caraig

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: 8/1/89 Owner's Signature: Gerard Caraig

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. 3500, Lab. C.).

Policy No: FAIRMONT Insurance Company: FAIRMONT

☐ Certified copy is hereby furnished.

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

Date: 8/1/89 Applicant's Signature: Gerard Caraig

Applicant's Mailing Address: 548 E. Sepulveda Blvd. 101 Carson CA 90745

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: 8/1/89 Applicant's Signature: Gerard Caraig

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. 3007, 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 representative 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 structure upon which such work is performed. (Sec. 91 0202 LAMC)

Signed: Gerard Caraig (Owner or agent having property owner's consent)

Position: AGENT ENGINEER Date: 8/1/89

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 4	BLOCK	TRACT OWNERS TRACT	COUNCIL DISTRICT NO. 2	DIST. MAP 150/225 CENSUS TRACT 1838
2. PRESENT USE OF BUILDING	08 AUTO GARAGE		NEW USE OF BUILDING () SAME		ZONE C2-2
3. JOB ADDRESS	5337-41 North Figueroa Street				FIRE DIST. 2
4. BETWEEN CROSS STREETS	Avenue 54		Ave. 53 (MP 13-13)		LOT TYPE Corner
5. OWNER'S NAME	Carlos Cotina		(213) 257-0566		LOT SIZE 53' x 140'
6. OWNER'S ADDRESS	623 N. Avenue 53		Los Angeles 90042		ALLEY
7. ENGINEER	B. S. PANNU		C038549 (213) 549-5195		BLOG. LINE
8. ARCHITECT OR DESIGNER					AFFIDAVITS
9. ARCHITECT OR ENGINEER'S ADDRESS	548 E. Sepulveda Bl.		CARSON (STE. H) 90745		
10. CONTRACTOR	A&B CONSTRUCTION		23881 505675 (213) 518-2748		P.C. REQ'D NO (e)
11. SIZE OF EXISTING BLDG.	WIDTH 56	LENGTH 60	STORIES 1	HEIGHT 17	NO. OF EXISTING BUILDINGS OR LOT AND USE One
12. CONST. MATERIAL OF EXISTING BLDG.	URM		ROOF WD. SHTG.	FLOOR CONC.	STREET GUIDE
13. JOB ADDRESS	5337-41 N. Figueroa Street				DISTRICT OFFICE T. A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 33000 - \$				SEISMIC STUDY ZONE
15. NEW WORK (Describe)	FULL COMPLIANCE DIV. 88				GRADING YES HWY. OGD. YES CONS. -

NEW USE OF BUILDING SAME		SIZE OF ADDITION NC		STORIES	HEIGHT	ZONED BY																					
TYPE 11N	GROUP OCC. B2	FLOOR AREA NC	PLANS CHECKED GERALD CRAIG		FILE WITH																						
DWELL UNITS -	MAX OCC. NC	TOTAL	APPLICATION APPROVED		TYPIST																						
GUEST ROOMS -	PARKING REQ'D NC	PARKING PROVIDED STD. - COMP.	INSPECTION ACTIVITY		INSPECTOR																						
P.C. 163 02	G.P.I. -	CONT. INSP. TORQUE TEST	<p>CASHIERS USE ONLY</p> <table border="1"> <tr><td>C</td><td>163.68</td><td>EQPC.</td></tr> <tr><td>C</td><td>192.50</td><td>EQBP</td></tr> <tr><td>C</td><td>6.00</td><td>PLM</td></tr> <tr><td>C</td><td>4.95</td><td>ELIC</td></tr> <tr><td>C</td><td>7.34</td><td>DSS</td></tr> <tr><td colspan="3">32836 DQBI</td></tr> <tr><td colspan="3">01790 1 05/23/89 1374.41-CHTD</td></tr> </table>		C	163.68	EQPC.	C	192.50	EQBP	C	6.00	PLM	C	4.95	ELIC	C	7.34	DSS	32836 DQBI			01790 1 05/23/89 1374.41-CHTD			B&S-3 (12/87)	
C	163.68	EQPC.																									
C	192.50	EQBP																									
C	6.00	PLM																									
C	4.95	ELIC																									
C	7.34	DSS																									
32836 DQBI																											
01790 1 05/23/89 1374.41-CHTD																											
S.P.C. -	P.M. -																										
B.P. 192 50	EL. 95																										
I.F. -	F.H. -																										
S.D. -	S.S. 334																										
DIST. OFFICE LA	S.O.S.S.	SPRINKLERS REQ'D S.F.L. NC																									
P.C. NO. E4187	C/O -	ENERGY NONE																									

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

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 6-22-89 Lic. Class AAB Lic. Number 505675 Contractor B.S. Pannu (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 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. F 47448 Insurance Company Fairmont Insurance Company

Certified copy is hereby furnished.
Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
Date 6-22-89 Applicant's Signature B.S. Pannu
Applicant's Mailing Address 548 E. Sepulveda Bl. Ste. F, CARSON, CA 90745

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 B.S. Pannu X Contracted X 5-22-89
(Owner or agent having property owner's consent) Position

· PLOT PLAN
5431 N. FIGUEROA ST.,

CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

Date Certificate Issued

JUN 18 1947

, 19

5331 No. Figueroa St.

Mr. George Hetonian

5331 No. Figueroa St.

Los Angeles, California

21561

Permit
Number

1946 Year

Address of
Building

Owner

Owner's
Address

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 Chapter 1, as to permitted uses of said property; Chapter 9, Articles 1, 3, 4, and 5, and with the applicable requirements of the State Housing Act,—for the following occupancies:

1-Story, Type V, 16 x 50 Photo Studio, G Occupancy

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

G E MORRIS
Superintendent of Building

By

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

Address of
Building

5333-5335 N. Figueroa St.

Permit No
and Year

27203 - 1947

Certificate
Issued

April 22, 19 49

CERTIFICATE OF OCCUPANCY

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

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

1 Story, Type V, Plumbing Supply Shop, 30' x 38'
addition to dwelling, G-1 Occupancy.

Owner

George Hotonian

Owner's
Address

929 Dexter St.
Los Angeles 42, Calif.

C. H. West h

Form B-95a—20M—1-49 G E MORRIS, Superintendent of Building By

50001192005000000093

THIS PERMIT IS FOR (Mark one)
☐ NEW BLDG./STRUCTURE ☒ ADD, ALTER, REPAIR EXISTING BUILDING
☐ RELOCATE EXIST. BLDG. ☐ DEMOLITION OF ENTIRE BUILDING

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY
APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY

INCIDENT CODE



REF. NO.:

PROJECT ADDRESS 5337-41 N. FIGUEROA ST.		SUITE/UNIT NO. ST.	CROSS STREETS
TRACT(S) and COUNTY REF. NO. (For alpha tracts) e.g. J.G. McDonald Tract (MR 70-20)		BLOCK	LOT(S) and ARB(S) e.g. 15, 16 (AR 3), 17, 18
OWNER'S TRACT (MP 13-13)		DIST. MAP 151.5A227/150B225	
LOT TYPE CORNER		LOT SIZE 50 X 140	ZONE C2-1 HPOZ
AFFIDAVITS, EASEMENTS AND RESTRICTIONS 211857		HPOZ, AFF 16123/20493, ZI 1574, ZU 1905, ORD 166216, 557 ORD 168273, ORD 169776	
LOT TYPE CORNER		LOT SIZE 50 X 140	ZONE C2-1 HPOZ
AFFIDAVITS, EASEMENTS AND RESTRICTIONS 211857		HPOZ, AFF 16123/20493, ZI 1574, ZU 1905, ORD 166216, 557 ORD 168273, ORD 169776	

PROPERTY OWNER CARDOS & MARSE CETINA	PHONE 213 257-5075	APPLICANT JASSO'S CONTRACTOR	PHONE 213 771-9714
ADDRESS 623 N AV 53	SUITE/UNIT NO.	ADDRESS 4349 SLAUSON AV	SUITE C
CITY/STATE/ZIP LOS ANGELES, CA		CITY/STATE/ZIP MAYWOOD, CA 90270	
ARCHITECT NAME	ADDRESS	LIC. CLASS ACTIVE STATE LIC. NO.	CITY BUS. LIC. NO. PHONE NO.

ENGINEER General Contracting	CONTRACTOR JASSO'S CONTRACTOR	ADDRESS 4349 SLAUSON AV	PHONE 213 771-9714
PROPOSED USE OF BUILDING () RETAIL & AUTO REPAIR	EXISTING USE OF BUILDING (Leave blank for new buildings) () RETAIL (AUTO PARTS) Sale		
DESCRIPTION OF WORK <input type="checkbox"/> DAMAGE REPAIR <10% <input type="checkbox"/> PATCH PLASTER/DRYWALL <input type="checkbox"/> INT. NON-STRUCTURAL REMODEL <input type="checkbox"/> DOOR/WINDOW CHANGE OUT <input type="checkbox"/> RE-STUCCO/SIDING <input type="checkbox"/> RE-ROOF			
CHANGE OF USE FROM RETAIL (AUTO PARTS) TO RETAIL & (AUTO REPAIR) (NO WORK WILL BE PERFORMED) (No addition) Comply w/ Dept order dated 10/27/93 #H3015			

COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONJUNCTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE. A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS			
<input type="checkbox"/> ELECTRICAL WORK FOR PANEL SIZE <400 AMPS AND TOTAL FLOOR AREA <18,000 S.F. <input type="checkbox"/> PLUMBING (NOT INCLUDING FIRE SPRINKLERS) <input type="checkbox"/> HVAC WORK FOR HEAT/VENT SIZE < 380,000 BTU AND A.C. SIZE < 18 TONS			
DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above)			
ELECT. CONTR. NAME ADDRESS LIC. CLASS ACTIVE STATE LIC. NO. CITY BUS. LIC. NO. PHONE NO.			
PLUMB. CONTR.			
HVAC CONTR.			

D NO. OF EXISTING BLDGS. ON LOT AND USE 1 RETAIL & AUTO REPAIR			
LENGTH 60'	WIDTH 54'	HEIGHT (BUILDING) 17'	FLOOR AREA (BUILDING) 3240 SQ. FT.
STORIES 1	GROUP OCCUPANCY S3/M	OCCUPANTS PER GROUP 9/5	MAX. OCCUPANCY 14
DWELLING UNITS	GUEST ROOMS	CONSTR. TYPE (U.R.M.)	LIC. FABRICATOR REQ'D FOR: N/A
REQ'D PARKING N/A	PARKING PROVIDED STD. 5 COMP. 0.1	HEIGHT (ZONING) N/A	FLOOR AREA (ZONING) 3240 SQ. FT.
LOCATION OF REQ'D FIRE SPRINKLERS		TYPE OF INSPECTION CS EQ FS MS GEN	DISTRICT INSP. OFFICE LA VN WLA SP
LATERAL/FDN. SYSTEMS <input type="checkbox"/> SHEARWALL <input type="checkbox"/> EBF/CBF <input type="checkbox"/> SMRS/POWERS <input type="checkbox"/> OTHER <input type="checkbox"/>			
SPECIAL INSPECTIONS <input type="checkbox"/> CONC > 2000 PSI <input type="checkbox"/> FIELD WELDING <input type="checkbox"/> GUNITE/SHOTCRETE <input type="checkbox"/> GRADE BEAMS/CAISSONS <input type="checkbox"/>			

P.C. NO. CC 4116		VALUATION (including all fixed operating equipment) \$ 20,000.00 P.C.	
PLAN CHECK 177.86	SUPP. PLAN CHECK 0.50	E.Q. INSTR. 0.50	SUPPLEMENT TO PERMIT NO. 301 B.P.
HILLSIDE POSTING 0500	BLDG. PERMIT 10.00	PLAN MAINT.	PLAN CHECKED BY R. MELIKOFF
PRE-INSPECTION 130.00	ELEC. PRMT. (20%)	FIRE HYDRANT	D.A. PLAN CHECKED BY W. LAJ
INVESTIGATION FEE	PLUMB. PRMT. (20%)	ARTS DEV. FEE	ZONING VERIFIED BY A7
RELOCATION FEE	HVAC PRMT. (13%)	SCHOOL DIST. FEE	APPROVAL APPROVED BY R. MELIKOFF
SIGN R. Melikoff		DATE 10-9-96	
PLOT PLAN ATTACHED YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>		OTHER ATTACHMENTS (Describe) YES CITY PLANNING	

FOR CASHIER'S USE ONLY	
5337-41 N FIGUEROA	
10/09/96 04:11:05PM LA05 T-5249 C 04	
BLDG PERMIT CO 65.00	
INVOICE # 0058807 08	
EI COMMERCIAL 0.50	
INVESTIGATION 130.00	
SYS DEV 11.73	
ONE STOP 3.91	
MISCELLANEOUS 5.00	
CITY PLAN SURC 1.93	
TOTAL 218.09	
CHECK 218.09	

981A 56841

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced; or if work is suspended, discontinued or abandoned for a continuous period of 180 days (See 9A.0603 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (See 22.12 & 22.13 L.A.M.C.).

- THIS PERMIT IS FOR (Mark one)
- ☐ NEW BLDG./
STRUCTURE ☐ ADD, ALTER, REPAIR
EXISTING BUILDING
- ☐ RELOCATE
EXIST. BLDG. ☐ DEMOLITION OF
ENTIRE BUILDING

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY
BUILDING PERMIT PLOT PLAN
PLEASE DRAW AND LABEL CLEARLY IN INK

INCIDENT CODE



REF. NO.

PROJECT ADDRESS

SUBMITTANT NO.

CROSS STREETS

TRACT(S) and COUNTY REF. NO. (For alpha small) e.g. J.G. McDonald Tract (MR 76-20)

BLOCK

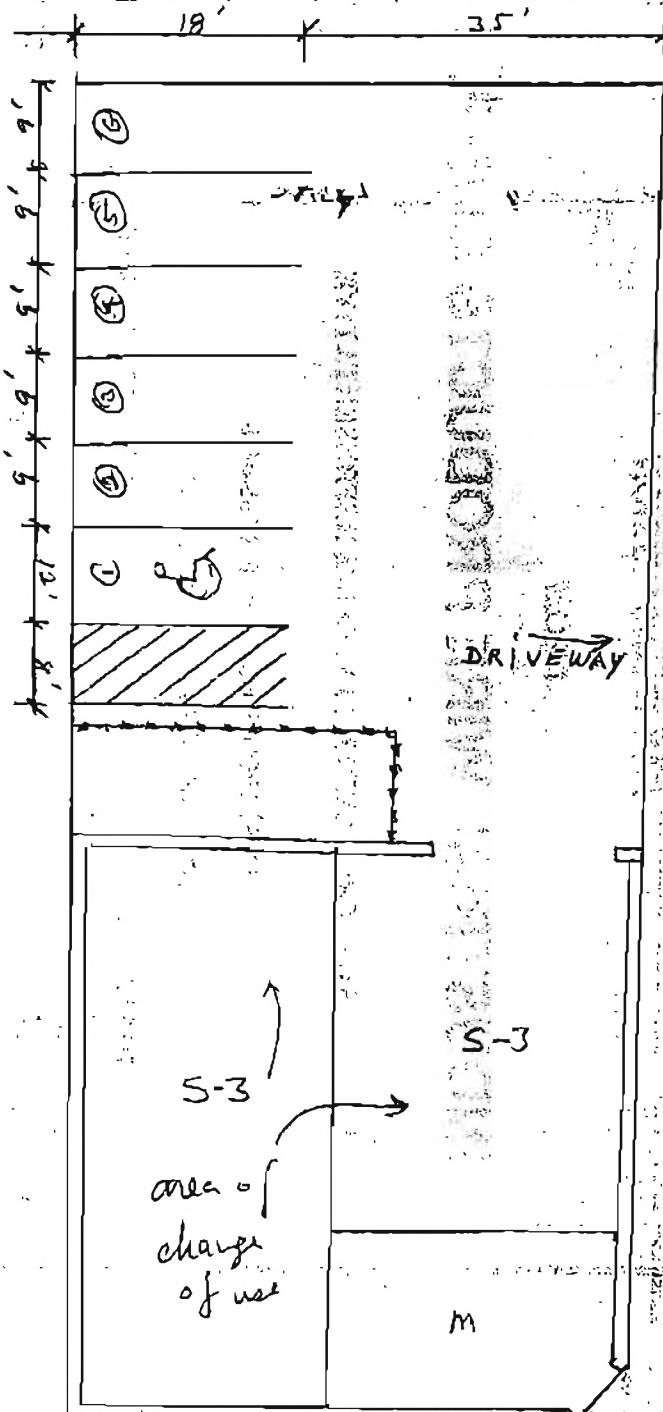
LOT(S) and ARE(S) e.g. 14, 15 (Acre 3), 17, 18

DIST. MAP

ASSESSOR'S ID

SHOW ALL BUILDINGS ON LOT AND LABEL RESPECTIVE USES

Per Approval From Mr. Chou, Conditional Use permit is
not req'd. for this change of use based on documentation
provided by applicant showing existing use has been
auto-renewed (without a bldg. permit/certificate of occupancy)
since 1975 (also see attached letter from city planning)



DO NOT MARK IN THIS AREA

10/09/76 041110546 1001 1-5000
BLCG PERMIT CO.
INVOICE # 00-8807 ON
CI-COMMERCIAL
INVESTIGATION
SYS DEV
ONE STOP
MISCELLANEOUS
CITY PLAN CONC
TOTAL 218.00
CHECK 218.00

FIG 480-A

5337 - 5341 N Figueroa St



Permit #:

98016-10000 - 10943

Plan Check #:

Reference #:

Event Code:

Bldg--Alter/Repair
Commercial
Over the Counter Permit

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Status: Ready to Issue
Status Date: 06/08/98
Printed on: 06/08/98 07:57:53

1. TRACT	BLOCK	LOT(s)	ARB	MAP REF#	PARCEL ID# (PIN)	2. ROOM/TAGE/PARCEL
OWNERS TRACT		4		M B 13-13	151-5A227 333	5468 - 020 - 003

3. PARCEL INFORMATION

No-Zone Permit -	Energy Zone - 9
BAS Branch Office - LA	Hillside Grading Area - YES
Council District - 1	Hillside Ordinance - YES
Census Tract - 1838.000	Thomas Brothers Map Grid - 595

ZONE(S):

4. DOCUMENTS**5. CHECKLIST ITEMS****6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

Owner(s)
Cefina, Carlos A And Marse V 5341 Figueroa St LOS ANGELES CA 90042

Tenant:

Applicant (Relationship Owner-Bldr)
- Owner-Builder

7. EXISTING USE

8 Auto Repair Garage

8. PROPOSED USE**9. DESCRIPTION OF WORK**

RENEW PERMIT 96LA56841 PER CORRECTION NOTICE P38481. WORK
80% COMPLETE

9. # Bldgs on Site & Item:**10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By: DAS PC By:
OK for Cashier: Ruth Rodriguez Coord. OK
Signature: *Ruth Rodriguez* Date: 6/8/98

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$4,000

PC Valuation:

FINAL TOTAL Bldg--Alter/Repair	140.50
Permit Fee Subtotal Bldg--Alter/Re	101.25
Handicapped Access	
Plan Check Subtotal Bldg--Alter/Re	
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	0.84
O.S. Surcharge	2.44
Sys. Surcharge	7.33
Planning Surcharge	3.64
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	20.00
Permit Fee-Single Inspection Flag	

Sewer Cap ID:

Total Bond(s) Due:

12. ATTACHMENTS

For information and/or inspection requests originating within LA County,
call toll-free (888)-LA-4BUILD; outside LA County, call (213)-977-6941.

For Cashier's Use Only

W/O #: 81610943

06/08/98 08:04:50AM LA05 T-9325 C 06
BLDG PERMIT CO 101.25
INVOICE # 0000000 PP
EI COMMERCIAL 0.84
BLDG PLAN CHC 20.00
ONE STOP 2.44
SYS DEV 7.33
MISCELLANEOUS 5.00
CITY PLAN SURC 3.64
TOTAL 140.50
CHECK 140.50

98LA 75578

14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information that has been captured electronically is not printed. Nevertheless, the information printed herein 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# FIGURE#

(O) Owner-Builder

0

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the plan check fee has been paid. This permit expires two years after the building permit fee has been paid or 180 days after the fee has been paid and construction has not commenced or if work is suspended, discontinued or abandoned 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 the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

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. (For 1 or 2 family dwellings, use the declaration attachment if separate general, electrical, plumbing, and/or HVAC contractors & workers' comp. declarations are desired.)

License Class: _____ Lic. No.: _____ Print: _____ Sign: _____

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: _____ Policy Number: _____

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.

WORKING WITHOUT 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. CONSTRUCTION LENDING AGENCY

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: _____ Lender's address: _____

20. ASBESTOS REMOVAL

Notification of asbestos removal: ☐ Is not applicable ☐ Letter was sent to the AQMD or EPA Sign: _____ Date: _____

21. OWNER-BUILDER DECLARATION

I hereby affirm under penalty of perjury that I am exempt from the Contractors License Law for the following reason (Section 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 or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 commencing with Sec. 7000 of Division 3 of the Business and Professions Code) or that he or she 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 the 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 & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale)
- ☐ I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors 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 Contractors License Law.)
- ☐ I am exempt under Sec. _____ Bus. & Prof. Code for the following reason: _____

Print: CARLOS A. CETINA Sign: [Signature] Date: 6-18-98 Owner ☒ Authorized Agent ☐

22. FINAL DECLARATION

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 and that it does not approve or authorize the work specified herein. Also that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that 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).

Print: CARLOS A. CETINA Sign: [Signature] Date: 6-18-98 Owner ☒ Contractor ☐ Author. Agent ☐

5341 N Figueroa St



Permit #:

00048 - 40000 - 00394

Plan Check #:

Reference #:

Event Code:

Sign

City of Los Angeles - Department of Building and Safety

Status: Ready to Issue

APPLICATION FOR INSTALLATION

Status Date: 03/08/00

Over the Counter Permit

AND INSPECTION OF SIGNS

Printed on: 03/08/00 14:03:20

1. TRACT	BLOCK	LOT	ARR	MAP REF #	PARCEL ID # (PIN)	2. BOOK/TAG/PARCEL
OWNER'S TRACT		4		M B 13-13	151-5A227 333	5468 - 020 - 003

3. PARCEL INFORMATION

BAS Branch Office - LA

District Map - 151-5A227

Lot Type - Corner

Council District - 1

Energy Zone - 9

Thomas Brothers Map Grid - S95

Community Plan Area - Northeast Los Angeles

Hillside Grading Area - YES

Census Tract - 1838.000

Hillside Ordinance - YES

ZONE(S): C2-1/

4. DOCUMENTS

Z1 - Z1 1574

HPOZ - HIGHLAND PARK

HPOZ - Y

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):

Cetina, Orlando A And Martha A

3984 Marasel Ave

MAR VISTA CA 90066

Tenant:

7. EXISTING USE

8. PROPOSED USE

19 Sign

9. DESCRIPTION OF WORK

3 illum. wall signs (10'x3', 5'x7'irr, and 8'x3').

10. Bldg on Site & Use: RETAIL

11. APPLICATION PROCESSING INFORMATION

BLDG. PC By:

DAS PC By:

OK for Cashier: Juan Linares

Coord. OK:

Signature:

Date:

3-8-20

12. PROJECT VALUATION & FEE INFORMATION: Final Fee Period

Permit Valuation: \$4,500

PC Valuation:

FINAL TOTAL Sign	394.05	Control Devices Fee	30.00
Permit Fee Subtotal Sign	157.50		
Plan Check Subtotal Sign	78.75		
E.Q. Instrumentation	0.95		
O.S. Surcharge	7.06		
Sys. Surcharge	21.19		
Planning Surcharge	7.60		
Planning Surcharge Misc Fee	5.00		
Permit Issuing Fee	17.00		
Signs or Gas Tube Systems Fee	46.00		
Additional Branch Circuits/Circuits	11.00		
Electrical Service Fee	12.00		

Sewer Cap ID:

Total Bond(s) Due:

13. ATTACHMENTS

Plot Plan

For information and/or inspection requests originating within LA County, call toll-free (888)-LA4BUILD; outside LA County, call (213)-977-6941.

For Cashier's Use Only

W/O #: 04800394

LA Department of Building and Safety
LA 02 08 009164 03/08/00 02:03PM

BLDG PERMIT COMM	\$273.75
BLDG PLAN CHECK	\$78.75
EE COMMERCIAL	\$0.95
ONE STOP SURCH	\$7.06
SYS DEV FEE	\$21.19
MISCELLANEOUS	\$5.00
CITY PLAN SURCH	\$7.60

Total Due: \$394.05
Cash: \$400.00

Change: \$5.95

DOLA 96561

Sign

City of Los Angeles - Department of Building and Safety

Plan Check #:

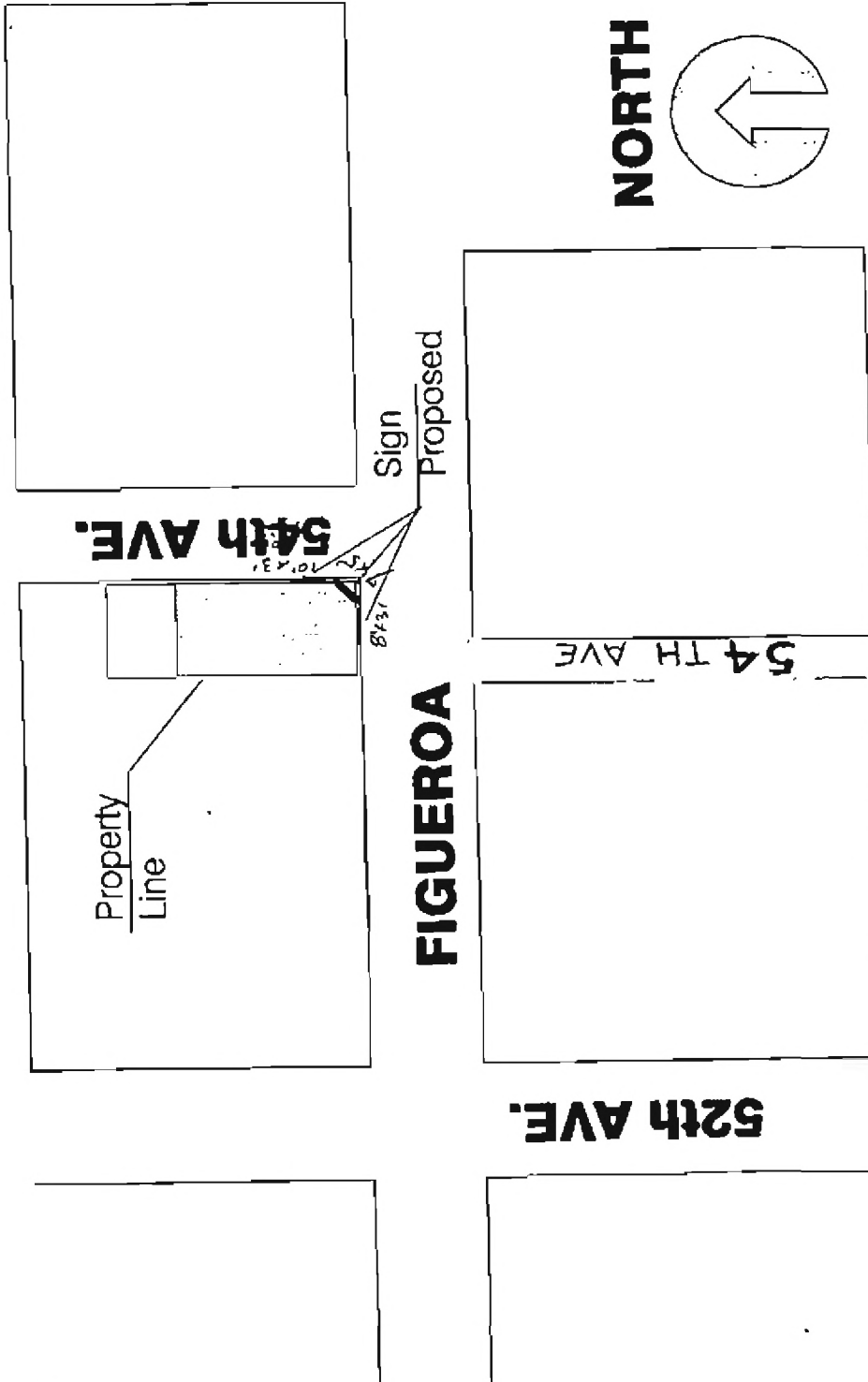
Initiating Office: SANPEDRO

Over the Counter Permit

PLOT PLAN ATTACHMENT

Printed on: 03/08/00 14:03:27

U 7 0 9 0 6 0 0 4 6 0
(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



5341 N. FIGUEROA ST.
HIGHLAND PARK - LA, 90042



Bldg-Alter/Repair
Commercial
Counter Plan Check

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue

Status Date: 01/18/2002

TRACT	BLOCK	LOT(s)	ABB	MAP REF	PARCEL ID # (PRO)	BOOK/PAGE/PARCEL
OWNER'S TRACT		4		M B 13-13	151-5A227 333	5468 - 020 - 003

3. PARCEL INFORMATION

BAS Branch Office - LA

Council District - 1

Community Plan Area - Northeast Los Angeles

Census Tract - 1838.000

District Map - 151-5A227

Energy Zone - 9

Fire District - 2

Hillside Grading Area - YES

Hillside Ordinance - YES

Near Source Zone Distance - 1.8

Thomas Brothers Map Grid - 595

ZONE(S): C2-1-HPOZ /

4. DOCUMENTS

ZI - ZI 1905

ZI - ZI-1574 and ZI-2274

HPOZ - Highland Park

AFF - AFF-16123

ZI - ZI 2274

ZI - ZI-2274

CPC - CPC-1989-177-PRO

AFF - AFF-20493

ZI - ZI-1574

ORD - ORD-172316

CPC - CPC-22490

5. CHECKLIST ITEMS

Std. Work Descr - Interior Non-struct. Remo

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):

Cetina, Orlando A And Martha A

3984 Marasel Ave

MAR VISTA CA 90066

Tenant:

Applicant: (Relationship Agent for Owner)

Eliazar Hernandez -

112 Hackfet Blvd.

LOS ANGELES, CA 90042

(323) 258-5824

7. EXISTING USE

(08) Automobile Parts sales - new

PROPOSED USE

(16) Grocery Store

8. DESCRIPTION OF WORK

CHANGE OF USE - AUTO PART SALES TO MARKET AND INTERIOR REMODEL.

9. Bldg on Site & Use 1-AUTO PARTS**10. APPLICATION PROCESSING INFORMATION**

BLDG. PO By: Eddie Chavez

DAS PC By:

OK for Cashier: Julio Zafra

Coord. OK:

Signature:

Date: 1-18-02

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$40,000

PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	526.06
Permit Fee Subtotal Bldg-Alter/Repa	461.25
Handicapped Access	0.00
Supp. Plan Check	0.00
Fire Hydrant Refuse-To-Pay	0.00
E.Q. Instrumentation	8.40
Supp. O.S. Surcharge	9.39
Supp. Sys. Surcharge	28.18
Planning Surcharge Misc Fee	5.00
Supp. Planning Surcharge	13.84
Permit Issuing Fee	0.00

Sewer Cap ID:

Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan

For information and/or inspection requests originating within LA County,

Call toll-free (888) LA4BUILD

Outside LA County, call (213)-977-6941.

(LA4BUILD = 524-2845)

For Cashier's Use Only

W/O #: 11623809

LA Department of Building and Safety
LA 04 08 052349 01/18/02 02:32PM

BUILDING PERMIT COMM	\$461.25
EI COMMERCIAL	98.60
ONE STOP SURCH	89.39
SYSTEMS DEVT FEE	928.18
CITY PLANNING SURCH	613.84
MISCELLANEOUS	85.00

Total Due: \$526.06
Check #: \$526.06

02LA 23094

13. STRUCTURE INVENTORY**14. APPLICATION COMMENTS**

To the extent that any box (i.e. 1-16) is filled to capacity, it is possible that additional information that has been captured electronically is not printed. Nevertheless, the information printed herein 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#**

(O) Owner-Builder

0

213-391-2487

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the plan check fee has been paid. This permit expires two years after the building permit fee has been paid or 180 days after the fee has been paid and construction has not commenced or if work is suspended, discontinued or abandoned 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 the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

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. If doing work on a residential property, I certify that I hold a valid certification as a Home Improvement contractor per B&P Code, Section 7150.2c. The following applies to B contractors only: I understand the limitations of Section 7057 related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: _____ Lic. No.: _____ Print: _____ Sign: _____

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: _____ Policy Number: _____

☐ 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.

Sign: _____ Date: ____/____/____ ☐ Contractor ☐ Authorized Agent ☐ Owner

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. CONSTRUCTION LENDING AGENCY

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: _____ Lender's address: _____

20. ASBESTOS REMOVALNotification of asbestos removal: ☐ Is not applicable ☒ Letter was sent to the AQMD or EPA Sign: Orlando A Cetina owner Date: 01/18/02**21. OWNER-BUILDER DECLARATION**

I hereby affirm under penalty of perjury that I am exempt from the Contractors License Law for the following reason (Section 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 or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 commencing with Sec. 7000 of Division 3 of the Business and Professions Code) or that he or she 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 the 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 & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale)

☒ I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors 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 Contractors License Law.)

☐ I am exempt under Sec. _____ Bus. & Prof. Code for the following reason: _____

Print: ORLANDO A CETINA owner Sign: Orlando A Cetina Date: 01/18/02 ☒ Owner ☐ Authorized Agent**22. FINAL DECLARATION**

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 and that it does not approve or authorize the work specified herein. Also that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that 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).

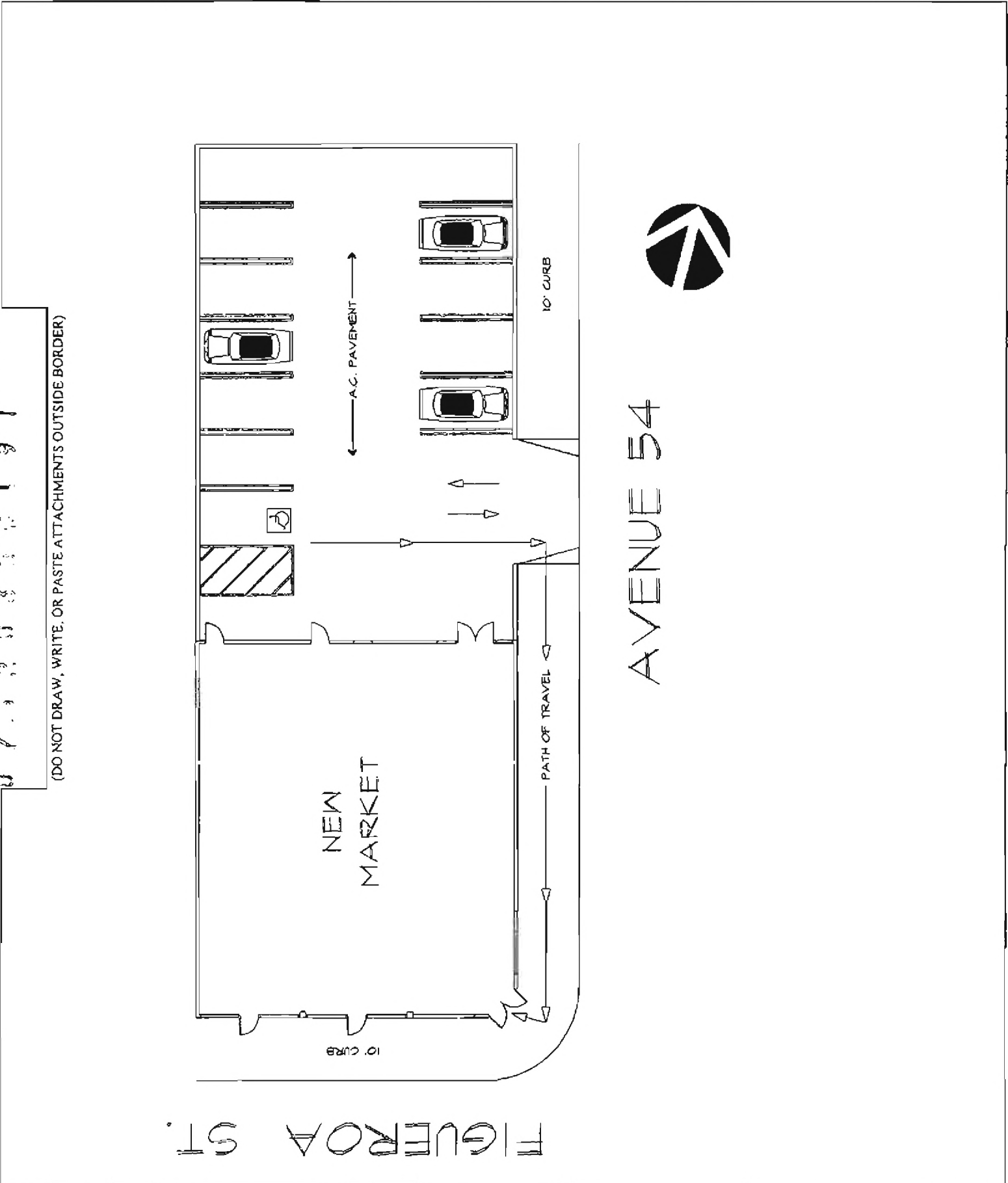
Print: ORLANDO A CETINA owner Sign: Orlando A Cetina Date: 01/18/02 ☒ Owner ☐ Contractor ☐ Author. Agent

Bldg-Alter/Repair
Commercial
Counter Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #:
Initiating Office: METRO
Printed on: 12/11/01 14:55:41

PLOT PLAN ATTACHMENT





City of Los Angeles Department of City Planning

9/3/2020 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

5341 N FIGUEROA ST
5339 N FIGUEROA ST
5337 N FIGUEROA ST
110 N AVENUE 54
110 N AVE 54

ZIP CODES

90042

RECENT ACTIVITY

CHC-2020-5211-HCM
ENV-2020-5213-CE

CASE NUMBERS

CPC-2010-943-HPOZ
CPC-2010-2399-MSA
CPC-2003-1501-CA
CPC-2002-2774-HD-GPA
CPC-1999-524-SP
CPC-1999-523-CA
CPC-1992-283-HPO
CPC-1989-22490
CPC-1989-177
CPC-1986-826-GPC
ORD-175891
ORD-175088-SA4075C
ORD-174665-SA4005A
ORD-174663-SA3
ORD-172316
ORD-169776
ORD-165351-SA2018
ORD-129279
ENV-2013-3392-CE
ENV-2010-944-CE
ENV-2010-2400-CE
ENV-1990-615-EIR
AFF-20493
AFF-16123

Address/Legal Information

PIN Number	151-5A227 333
Lot/Parcel Area (Calculated)	7,509.4 (sq ft)
Thomas Brothers Grid	PAGE 595 - GRID C3
Assessor Parcel No. (APN)	5468020003
Tract	OWNER'S TRACT
Map Reference	M B 13-13
Block	None
Lot	4
Arb (Lot Cut Reference)	None
Map Sheet	151-5A227

Jurisdictional Information

Community Plan Area	Northeast Los Angeles
Area Planning Commission	East Los Angeles
Neighborhood Council	Historic Highland Park
Council District	CD 1 - Gilbert Cedillo
Census Tract #	1838.10
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	C2-2D-HPOZ
Zoning Information (ZI)	ZI-2129 State Enterprise Zone: East Los Angeles ZI-2440 Historic Preservation Overlay Zone: Highland Park-Garvanza ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2310 Specific Plan: Avenue 57 Transit Oriented District
General Plan Land Use	Neighborhood Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	Avenue 57 Transit Oriented District
Subarea	Mixed Use
Special Land Use / Zoning	None
Historic Preservation Review	Yes
Historic Preservation Overlay Zone	Highland Park - Garvanza
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	No
SN: Sign District	No
Streetscape	No

Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium
Non-Residential Market Area	Medium
Transit Oriented Communities (TOC)	Tier 3
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	Active: Academia Avance Charter School
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5468020003
Ownership (Assessor)	
Owner1	CETINA,ORLANDO SR AND MARTHA TRS CETINA FAMILY TRUST
Address	3984 MARCASEL AVE LOS ANGELES CA 90066
Ownership (Bureau of Engineering, Land Records)	
Owner	CETINA,ORLANDO A SR & MARTHA A.(CO-TRS) ORLANDO A. SR. & MARTHA A. CETINA FAMILY TRUST 6-24-01
Address	3984 MARASEL AVE MAR VISTA CA 90066
APN Area (Co. Public Works)*	0.174 (ac)
Use Code	1100 - Commercial - Store - One Story
Assessed Land Val.	\$130,688
Assessed Improvement Val.	\$134,736
Last Owner Change	11/01/2001
Last Sale Amount	\$0
Tax Rate Area	4
Deed Ref No. (City Clerk)	466804
	2094422
	165391
Building 1	
Year Built	1922
Building Class	C45B
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	3,115.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 5468020003]
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	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None

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

High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	1.2134088
Nearest Fault (Name)	Raymond Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.50000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.50000000

Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	HIGHLAND PARK
Hubzone	Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	East Los Angeles

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 5468020003]
Ellis Act Property	No

Public Safety

Police Information

Bureau	Central
Division / Station	Northeast
Reporting District	1149

Fire Information

Bureau	Central
Batallion	2
District / Fire Station	12
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-2010-943-HPOZ
Required Action(s):	HPOZ-HISTORIC PRESERVATION OVERLAY ZONE
Project Descriptions(s):	HIGHLAND PARK HPOZ EXPANSION - ADDITION OF PARCELS FROM THE GARVANZA ICO BOUNDARIES.
Case Number:	CPC-2010-2399-MS
Required Action(s):	MS-MISCELLANEOUS (POLICIES, GUIDELINES, RESOLUTIONS, ETC.)
Project Descriptions(s):	PURSUANT TO 12.20.3.E OF THE LOS ANGELES MUNICIPAL CODE, THE ADOPTION OF PRESERVATION PLANS FOR VARIOUS EXISTING HPOZS: ADAMS-NORMANDIE, BALBOA HIGHLANDS, BANNING PARK, CARTHAY CIRCLE, GREGORY AIN MAR VISTA TRACT, HARVARD HEIGHTS, HIGHLAND PARK, MIRACLE MILE NORTH, SOUTH CARTHAY ,SPAULDING SQUARE, STONEHURST, VAN NUYS, VINEGAR HILL, WEST ADAMS TERRACE, WESTERN HEIGHTS, AND WHITLEY HEIGHTS.
Case Number:	CPC-2003-1501-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	REVISIONS TO THE HPOZ ORDINANCE IN CONJUNCTION WITH THE PRESERVATION PLAN PROCESS
Case Number:	CPC-2002-2774-HD-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT HD-HEIGHT DISTRICT
Project Descriptions(s):	
Case Number:	CPC-1999-524-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1999-523-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	REQUEST AN AMENDMENT TO ZONING REGULATIONS THAT WOULD ONLY ALLOW LANDFILLS PURSUANT TO A CONDITIONAL USE PERMIT. (CITYWIDE)
Case Number:	CPC-1992-283-HPO
Required Action(s):	Data Not Available
Project Descriptions(s):	ESTABLISH A HISTORIC PRESERVATION OVERLAY ZONE IN ORDER TO RETAIN THE INTEGRITY OF THE ARCHITECTURAL STYLES THROUGH REVIEW OF PERMITS FOR ANY ALTERATIONS TO BUILDINGS CONTRIBUTING TO THE HISTORIC DISTRICT FOR SPECIFIC PROPERTIES WITHIN THE AREA GENERALLY BOUNDED BY YORK BOULEVARD, THE PASADENA FREEWAY, MARMION WAY AND AVENUE 50
Case Number:	CPC-1989-22490
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1989-177
Required Action(s):	Data Not Available
Project Descriptions(s):	INTERIM CONTROL ORDINANCE FOR THE ENTIRE NORTHEAST LOS ANGELES DISTRICT PLAN CONTINUATION OF CPC-89-0177. SEE GENERAL COMMENTS FOR CONTINUATION.
Case Number:	CPC-1986-826-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONING CONSISTENCY - ZONE CHANGES - HEIGHT DISTRICT CHANGES AND PLAN AMENDMENTS - VARIOUS LOCATIONS
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-2010-944-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	HIGHLAND PARK HPOZ EXPANSION - ADDITION OF PARCELS FROM THE GARVANZA ICO BOUNDARIES.
Case Number:	ENV-2010-2400-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	PURSUANT TO 12.20.3.E OF THE LOS ANGELES MUNICIPAL CODE, THE ADOPTION OF PRESERVATION PLANS FOR VARIOUS EXISTING HPOZS: ADAMS-NORMANDIE, BALBOA HIGHLANDS, BANNING PARK, CARTHAY CIRCLE, GREGORY AIN MAR VISTA TRACT, HARVARD HEIGHTS, HIGHLAND PARK, MIRACLE MILE NORTH, SOUTH CARTHAY ,SPAULDING SQUARE, STONEHURST, VAN NUYS, VINEGAR HILL, WEST ADAMS TERRACE, WESTERN HEIGHTS, AND WHITLEY HEIGHTS.
Case Number:	ENV-1990-615-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT

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Project Descriptions(s): Data Not Available

DATA NOT AVAILABLE

ORD-175891

ORD-175088-SA4075C

ORD-174665-SA4005A

ORD-174663-SA3

ORD-172316

ORD-169776

ORD-165351-SA2018

ORD-129279

AFF-20493

AFF-16123



Address: 5337 N FIGUEROA ST

APN: 5468020003

PIN #: 151-5A227 333

Tract: OWNER'S TRACT

Block: None

Lot: 4

Arb: None

Zoning: C2-2D-HPOZ

General Plan: Neighborhood Commercial

