

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2021-2238-HCM
ENV-2021-2239-CE

HEARING DATE: April 15, 2021
TIME: 11:00 AM
PLACE: Teleconference (see
agenda for login
information)

Location: 1827 E. 103rd Street
Council District: 15 – Buscaino
Community Plan Area: Southeast Los Angeles
Area Planning Commission: South Los Angeles
Neighborhood Council: Watts
Legal Description: Tract 26642, Lot 2

EXPIRATION DATE: The original 30-day expiration date of April 18, 2021 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
WATTS HAPPENING CULTURAL CENTER

REQUEST: Declare the property an Historic-Cultural Monument

OWNER: City of Los Angeles General Services Department
111 E. 1st Street, Suite 213
Los Angeles, CA 90012

APPLICANT: Friends at Mafundi
5250 W. Century Boulevard
Los Angeles, CA 90045

PREPARER: Rita Cofield
9601 Pace Avenue
Los Angeles, CA 90002

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]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Watts Happening Cultural Center is a two-story commercial building located on the north side of E. 103rd Street between S. Wilmington Avenue and S. Beach Street in the Watts community of Los Angeles. Constructed in 1969, the building was designed in the Late Modern architectural style by architects Robert Kennard (1920-1995) and Arthur Silvers (1930-2008). The subject property originally housed the Mafundi Institute, a Black cultural organization that focused on community building through the arts, and the Watts Happening Coffee House, both of which were previously located across the street at 1802 E. 103rd Street. The Mafundi Institute was active at the subject property until 1975, and in 1982, the building was renamed the Robert Pitts Westminster Neighborhood Center. Currently, the property is owned by the City of Los Angeles and is used as offices for the Los Angeles Education Corps; a recent revival of the Watts Happening Coffee House is still operational.

As jobs were lost during the years post World War II, and unemployment increased, the Watts area also began experiencing challenges related to crime, gang violence, and growing poverty. In addition, there was an increase in racial tensions and a long-standing community view of institutional discrimination, particularly by police. In 1965, following the arrest of an African American man by the Los Angeles Police Department for driving under the influence, the Los Angeles neighborhood of Watts exploded with racial and socio-economic frustration; violent riots took place over six days and resulted in many injuries, deaths, arrests, and a wide swath of South Los Angeles scarred with burned-out buildings and looted stores. Following the civil unrest, Governor Edmund Gerald "Pat" Brown requested a commission be formed to investigate the uprising, and a report was later released that affirmed assumptions about the sources of anger that led to the riots. However, it did not address the economic marginalization and unemployment status of Black residents. In the report, the commission made several recommendations including literacy and preschool programs, improved police-community ties, increased low-income housing, job-training projects, and upgraded health care services, some of which enacted and brought substantive changes in Watts. The Watts community used the movement and available funding to create Black cultural institutions like the Mafundi Institute.

The Mafundi Institute was founded in 1967 through the collaborative efforts of Maulana Karenga, leader of the Organization Us, Tommy Halifu Jacquette, member of the Self-Leadership for All Nationalities organization, and J. Alfred Cannon, Black psychiatrist and faculty member at the University of California, Los Angeles who was also instrumental in founding the Inner City Cultural Center. Originally located at 1802 E. 103rd Street at the original Watts Happening Coffee House, in 1970 the Mafundi Institute moved across the street to 1827 E. 103rd Street, the first major construction project in Watts following the 1965 civil unrest. The Mafundi Institute promoted community self-interest, Black empowerment, and recapturing African aesthetics by administering social services, educational programs, and open forums for the Watts community. The group offered free classes in filmmaking, dance, radio, sewing, and arts and crafts, as well as self-improvement classes, and a preschool. The site became a gathering place for local artists of all types. The Mafundi Institute continued to expand the free programs from their move into the new building until its closing in 1975.

Irregular in plan, the subject property is of wood-frame construction with stucco cladding and has a flat roof. The building is characterized by two main volumes and three wings. The south-facing wing is a two-story space with a protruding rotunda at the southernmost end. An entrance lobby connects the north perpendicular volume where the one-story northwest and northeast wings are located. The two wings are separated by an atrium. The primary, east-facing elevation fronts the adjacent parking lot and is asymmetrically composed. A ramp and concrete walkway lead to the entrance, which consists of a glazed aluminum-framed door with sidelites and a transom. The

east-facing elevation of the northeast wing features a large mural by Elliot Pinkney that reads "MAFUNDI." Fenestration consists of one-over-one and two-over-one casement windows, multi-lite ribbon windows, double-hung windows, and fixed floor-to-ceiling windows. At the rear, there is a courtyard that has a concrete patio and grass area. The interior features include exposed beam ceilings, a stage, multi-purpose space, and acoustical tile ceilings.

Robert Alexander Kennard was born on September 18, 1920 in Los Angeles and graduated from the University of Southern California in 1949. He established his own firm, later known as Kennard Design Group, in 1957. Kennard designed over 700 buildings during his career, including residential, commercial, and institutional projects. Some of his notable designs include the Zeiger House (HCM #1083), parking structures No. 3 and 4 at Los Angeles International Airport, Carson City Hall and Civic Center, a new trauma center for Los Angeles County's Martin Luther King Jr./Drew Medical Center, and the 77th Street regional police facility for the City of Los Angeles. Kennard was an active leader in the Civil Rights movement and made it his mission to encourage young people, especially women and minorities, to pursue careers in architecture and design. In recognition of Kennard's success, he was inducted into the College of Fellows of the American Institute of Architects (AIA) in 1986. Five years later, the organization awarded him its Whitney M. Young Jr. Citation, which recognizes architects who have made contributions to the nation's social issues. In 1991, he was recognized as the alumnus of the year by the University of Southern California School of Architecture. The California Council of the AIA honored him in 1993 with its distinguished service citation for lifetime achievement. Kennard was also a founding member of the National Organization of Minority Architects, which has also honored him, and a board member of the national and state AIA groups. Kennard died on March 24, 1995.

Arthur Harry Silvers was born on July 12, 1930 and raised in South Los Angeles just outside of Watts. He graduated from the University of Southern California in 1959. Silvers worked for Kennard from 1962 to 1964. Silvers and Kennard consolidated their architectural practices to form Kennard and Silvers Architecture and Planners in 1966, which was in operation until the 1970s. After the 1965 Watts Uprising, Kennard and Silvers focused their work on civic-minded projects. They partnered with Pollak, Barsocchini and Associates, and the Community Redevelopment Agency of Los Angeles, to create the Watts Redevelopment Plan #1 (never implemented), whose goal was to rebuild the infrastructure of Watts without sacrificing the older and historic core of the community. Between 1956 and 1994, Kennard and Silvers jointly worked on projects including the University of California, San Diego Master Site Plan for Thurgood Marshall College, Temple Akiba in Culver City, the Bank of America on Central Avenue, and 102nd Street Elementary School (renamed the Florence Griffith Joyner Elementary School). Silvers, like Kennard, was active in the Civil Rights movement, and he often spoke to students about the necessity of civil disobedience. Silvers moved to Santa Fe, New Mexico after retiring in 1986. He returned to Los Angeles in 2007, where he died the following year, on January 18, 2008.

The subject property has experienced minor alterations that include interior remodeling in 1976; the extension of the wheelchair access ramp in 1998; and the replacement of horizontal casement windows with vinyl, double-hung windows and the enclosure of some windows and doors leading to the atrium and courtyard at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as a significant community center for local artists, writers, musicians, filmmakers, and poets that played a significant role in the community after the Watts uprising, particularly in the arts.

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 March 19, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as Historic-Cultural Monument was complete. The original 30-day expiration date of April 18, 2021 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: Watts Happening Cultural Center		Select source of proposed name: Original Name of building in 1969	
Other Associated Names: Mafundi Institute, Mafundi Arts Center, Mafundi, Watts Cultural Center, Robert Pitts Westminster Neighborhood Center			
Street Address: 1827 E. 103rd Street Los Angeles, CA		Zip: 90002	Council District: CD-15
Range of Addresses on Property:		Community Name: Southeast Los Angeles	
Assessor Parcel Number: 6048028935	Tract: TR 26642	Block: None	Lot: 2
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: 1969	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? Select Yes
Architect/Designer: Arthur H. Silvers of Kennard and Silvers	Contractor:	
Original Use: Community Arts Center & Cafe	Present Use: Trades School & Restaurant	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes <input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style:		Stories: 2	Plan Shape: Select T-shaped <input checked="" type="checkbox"/>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Select Wood Frame <input checked="" type="checkbox"/>	Type: Select	
CLADDING	Material: Select Smooth Stucco	Material: Select	
ROOF	Type: Select Flat	Type: Select	
	Material: Select Composition Shingle	Material: Select	
WINDOWS	Type: Select Casement <input checked="" type="checkbox"/>	Type: Select Fixed <input checked="" type="checkbox"/>	
	Material: Select Aluminum	Material: Select Aluminum	
ENTRY	Style: Select Off-center <input checked="" type="checkbox"/>	Style: Select <input checked="" type="checkbox"/>	
DOOR	Type: Select Glass	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.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/>	Listed in the National Register of Historic Places
<input type="checkbox"/>	Listed in the California Register of Historical Resources
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)
<input type="radio"/>	Contributing feature
<input type="radio"/>	Non-contributing feature
<input checked="" type="checkbox"/>	Determined eligible for national, state, or local landmark status by an historic resources survey(s)
Survey Name(s): SurveyLA	
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name: Friends At Mafundi		Company:	
Street Address: 5250 W. Century Blvd.		City: Los Angeles	State: CA
Zip: 90045	Phone Number: (213) 479-4039	Email: FriendsAtMafundi@gmail.com	

Property Owner

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

Name: City of Los Angeles		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: Rita Cofield		Company:	
Street Address: 9601 Pace Avenue		City: Los Angeles	State: CA
Zip: 90002	Phone Number: (213) 479-4039	Email: cofieldrita@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. <input checked="" type="checkbox"/> Nomination Form | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. <input type="checkbox"/> Historical Photos |
| | 9. <input checked="" type="checkbox"/> Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

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

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

Rita Cofield

2/23/2021

R. Y. Cofield

Name:

Date:

Signature:

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

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

Phone: 213-874-3679
Website: preservation.lacity.org

MAFUNDI WRITTEN STATEMENT (A)

Property Description

Located on the northeast corner of 103rd Street and Wilmington Avenue in the Watts neighborhood of Southeast Los Angeles, the Watts Happening Cultural Center, also known as the Mafundi building, is a two story, T-shaped building in the Late-Modern style. The Mafundi was designed by architects Arthur Silvers and Robert Kennard in 1969. The building is in overall good condition and retains all aspects of integrity.

Site

The Watts Happening Cultural Center is located at 1827 E. 103rd Street in the Watts neighborhood of Los Angeles. The building is adjacent to a parking lot with two entrances: one along Wilmington Blvd that leads to a driveway north of the building; and the main entrance along 103rd Street. A landscaped concrete median strip divides the east and west end of the parking lot. A landscaped median strip exists along the fence facing Wilmington Blvd. The building entrance faces Wilmington Avenue and is characterized by two masses and three wings. The south wing is a two-story space with a protruding rotunda at the southernmost end. An entrance lobby/exhibition space connects the north perpendicular mass where the one-story, high ceiling Coffee House (west wing) and the one-story, high ceiling multipurpose space (east wing) are located. The Coffee House and the multi-purpose space are separated by an exterior atrium. There is a low, square shaped concrete planter at the entrance and a black awning with the address 1827, written in white type, covering the front entryway. A ramp and concrete walkway lead to the entrance from the adjacent parking lot. There is a front yard that wraps around the building to a rear courtyard. The rear courtyard has both a concrete patio and grass area.

Exterior

The building is wood framed with exterior stucco plaster, has poured in place concrete floors, and a flat composition (type B) roof. The exterior of the south wing is characterized by an overhang supported by three evenly spaced, narrow concrete columns that extend up and protrude from the second story, terminating just below a set of horizontal multi-pane ribbon windows. The building's dedication plaque is present at the east façade to the left of the entry door.

The south wing, at the first story's east façade there are two sets of one over one mulled casement units, and a two over one mulled casement unit that wraps around the southeast corner of the building. At the second story east façade the columns break up narrow horizontal multi-pane ribbon windows near ceiling height, and narrow vertical windows that extend from floor to just below the ribbon windows. The narrow vertical windows have been replaced by narrow double hung windows shorter than the originals and the bottom half infilled; its original outline remains. There is a three-pane window ribbon at the second story above the entrance. The first story's west façade has four large floor-to-ceiling windows that have been enclosed with plywood and a door that exits onto the rear courtyard. At the west façade there are also three narrow concrete columns, horizontal ribbon windows, and narrow vertical windows at the second story that mirror the east façade, including the replacement of the vertical windows and original outline.

The exterior of the northeast wing is characterized by the Mafundi mural centered on the east façade, painted by Elliot Pinkney in 1972 as the Mafundi Institute's logo. The mural depicts a ripple of artisans in silhouette with a young Black man in the center, painted with the colors of the Pan-African flag (red, green, and black). There is a door leading to the exterior at the first story's north façade. The Mafundi mural was restored by Pinkney in 1997.

The exterior of the northwest wing (west façade) is characterized by a door at the first story that leads to the kitchen area. At the second story level (west façade) there is a cluster of original narrow horizontal and vertical windows.

Interior

The first-story lobby space divides the north and south wing of the building. At the lobby entrance is the original glazed, aluminum framed door with full-height sidelights and transoms at each. The entrance lobby walls are painted with a student mural depicting the life and history of Watts. During a 2014 beautification project carpeted floors were replaced with ceramic tile. A partition separating the bathrooms from the lobby was turned into a history wall that currently displays portraits of influential groups at the Mafundi. There is a drinking fountain in an alcove on the south wall of the lobby. The original glazed, aluminum two-pane framed door with two full-height, two-pane sidelights lead to the outdoor atrium from the lobby. The door leading to the rear courtyard is also an original two-pane glazed, aluminum framed door with transom and two-pane sidelights. From the lobby there is access to: two bathrooms (men and women), the rear courtyard, stairs leading to the second floor, the south wing's first-floor office spaces, the northeast wing's multipurpose space and adjacent exterior atrium space, and the northwest wing's Coffee House.

The southwest side of the building once had an unobstructed view of the Pacific Electric Train Depot/Watts Train Station through a west facing set of full-height, aluminum framed windows at the first story. The windows have recently been enclosed by the school's student workers in an attempt to mitigate termite damage. There are two columns that separate this space. At the second story's south wing, an L-shaped hallway divides classrooms/workshop spaces. In the workshop spaces the partition tracks that once divided the rooms are still visible in the ceiling. The rotunda at the southernmost portion of the wing enclose the stairs that lead to the first story classroom spaces.

At the northeast wing of the building there is a two-story multipurpose space with a proscenium stage and curtains. Marge Champion (of Champion and Gower) converted the entire multipurpose space into a dance studio by adding a professional dance floor, ballet barres, and mirrors. The mirrors and barres have long since been removed. A portion of the dance floor at the north side has been replaced due to damage. The original aluminum framed sliding glass doors and double-pane sidelights along the west wall of the multipurpose space that lead to the exterior atrium have been boarded up. There is a catwalk above the boarded-up doors. In the exterior atrium space adjacent to the multipurpose space, there is a concrete fountain at the north side.

Original aluminum framed sliding glass doors flanked by an entire wall of double-pane sidelights lead to the northwest wing of the building and into the Watts Coffee house. The Coffee House is a two-story space with exposed angled wood beams, a step-up platform for seating near the entrance, a small raised stage used for seating in the center of space, and a step-down seating area near the remodeled kitchen.

Character-defining Features

Building – Exterior

- The Mafundi Mural at the northeast wall of the east wing.
- Two-story, protruding rotunda that terminates at the southernmost end of the building.
- Evenly spaced, narrow concrete columns that extend up and protrude from the second story at the east and west facades.
- Horizontal ribbon windows at the second story that span the entire length of the east and west walls.
- Mulled casement window units at the first story.
- Narrow vertical windows near the columns that extend from floor-to-ceiling at the second story.
- Cluster of vertical and horizontal windows at the second-story level at the northwest wall of Coffee House.
- Three-pane window ribbon above entry door at second story.
- Original glazed, full-height aluminum framed doors.
- Original glazed, full-height aluminum framed windows.

Site and Landscape

- Landscape at the southeast end of the building that wraps around the southern end of the building to the rear/west side.
- Courtyard and greenspace at the rear (west) of the building.
- Exterior atrium that separates the Coffee House from the multipurpose space.

Building – Interior

- Professional dance floor in the multi-purpose space.
- Proscenium stage in multi-purpose space.
- The Coffee House multi-level stages.
- Exposed beams in the Coffee House dining area.
- Open-plan classrooms/workshop space at second floor.

Permits - Alterations

The Watts Happening Cultural Center appears to be largely unaltered from its original construction at the exterior. Permits for an interior remodeling were pulled in 1976 under the ownership of the Bureau of Public Building, and a restroom extension along with a wheelchair access ramp in 1998. All the narrow horizontal casement windows have been replaced with vinyl framed, double-hung windows shorter than the originals, except for in the Coffee House. The large wall of aluminum double-pane windows and double doors have been enclosed and/or boarded up in the multipurpose space leading to the exterior atrium and in the space leading to the rear courtyard.

MAFUNDI WRITTEN STATEMENT OF SIGNIFICANCE (B)

The Watts Happening Cultural Center / the Mafundi building at 1827 East 103rd Street appears eligible for National Register, California Register, and local designation through SurveyLA. It successfully meets the City of Los Angeles Historic-Cultural Monument (HCM) Criteria 1 and 2.

Located on the corner of 103rd and Compton Avenue, the 1970 building provided new headquarters for the Mafundi Institute when the Watts Happening Coffee House fell into severe disrepair and was condemned. Black architects Arthur Silvers and Robert Kennard designed the Cultural Center during their partnership. Although the building was known as a Black cultural arts center, the Mafundi Institute offered social services, education programs, and open forums for the community from 1970 to 1975.

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

The Watts Happening Cultural Center was built to house the Mafundi Institute (founded in 1967), a much-needed and well-respected organization that garnered support to continue their work in the neighborhood after the 1965 Watts Uprising. Its positive impact on the community was measurable and welcomed, especially as the community rebuilt. The 1960s Civil Rights movement had ushered in a political culture of Black Power and cultural alternatives to middle-class assimilation. The Watts community used the momentum of that movement to take responsibility for the healing of their neighborhood in the aftermath of the uprising, taking advantage of funding and political expression through art. This, along with discrimination in areas of producing art, fueled the creation of Black arts institutions like the Mafundi Institute, where students could express African aesthetics freely. The Mafundi Institute supplied the programs that taught social as well as artistic skills, while the Watts Happening Cultural Center provided a safe space to carry out those programs.

Criteria 2 – Is associated with the lives of historic persons important to national, state, city, or local history.

Prominent Hollywood celebrities and influential Black activists like Tut Hayes and Ron Karenga were directly responsible for the success of the Mafundi Institute from its inception, throughout its time at the Watts Happening Cultural Center. Hollywood celebrities such as Marge Champion became advocates for the Center, investing their time, skill, and influence to train young artists to secure jobs in the various fields of visual arts, including dance, film, and television. The Mafundi Institute, the Watts Writers Workshop, and the Watts Prophets were important organizations/groups associated with the Watts Happening Cultural Center.¹ The City of Los Angeles commissioned notable Black architects and community activists Arthur Silvers and Robert Kennard to design the Cultural Center.

The property meets the registration requirements for resources evaluated under the theme of “Producing, Displaying and Supporting African American Visual Arts, 1940-1980” in the *SurveyLA Citywide Historic Context Statement: African American History of Los Angeles*. Properties significant under this theme were important alternatives to full participation in mainstream art institutions that tended to discriminate. They are directly associated with the forming of collectives, studios, and galleries to support and disseminate works of ethnic heritage, especially after the 1965 Watts Rebellion.

The property meets the registration requirements for resources evaluated under the theme of “Social Clubs and Organizations, 1885-1980” in the *SurveyLA Citywide Historic Context Statement: African American History of Los Angeles*. Property types associated with this theme reflect a wide range of uses by various organizations, clubs, and groups. They include institutional buildings constructed to house one or more African American community organizations and/or clubs. The *African American History of Los Angeles* historic context statement found that very few resources under this theme remain.

The property also meets registration requirements for resources evaluated under the theme of “Important Events and Institutions in the African American Civil Rights Movement, 1895-1980” in the *SurveyLA Citywide Historic Context Statement: African American History of Los Angeles*. Property types under this theme include commercial and institutional buildings used by organizations and groups that played an important role in the African American Civil

¹ Note: for more information on the Watts Prophets see Molefi Kete Asante and Ama Mazama ed. *Encyclopedia of Black Studies* (Thousand Oaks: Sage Publications, 2005).

Rights movement. They influenced social change through self-expression using art. In addition, property types include the sites of important events such as demonstrations.

Founding of Watts

The Watts Happening Cultural Center is located in what was called Mudtown, a part of the Mexican land grant (Rancho La Tajuata) given to future mayor Anastasio Abila (or Avila) in 1843 after Mexico declared independence from Spain. It is approximately seven miles south of the Spanish-founded pueblo of Los Angeles. Shortly after the U.S. defeated Mexico, the land was subdivided and sold to western settlers including C.H. Watts, who purchased 220 acres of the southernmost portion in 1886.² After Watts died, his family donated ten acres of their land to the Pacific Electric Railway to spur development. In 1904, when a train depot was built on the donated land, La Tajuata became the Watts Junction Tract.³ Early Watts was barren and marshy, a labor camp for the Pacific Electric Railway. Cheap housing attracted German immigrants, Japanese farmers, Mexican American rail workers, and Blacks leaving the South who worked for the Pullman Car Company.⁴ Watts was incorporated into the City of Los Angeles in 1906. Circa 1912, the Watts Chamber of Commerce adopted the slogan, “Watts: The Hub of the Universe,” because of Southern Pacific Railroad’s four-track electrical line that connected Los Angeles to Redondo Beach, San Pedro, Long Beach, Huntington Beach, and Santa Ana.⁵

The demographics of Watts were shaped largely by the two Great Migrations of the twentieth century. 1910 to 1940 marked the First Great Migration of southern Blacks who left the South to escape segregation laws and pursue better economic opportunities. They found work in industrialized areas of the North, Midwest, and West because of the labor shortage caused by European immigrants joining World War I (1914-1921). By 1920, Blacks made up 14 percent of the Watts population, a number that continued to grow after the City of Los Angeles annexed Watts in 1926.⁶ Migration slowed during the Great Depression (1929-1939) but picked up again during World War II (1939-1945). During what is called the Second Great Migration, Blacks flooded the West Coast looking for work in defense factories that were now open to people of color. The population of Blacks in Los Angeles exploded, causing overcrowding as restrictive covenants forced Blacks into already crowded areas like Watts. When the City of Los Angeles built housing projects for defense workers, three of them were built in Watts (Jordan Downs, Nickerson Gardens, and Imperial Courts). By the 1960s, these housing projects and the Watts area became all-Black as Whites moved to the suburbs. After the 1965 Watts Uprising, Blacks who could afford it moved to other, more affluent, “Black ethnic enclaves.” In the 1980s and 1990s, Hispanic immigrants from Mexico and Central America moved into the neighborhood.⁷ Today Watts has a population of approximately 60% Latinx, 37% Black, and less than 5% Asian, White, and other.⁸

Development of Arts & Culture in Watts

Beginning in the 1920s, the rise of Pan-Africanism led by Marcus Garvey, and the “Negro Art Renaissance” (or the “New Negro Movement”), encouraged Blacks to acquire economic power and break from mainstream art institutions that discriminated against them.⁹ The Black Arts Movement in Southern California was more of a social movement, embracing generations of artists who went beyond local civil-rights or black-power efforts, connecting expressive culture

² Mary Ellen Bell Ray, *The City of Watts, California: 1907 to 1926* (United States: Rising Pub, 1985), 5, 6.

³ Ibid. 11; Glen Creason, “CityDig: This 1904 Tract Map Is the Beginning of Watts’ Story,” *Los Angeles Magazine*, April 22, 2015, <https://www.lamag.com/citythinkblog/citydig-this-1904-tract-map-is-the-beginning-of-watts-story/> (accessed June 14, 2020).

⁴ Lawrence Brooks De Graaf, “Negro migration to Los Angeles, 1930 to 1950” (dissertation, University of California, Los Angeles, 1962), 78-88; *The City of Watts, California*, 15; U. S. Department of the Interior, National Park Services, National Register of Historic Places: Historic Resources Associated with African Americans in Los Angeles, February 11, 2009: Section E, 8, <https://www.nps.gov/nr/feature/afam/2010/Cover-AfricanAmericansinLA.pdf> (accessed June 11, 2020).

⁵ Ray, *The City of Watts*, 27; Curtis L. Carter, *Watts: Art and Social Change in Los Angeles, 1965-2002* (Wisconsin: Marquette University, 2003), 7, https://www.marquette.edu/haggerty-museum/documents/watts_catalogue.pdf (accessed June 11, 2020); *The City of Watts, California*, 26; Thomas Harrison, *California Italian Studies* 1(2), *Without President: The Watts Towers*, 10. <https://escholarship.org/content/qt3v06b8jt/qt3v06b8jt.pdf> (accessed December 18, 2020).

⁶ National Register of Historic Places: Historic Resources Associated with African Americans in Los Angeles, February 11, 2009: Section E, 8.

⁷ Alexander von Hoffman, “House by House, Block by Block: The Rebirth of America's Urban Neighborhoods” (USA: Oxford University Press, 2004).

⁸ “Mapping L.A., South L.A.,” *Los Angeles Times*, <http://maps.latimes.com/neighborhoods/neighborhood/watts/> (accessed Dec 10, 2020).

⁹ W.E.B. Du Bois, *Los Angeles Times*, June 14, 1925, p. 1 of the Sunday Literary section; W.E.B. Du Bois, “The New Negro,” *The Crisis*, 31, (1926): 141; Sonia Delgado-Tall, “The New Negro Movement and the African Heritage in a Pan-Africanist Perspective,” *Journal of Black Studies*, Vol. 31, no. 3 (Jan. 2001), <https://www.jstor.org/stable/2668034> (accessed November 20, 2020).

and political struggles. As a result, Blacks began to form galleries, studios, and art collectives throughout the Los Angeles area for self-expression and nationalism. Entertainment venues that sprung up along Central Avenue flowed into the Watts area, attracting “new Negro” artists who combined radicalism and avant-garde art, ushering in the first renaissance in Watts. The venues included the Plantation Club, the Watts Country Club, and Leak’s Lake – a simple dance hall built around a frog pond.¹⁰ At the Lake, Jelly Roll Morton (who influenced the formation of modern jazz) would teach musicians and then join them onstage to perform. Hollywood elites like Charlie Chaplin and Fatty Arbuckle were frequent patrons at the Plantation Club.¹¹ Notable figures who grew up in Watts and participated in the early music and arts scene were Buddy Collette, Charles Mingus, the Woodman Brothers, Cecil “Big Jay” McNeely, Horace Tapscott, Billy Higgins, and Don Cherry.¹² Some of the renowned writers and poets of Watts were Arna Bontemps, Dr. Johnnie Scott, Jayne Cortez, Walter Ellis Mosley, Eric Priestley, and the Watts Prophets – Richard Dedeaux, Father Amde Hamilton (born Anthony Hamilton), and Otis O’Solomon (also billed as Otis O’Solomon Smith).¹³ “Watts was no urban wasteland,” wrote Robin D.G. Kelley in 2016. “Despite poverty and discrimination, a dynamic civil society prevailed. The uprising grew not from chaos but from a mobilized community seeking change.”¹⁴ After 1965, arts organizations like the Studio Watts Workshop, Watts Symphony Orchestra Association, Watts Writers Workshop (which produced the Watts Prophets), Watts Summer Festival, Westminster Neighborhood Association, and Watts Towers Arts Center sprung up, marking the second Watts Renaissance to take place since the 1920s.¹⁵ The Watts Writers Workshop, Watts Summer Festival, and Watts Towers Arts Center still thrive today.

Watts Uprising

Leading up to the 1965 Watts Uprising, Watts and other disenfranchised ethnic enclaves were plagued by inadequate public services, joblessness and discrimination in local hiring, substandard and overcrowding in schools and housing (due to de facto segregation), teen homelessness, police harassment, and the out-migration of Whites and middle-income Blacks, all of which led to what was known as the “long hot summers” of domestic turmoil during the summer months.¹⁶ After the 1964 Civil Rights Act was signed, years of civil unrest broke out across the country due to continual segregation, discrimination, and police brutality.¹⁷ In August 1965, Watts erupted after a scuffle broke out between a crowd of people and police as they arrested a Black youth named Marquette Frye for driving under the influence. The fierce confrontation between police and the Watts neighborhood lasted six days, ending in 34 deaths, 100 injuries, and \$40 million in property damage. It was reported as the worst insurrection in history and the worst civil unrest since the Civil War at the time.¹⁸ After the dust cleared, America was forced to deal with its history of racial inequality when the McCone Commission report (a report on the Los Angeles Riot by the Governor’s Commission) concluded, “...[o]ur nation is moving toward two societies, one [B]lack, one [W]hite – separate and unequal. White racism is essentially responsible for the explosive mixture which has been accumulating in our cities.”¹⁹ As a result of this report, Watts became one of the first communities to benefit from new social welfare legislation in an anti-poverty agenda known as the

¹⁰ Clara Bryant et al. ed. *Central Avenue Sounds: Jazz in Los Angeles* (Berkeley: University of California Press, 1998), 93; John McCusker, *Creole Trombone: Kid Ory and the Early Years of Jazz* (Mississippi: University Press, 2012) Chapter 1.

¹¹ *Central Avenue Sounds*, 92.

¹² Matthew Duersten, “Every Ten Feet was a Soldier: Jazz and the Watts Rebellion,” KCET, ARTBOUND, August 10, 2015, <https://www.kcet.org/shows/artbound/every-ten-feet-was-a-soldier-jazz-and-the-watts-rebellion> (accessed July 10, 2020).

¹³ Note: for more information on the Watts Prophets see Molefi Kete Asante and Ama Mazama ed. *Encyclopedia of Black Studies* (Thousand Oaks: Sage Publications, 2005).

¹⁴ Robin D.G. Kelley, “Op-Ed: Watts: Remember what they built, not what they burned,” *Los Angeles Times*, Aug. 11, 2016, <https://www.latimes.com/opinion/op-ed/la-oe-0811-kelley-watts-civil-society> (accessed July 10, 2020).

¹⁵ James Smethurst, *The Black Arts Movement* (Chapel Hill: University of North Carolina Press, 2005), ch. 5; Mike Davis and Jon Wiener, *Set the Night on Fire: L.A. in the Sixties* (London: Verso, 2020).

¹⁶ Eric Arnesen, “Long, Hot Summers: Rethinking 1960s Urban Unrest Half a Century Later: Introduction,” *Labor: Studies in Working Class History* 14, no. 4 (2017): 13–16, <https://read.dukeupress.edu/labor/article-abstract/14/4/13/132876/Long-Hot-Summers-Rethinking-1960s-Urban-Unrest?redirectedFrom=fulltext> (accessed July 13, 2020).

¹⁷ Note: the Harlem Race Riots occurred two weeks after the signing of the 1964 Civil Rights Act, other race-based uprising followed. Spencer Stultz, “THE HARLEM RACE RIOT OF 1964,” *Blackpast*, Dec. 4, 2017, <https://www.blackpast.org/african-american-history/harlem-race-riot-1964/> (accessed Feb. 1, 2020).

¹⁸ U.S. Governor’s Commission, *Report by the Governor's Commission on the Los Angeles Riot*, Dec 2, 1965, <https://archive.org/details/mcconecommission00cali> (accessed July 23, 2020).

¹⁹ Ibid.

War on Poverty under the presidency of Lyndon B. Johnson.²⁰ Grants and organizational support poured in as federal affirmative action programs, business owners, civil rights groups, social service organizations, and churches became involved in Watts.²¹

Watts Happening Coffee House

In October, two months after the 1965 civil unrest, while the City assembled commissions and secured emergency funding to help Watts rebuild, the youth in the community converted the abandoned Nat Diamond's Furniture Store at 1802 East 103rd Street into a performing arts center, contributing to the second Watts Renaissance.²² It was named the Watts Happening Coffee House. Tut Hayes, a community activist, was the Center's first director until 1968. Hayes was vice president of the Afro-American Association prior to that and a member of the Student Nonviolent Coordinating Committee (SNCC) in the 1960s.²³ The Watts Happening Coffee House had a bakery that sold coffee and pastries, and it doubled as an art gallery when it wasn't being used for community services or taken over by local musicians and poets.²⁴ The Commission on Church and Race of the Council of Churches in Southern California paid rent on the storefront and two months' salary for two staff. A musician named Walter Savage was hired and took over organizing performances at the Coffee House. Savage invited UGMA (Underground Musicians Association) – a well-known group of eclectic jazz musicians who incorporated spoken word, theater, and dance into their performances – to play at the Coffee House, which led to them helping manage it.²⁵ Groups like Budd Schulberg's Watts Writers Workshop used the Coffee House as their headquarters. It became a popular hangout for some of the city's most talented artists, free of racial hindrances and an ad hoc community redistribution center. It was described as a place where people who had a lot to say could say it; where people who were treated differently could be a part of the community, whether they were mentally ill or wheelchair bound.²⁶ Hayes described the Coffee House as a place to promote Black pride. He explained that what the people/youth in Watts really wanted was the feeling of being worthwhile, so "[t]he goal of the center [was] to help people achieve a sense of self-worth."²⁷ The Watts Happening Coffee House would later be renamed the Watts Happening Cultural Center and relocate directly across the street, to the current location of significance.

Watts Writers Workshop

The Watts Writers Workshop was founded in 1965, in the wake of the Watts Uprising, by famous screenwriter Budd Schulberg. It was co-founded by Ernest Mayhand, Leumas Sirrah, James Thomas Jackson, Birdell Chew Moore, Sonora McKellar, Jimmy Sherman, Johnnie Scott, Guadalupe de Saavedra, Harley Mims, Eric Priestley, Alvin Saxon Jr. (Ojenke), Ryan Vallejo Kennedy, and Blossom Powe. Schulberg was also a novelist and Academy Award recipient for *On the Waterfront* in 1954. He started the writing group after visiting Watts and being inspired by the talent he saw.²⁸ The group initially gathered at the Westminster Neighborhood Association in Watts at 103rd and Beach Streets before moving to the

²⁰ Note: The War on Poverty was U.S. President Lyndon B. Johnson's attempt to equal the playing field of impoverished Americans through expansive social welfare legislation in the 1960s that created new federal programs and agencies including the Economic Opportunity Act of 1964. Dylan Matthews, "Everything You Need to Know About the War on Poverty," *Los Angeles Times*, Jan. 8, 2014, <https://www.washingtonpost.com/news/wonk/wp/2014/01/08/everything-you-need-to-know-about-the-war-on-poverty/> (accessed June 23, 2020).

²¹ David Colker and Marc Lacy, "From Watts Riot Ashes: Bright Hopes, Heartaches," *Los Angeles Times*, May 10, 1992, <https://www.newspapers.com/clip/58883353/programs-after-the-watts-rebellion-65/> (accessed July 23, 2020).

²² Richard Meyer, "The Story of Michael: A Child of the Watts Riots," *Los Angeles Times*, Aug. 10, 1980, <http://latimes.newspapers.com/clip/58883587/mafundi-takes-over-nat-diamonds/> (accessed July 2, 2020).

²³ Note: the Afro-American Association was a formal organization in 1962 before the Watts Rebellion. The organization stressed self-help and shunned orthodox civil rights doctrine. The time of Tut Hayes' involvement with the Afro-American Association was the same time that future revolutionaries like Huey Newton and Bobby Seale were involved. Davis and Wiener, "Set the Night on Fire"; Bob Holt, "Negro Leader Urges His Race to Accept Own Responsibility," June 15, 1965, <https://www.newspapers.com/image/625711795/tuthayes> (accessed Feb 9, 2021); Darrell Dawsey, "He Won't Give Up Till CRA Backs Down : Government: William Tut Hayes takes his fight with the Community Redevelopment Agency personally," *Los Angeles Times*, Oct. 29, 1989, <https://www.latimes.com/archives/tuthays-vs-CRA> (accessed July 2, 2020).

²⁴ Author phone interview with Anthony (Father Amde) Hamilton (July 31, 2020).

²⁵ Steven L. Isoardi, *The Dark Tree: Jazz and the Community Arts in Los Angeles* (Berkeley: University of California Press, 2006), 100.

²⁶ Horace Tapscott, *Songs of the Unsung: The Musical and Social Journey of Horace Tapscott* (Ukraine: Duke University Press, 2001), 106.

²⁷ Isoardi, *The Dark Tree: Jazz and the Community Arts in Los Angeles*.

²⁸ Budd Schulberg, "Black Phoenix: An Introduction," *The Antioch Review* 27, no. 3 (1967): 277-284, <http://www.jstor.com/stable/4610853> (accesses July 20, 2020); Horace Tapscott, *Songs of the Unsung*, 106.

Watts Happening Coffee House (1807 E. 103rd Street) in the same year. The Coffee House is where they established a regular program of readings called “From the Ashes.” The Workshop provided a way for the Black youth in Watts and the surrounding area to express their collective trauma. The group used poetry, essays, and stories about their life experiences as a form of healing and rebuilding. The Workshop gained national acclaim and brought attention to the artists in Watts. It also drew the attention of 1968 presidential candidate Robert F. Kennedy, who wanted the program to be in every school in America.²⁹ In 1966 the Workshop moved to a nine-room house at 9807 Beach Street, naming it the Douglass Writers House/the House of Respect. In 1967 the Writers Workshop took a more theatrical approach under the direction of Harry Dolan. They bought a burned-out Safeway building at 1690 East 103rd Street and converted it into a 366-seat theater with offices and classrooms, where they taught acting in addition to writing.³⁰ The theater was burned down by Darthard Perry (also known as Ed Riggs), an FBI Counterintelligence Program (COINTELPRO) agent in 1973.³¹ At some point the Workshop also occupied the Mafundi Institute’s former space at 1772 E. 103rd Street after the new Watts Happening Cultural Center was built in 1970.³² When Schulberg moved to New York in the early 1970s, the Workshop fell into disarray, and by 1975 members dispersed. Well-known writers emerged from the Workshop, including Quincy Troupe, Raspoet Ojenke, and Kamau Daáood.³³ The Frederick Douglass Creative Arts Center also emerged from the Workshop and currently operates out of New York. A few remaining writers currently run the Workshop in Watts as the New Watts Writers Workshop, led by Father Amde of the Watts Prophets. It is the only creative entity left in Watts that operated out of the Watts Happening Cultural Center.³⁴ The Watts Writers Workshop shared staff with the Mafundi Institute (see below), teaching both at the Workshop’s space and at the Cultural Center.³⁵

The Mafundi Institute

In 1967, two years after the Watts Happening Coffee House opened, a Black cultural academy called the Mafundi Institute was founded and made the Coffee House their home. *Mafundi* means artisans, creative people, or craftsmen in Swahili. The Mafundi in Tanzania are street artists who, out of economic necessity in an environment with scarce resources, assemble art from what is around them.³⁶ The Mafundi Institute evolved out of discussions surrounding a student film produced in 1966 by the Charles F. Kettering Foundation: *Johnny Gigs Out* was about a trumpet player in Watts, played by community actor Paris Earl, and written by teenager Jimmie Sherman (product of the Watts Writers Workshop), along with other classmates.³⁷ The Institute was founded through the collaborative efforts of Maulana Karenga, leader of the Organization Us; Tommy Halifu Jacquette, member of the Self-Leadership for All Nationalities/SLANT organization; and J. Alfred Cannon, Black psychiatrist and faculty member at the University of California, Los Angeles who was also instrumental in founding the Inner City Cultural Center/ICCC.³⁸ The ICCC was the largest Black-owned cultural facility within a 20-mile radius of Watts (at the time). It focused on multicultural visual and performing arts production, while the Mafundi Institute was a Black-owned cultural facility that promoted community self-interest, Black empowerment, and recapturing African aesthetics. The Institute’s first director was James Taylor, an

²⁹ Peter Schulberg, *The Rise and Fall of the Watts Writers Workshop* (1999), :45, <https://youtu.be/rC47F0mJ0Vk> (accessed July 30, 2020); Schulberg, *The Rise and Fall*, 5:35.

³⁰ Isoardi, *The Dark Tree*, 81-83.

³¹ Ed Landler phone interview with Alvin A. Saxon, Jr. (Ojenke); Jack Jones, “Plans to Build New Watts Coffee House Gain; “Theater Rises in Watts Ashes: Writers, Actors, Musicians Study in Culture Center,” *Star-Gazette*, Feb. 13, 1970, https://www.newspapers.com/image/Watts_Writers_Workshop_New_Theater (accessed June 20, 2020); Isoardi, *The Dark Tree*, 83.

³² Ed Landler phone interview with Alvin A. Saxon, Jr. (Ojenke).

³³ Laura Vena, “Revisiting the 1965 Watts Rebellion: Relics of Fire,” KCET-Departures, August 19, 2015, <https://www.kcet.org/shows/departures/revisiting-the-1965-watts-rebellion-relics-of-fire> (accessed July 20, 2020).

³⁴ Author phone interview with Anthony (Father Amde) Hamilton (July 31, 2020); Beverly White, “Watts Prophets Gave Voice to Community’s Concerns,” NBC News, August 12, 2015, <https://www.nbclosangeles.com/watts-prophets-gave-voice-to-communitys-concerns/> (accessed August 3, 2020).

³⁵ Author phone interview with Anthony (Father Amde) Hamilton (July 31, 2020).

³⁶ Ibid., 86; Makeda Easter, “The Broad’s ‘Soul of a Nation’: Art from the rubble of Watts,” *Los Angeles Times*, March 22, 2019, <https://www.latimes.com/entertainment/arts/la-et-cm-soul-nation-art-black-power-broad-20190322-story.html> (accessed July 3, 2020).

³⁷ Donald D. Bushnell, *The Arts, Education, and the Urban Subculture*, United States: Communications Associates (Comm A), 1969, 176-185; *Los Angeles Times*, Apr. 4, 1967.

³⁸ Jones, Jack, “Creativity Blooms at New Watts Center,” *Los Angeles Times*, Jan. 4, 1971, <https://latimes.newspapers.com/CreativityBlooming> (accessed Aug. 15, 2020);

The Inner City Cultural Center, <http://www.innercityculturalcenter.org/home-1.html> (accessed Sept. 10, 2020); “Set the Night on Fire,” chapter 15.

accountant who became an activist after the Watts Uprising. He was there until 1970.³⁹ Taylor was also principal organizer of the Watts United Credit Union and served as its chief executive officer until he became ill. He was active in the Watts Chamber of Commerce and the Watts Towers Project, as well as a pioneer in developing the “Food for All” program.⁴⁰ The Institute provided a space where Black artists were encouraged to promote and explore their own artistic creativity and refine their artistic skills apart from European influence and constructs. They taught free classes in filmmaking, dance, radio, and arts and crafts classes that continued at the new building.⁴¹

The Mafundi Institute had to move from the Coffee House at 1802 East 103rd Street in 1966, when the Los Angeles Building and Safety Commission moved to condemn it due to code violations.⁴² They moved just a few blocks down to 1772 East 103rd Street to an abandoned storefront.⁴³ During this time, funds for the organization significantly declined, but there were plans to obtain grant funding for a new building. Supporters of the Institute held a fundraiser crafted around timed cocktail parties in the homes of Hollywood stars and celebrities, preceded by a performance of “The Great White Hope” at the Ahmanson Theatre, to raise money for the new home of the Mafundi Institute. The benefit was chaired by Marge Champion and Diahann Carroll. The list of celebrity hosts and hostesses included Nancy Wilson, Quincy Jones, and Academy Award-winning songwriters Alan and Marilyn Bergman. Other celebrities who lent a hand included Jack Lemmon, Nancy Sinatra, Mr. and Mrs. Kirk Douglas, and many others.

The Watts Happening Cultural Center

The groundbreaking for the Watts Happening Cultural Center at 1827 East 103rd Street took place in 1970 with a grand performance by the Pan Afrikan Peoples Arkestra.⁴⁴ The Mafundi Institute moved to their newly constructed building on June 1, 1970.⁴⁵ The building was named the Watts Happening Cultural Center, which also became known as the Mafundi Arts Center, located on the former site of the Largo Theatre.⁴⁶ The new Cultural Center was supported by the Kettering and Brooks Foundations; both Charles Kettering and Don D. Bushnell of the Brooks Foundation were on its governing board.⁴⁷ The Center was the first major construction after the Watts Uprising.⁴⁸ It was also built with one of the first grants (\$180,000) to the Economic Youth Opportunities Agency (EYOA) under the new Housing and Urban Development program for the War on Poverty (Economic Opportunity Act of 1964).⁴⁹ The Los Angeles City Council asked the EYOA to apply for the funds. The Council of Churches of Southern California was responsible for raising the matching funds until the Mafundi Institute took over fundraising efforts and became the sponsoring organization. When the Institute could

³⁹ David Colker and Marc Lacey, “From Watts Riot Ashes: Bright Hopes, Heartaches,” *Los Angeles Times*, May 10, 1992.

<https://www.latimes.com/archives/la-xpm-1992JamesTaylor> (accessed July 20, 2020); Lat Archives, “Obituaries: James Taylor Jr.; Watts Community,” Jan. 3, 1996, <https://www.latimes.com/archives/JamesTaylor> (accessed June 20, 2020).

⁴⁰ Lat Archives, “Obituaries: James Taylor Jr.,” <https://www.latimes.com/archives/JamesTaylor> (accessed June 20, 2020).

⁴¹ Margaret Harford, “‘Blacks’ Gives Vitality Jolt to Negro Actors,” *Los Angeles Times*, May 18, 1970, <https://www.newspapers.com/Blacks> (accessed June 24, 2020); Gene Handsaker, “Marge Champion Now Watts Dancing Teacher: Unpaid Volunteer 8 Hours...,” *The Post-Crescent*, Sept. 14, 1970, <https://www.newspapers.com/FreeClasses> (accessed July 1, 2020).

⁴² “Issue of Watts Coffee House Only ‘Put Off’,” *Los Angeles Times*, May 23, 1966, <https://www.newspapers.com/clip/58883735/wh-coffee-h-doesnt-meet-code/> (accessed July 22, 2020); “Cultural Groups of Greater Watts Ares,” *Los Angeles Times*, July 6, 1970, <https://www.newspapers.com/image/1776> Address (accessed July 21, 2020).

⁴³ Note: advertisement for the new Watts Happening Cultural Center indicates an interim facility for the Mafundi Institute with incorrect address – 1772 3rd Street. It should be 1772 E. 103rd Street. This is the same building that the Watts Writers Workshop occupied when the Mafundi Institute moved to their new building at 1827 E. 103rd Street in 1970. Ed Landler phone interview with Alvin A. Saxon, Jr. (Ojenke).

⁴⁴ Gay Pauley, “On the Eve of Christmas,” *Valley Times*, December 24, 1969, <https://www.newspapers.com/clip/68852428/mafundi-benefit-fundraiser-called-the/> (accessed Nov. 13, 2020).

⁴⁵ Note: The LA Times article incorrectly lists the new building (Watts Happening Cultural Center) address as 1172 E. 103rd Street. <https://www.newspapers.com/clip/58884648/mafundi-only-cultural-center-of-its-kind/> (accessed Jan. 23, 2021).

⁴⁶ City of Los Angeles Department of Building And Safety, *Records research for 1827 East 103rd Street*, <http://ladbsdoc.lacity.org/ldispublic/> (accessed July 18).

⁴⁷ See Note 18; Jack Jones, “Plans to Build New Watts Coffee House Gain; Sponsor OKd,” *Los Angeles Times*, Feb. 20, 1968, <https://www.newspapers.com/clip/58883151/> (accessed July 24, 2020).

⁴⁸ Ibid.; Jack Jones, “Creativity Blooms at New Watts Center,” *Los Angeles Times*, Jan. 4, 1971, <https://latimes.newspapers.com/CreativityBlooming> (accessed Aug. 15, 2020).

⁴⁹ “Poverty Funds,” *Los Angeles Times*, May 14, 1968, <https://latimes.newspapers.com/WarOnPovertyFunds> (accessed Jan. 22, 2020); United States Congress Senate. Committee on Labor and Public Welfare, “Examination of the War on Poverty, Hearings, Ninetieth Congress, First Session, Subcommittee on Employment, Manpower, and Poverty,” <https://play.google.com/books/reader?id=bxUvAAAAMAAJ&hl=en&pg=GBS.PA3027> (accessed July 20, 2020).

not raise the remaining funds needed for construction, they asked Los Angeles City Councilman John S. Gibson Jr. to help.⁵⁰ The Mafundi Institute continued to expand the free programs from their move into the new building until its closing in 1975. The last endeavor of the Institute was a training program in cable television systems. The plan was to eventually launch the Watts Communications Bureau, consisting of a short-range FM radio station and community cable television system for Watts-originated programs and commercials.⁵¹ The Watts Happening Cultural Center was one of the most prominent cultural centers in Los Angeles from 1970 to 1975. It was the only cultural center of its kind in any Black neighborhood anywhere in the U.S. at the time; a gathering place for local artists, writers, musicians, filmmakers, poets, and community organizations; a project led by artists for artists; and a dream facility for the community.⁵²

From 1970 (when it began operations) to 1975 (when the Mafundi Institute dissolved), the Watts Happening Cultural Center attracted Hollywood artists, Black intellectuals, and educators who introduced the community of Watts to a variety of free classes such as modeling, set construction, sculpting, art history, drama, and many other forms of artistic expression. There were sewing and self-improvement classes and even a preschool.⁵³ The *Watts Mafundi Choir* (formed by a neighborhood mother), and an interracial rock group called the *Southeast Intersection*, used the Center for rehearsals.⁵⁴ A martial arts class for dance and theater in the form of fencing was taught by Raymond St. Jacques, the first African American to play a regular role in a western television series. Eartha Kitt – after she received her star on the Hollywood Walk of Fame – may have used the multipurpose space of the Cultural Center for her dance company, Kittsville (founded in 1965).⁵⁵ The Institute was supported by other Hollywood professionals including Roger E. Mosley, who studied at the Mafundi Institute under Raymond St. Jacques before becoming a teacher and television celebrity; William Marshall, a Shakespearean actor and opera singer known for his roles in Blaxploitation films like *Blackula*; and Paula Kelly, an actress and dancer known for her role in *The Women of Brewster Place*.⁵⁶ Marge Champion – an accomplished Hollywood dancer/choreographer with husband Gower in the 1950s and named “Woman of the Year” in 1969 – was on the Board of the Mafundi Institute as well as one of the Center’s dance instructors.⁵⁷ Champion described the new Cultural Center as one “where talented kids can be found.”⁵⁸ She invested in the students of Watts by commissioning a new dance floor to be installed at the Center when she learned they were dancing on concrete. The teaching artists were not only mentors to the Watts youth; they also provided them work as artists. Forty of Champion’s students were extras in *The Great White Hope* (October 1970) and *The Halls of Anger* (December 1970).⁵⁹ There were also teachers such as Professor Ron Karenga, creator of the seven principles of Kwanzaa, who encouraged students to be proud of their heritage and make a global impact.

Architects Arthur Silvers and Robert Kennard

The Watts Happening Cultural Center was designed by Black architects Robert Kennard and Arthur Silvers during their partnership. Arthur Harry Silvers was born on July 12, 1930 and raised in South Los Angeles just outside of Watts. Silvers worked for Kennard from 1962 to 1964. Silvers and Kennard consolidated their architectural practices to form Kennard

⁵⁰ Jack Jones, “Creativity Blooms at New Watts Center.”

⁵¹ Ibid.

⁵² Harford, “‘Blacks’ Gives Vitality Jolt to Negro Actors.”

⁵³ John Blaine and Decia Baker ed. “Community Arts Los Angeles,” John Spoor Broome Library Institutional Repository, 1973 <http://repository.library.csuci.edu/handle/10139/2728> (accessed July 10, 2020); Esther Hovey, “The Mafundi Preschool: A Case Study” (Ph.D. diss., University of Southern California, 1974), 12, <http://libproxy.usc.edu/login?url=https://www-proquest-com.libproxy1.usc.edu/docview/1629818972?accountid=14749> (accessed September 5, 2020).

⁵⁴ Jack Jones, “Creativity Blooms at New Watts Center.”

⁵⁵ Our Story, History and Purpose of Our Organization, [https://spark.adobe.com/page/Kittsville at Mafundi](https://spark.adobe.com/page/Kittsville%20at%20Mafundi) (accessed July 20, 2020).

⁵⁶ George Wesley Bourland, “A Capsule of Mafundi,” *The Mafundi Potential* 1, no. 1 (February 1970): 4; Lois Armstrong, “Unknown Roger Mosley Scores in ‘leadbelly,’ but He’s Got the Blues Over Its Distribution,” People.com, Archive, Updated June 07, 1976, <https://people.com/archive/unknown-roger-mosley-scores-in-leadbelly-but> (accessed July 24, 2020).

⁵⁷ John W. Outterbridge, “African-American Artists of Los Angeles Oral History Transcript,” interview by Richard C. Smith, Calisphere (1989-1990), <http://content.cdlib.org/calisphere.Outterbridge> (accessed June 20, 2020); “Mafundi Has Special Guests,” April 24, 1975, <https://search-proquest-com.libproxy1.usc.edu/docview/565155796/69DE1F328DF24C44PQ/4?accountid=14749> (accessed Sept. 10, 2020); Gene Handsaker, “Marge Champion gives her talents,” *News-Pilot*, Sep 9, 1970, <https://www.newspapers.com/clip/58882582/news-pilot-sp-ca-sep-9-1970-wed/> (accessed July 20, 2020); I WON’T DANCE - Marge & Gower Champion 1952, <https://www.youtube.com/watch?v=kCaxR6Cf0lw&feature=youtu.be> (accessed July 20, 2020).

⁵⁸ Gene Handsaker, “Marge Champion Goes to Watts,” *The Courier*, Sep 10, 1970, <https://www.newspapers.com/clip/59079960/mafunditalented-kids-at-mafundi/> (accessed July 2, 2020).

⁵⁹ Gene Handsaker, “Marge Champion gives her talents.”

and Silvers Architecture and Planners from 1966 to sometime after Silver's divorce from his wife Gertrude in 1972.⁶⁰ Silvers moved to Santa Fe, New Mexico sometime in 1986 after retiring. He returned to Los Angeles in 2007, where he died the following year, January 18, 2008.⁶¹

Robert Alexander Kennard was born on September 18, 1920 in Los Angeles and lived in Monrovia. He later moved back to Los Angeles, where he died on March 24, 1995.⁶² Kennard and Silvers were both from a generation of post-World War II architects whose work demonstrated a break from traditional European influence, in line with the revival of the Black Arts movement. Their architectural work was inspired by the modernism of Richard Neutra, Victor Gruen, and Paul R. Williams. Both graduated from the University of Southern California School of Architecture, Kennard (1949) a decade before Silvers (1959). Both were active leaders in the Civil Rights movement and made it their mission to encourage and mentor young people, especially underrepresented ethnicities, to pursue careers in architecture and urban planning.⁶³ They made sure students were also aware of social justice issues as they themselves navigated inequalities as professionals. Silvers often spoke to students about the necessity for protests and civil disobedience. Both he and Kennard helped to draft civil rights legislation.⁶⁴

Silvers and Kennard were members of Scarab, an architecture fraternity. Silvers was president of the Los Angeles Chapter of the Congress of Racial Equality (CORE) in the 1960s. CORE helped the community of Watts expose housing discrimination, redlining, and discrimination against Blacks in restaurants. Silvers was the Historian and Parliamentarian for the National Organization of Minority Architects (NOMA) in the 1970s. He was also Chairman of the Urban Planning Advisory Committee to Councilman (and then mayoral candidate) Thomas Bradley.⁶⁵ Kennard was honored in 1986 as a Fellow of the Los Angeles Chapter of the American Institute of Architects (AIA), a lifetime honor not granted to many Blacks. In 1991 he received the Institute's Whitney M. Young Jr. citation for his bold response to national social issues. He received the University of Southern California School of Architecture's Distinguished Alumni Award the same year.⁶⁶ He was a founding member of the Minority Architecture and Planning organization, a precursor of NOMA. Silvers was an artist who expressed himself through architecture and may have been the lead designer for the Watts Happening Cultural Center.⁶⁷

Kennard was a founding member of and helped to raise funds with actor Gregory Peck for, the ICCC, the multicultural facility 20 miles outside of Watts. The American Institute of Architects Los Angeles Chapter (AIA|LA) in April 2019 announced the Robert Kennard, FAIA Award for Equity, Diversity & Inclusivity in honor of the social justice work he had done. This award was established to recognize "exemplary practices that promote ethnic and cultural diversity, gender equity, and the inclusion of marginalized groups of citizens through design and/or practice."⁶⁸ In addition to his extensive body of work and his distinguished awards, Kennard is remembered for his unwavering advocacy for the marginalized.

⁶⁰ UCLA Library, Digital Collection, (Silvers)Tape IX, Side One (January 1, 1991), 37:00, <http://digital2.library.ucla.edu/viewItem.do?ark=21198/zz0008zpkj>; Jerome A. Robinson, "An Odyssey in B-flat: Rediscovering the Life and Times of Master Architect Robert A. Kennard," (Thesis, University Southern California, 2018), <http://digital.library.usc.edu/cdm/compoundobject/collection/p15799coll89/id/113108/rec/1> (accessed July 13, 2020), 53, 56;

Ancestry.com. *U.S., Index to Public Records, 1994-2019* [database on-line], Lehi, UT, USA: Ancestry.com Operations, Inc., 2020.

⁶¹ Ancestry.com. *U.S., Index to Public Records, 1994-2019* [database on-line]; Santa Fe New Mexican, "Arthur Silvers, Obituary" <https://www.legacy.com/obituaries/santafenewmexican/obituary.aspx?n=arthur-silvers&pid=102407182> (accessed July 10, 2020).

⁶² Robinson, "Odyssey in B-flat," 72.

⁶³ UCLA Library, Digital Collection, (Silvers), Side One.

⁶⁴ Jocelyn Y. Stewart, "Architect fought against discrimination," *Obituaries*, Jan 26, 2008, <https://latimes.newspapers.com/image/193774460/?terms=arthur%2Bsilvers> (accessed July 13, 2020); Robinson, "Odyssey in B-flat," 45.

⁶⁵ Arthur Silvers, "Urban Renewal and Black Power," *American Behavior Scientist* 12, no. 4 (1969), <https://journals.sagepub.com/doi/abs/10.1177/000276426901200409?journalCode=absb> (accessed July 1, 2020).

⁶⁶ Evelyn De Wolfe, "AIA Honors Five Southland Architects," *Los Angeles Times*, April 13, 1986; Ruth Ryon, "Architect Honored for Mentor Role," *Los Angeles Times*, March 17, 1991, <https://www.aialosangeles.org/awards/design-awards/robert-kennard-edi-award-call-for-nominations-2020/> (accessed August 1, 2020).

⁶⁷ Note: Arthur Silvers wrote on the entrance wall of the Coffee House that said, "To Desiree and Staff: Watts Coffee House: Thank You For Making My Dream A Reality: Love And Peace"; Jocelyn Y. Stewart, "Architect fought against discrimination," *Los Angeles Times*, Jan. 26, 2008, <https://www.latimes.com/archives/la-xpm-2008-jan-26-me-silvers26-story.html>; Jack Jones, "Creativity Blooms at New Watts Center," *Los Angeles Times*, Jan. 4, 1971, <http://latimes.newspapers.com/clip/58883991/beginning-of-mafundi-institute/> (accessed July 19, 2020); Jack Jones, "Creativity Blooms at New Watts Center."

⁶⁸ Robinson, "Odyssey in B-flat," 63; *Los Angeles Times*, March 17, 1991.

He founded the Kennard Design Group (KDG) in 1957, the oldest continually operated Black-owned architecture firm in the western United States.⁶⁹ KDG continues to operate in Toluca Lake, CA under the leadership of his daughter, Gail Kennard.

After the 1965 Watts Uprising, Kennard and Silvers focused their work on civic-minded projects. They partnered with Pollak, Barsocchini and Associates, and the Community Redevelopment Agency of Los Angeles, to create the Watts Redevelopment Plan #1, whose goal was to rebuild the infrastructure of Watts without sacrificing the older and historic core of the community. The design included connecting bridges and garden courts and introduced what they called Afro-Western architecture. It was a contemporary European-influenced architecture that combined shapes that represented the African culture (square, circle, rectangle, and triangle). The plan also included a pedestrian-friendly design and a monorail that prioritized transporting elderly residents through the neighborhood. The design was community-centered and preferred restoration and adaptive reuse over demolition. The plan was never realized; instead, the City slowly rebuilt the community one building at a time.⁷⁰

Between 1956 and 1994, Kennard and Silvers jointly worked on projects including the University of California, San Diego Master Site Plan for Thurgood Marshall College, Temple Akiba in Culver City (designed by Silvers), the Bank of America on Central Avenue near 103rd Street (the first bank built in Watts since 1917), 102nd Street Elementary School (across from the Cultural Center) renamed the Florence Griffith Joyner Elementary School, and many others.⁷¹ Silvers also designed Strawflower Shopping Center at HalfMoon Bay.⁷² Kennard designed over 700 buildings and structures during his lifetime, including the Charles R. Drew Postgraduate Medical School just south of Watts.⁷³

Muralist Elliot Pinkney

Elliot Pinkney was part of a group of artists in Compton who established the Communicative Arts Academy (CAA) in 1969. Pinkney was an accomplished printmaker, muralist, and sculptor. His art can be found throughout the Los Angeles and Compton area along the Blue, Orange, Silver, and Yellow Metro lines.

Watts Happening Cultural Center 1975-Present

Organizations established in the wake of the 1965 Uprising were abandoned partly because of cuts in social spending, lack of sustained funding, and external divisiveness. The Performing Arts Society of Los Angeles (PASLA), the Watts Writers Workshop, KPFK radio station, and the Mafundi Institute not only saw funding cuts, but were all undermined by the same FBI informant, Darthard Perry.⁷⁴ The Institute's decline was also due to internal divisiveness among board members.⁷⁵ After the Institute closed its doors in 1975, participants scattered to other Watts community centers currently operating, such as the Watts Towers Art Center and the Watts Labor Community Action Center (WLCAC). In 1982, the building was renamed the Robert Pitts Westminster Neighborhood Center to honor Robert Pitts, the first regional administrator of the newly created U.S. Housing and Urban Development Department. After the Mafundi Institute and other art and culture programs left the Watts Happening Cultural Center, it became home to a variety of community organizations offering social services, including the Watts Credit Union, Friends Outside, and the Westminster Neighborhood Association, the latter operated out of the Center until 1996. The Watts Health Systems assumed responsibility for operating the building in 1997 but experienced financial problems and relinquished management back to the City of Los Angeles in 2002. The Los Angeles Conservation Corps (LACC) was allowed to manage the building and operated an alternative high school from the Center beginning in 2000. Its partner organization, the Los Angeles Education Corps (LAEC), has taken over the day-to-day management of the Center and has adapted the Mafundi's spaces for their

⁶⁹ Leon Whiteson, "Designs on the Future: Through the Legacy Left by Her Father, Gail Kennard Madyun Hopes to Build a Better L.A. for the Next Generation," *Los Angeles Times*, Jan. 21, 1996, <https://www.latimes.com/archives/la-xpm-1996-01-21-ls-26952-story.html> (accessed July 22, 2020).

⁷⁰ Robinson, "An Odyssey in B-flat, 122.

⁷¹ Ibid., 133; Beata Inaya, "The Three Worlds of Los Angeles: Architectural Exhibit," United States Information Service and Cultural Centers in Europe, 1974.

⁷² Stewart, "Architect fought against discrimination," Obituaries, *Los Angeles Times*, Jan. 26, 2008.

⁷³ Note: for more info on Kennards projects see Robinson, "An Odyssey in B-flat, Appendix.

⁷⁴ Gil Nobel, *Like It Is* (1980), 1:23:50, WABC-TV.

⁷⁵ Leanna Y Ford, "Gans: 'You Can't Quit': MAFUNDI INSTITUTE MIRED IN TURMOIL Dr. Cannon 'Acting Like a Dictator,'" *Los Angeles Sentinel*, Aug. 09, 1973, <http://libproxy.usc.edu/login?url=https://www-proquest-com.libproxy1.usc.edu/docview/565066341?accountid=14749> (accessed July 28, 2020).

YouthBuild Vocational Training Center.⁷⁶ Plans for a certified culinary program in partnership with the Watts Coffee House are on standby due to the COVID-19 pandemic.

Watts Coffee House

The 1992 Uprising was another revolt caused by police brutality and built-up frustrations. The four-day revolt began at the intersection of Florence and Normandie Avenues and spread throughout the South Los Angeles area, sparked by the acquittal of four White Los Angeles police officers for the savage beating (caught on camera by a bystander and broadcast worldwide) of Rodney King (a Black man).⁷⁷ In the aftermath, Harold Hambrick (then-retired pillar, community activist, and Black Business Expo Trade Show President and CEO) was intent on reviving the Watts Happening Coffee House to connect the past with the present, and revive the spirit of Mafundi. When the restaurant (the Relish House) occupying the kitchen space closed, Hambrick rallied the community (the Watts Prophets, Quintin Drew, and others) and local chef/caterer Desiree Edwards to reincarnate the Center's kitchen as a community-centered soul food restaurant designed to train graduates from the drug rehabilitation program of Watts Health (Uhuru).⁷⁸ The Watts Coffee House opened in 1997 and took over the café space located on the ground floor of the Cultural Center. After reopening, familiar musicians returned to give free blues and jazz concerts once a month. Programs like dance, poetry, and drama that once gave the Cultural Center life were being planned.⁷⁹ The revival was short-lived and never fully got off the ground. Hambrick died in 2014; Edwards continues her involvement with restorative justice, and guests gather near and far around her soul food. The Watts Coffee House is still the only sit-down restaurant in Watts. The walls are covered with collectibles of classic albums, headshots of up-and-coming actors, signatures of politicians and celebrities including Steve Harvey, antique memorabilia, and even a note from Arthur Silvers: "To Desiree and Staff: Watts Coffee House: Thank You For Making My Dream A Reality: Love And Peace." Patrons sit among the collective history of Watts art, culture, and community resilience.

Conclusion

The Watts Coffee House and the Los Angeles Education Corps currently share the Watts Happening Cultural Center. The space is occasionally used by local community organizations including the Watts Prophets and the Watts Village Theatre Company. The Cultural Center remains a beacon of community resilience; a place that develops and implements programs and services that foster the spirit of Mafundi and community. As of this writing, the Center and its parking lot are being used by an organization called Homeless Free America as a temporary safe space for people experiencing homelessness.

The Watts Happening Cultural Center is a vital, irreplaceable element of both the built environment and the intangible heritage of Watts. It is one of the few remnants of cultural expression that evolved in the aftermath of the 1965 Watts Uprising. Much like the period following the uprising, Watts is currently experiencing an outpouring of financial support. There are plans to build an ultramodern recording studio, community center, and housing where new memories will be created, but the community should not have to sacrifice their history in order for them to be built. This was a concept understood and conceptualized by Kennard and Silvers in their Watts Redevelopment Plan. According to the plan, the architects wanted old and new buildings to "coalesce," and all older buildings of historical significance to be restored and adapted for reuse. Their design was to strengthen and encourage a sense of community, anchored by its history.⁸⁰

⁷⁶ "Programs that Propel Students into a Successful Future," Los Angeles Education Corps., <https://www.laedcorps.org/programs.html> (accessed July 22, 2020).

⁷⁷ Anjuli Sastry and Karen G. Bates, "When LA Erupted In Anger: A Look Back At The Rodney King Riots," National Public Radio, April 26, 2017, <https://www.npr.org/2017/04/26/524744989/when-la-erupted-in-anger-a-look-back-at-the-rodney-king-riots> (accessed May 23, 2020).

⁷⁸ Isidra Person-Lynn, "Business Born at the Expo: The Watts Coffee House Story," *Black Business Expo Los Angeles* 2014, <https://bbxla.wordpress.com/2013/05/24/are-you-on-our-email-list-the-latest-e-blast/> (accessed July 2, 2020).

⁷⁹ Jack Leonard, "Watts' Mafundi Institute Stars in Its Own Revival," *Los Angeles Times*, Oct. 24, 1997, <https://www.newspapers.com/clip/58883297/1997-return-of-the-mafundi-institute/> (accessed July 2, 2020).

⁸⁰ Robinson, "An Odyssey in B-flat.

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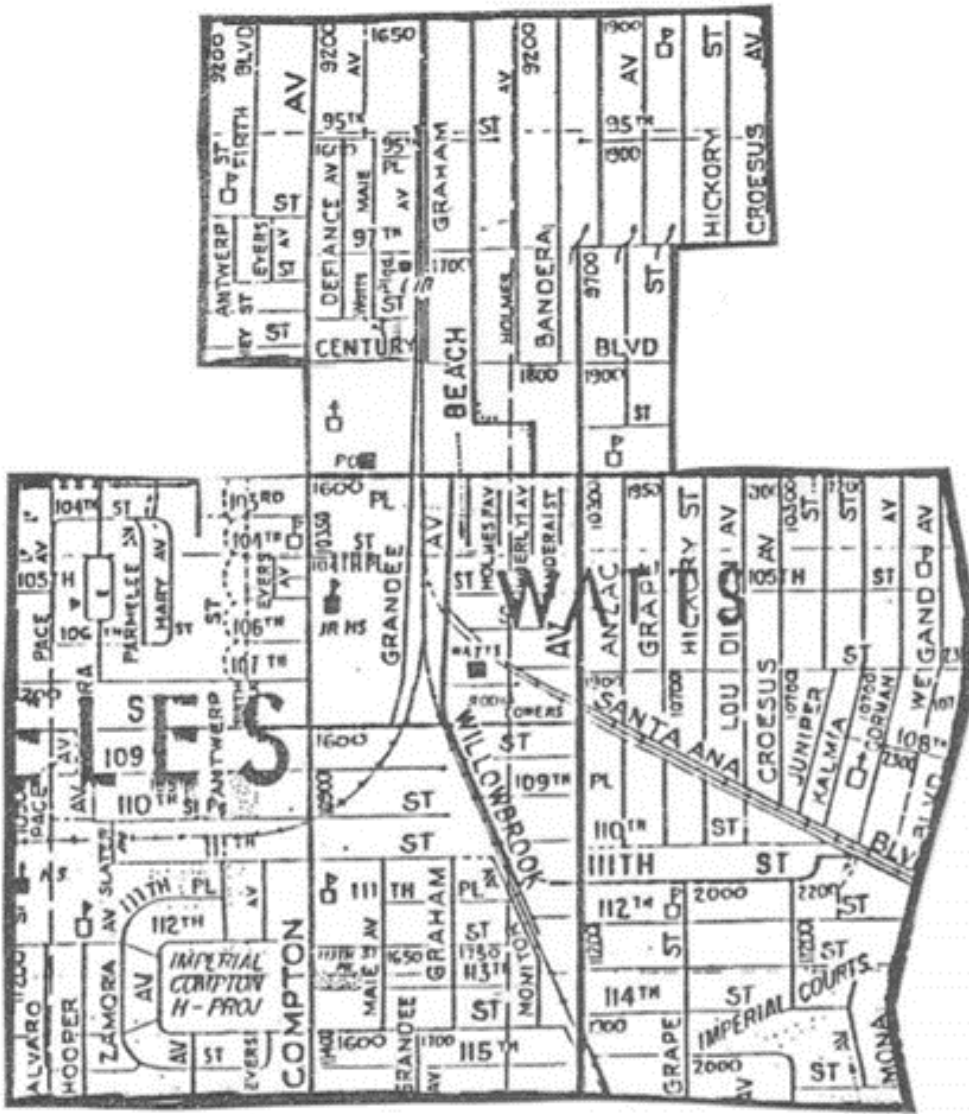
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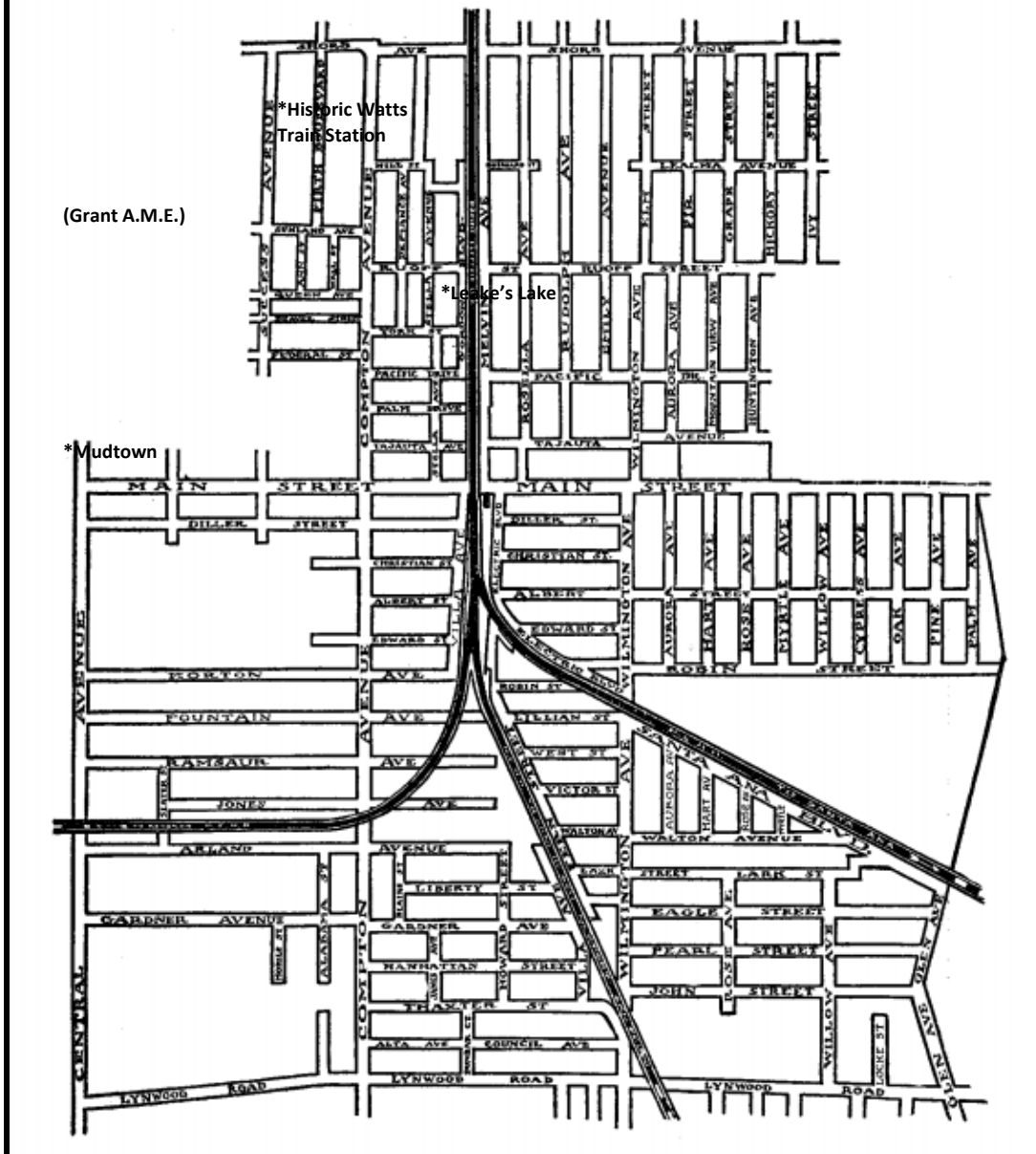


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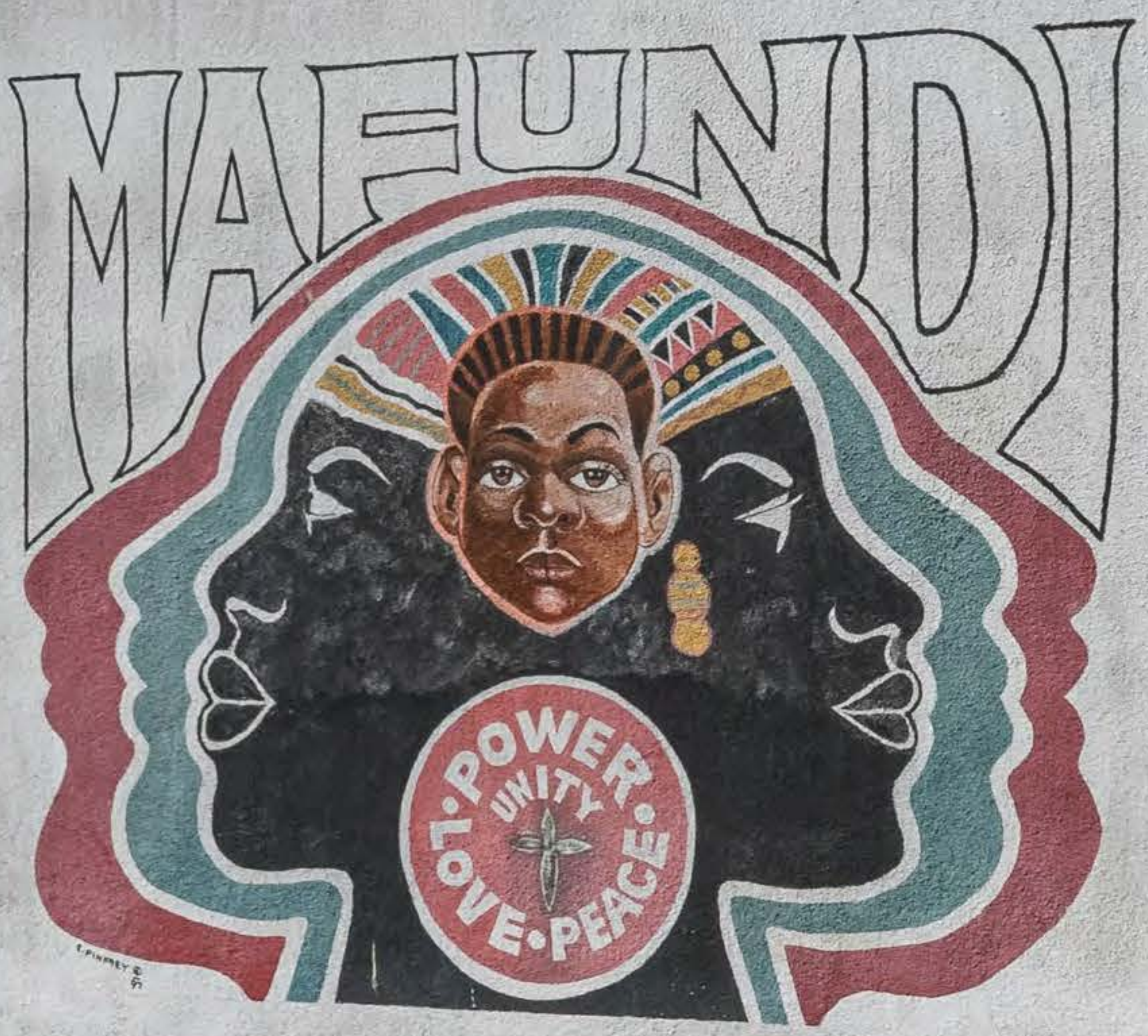


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WATTS CITY MAP 1919



Original City Grid of Watts circa 1906. Adapted by Christopher D. Jimenez y West in "MORE THAN MY COLOR: RACE, SPACE AND POLITICS IN BLACK LOS ANGELES, 1940 – 1968" from Patricia Rae Adler "Watts: From Suburb to Black Ghetto, (Dissertation. UNIVERSITY OF SOUTHERN CALIFORNIA, 1977)



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ROBERT PITTS
WESTMINSTER NEIGHBORHOOD
CENTER

ACADEMY
WATTS
Memento mori ergo carpe diem



Photograph by Stephen Schafer November 2020



Photograph by Stephen Schafer November 2020



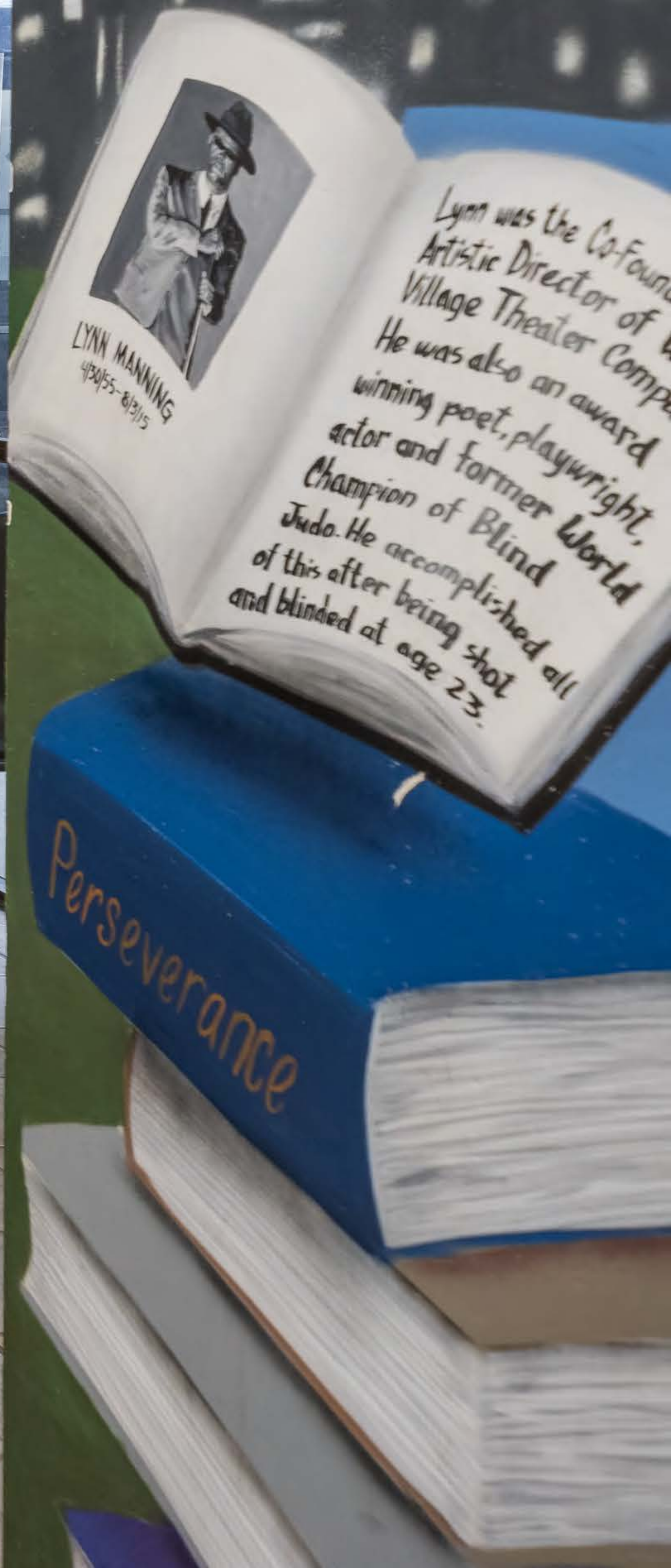


Photograph by Stephen Schafer November 2020



WELCOME
TO
WATTS

Chavez
Jessica T.
2019





Photograph by Stephen Schafer November 2020







Photograph by Stephen Schafer November 2020



Photograph by Stephen Schafer November 2020











MAURICE NEAL
General Construction
Manager



DIRECTOR BOARD

NOVEMBER 2020

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30

THANKSGIVING BREAK

OSHA TIP: UP DIVE SAFETY DATA SHEETS!!!

OSHA TIP: UP DIVE SAFETY DATA SHEETS!!!

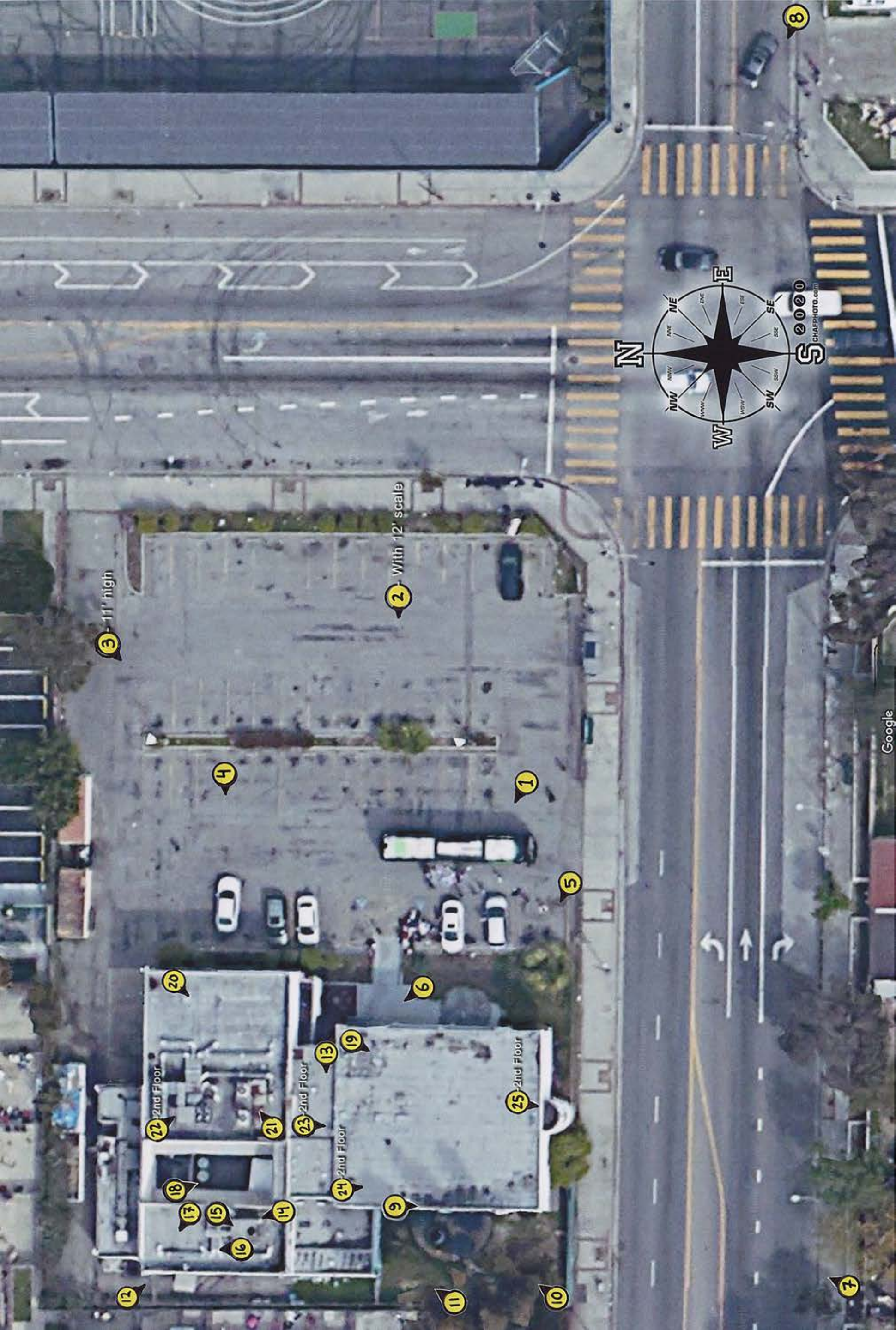
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Photograph by Stephen Schafer November 2020



Photograph by Stephen Schafer November 2020



8



3 - 11' high

2 - With 12' scale

22-2nd Floor

23-2nd Floor

25-2nd Floor

24-2nd Floor

Google

ROBERT PITTS
WESTMINSTER NEIGHBORHOOD
CENTER

WESTMINSTER LAMAR
WHITE UNITED CHURCH OF CHRIST
1927

WESTMINSTER LAMAR
WHITE UNITED CHURCH OF CHRIST
1927



THIRTY-ONE children—mostly Chinese, of the Chinese Hospital at the Children's Hospital, are being treated for the disease.

They are being treated for the disease, which is caused by a virus. They are being treated for the disease, which is caused by a virus. They are being treated for the disease, which is caused by a virus.

Guild Orientation Set at Children's Hospital

SPRING — The Guild of the Children's Hospital, a group of parents and friends of the hospital, will hold its annual orientation meeting at the hospital on June 10. The meeting will be held in the hospital's auditorium, and will be held from 10 a.m. to 12 p.m. The meeting will be held in the hospital's auditorium, and will be held from 10 a.m. to 12 p.m. The meeting will be held in the hospital's auditorium, and will be held from 10 a.m. to 12 p.m.

...from Van Deussen's

Van Deussen's Jewels is a store that specializes in fine jewelry. They have a large selection of diamonds, pearls, and other precious stones. They also have a variety of watches and other accessories. They are located at 1111 S. Broadway, Santa Ana, California.

IT GROOVES AND IT'S COOL Mafundi Institute Fights for Life

BY MARJORIE BAYNE
Mafundi Institute, a private school in Los Angeles, is a school that is dedicated to the education of African American children. The school was founded by a group of African American parents who wanted to provide their children with a quality education. The school is located in the heart of Los Angeles, and is a member of the National Association of Independent Schools.

The school is a private school, and it is a member of the National Association of Independent Schools. The school is a private school, and it is a member of the National Association of Independent Schools. The school is a private school, and it is a member of the National Association of Independent Schools. The school is a private school, and it is a member of the National Association of Independent Schools.

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POTLUCK AND PLANTS TO HIGHLIGHT EVENING

THE EVENING — A group of people will be holding a potluck dinner and a plant sale. The event will be held at the Children's Hospital, and will be held from 6 p.m. to 9 p.m. The event will be held at the Children's Hospital, and will be held from 6 p.m. to 9 p.m. The event will be held at the Children's Hospital, and will be held from 6 p.m. to 9 p.m.

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1690 East 103rd Street circa 1967. 366-seat theater for the Watts Writers Workshop. Director Tut Hayes. Burned down by FBI Counterintelligence Program agent, Darthard Perry in 1973. Cornerstone Theater Company Blog. <https://cornerstonetheater.org/change-series/jordan-downs-transformation-by-the-decade-1970s/> (accessed Feb 15, 2021)



Marge Champion and students at the Watts Happening Cultural Center circa 1970s. One of the classrooms on the second floor of the building before she commissioned a dance floor in the multipurpose space on the first floor. Ebay image. <https://images.app.goo.gl/jdhcboKbx7quz3qFA> (accessed June 2, 2020).

CAPSULE OF MAFUNDI

by George Wesley Bourland

It is not possible to name here all of the countless individuals who have supported the establishing, maintaining, and progress of the MAFUNDI Institute. Bits of cultural dream: an ever-functioning and perennial arena which provides the flowering of the creatives within the South-Central Los Angeles area, belong to an endless list of the friends and contributors of MAFUNDI.

Its roots, leading to the birth of our formidable institution, were obviously conceived in the 1960s. Pain, labor and the threat of stillbirth followed; child, THE WATTS HAPPENING COFFEE HOUSE, which made its noteworthy entrance in early 1965. It was there in a creative arts setting that the national and cultural program, THE MAFUNDI INSTITUTE, found its life.

In the summer of that same year, the Brooks Foundation, with a grant from the Charles F. Kettner Foundation, combined their concern and funds and support to a film-making class/project for school dropouts in the Watts district of Los Angeles.

At the end of the year, the film students produced "Big Out," a highly successful 45 minute film which revealed a strong need for intensified followup. Enthusiasm for the program began to soar. Growth of a permanent program under construction and control became an ideal fixture. MAFUNDI image. Paris Earle starred in this production.

After persistence in having its way, rains swept the roof of the coffeeshouse, runaway expenses all but \$4 of the Bank balance. Stage and auditions claimed several of the MAFUNDI team. William Marshall went to "Catch My Soul", Otis Young caught "Peyton Place," and Otis Young starred in his now starring role in "The Outcasts."

The Kettner Foundation came through in MAFUNDI INSTITUTE INCORPORATED. Film-making, Theatre, Motion-Graphic Movement. The sturdy shoulders of Otis Williams, Hazel Stewart and actor, William Marshall, Dr. J. Alfred S. Maggie Pipes, Don Bushnell and James joined together with hosts of volunteer workers. The very offset, all of the area's cultural are invited to participate in the creation of living community project.)

Success became a reality throughout the next year. A new star entered the scene, Actor Paul Robeson debuted in the production of "King Oedipus." Robeson won the interests of one of America's top dance teams, Marge Champion and her partner. Needless to say, the MAFUNDI drive for the beautiful and clever wife and partner champion; and it was equally flattered to be joined by vibrant Marie Bryant; both, stars in their own right, and together! Music came forth from the MAFUNDI dancers began.

That beauty, intelligence and professional success always been a part of the MAFUNDI family, across understatements; a brief scanning of the staff and board of Directors reflects the treasures, and among them, Bill Marshall (one), and the gorgeous Mary Jane Healy. Such virtues, the MAFUNDI successes of the past culminated before the spring of this new year. The talent developed over the past year is now active daily at the address of 1772 East 103rd in Watts, California. Each year now has its own giants and the rest are

the unveiling of the WATTS NEIGHBORHOOD. It will house classrooms, conference rooms, theater, and many other provisions. It is the third of enlarged facilities, designed to be a rising tide of local talents.

PAST



Watts Happening Coffee House — Now defunct building to be re-established as center.



FIVE YEARS AFTER THE PEOPLE OF CALIFORNIA GREW NAUSEATE AND THE NEARLY THREE DECADES OF TOKEN ECONOMIC STARVATION, THE SIGNS OF TODAY'S FURY ARE STILL VISIBLE. BURNTOOT BUILDINGS ARE STILL THE ATTITUDES OF BEFORE, DURING AFTER ARE STILL HEARD... AND THE HAVE LIFTED THE ASHES TO REVEAL VISIONS OF NEW CONSTRUCTIVE SITES.

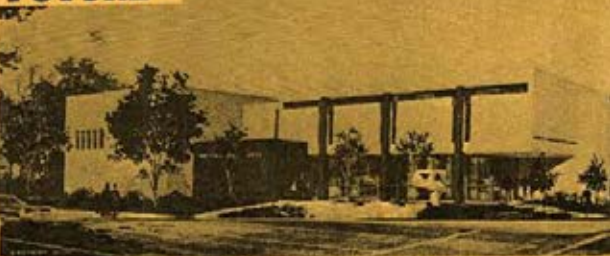
AS A TESTIMONY OF THE UNDENIABLE RESULTS WHEN A FEW CONCERNED INDIVIDUALS ACT IN CONCERT TOWARD A MEANINGFUL GOAL, THE MAFUNDI INSTITUTE STANDS TODAY AS A LIGHT THAT BEGAN WHEN DAWN HESITATED TO COME TO WATTS...

PRESENT



Present Home of MAFUNDI at 1772 East 3rd.

FUTURE



New Cultural Center opening in April.

MAFUNDI

Past — The original Watts Happening Cultural Center located at 1802 East 103rd Street. Circa 1965.

Present - Location of Mafundi Institute after it moved from the Watts Happening Cultural Center (1802 East 103rd Street) to 1772 East 103rd Street (East 3rd is a misprint). Circa 1966.

Future - Rendering of new Watts Happening Cultural Center to be built at 1827 East 103rd Street. Parking lot configuration was changed when built. Watts Coffee House wall memorabilia.



SCREEN STAR, RAYMOND ST. JACQUES, (shown left) presently instructing at MAFUNDI weekly. Mr. Jacques teaches Acting and Scene Study on Tuesday nights; and Stylization Of Formalized Combat in terms of grace, skill, balance and posture - on Wednesday evenings at MAFUNDI.



(Shown right) Mr. Jacques doing his thing through the medium of Fencing.

SCHEDULE FOR MID-WINTER CLASSES

DEPT.	DESCRIPTION OF CLASS	DATE	TIME	INSTRUCTOR
DRAMA				
ACTING I	ACTING TECHNIQUE: SCENE STUDY FOR BEGINNING STUDENTS.	SATURDAY	1:00 P.M. - 3:30 P.M.	DON MITCHELL
ACTING II	ACTING TECHNIQUE AND SCENE STUDY FOR ADULTS AND ADVANCE STUDENTS.	MONDAY	7:30 P.M. - 9:30 P.M.	RAYMOND BURR
ACTING III	ACTING AND SCENE STUDY FOR SEMI-PROFESSIONAL STUDENTS (LIMITED TO 15 STUDENTS)	TUESDAY	7:00 P.M. - 9:30 P.M.	RAYMOND ST. JACQUES
ALL STUDENTS WILL ATTEND PLAYS, LECTURES AND SPECIAL PROJECTS				
AFRO-AMERICAN LITERATURE	POETRY "FOLLOW THE DRINKING GOURD" LECTURES, POETRY READING OF BLACK AMERICAN POETS.	THURSDAY	7:30 P.M. - 9:30 P.M.	BOSCOE LEE BROWNE
DANCE	DANCE MOVEMENTS FOR THEATRE, BASIC BALLET, AFRO-MODERN PRIMITIVE RHYTHMS FIGURE CONTROL.	MONDAY 1 11 WEDNESDAY	4:00 P.M. - 5:00 P.M. (BEGINNERS & FIGURE CONTROL) 5:00 P.M. - 6:30 P.M. (ADVANCE STUDENTS) (SAME AS ABOVE)	MARIE BRYANT MARGE CHAMPION
ART				
PAINTING	BASIC TECHNIQUE & DRAWING PRACTICE (SAME AS ABOVE) OPEN TO STUDENTS ON SCHOLARSHIP. CONDUCTED AT MR. BENNETT'S PRIVATE STUDIO.	WEDNESDAY SATURDAY	7:30 P.M. - 9:30 P.M. (OPEN)	HERBERT BENNETT HERBERT BENNETT
SCULPTURE	MIXED MEDIA WITH EMPHASIS ON JUNK SCULPTURE, PAPER MACHE & PLASTIC.	SATURDAY	11:00 A.M. - 4:00 P.M.	DAVID SIMOLKE
ART HISTORY	(AFRICAN/AMER. ART) THIS CLASS WILL INCLUDE A STUDY OF WEST AFRICAN CULTURE, AS WELL AS A HISTORIC SURVEY OF BLACK ART IN THE UNITED STATES. THIS WILL BE A LECTURE IN 4 OR 5 SERIES.	(EACH LECTURE WILL BE ANNOUNCED)		GUESTS
SET DESIGN	CONSTRUCTION OF SETS FOR LIGHTING STAGE. ALSO FOR STAGE. ALSO LIGHTENING & OTHER FORMS OF STAGE-CRAFT.	SATURDAY	1:00 P.M.	RICHARD WATSON
MUSIC	BASIC TECHNIQUES IN THE SKILL OF LISTENING TO ALL MUSIC. THE RECOGNITION AND DISCOVERY OF THE NATURE OF SOUND. FORMATION WITH THE ASSISTANCE OF LOCAL SCHOOLS OF CHAMBER MUSIC ENSEMBLES. COMPARATIVE AFRICAN/ EUROPEAN MUSIC AND SOUNDS.	TUESDAY	4:00 P.M.	ROLICE E. DALE
VOCAL	(CONCERTS WILL BE OFFERED TO STUDENTS) VOICE PLACEMENT, BREATHING CONTROL. CAN BLACK MUSIC FROM PRE-SLAVERY TIMES TO THE PRESENT. STUDENTS WILL SURVEY. TRADITIONAL AFRICAN MUSIC, SPIRITUALS, RAG TIME AND BLUES IN AN EFFORT TO UNDERSTAND THE ORIGINS AND IMPORTANCE OF JAZZ AND OTHER MUSIC TYPES IN AMERICA. HARMONY FOR POPULAR GROUPS. CAREER GUIDANCE AND INFORMATION.	SATURDAY	1:00 - 2:30 P.M.	ARCHIE AMMONS
FILM MAKING	EMPHASIS ON STILL PHOTOGRAPHY OFFERED THE FOLLOWING SIX WEEKS. SPECIAL ASSIGNMENTS WILL BE GIVEN TO STUDENTS WHO SHOW PROMISE WORKING WITH THE MOVIE CAMERA. A FULL SCHEDULE WILL BE ANNOUNCED.	MONDAY THRY 4:30 P.M. - 6:00 P.M. SATURDAY 2:00 P.M. - 5:00 P.M.		KEN ISHIBASHI
MARTIAL ARTS FOR DANCE & THEATRE (FENCING)	STYLIZATION OF FORMALIZED COMBAT IN TERMS OF GRACE, SKILL, BALANCE, AND POSTURE. (THIS CLASS FOR BLACK STUNTMEN GROUP ONLY)	WEDNESDAY	7:30 P.M.	RAYMOND ST. JACQUES
MODELING & SELF IMPROVEMENT		THURSDAY	7:00 P.M. - 9:00 P.M.	MARLA CRAIG
1st WEEK: A. VISUAL POISE B. FIGURE CONTROL 2nd WEEK: A. SKIN CARE B. WARDROBE 3rd WEEK: A. SPEECH ARTS B. VISUAL POISE 4th WEEK: A. SOCIAL GRACE/MANNERS B. FIGURE CONTROL 5th WEEK: A. MAKE-UP (EYES) B. SPEECH ARTS 6th WEEK: A. VISUAL POISE B. WARDROBE 7th WEEK: A. HAIR CARE B. FIGURE CONTROL 8th WEEK: A. MAKE-UP B. SOCIAL GRACE 9th WEEK: A. WARDROBE B. VISUAL POISE 10th WEEK: A. MAKE-UP B. COMPLETE REVIEW				
(CLASSES START PROMPTLY. EACH WEEK TWO (2) SUBJECTS ARE TAUGHT. ONE HOUR FOR EACH SUBJECT.				



Fred Cannon, President of MAFUNDI.



MAFUNDI DANCERS SCORE L.A. MUSEUM TRIUMPH

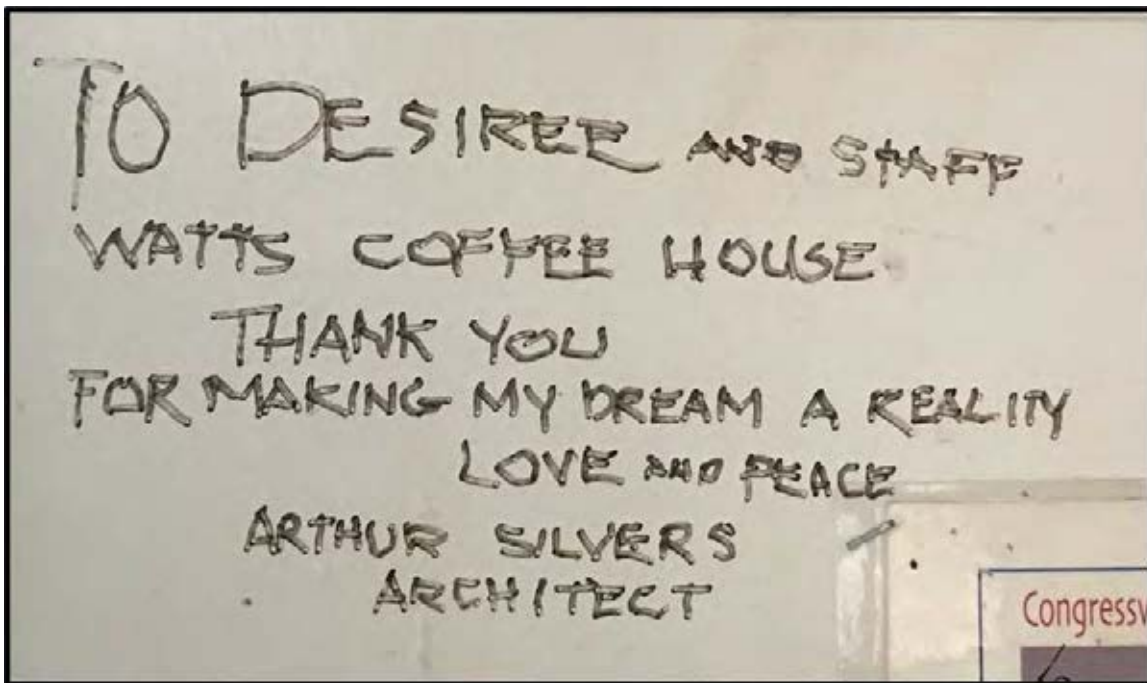


Marge Champion

With professional-like precision, the fast-MAFUNDI dance troupe performed at the Los Angeles County Museum of Natural History on January 10.

A very large audience came to the event, and I may say, from my observation of these people, they were enthusiastic and appreciative. What you have been doing and are continuing to do with the Mafundi dancers certainly merits greater public awareness and a

Advertisement for Mafundi Institute classes while at 1772 East 103rd Street, before moving to the new Watts Happening Cultural Center.



Art Silvers – architect for the Watts Happening Cultural Center – left a note on the Watts Coffee House wall, circa 1980s.



The legendary [Watts Prophets](#) – Father Amde Hamilton (born Anthony Hamilton), Otis O' Solomon (also billed as Otis O'Solomon Smith), and Richard Dedeaux.

Mafundi logo out, it would bleed through," said Watts native Cecil Fergerson, a former curator at the Los Angeles County Museum of Art. "The Mafundi was meant to stay here. And that's why it's back."

Back is the colorful glory of the Mafundi logo, repainted last month by Elliott Pinkney, its original artist.

Back, too, are some of the community events that once offered young African Americans a chance to work onstage, including Marla Gibbs (who went on to star in "The Jeffersons" and "227") and Roger Mosley ("Magnum, P.I.").

In August, Mafundi raised the curtain for its first play in 22 years. And once a month, spectators swing to the rhythms of jazz and blues concerts in a recently re-decorated auditorium.

Dance, drama and poetry classes for local youngsters are being planned, possibly to start in December. And, with the Mafundi now home to the Watts Coffee House, artists are once again returning to while away afternoons sipping java and discussing their work.

For years, though, the boxy stucco building at Wilmington Avenue and 103rd Street displayed little of the spirit of Mafundi, which means "artisans" or "creative people" in Swahili.

The stage was empty, the classrooms used as office space. The building's landlord, a local social services agency, rented space to real estate agents, a handful of city agencies and the Watts United Credit Union.

But Harold Hambrick, vice president of public affairs at Watts Health Systems, envisioned the resurrection of the old cultural academy.

Hambrick remembers weekends spent in the dimly lit Watts Happening Coffee House during the late '60s, watching the first Mafundi plays and concerts through thick



Cecil Fergerson, left, greets Elliott F

clouds of smoke.

The desire to re-create that scene, albeit smoke-free, has been the driving force behind a group spearheaded by Hambrick.

"We wanted to connect the past with the present," Hambrick said.

When Watts Health Systems took over management of the building housing Mafundi in 1996, Hambrick seized the opportunity to make that connection.

First, he went to his agency's management to win support for restoring the old community center. Then he coaxed the city into helping refurbish the building. Meanwhile, others rallied to his cause: Fergerson, Quentin Drew, a local actor, and the Watts Prophets, a pioneering jazz-rap group.

One year after the Mafundi's revival began, the connection between past and present was complete.

As if to prove the point, musicians who played and sang free at the original Mafundi returned last month to perform at the Third World Arts Exhibition.

Among them was jazz pianist Horace Tapscott, whose Pan African People's Arkestra played at the building's groundbreaking in 1970.

Jack Leonard, "Watts' Mafundi Institute Stars in Its Own Revival," *Los Angeles Times*, October 24, 1997,

<https://www.newspapers.com/clip/58883297/1997-return-of-the-mafundi-institute/> (accessed July 2, 2020).

surface, it doesn't seem like we had any friends, but when you evaluate it, we had a lot of help."

The new center, indeed, is a product of black determination and a great deal of help from the city of Los Angeles as well as HUD officials. Black artists and white artists—like dancer Marge Champion—have worked to help Mafundi (which became official sponsoring organization for the center) raise program operating capital.

Directors Hostile

"This is different from anything else," said Mrs. Emma McFarland, former regional HUD administrator's special representative, who was instrumental in securing the HUD grant and who entered the picture at a time when the coffeehouse's young directors were hostile and bitter over being forced out by city regulations.

"It demonstrates how alienated youth can work with government at all levels to get the things they identify as their needs. To my knowledge, it's the first time outside the poverty programs that this has been successful."

All some of them could think of at first, she recalled, was "blowing up City Hall." But they learned how to find land, negotiate for its purchase, to design a program with flexibility and to settle on the kind of building needed to house it.

When the Council of Churches found itself unable to raise the \$90,000 in local funds needed to secure the HUD grant, the Mafundi Institute group took over as official sponsor.

But Mafundi's optimistic young directors discovered they couldn't come up with the money either, so they sought the help of the city through City Councilman John S. Gibson Jr. The City Council allocated the funds.

There were problems, which included getting the Community Redevelopment Agency to agree that the center should go there instead of elsewhere.

And HUD apparently worried that some of the original coffeehouse board and their grass-roots spontaneity may have been lost in the shuffle as those more wise to the intricacies of federal grants led the way.

Taylor, the center's director, noted that he, Dr. J. Alfred Cannon and a couple of others with experience in black-community programs were added to the original board to add stability and to satisfy "the powers that be."

In any event—nearly a year after its originally scheduled completion date—the Watts Neighborhood Center, designed by black architect Art Silvers and built by black workers, is ready amid the cleared lots of the Watts Redevelopment Project.

Community Facility

And although Taylor said Mafundi intends to stress its cultural training programs in film-making and other fields, he suggested that such things will largely satisfy HUD requirements for a community facility and pointed out that various other activities will be accommodated.

"We intend to do the best job we can to help the community," he said.

The Watts Communications Bureau and Training Center will be the basic program, said Taylor. A proposal has been prepared, seeking funds from foundations and federal sources.

That proposal is to launch a training program in cable TV systems operation. Don D. Bushnell, former president of the Communications Foundation in Santa Barbara, is on hand to develop the project.

—The Mafundi Institute, which ran a cultural center for plays, poetry readings and classes in sculpture, writing, acting, radio and television broadcasting, dance, drawing, painting, ironworking and woodworking. Mafundi dancers performed throughout Los Angeles. Mafundi players presented the only live theater in Watts.

—The Sons of Watts, a group of former gang members who had taken part in the riot. They operated youth programs, job training programs and a program to get people released from jail on their own recognizance.

Richard Meyer, "The Story of Michael: A Child of the Watts Riots" *Los Angeles Times*, Aug. 10, 1980, <http://latimes.newspapers.com/clip/58883587/mafundi-takes-over-nat-diamonds/> (accessed July 2, 2020).

Arthur Silvers, 1930 - 2008

Architect fought against discrimination

By JOCELYN Y. STEWART
Times Staff Writer

Arthur Silvers, an architect who designed structures throughout California and also worked to end discrimination in housing and employment, died Jan. 18 of pulmonary fibrosis at a hospital in Santa Monica, according to his son John. He was 77.

For many years, Silvers worked with Robert Kennard, a prominent African American architect in Los Angeles. The men belonged to a post-World War II generation of architects whose work represented a break from traditional, European-influenced design. Silvers and Kennard were modernists whose influences were Richard Neutra and Victor Gruen, said Kennard's daughter Gail Kennard, who is president of Kennard Design Group.

In the 1960s, Silvers and Kennard designed Temple Atila in Culver City. With a hexagonal shape and wedge-shaped rooms, the structure was unlike any other synagogue in the city.

"Art Silvers was the designer of that," Gail Kennard said. "It was very modern for the times. It still is. [Silvers] was an excellent designer."



ACTIVIST AND MODERNIST DESIGNER

Martin Luther King Jr., left, joins Arthur Silvers, who served as chairman of the Congress of Racial Equality in Los Angeles in the 1960s. At right is the hexagonal-shaped Temple Atila in Culver City, a building that Silvers designed with prominent African American architect Robert Kennard.

'He was a strong role model for young people.'

—GAIL KENNARD, daughter of architect Robert Kennard and head of Kennard Design Group

freed a unit to the white couple. Those cases sometimes ended up in court, said Pinkel, who as a young attorney performed legal work for the group.

In 1964, Silvers, who was sometimes arrested during demonstrations, and other leaders were called to speak before a state Senate subcommittee examining race relations and urban problems. Silvers explained that the protests against businesses created some animosity but also helped

Kennard to form Kennard & Silvers. Later he served as vice president of Daniel, Mann, Johnson and Mendenhall.

At Cal Poly San Luis Obispo, Silvers earned a master's degree in engineering in

1958. From 1958 until 1986 he served on the faculty of Cal Poly's architecture department.

"He was a strong role model for young people," Gail Kennard said.

A memorial service is scheduled for Friday at 1 p.m. at Agape International Spiritual Center, 5700 Buckingham Parkway, Culver City 90230.

jocelyn.stewart@latimes.com

— OBITUARIES/FUNERAL ANNOUNCEMENTS —

Jocelyn Y. Stewart, "Architect fought against discrimination," Obituaries, Jan 26, 2008, <https://latimes.newspapers.com/image/193774460/?terms=arthur%2Bsilvers> (accessed July 13, 2020)

The scene is the Mafundi Institute, once a department store on East 103rd Street, called "Charcoal Alley" when Negro riots razed many buildings in 1965. Mafundi in Swahili means "artisan-craftsman."

Supported by donations, the institute's free classes include drama, modeling, music and film-making. Raymond St. Jacques teaches drama when his acting assignments permit. Raymond Burr and Don Mitchell taught acting before going back to work on "Ironside." Marge's pupils range in age from 3 to 18. Accomplishments?

"About 40 worked as extras in two films, 'The Halls of Anger' and 'The Great White Hope,'" she said in an interview later at her home.

"Several have been used as fashion models. Large groups have been taken to concerts at the Greek Theater, UCLA and the Music Center.

"My satisfaction is in seeing these kids grow, seeing girls lose their baby fat, seeing muscle tone improve."

Gene Handsaker, "Marge Champion gives her talents."

News-Pilot, September 9, 1970,

<https://www.newspapers.com/clip/58882582/news-pilot-sp-ca-sep-9-1970-wed/> (accessed July 20, 2020)

Blooming Watts Center

struction costs—more money has been committed by city and HUD, so the structure and property finally came in at nearly \$400,000.

There were problems, which included getting the Community Redevelopment Agency to agree that the center should go there instead of elsewhere.

And HUD apparently worried that some of the original coffeehouse board and their grass-roots spontaneity may have been lost in the shuffle as those more wise to the intricacies of federal grants led the way.

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That proposal is to launch a training program in cable TV systems operation. Don D. Bushnell, former president of the Communications Foundation in Santa Barbara, is on hand to develop the project.

Bushnell said the National Cable Television

Assn. already has agreed to place the first year's trainees in cable TV operations around the country.

As it grows, the Watts Communications Bureau will—it is hoped—become a community broadcasting center consisting of a short-range FM radio station and a community cable-TV system providing nearby homes and storefront organizations with commercial and Watts-originated programs.

The intriguing aspect of the plan is a proposed "talkback" set-up between subscribers and the studio so that residents could make known their own feelings through small, inexpensive cameras on their own sets.

In the meantime, other creative training projects growing out of the old coffeehouse and carried on by Mafundi are taking hold in the new community center.

Dance Classes

Dancers Marge Champion, Paula Kelly and John West teach classes twice a week. Actor Raymond St. Jacques teaches drama twice a week. Sewing and design are taught by Hollywood customer LaVita. There are classes, too, in modeling and grooming.

A neighborhood mother has formed the Watts Mafundi Choir. A new interracial rock group, the Southeast Intersection, uses the place to rehearse.

Emanuel Paul Thomas, who with St. Jacques and TV's Don Mitchell produced "The Blacks" at the Mark Taper Forum in May as a benefit for the community center, is program director.

The important thing, he said, is not that all the young people participating will find artistic careers, but that in the process they find out who they are and that the black community has its own culture in which they can take pride.

Taylor insisted, "Somewhere along the line, things have to be turned around. We would have really lost out if there hadn't been some blacks saying, 'Okay, we don't have \$90,000 in the bank and we may not be able to do things up as nice as some white liberals would want it done, but we have to do it ourselves—any way we can.'"

"Time is running out on us."

Jones, Jack, "Creativity Blooms at New Watts Center," *Los Angeles Times*, Jan. 4, 1971, <https://latimes.newspapers.com/CreativityBloom> ing (accessed Aug. 15, 2020).

helped us," Thomas said, "but what excites me is that help is coming from our own people. My hope is that the people of Watts will be running Mafundi themselves one day. That's why we stress the Watts neighborhood center idea. The rest of us are just here to get it started," he said.

More than 200 black and Mexican-American children in Watts receive free training each week at the institute. Marge Champion and Marie Bryant teach dancing. Raymond Burr and Mitchell along with St. Jacques, conduct classes in acting and Ken Ishibashi heads a filmmaking class. In addition,

there's instruction in radio and arts and crafts.

If a Mafundi kid goes on to a successful career, "that's the cream," Mitchell, St. Jacques and Thomas agree. "The significant thing is the development of pride, dignity and self-confidence," said St. Jacques, who parks his Rolls-Royce out in front where black youngsters can see it as tangible evidence of what they, too, can achieve.

"They see what they can become," says the actor. "I don't try to hide my affluence. Our kids should relate to successful blacks."

None of the top brass at Mafundi believes they are

turning out professional actors, present or future.

"Of course, a lot of them will never get jobs as actors," declared Mitchell. "We don't promise anything or throw any bull at them. Those kids only want to be involved. They're not looking for handouts. Just a little help," insisted the Ironsides actor.

Many Mafundi youngsters will be backstage at the Mark Taper Forum learning other skills besides acting.

"We get kids who otherwise would be just standing around on street corners," Mitchell went on. "They don't go in for sports but they can come to us and learn how to work with people. That alone makes it easier for them to get jobs later. Sometimes they only walk in and check out. But at least they know we're there."

Mafundi takes all comers and, as St. Jacques says, "Those who can do it, hang on."



The TOWER FRENCH CUISINI
atop Occidental Center
PRIVATE PARTIES BY ARRANGEMENT

Margaret Harford, "Blacks' Gives Vitality Jolt to Negro Actors," *Los Angeles Times*, May 18, 1970, <https://www.newspapers.com/Blacks> (accessed June 24, 2020).

The homes of some 30 of Hollywood's stars and celebrities will be the scene of as many festive cocktail parties, all timed for 6:30 p.m. Sunday.

The parties will precede a special performance of "The Great White Hope" at the Ahmanson Theater, and the evening will mark the first major fund-raising event for the Mafundi Institute.

Mafundi offers the young people of Watts a program of late afternoon and evening classes in art, drama, music, dance, film making, fencing and modeling, with such established performers as Marge Champion, Marie Bryant, Raymond Burr, Raymond St. Jacques and Don Mitchell among the regular members of its teaching staff.

Marge Champion and Diahann Carroll are co-chairmen for the benefit. The list of celebrity hosts and hostesses includes: Messrs.

and Mmes. Harry Karl (Debbie Reynolds), Freddie Fields (Polly Bergen), Michael Laughlin (Leslie Caron), Miss Nancy Wilson, Raymond Burr and Don Mitchell, George Cukor, Messrs. and Mmes. John Green, Jim Bellows (Maggie Savoy), George Sidney, Quincy Jones, Godfrey Isaac, Greg Morris, and Academy Award songwriters Alan and Marilyn Bergman.

MARGE CHAMPION will be co-hosting her party with her husband, Gower, and actor Don Marchall will be assisting Miss Diahann Carroll.

Others who are lending active support as patrons and group hosts include Jack Lemmon, Nancy Sinatra, Mrs. Jennifer Jones Selznick, Anna Bing Arnold, Edith Head, Agnes Moorehead, Cesar Romero, Nanette Fabray, Ruth Gordon and Garson Kanin, Hope Lange, Calvin Lockhart, Alan Pakula, Ray-

mond St. Jacques, and Messrs. and Mmes. Kirk Douglas, Lew Wasserman, Joseph Hirshhorn, Alan Livingstone (Nancy Olsen), Tony Owen (Donna Reed) and Joe Hyams (Elke Sommers).

The Mafundi Institute began its activities in 1967 in the old Watts Happening Coffee House, and has been described by its board president, UCLA psychiatrist Dr. J. Alfred Cannon, as the "most important indigenous social institution to arise from the ashes of the Watts uprising."

ITS NEW headquarters, the Watts Community Cultural Center, will be completed in March. Funded by federal and city grants, it will be the first such community facility to be built in any deprived area in the United States. Money raised by Sunday's benefit will be used to help furnish and operate the new facility. For further information on benefit tickets call 295-2511.

Gay Pauley, "On the Eve of Christmas," *Valley Times*, December 24, 1969, <https://www.newspapers.com/clip/68852428/mafundi-benefit-fundraiser-called-the/> (accessed Nov. 13, 2020).

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.

7105-3

1. LEGAL DESCR.	LOT	BLK.	TRACT	ADDRESS APPROVED
2. BUILDING ADDRESS				DIST. MAP
3. BETWEEN CROSS STREETS				ZONE
4. PRESENT USE OF BUILDING	NEW USE OF BUILDING			FIRE DIST.
OWNER'S NAME		PHONE		INSIDE
OWNER'S ADDRESS		P.O.		KEY
7. CERT. AMNH.	STATE LICENSE		PHONE	COR. LOT
8. LIC. ENGR.	STATE LICENSE		PHONE	REV. COR.
9. CONTRACTOR	STATE LICENSE		PHONE	LOT SIZE
10. CONTRACTOR'S ADDRESS	P.O.		ZONE	BLDG. LINE
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	BLDG. AREA
3 1825-29 E 103 RD STK.				DISTRICT OFFICE
12. MATERIAL	<input type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF
EXT. WALLS:	<input type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	CONST.
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$6900.00		VALUATION APPROVED	SPRINKLERS REQ'D. SPECIFIED
14. SIZE OF ADDITION	STORIES	HEIGHT	APPLICATION CHECKED	AFFIDAVITS
15. NEW WORK:	EXT. WALLS	ROOFING	PLANS CHECKED	DWELL. UNITS
I certify that in doing this 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, and I have read reverse side of Application.				SPACES PARKING
Signed: Willie C. ...				GUEST ROOMS
This Form When Properly Validated is a Permit to Do the Work Described.				FILE WITH
JURKOVICH				CONS. BUR
INSPECTOR				CONT. INSP.
29.60				HOUS. RES
TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.
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8/12/64 RC H-200

CRITICAL SOIL

ATHLETIC USE

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P.C. No. _____

GRADING

CRT, SOIL

CONS.

Yes

1

APPLICATION FOR INSPECTION OF NEW BUILDING
AND FOR CERTIFICATE OF OCCUPANCY

065 B-1—Rev.

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 DESCR.	LOT	BLK	TRACT	Ley Tr.
2. PURPOSE OF BUILDING	por. 13 & 14 (see plans) book 5			
3. JOB ADDRESS	1827 E. 103rd St.			
4. BETWEEN CROSS STREETS	Wilmington AND Beach St.			
5. OWNER'S NAME	ECONOMIC YOUTH OPPORTUNITIES AGENCY			
6. OWNER'S ADDRESS	314 WEST 6TH ST. MA 95511			
7. ARCHITECT OR DESIGNER	Kenneth & Silvers			
8. ENGINEER	Robert Marks			
9. CONTRACTOR	STATE LICENSE NO. 937-0855			
10. NO. OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
11. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR	
12. JOB ADDRESS	1827 E. 103rd St.			
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 150,000			
1. PLC OK PER CLM (CLM 12-6-69) (Per 7-29-62)				
PURPOSE OF BUILDING: Community Center				
TYPE: I				
BLOC. AREA: 8600				
DWELL. UNITS: None				
SPRINKLERS: NO				
P.C. No. 04956				
F.C. 223.08				
S.P.C. /				
G.P.I. /				
B.P. 343.20				
I.F. /				
O.S. /				
C/O /				
TYPIST KB				

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six months after fee is paid if construction is not commenced.

00897 E • 2-6 CK 223.08
83435
09751 E • X-1 CK 343.20

STATEMENT OF RESPONSIBILITY

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.

"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.)

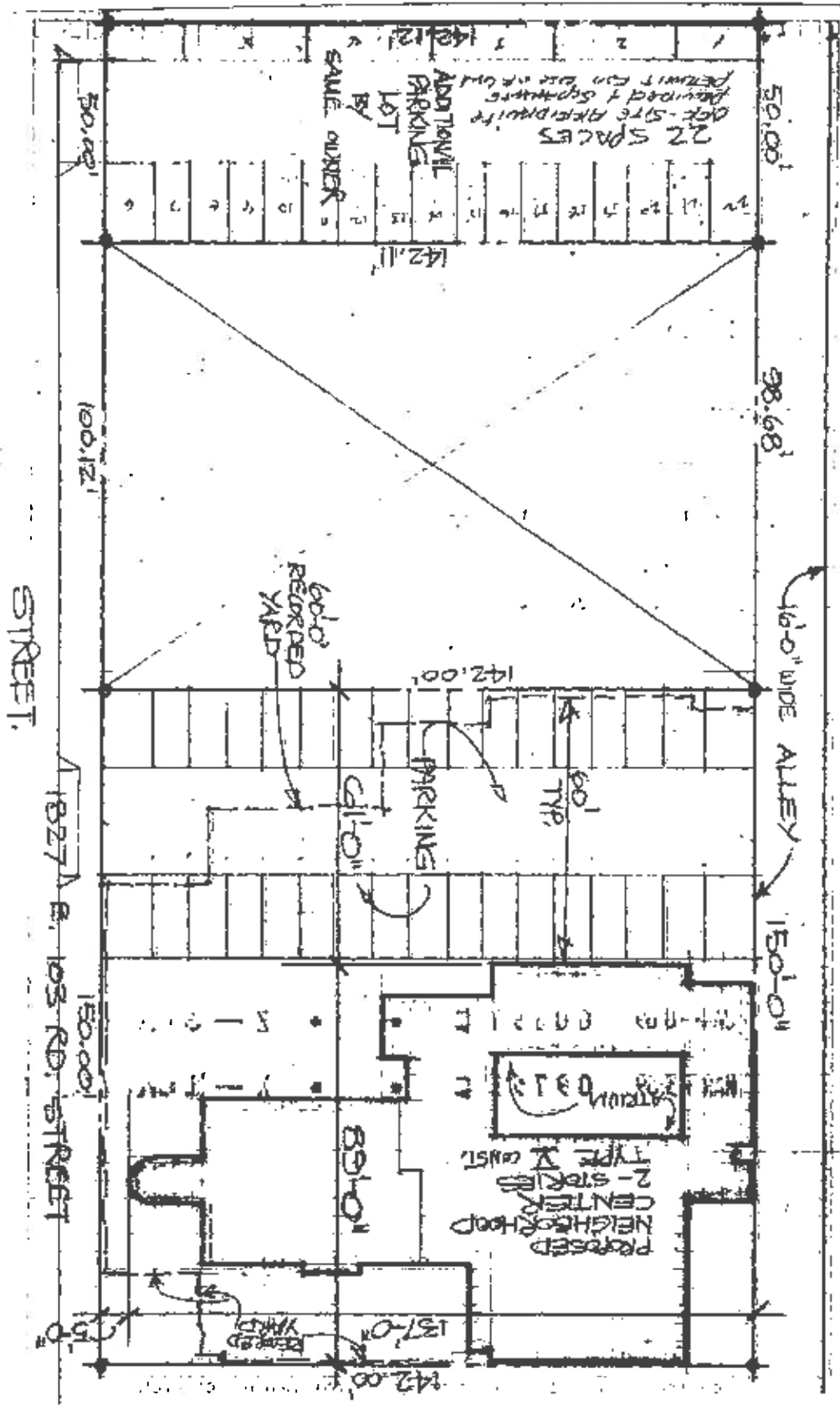
Signed: [Signature]

(Owner or Agent)

	Name	Date
Bureau of Engineering	LDalton	1/8
	Honji	1/7
Conservation	JChin	1/7
Planning		
Fire		
Traffic		

NOTE: CLM 12-6-69 (Per 7-29-62)

1. E. 50' OF LOT 13 & THE WEST 50' OF
 FRAC. LOT 14 OF LEY TRACT
 2. WEST 50' OF EAST 100' OF LOT 13 OF
 LEY TRACT BOOK 5 P. 26 OF MAPS
 CB/2993, CFF 5th Reg. 3526, 6/11/35921



Address _____ District Map No. _____

Between Cross Streets _____ and _____

Legal Description ~~W 50 ft of frac Lt 12 and~~ ^③ W 50 ft of E 100 ft of frac Lt 12;
W 50 ft of E 100 ft of frac Lt 13 and the E 50 ft of frac Lt 13;
W 50 ft of frac Lt 14, all in the Key Tract

According to the records of the City Clerk, the above property was subdivided as of prior to 7-29-62, 19__, which (is/may not be) the original date of lot division. Additional information (tax records, recorded deed, etc.) (is/is not) required to establish exact date of division.

1 Check applicable ordinance date:

6/1/46 _____ Lot Cut
6/29/60 _____ R-1-H (RE 15)
7/29/62 _____ Div. of Land

City Clerk - Land Records Division
Room 453, City Hall

By W G Hampton Deputy

B&S B-133 R11.68

2-6-69

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

1. LEGAL DESC.	LOT	BLK.	TRACT	CENSUS TRACT
	Por. 13 and 14		Ley Tr. Book 5	2422
2. JOB ADDRESS	DIST. MAP			
1827 E. 103rd St.	7155			
3. BETWEEN CROSS STREETS	ZONE			
Wilmington AND Beach St.	C-2-2			
4. PURPOSE OF GRADING	FINE DIST.			
Structural Fill Remove & Recompact	II			
5. OWNER	LOT TYPE			
Economic Youth Opportunities Agency	Inside			
6. OWNER'S ADDRESS	P.D. BOX	ZONE		
314 W. 6th St.	LA	MA 95511		
7. PLANS BY	CIVIL ENG.	STATE LICENSE	PHONE	
Kennard				
8. FOUNDATION	ENGINEER	STATE LICENSE	PHONE	
9. GEOLOGIST		PHONE		
none				
10. CONTRACTOR		STATE LICENSE	PHONE	
11. CONTRACTOR'S ADDRESS		STATE LICENSE	PHONE	
12. LENDER		BRANCH OFFICE	PHONE	
13. JOB ADDRESS	DISTRICT OFFICE			
1827 E. 103rd St.	LA			
14. NUMBER CUBIC YARDS	GRADING			
CUT 1000 cu.yds. FILL 1000 yds				
15. COMPACTED FILLS	BOARD FILE	CRIT. SOIL		
YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>				
RETAINING WALL REQUIRED	YARDAGE APPROVED	HIGHWAY OED.		
YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>				
MAXIMUM SLOPE	APPLICATION CHECKED	FLOOD		
CUT FILL	PLANS CHECKED	CONS.		
APPROVED SOIL TESTING AGENCY	DEFLECTIONS VERIFIED	ZONED BY		
BOND POSTED	PLANS APPROVED	FILE WITH		
MO Bond <input type="checkbox"/> CASH <input type="checkbox"/> SURETY <input checked="" type="checkbox"/>	APPLICATION APPROVED	INSPECTOR		
P.C. No.				
P.C.	S.P.C.	G.P.I.	G.P.	I.F.

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

112-03-00 09752 E 0 03436 X-16K 85.80
BAS 8100-82-67

STATEMENT OF RESPONSIBILITY

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.

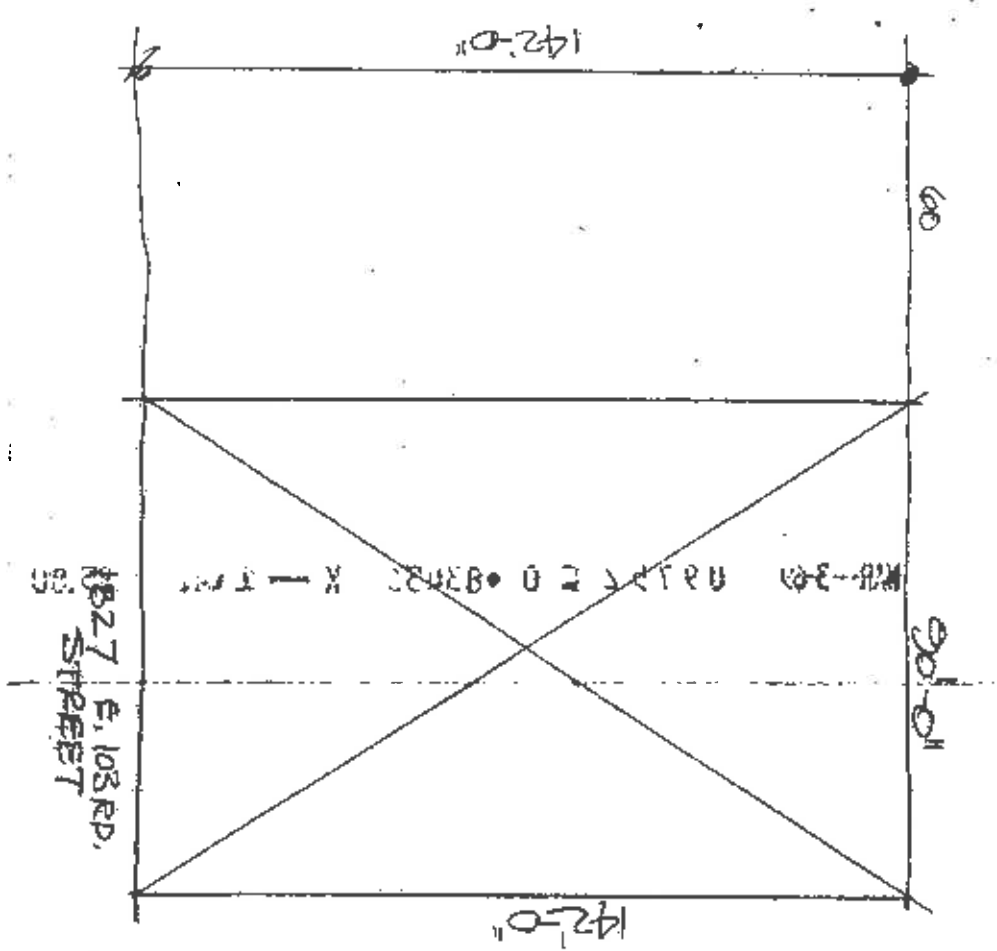
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither 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 James Morrell
(Owner or Agent)

I certify that all of the land included in the Tentative Tract Map is under my ownership or land on which offsite rights have been granted.

Signed	(Owner or Agent)	Name	Date
Bureau of Engineering	ADDRESS APPROVED	L. Dalton	2-28
	DRIVEWAY APPROVED	Hohji	2-28
	FLOOD CLEARANCE APPROVED		
	DRAINAGE TO WATERCOURSE APPROVED		
	GRADING IN WATERCOURSE APPROVED		
	GRADING ON PUBLIC PROPERTY APPROVED		
Plumbing	SPRINKLER SYSTEM APPROVED		
	ANNUAL INSPECTION		

E 50' OF FRAC. LOT 13 & WEST 50' OF
FRAC LOT 14 OF LEY TRACT



4460
3 **YOUNG & RUBICAM**
CITY OF LOS ANGELES
APPLICATION FOR INSPECTION — TO ADD-ALTER-REPAIR-DEMOLISH
AND FOR CERTIFICATE OF OCCUPANCY
DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LOT	1 & 2	2. PRESENT USE OF BUILDING	04 Neighborhood Fac. center	NEW USE OF BUILDING	same	DIST. APP	7155
3. JOB ADDRESS	1827 E. 103rd St.	4. BETWEEN CROSS STREETS	Wilmington Ave	AND	Beach	LEASING TRACT	2422.00
5. OWNER'S NAME	Bureau of Public Bldg.	6. OWNER'S ADDRESS	200 N. Main St.	CITY	LA 90012	ZONE	R4-1
7. ENGINEER	EUS LIC NO	8. ARCHITECT OR DESIGNER	Bureau of Public Bldg.s	ACTIVE STATE LIC. NO	485-5825	FIRE DIST.	
9. CONTRACTOR	BUS LIC NO	10. BRIDGE LENDER	same	ADDRESS		CITY	
11. SIZE OF EXISTING BLDG	WIDTH 89 LENGTH 37	12. CONST. MATERIAL OF EXISTING BLDG.	wd stud/plas	ROOF	comp	FLOOR	conc
13. JOB ADDRESS	1827 E. 103rd St.	14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 50,000	15. NEW WORK (Describe)	interior remodeling and install exhaust fan on roof	16. NEW USE OF BUILDING	Neighborhood Facility Center
17. SIZE OF EXISTING BLDG	STORIES 1 HEIGHT 15	18. NO. OF EXISTING BUILDINGS ON LOT AND USE	neighbor. fac. cent	19. SIZE OF ADDITION		20. STORIES	HEIGHT
21. TYPE	GROUP OCC 32/6-1/6-2	22. PLANS CHECKED		23. PLANS APPROVED		24. ZONED BY	G. Johnson
25. DWELL UNITS	MAX OCC.	26. PARKING REQ'D	STD	27. GAMING PROVIDED	COMP.	28. INSPECTION ACTIVITY	EDMS GEN. MAL. S. COMS
29. SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	30. 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.		31. 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.		32. TYPIST	

CASHIERS USE ONLY

06-14-76 03780 E 222156 U-607 805
 06-14-76 03781 E 222156 U-607 805

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 *[Signature]* Signature/Date *Patterson 7-2-76*

(Owner of Legal Easement Property Owner's Consent)

Bureau of Engineering ADDRESS APPROVED DRIVEWAY HIGHWAY DEDICATION REQUIRED COMPLETED FLOOD CLEARANCE

SEWERS SEWERS AVAILABLE NOT AVAILABLE NO SEWER/PLUMBING REQ'D SFC PAID SFC NOT APPLICABLE SFC DUE APPROVED FOR ISSUE NO FILE

Conservation APPROVED TITLE 19 (L.A. 4 C-5700) HOUSING AUTHORITY APPROVAL PLANNING APPROVED UNDER CASE # TRAFFIC APPROVED FOR

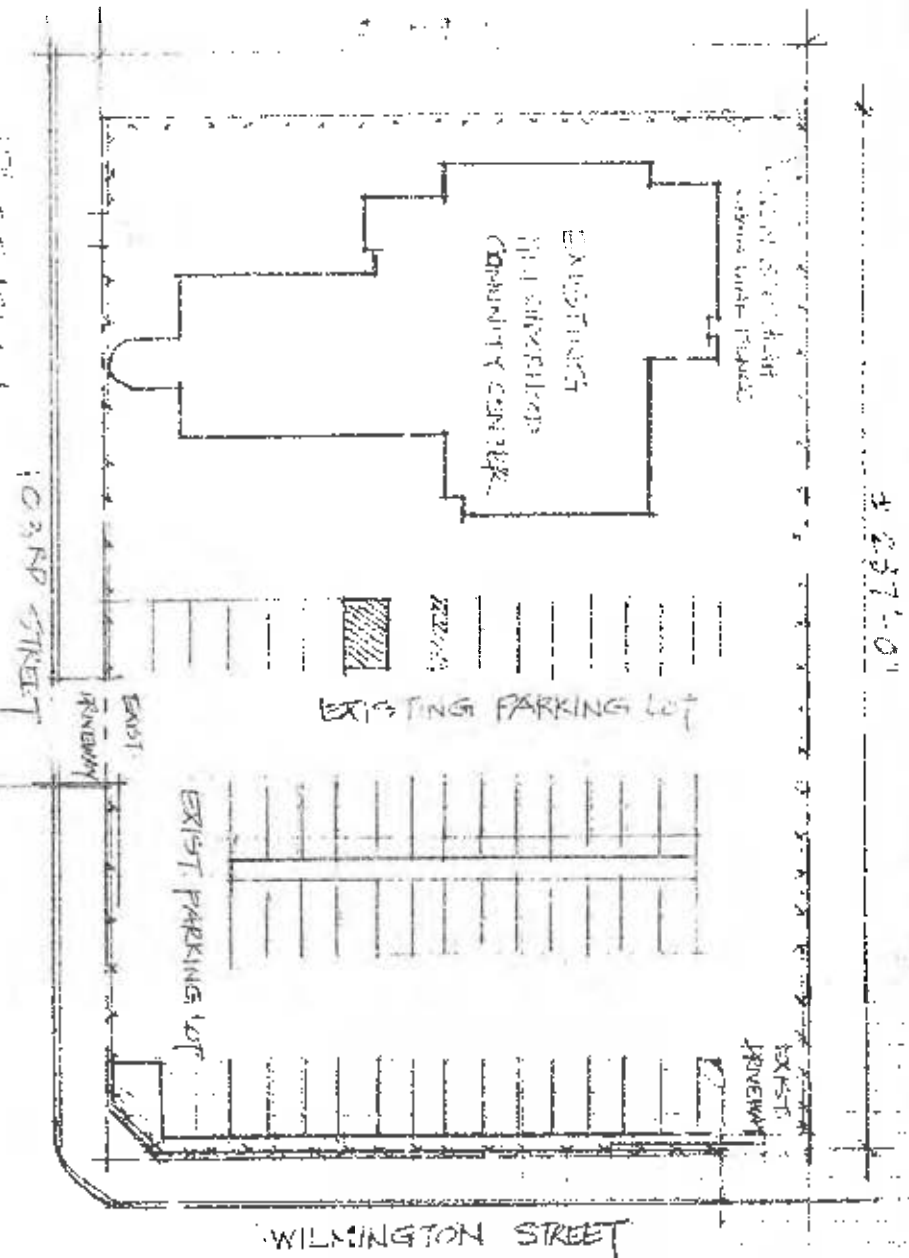


103RD STREET

103RD STREET



1st FLOOR PLAN





Bldg-Addition
Commercial
Appointment Plan Check
Plan Check

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

Issued on: 02/18/1997
Last Status: Permit Finaled
Status Date: 05/08/1998

TRACT	BLOCK	LOT#	ABB	COUNTY MAP REF#	PARCEL ID# (PIN#)	ASSESSOR PARCEL#
TR 26642		1		MB 843-93/96	091-5A215 126	6048 - 028 - 934

1. PARCEL INFORMATION

Area Planning Commission - South Los Angeles
LADBS Branch Office - L.A.
Council District - 15
Census Tract - 2422.00
District Map - 90B213

Energy Zone - R
Highway Dedication - Y
Lot Size - IRR
Lot Type - Corner
Thomas Brothers Map Grid - 704

ZONES(s): R3-1

4. DOCUMENTS

ZI - 1231
ZI - 2128
ZI - 2184
OB - 12993-A
AFF - 35981-A

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

Owner(s):
COMMUNITY DEVELOPMENT DEPT. 215 6TH ST LOS ANGELES, CA (213) 485-1617

Tenant:

Applicant: (Relationship: Architect)
ROBERT S.G. L.A.M. - 111 N. HOPE ST 1055 LOS ANGELES, CA 90051 (213) 367-0059

7. EXISTING USE

(04) Amusement Building

PROPOSED USE**8. DESCRIPTION OF WORK**

ADDITION OF REST ROOMS TO COMMUNITY CENTER

9. # Bldgs on Site & Use: 1 COMMUNITY CENTER APC-**10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By: Jameson Lee DAS PC By:
OK for Cashier: Jameson Lee Coord. OK:
Signature: Date:

For inspection requests, call toll-free (888) LA4BUILD (524-2845),
or request inspections via www.ladbs.org. To speak to a Call Center
agent, call 311. Outside L.A. County, call (213) 473-3231

For Cashier's Use Only

W/O #: 71400414

11. PROJECT VALUATION & FEE INFORMATION

Final Fee Period

Permit Valuation: \$111,000 PC Valuation:

FINAL TOTAL Bldg-Addition 290.71

Permit Fee Subtotal Bldg-Addition 202.13

Energy Surcharge

Handicapped Access

Supp. Plan Check 0.00

Plan Maintenance 10.00

Fire Hydrant Refuse-To-Pay

E.O. Instrumentation 2.10

Supp. O.N. Surcharge 4.28

Supp. Sys. Surcharge 12.84

Planning Surcharge Misc Fee 5.00

Supp. Planning Surcharge 6.36

School District Commercial Area 48.00

Sewer Cap ID: Total Bond(s) Due:

Payment Date: 02/18/97

Receipt No: LA04-0127

Amount: \$290.71

Method: No Fee

1997LA61007**12. ATTACHMENTS**

Plot Plan



S P 9 7 0 1 4 : 0 0 0 3 0 9 4 1 4 F N *

0-6 0 9 0-3-0 0-0-0 7

1827 E. 103rd St.

Project Reference :

Permit Application: 97014 - 10000 - 00414

Bldg—Addition
Commercial
Counter Plan CheckCity of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**Stamp/Date : Ready to Issue 02/18/97
Page : A - 1
Printed On : 02/18/1997 09:18:32
Permit Ref# :**1. ADDRESS & PROJECT INFORMATION**Project Address : 1827 E. 103rd St.
Permit Valuation : \$10,000.00 (Final) PC Valuation :
Work Description : ADDITION OF REST ROOMS TO COMMUNITY CENTERExist. Bldg. on Lot/Use : 1 COMMUNITY CENTER
Relocation Old Address :Parcel(PIN) : 091-SA215 126
Council Dis : 15
Event Code :

Sewer Cap :

APPROVED BYPC : Jameson C. Lee
Application : Jameson C. LeePrint : JAMESON C. LEE Zoned by :
BSID :
Sign : [Signature] 63470 Date : 2-18-97**2. OWNER INFORMATION**Name : Community Development Dept.
Address : 215 W. 6th St.
Los Angeles, Ca**3. APPLICANT INFORMATION**Name : ROBERT S.G. LUM Architect
Address : 111 N. Hope St., 1055
Los Angeles, Ca 90051
Phone #: 2133670059 FAX# :

For Customer's Use Only

NO FEE NO FEE

02/18/97 01:42:50PM LA04 T-0127 C 31
BUDG PERMIT CO 202.13
INVOICE # 0000000 PP
FLAT MAINTENANCE 10.00
EZ COMMERCIAL 2.10
SYS DEV FEE 12.84
ONE STOP 6.28
MISCELLANEOUS 5.00
CITY PLAN SURC 6.36
SCHOOL DEV COM 48.00

DWP TOTAL CHECK No Fee \$290.71
290.71

SpO #031527

rel. #88625

97LA 61007

97LA 61007

2-18-97

4. ARCHITECT, CONTRACTOR & ENGINEER INFORMATION

TYPE	NAME	CLASS	LICENSE TYPE#	BTCH#
Architect	Vrilakas Ronald	NA	C23220	
	1714 18th Street Sacramento, CA 95814		Phone: 213-367-0059	

EASEMENT MAINTENANCE AND PROTECTION

UNDER PENALTY OF PERJURY, I HEREBY CERTIFY THAT THE PROPOSED WORK WILL NOT DESTROY OR IMPAIR ANY EASEMENT WITH CITY, LOCAL OR UTILITY EASEMENT BELONGING TO THE CITY OF LOS ANGELES. IF SUCH WORK DOES DESTROY OR IMPAIR ANY SUCH EASEMENT, THE CITY OF LOS ANGELES WILL BE RESPONSIBLE FOR THE REPAIR OF SUCH EASEMENT. THE CITY OF LOS ANGELES WILL BE RESPONSIBLE FOR THE REPAIR OF SUCH EASEMENT WILL BE PROVIDED.

DATE 2/18/97
OK TO ISSUE PERMIT 2/18/97
BY [Signature]

GENERAL CONTRACTOR**LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION****PLUMBING CONTRACTOR**

I hereby affirm, under penalty of perjury, that I am the general contractor named on the reverse side of this permit and 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. I am responsible for the following permits:

☐ Building ☐ Electrical ☐ Plumbing ☐ HVAC

GENERAL CONTRACTOR/DIYER BUILDER

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 Sec. 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 Sec. 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 #: _____

- ☐ 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: _____ Date: _____ ☐ Owner ☐ Contractor

ELECTRICAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the electrical contractor named on the reverse side of this permit and 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. I am responsible for the electrical permits.

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 Sec. 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 Sec. 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 #: _____

- ☐ 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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: _____ Date: _____

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL AND SHALL BE SUBJECT TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF THE COMPENSATION DAMAGES AS PROVIDED FOR IN SECTION 1706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

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. 3077, Civil Code).

Lender's Name: _____ Lender's Address: _____

ASBESTOS REMOVAL

☒ I declare that notification of Asbestos Removal is not applicable. ☐ I declare that a notification letter has been sent to the AQMD or EPA.

Sign: [Signature] Date: 2/18/97

OWNER-BUILDER DECLARATION

I hereby affirm, under penalty of perjury, that I am exempt from the Contractors License Law for the following reason (Sec. 7031.5, Business & 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 (Chap. 9 commencing with Sec. 7000 of Div. 3 of the Business & Professions Code) or that he or she is exempt therefrom & the basis for the alleged exemption. Any violation of Sec. 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 the 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 of completion, the owner-builder will have the burden of proving that he or she did not intend to improve for the purposes 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 the 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: ROBERT S. Luan

Sign: [Signature]

Date: 2/18/97

☒ Owner

☐ Authorized Agent

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-indicated property for inspection purposes. I declare 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.

Print: ROBERT S. Luan

Sign: [Signature]

Date: 2/18/97

☒ Owner

☐ Contractor

☐ Authorized Agent

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 discontinued or abandoned for a continuous period of 180 days (Sec. 58.603 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for permits granted by the Department of Building and Safety (Sec. 22.12 & 22.13 L.A.M.C.).

0 6 0 3 0 3 0 0 0 0 9

1827 E. 103RD ST.

PROJECT REFERENCE

PERMIT APPLICATION NO. 97014-10000-00414



Bldg---Addition
Commercial
Counter Plan Check

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

STATUS/DATE Ready to Issue 02/18/97
SUPPLEMENTAL PAGE B1
PRINTED ON 2/18/97 09:19



1. FULL DESCRIPTION OF WORK:

ADDITION OF REST ROOMS TO COMMUNITY CENTER

2. LEGAL DESCRIPTION:

TRACT: TR 26642 City Ref: M B 843-93/96
LOT: 1 PIN: 091-SA215.126 BOOK: 6048 PAGE: 028 PARCEL: 934

3. PROJECT ADDRESSES:

* 1827 E. 103RD ST.

4. PROPERTY OWNERS:

COMMUNITY DEVELOPMENT DEPT.
215 W. 6TH ST LOS ANGELES, CA

5. TENANTS INFO:

6. USE INFO - BUILDING CODE:

Proposed: Other (See Work Description). Code: B. Area: 163

7. USE INFO - ZONING CODE:

Existing Amusement Building (4)

0 4 0 9 0 3 0 9 0 1 0

1827 E. 103RD ST.

PROJECT REFERENCE
PERMIT APPLICATION NO. 97014-10000-00414Bldg--Addition
Commercial
Counter Plan CheckCity of Los Angeles - Department of Building & Safety
**APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY**STATUS/DATE Ready to Issue 02/18/97
SUPPLEMENTAL PAGE: C 1
PRINTED ON: 2/18/97 09:19**1. DOCUMENTS:**AFF 35981-A
ZI 2128 *AM*OB 12993-A
- ZI 2184- ZI 1231 *AM***2. PARCEL INFORMATION:**Council Districts: 15
Energy Zones: 8
Lot Size: IRR
Highway Dedication: YCensus Tracts: 2422.000
District Map No. (not part of PIN): 90B213
Building Branch Office: LAThomas Brothers Map Grids: 704
Lot Type: Corner
Zones: R3-1**3. PARKING INFO:**

No Change: Required Parking Onsite:

4. STRUCTURAL DETAIL:

Proposed: Construction Type: V-1HR

Proposed: Foundation Type: Continuous Footing

5. STRUCTURAL DIMENSIONS:Proposed: Area (ZC): 160.00 Sqft
Proposed: Length: 7.00 FtProposed: Height (BC): 11.50 Ft
Proposed: Stories: 1.00 LevelsProposed: Height (ZC): 11.50 Ft
Proposed: Width: 23.67 Ft

0 6 9 9 0 3 0 0 0 1 1

1827 E. 103RD ST.

PROJECT REFERENCE

PERMIT APPLICATION NO. 97014-10000-00414



Bldg--Addition
Commercial
Counter Plan Check

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

STATUS/DATE: Ready to Issue 02/18/97
SUPPLEMENTAL PAGE: D 1
PRINTED ON : 2/18/97 09:19

**1. ATTACHMENT:**

Plot Plan

2. CLEARANCE RECD:*Project located in CRA area**Sewer availability*

BAS ENGINEER PLANCHCK STRUCENG Approved

ENG NA NA NA Approved

2/18/97 JAMESON C LEE

2/6/97 VALENTINO PUEBLOS

3. FEES INFO:

Fin: Energy Surcharge		Fin: Fire Hydrant Refuse-To-Pay		Fin: Handicapped Access	
Fin: FINAL TOTAL Bldg---Addition	\$290.71	Fin: Permit Fee Subtotal Bldg---Addition	\$202.13	Fin: School District Commercial Area	\$48.00
Fin: Supp. Sys. Surcharge	\$12.84	Fin: Plan Maintenance	\$10.00	Fin: Supp. Planning Surcharge	\$6.36
Fin: Planning Surcharge Misc Fee	\$5.00	Fin: Supp. O.S. Surcharge	\$4.28	Fin: E.Q. Instrumentation	\$2.10
Fin: Supp. Plan Check	\$0.00	Sub: Energy Surcharge		Sub: Handicapped Access	
Sub: SUBMITTAL TOTAL Bldg---Addition	\$206.93	Sub: Plan Check Subtotal Bldg---Addition	\$181.91	Sub: Sys. Surcharge	\$10.92
Sub: Planning Surcharge	\$5.46	Sub: Planning Surcharge Misc Fee	\$5.00	Sub: O.S. Surcharge	\$3.64

4. PC ACTIVITY:

Plan Check JAMESON C LEE



0 3 0 City of Los Angeles 2
Department of Building and Safety
Clearances - Pending



Job Address: 1827 - 1827 E. 103rd St.
Permit Application No.: 97014 - 10000 - 00414
Printed: 2/6/97 08:20:47

Governing Agency: BUREAU OF ENGINEERING
Address: 200 N. Spring St., City Hall Room 460-K
Los Angeles, CA 90012

*** Please call telephone # listed below to verify that the office address listed above is the correct clearance office for your project.

Telephone: (213) 485-3885 Fax: None
Current Status: Pending

Clearance description: Sewer availability
Clearance required from Bureau of Engineering for sewer availability and connection
Approval granted by:

Type of approval: ☒ Approved ☐ Exempted ☐ Not Applicable
Comments: *No effect*

Governing Agency: COMMUNITY REDEVELOPMENT AGENCY
Address: 354 S. Spring St., Los Angeles, CA 90013
5657 Vineland Av. (By appointment)

*** Please call telephone # listed below to verify that the office address listed above is the correct clearance office for your project.

Telephone: (213) 977-1660 Fax: None
Current Status: Pending

Clearance description: Project located in CRA area
Clearance required for project located in CRA area: u2184
Approval granted by:

Type of approval: ☒ Approved ☐ Exempted ☐ Not Applicable
Comments:

Prior to issuance of a building permit, an electronic approval or a valid signature from an authorized representative of the designated agency or department shall be obtained for the clearance(s) listed above.
Number of clearances listed: 2

THE COMMUNITY REDEVELOPMENT AGENCY
OF THE CITY OF LOS ANGELES, CALIFORNIA

THESE PLANS ARE APPROVED AS BEING IN COMPLIANCE
WITH APPLICABLE REDEVELOPMENT PLANS.

PROJECT *WATTS* PARCEL

BY *Michael Mendez*

TITLE *Permits* DATE *FEB 7 1997*

CEQA CLEARED

Description of Work: ADDITION OF REST ROOMS TO COMMUNITY CENTER
Clearance-Pending

1827 - 1827 E. 103RD ST.

0 5 0 3 0 3 0 0 0 1 3

PERMIT APPLICATION NO. 97014 10000 00414



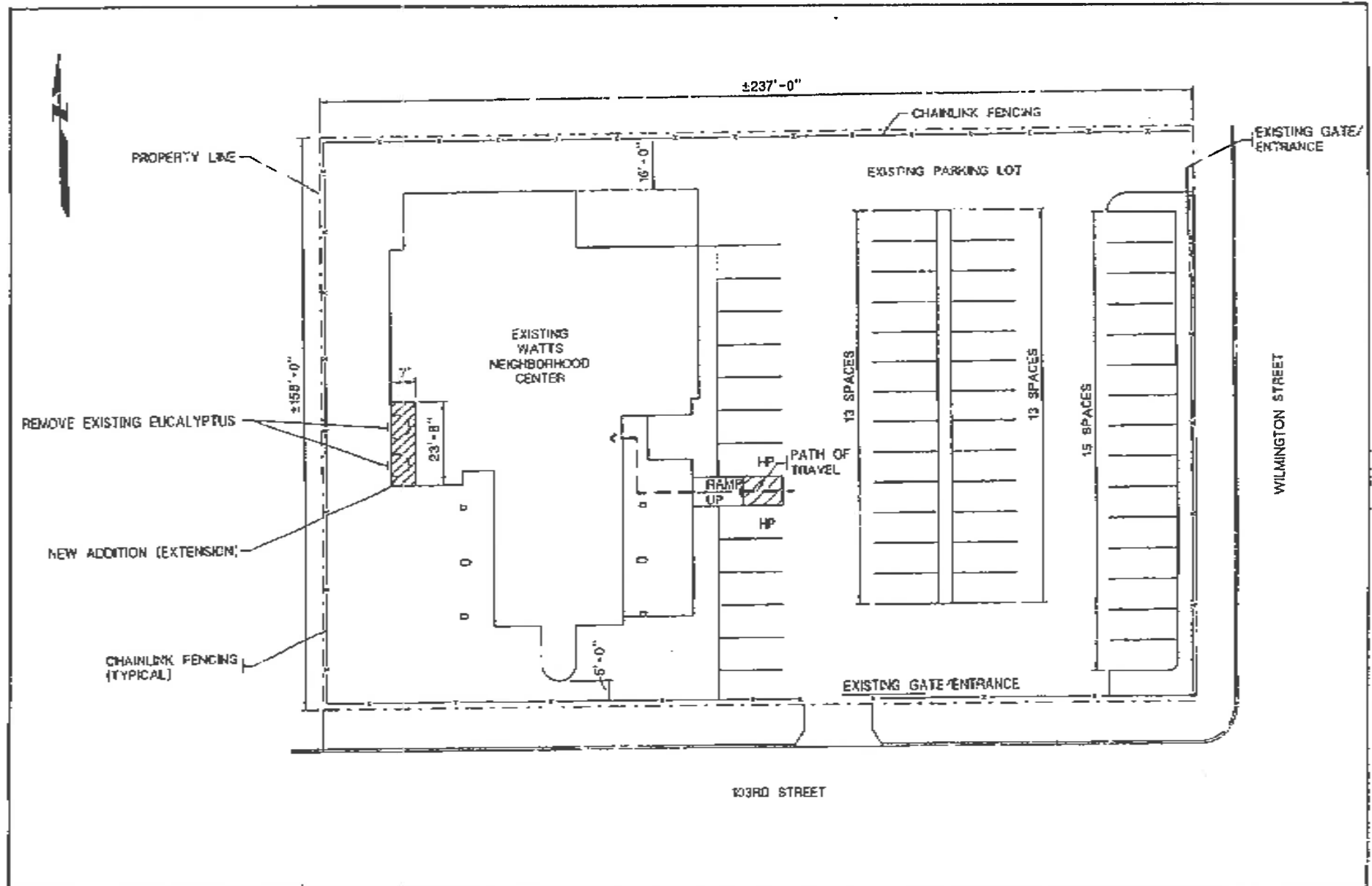
Bldg--Addition
Commercial
Counter Plan Check

City of Los Angeles - Department of Building & Safety

PLOT PLAN ATTACHMENT FOR Bldg---Addition

ADDITION OF REST ROOMS TO COMMUNITY CENTER

Printed on : 2/6/97 08:22



PLANT PLAN

1827 E 103rd St

Permit Application #: 02016 - 10000 - 04913

Bldg-Alter/Repair

City of Los Angeles - Department of Building and Safety

Plan Check #: B02LA0493FO

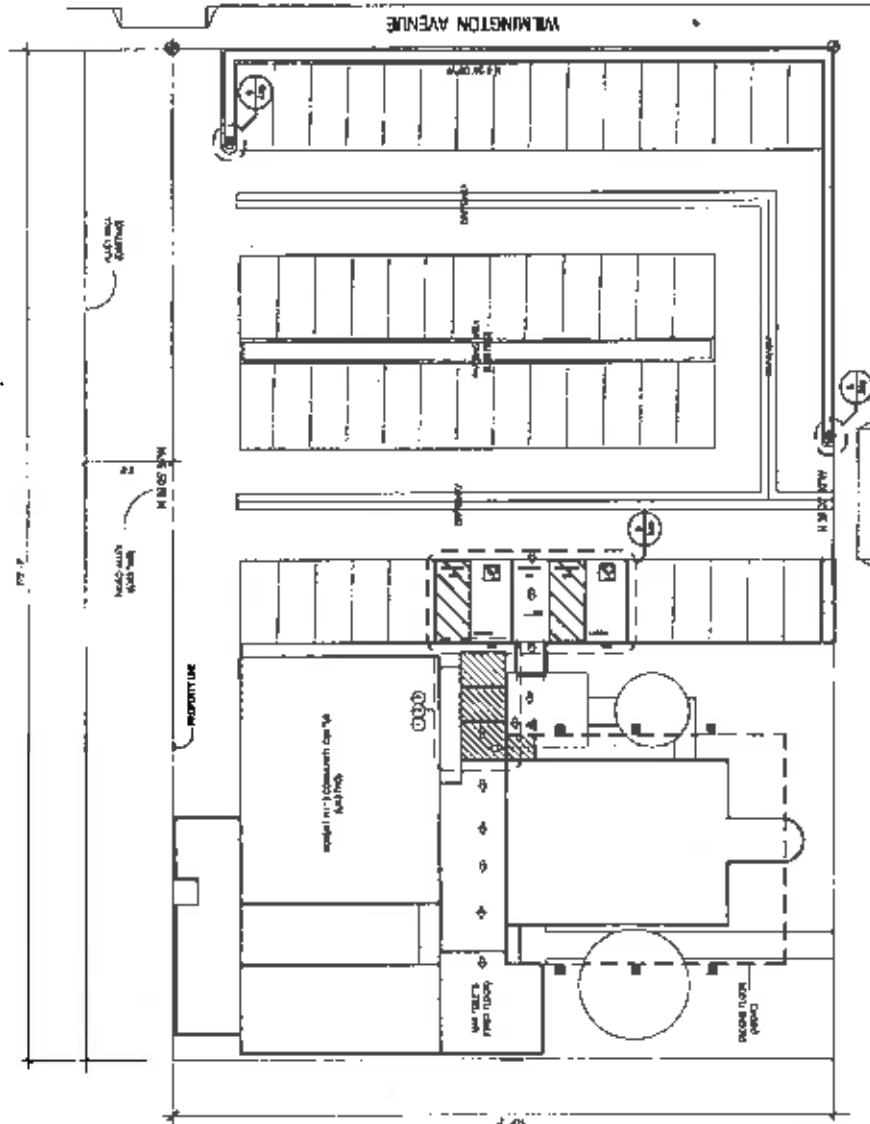
Commercial

Initiating Office: METRO

Plan Check Submittal

PLOT PLAN ATTACHMENT

Printed on: 06/21/04 08:09:50



101072020047823

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

Address of Building 1827 East 103rd Street



CITY OF LOS ANGELES
CERTIFICATE OF OCCUPANCY

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

This certifies that, so far as ascertained or made known to the undersigned, the vacant land, building or portion of a building described below and located at the above address complies with the applicable construction requirements (Chapter 9), and/or the applicable zoning requirements (Chapter 11) of the Los Angeles Municipal Code for the use, or occupancy group in which it is classified.

Issued 2/3/78 Permit No. and Year LA 83435/69 LA 29456/76

2 story, type V, 139' x 89' community center.
Maximum occupancy 231 in auditorium, total of
429. B-2/G-1/G-2 occupancy. 56 required
parking spaces provided.

0 2 3 0 1 1 0 0 0 5 0

Owner City of Los Angeles

Owner's Bureau of Public Buildings Room 800

Address 200 North Main Street

Los Angeles, Ca. 90012

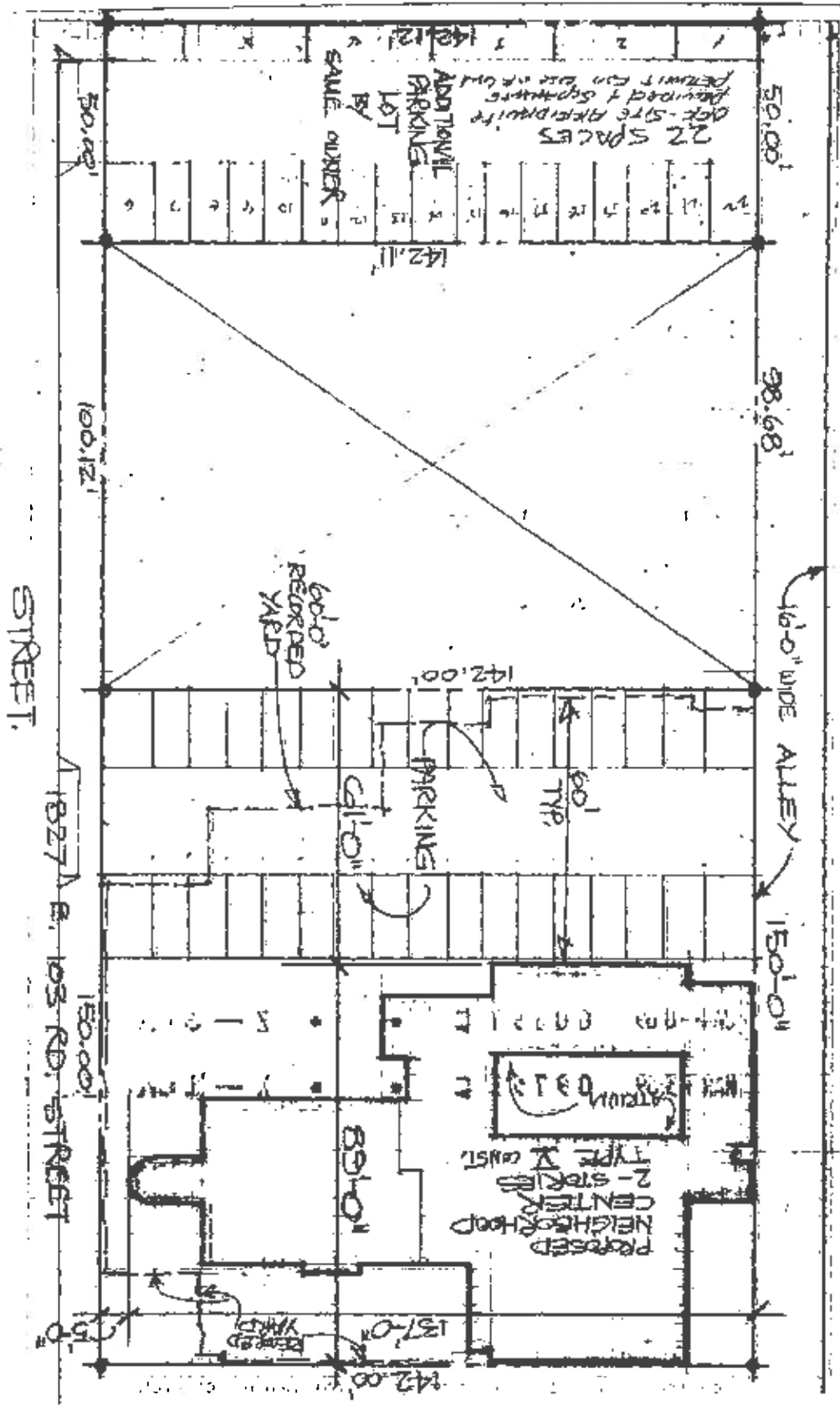
Form B-95b

5000301200500000524

BY

C. MAYS: bz

1. E. 50' OF LOT 13 & THE WEST 50' OF
 FRAC. LOT 14 OF LEY TRACT
 2. WEST 50' OF EAST 100' OF LOT 13 OF
 LEY TRACT BOOK 5 P. 26 OF MAPS
 CB/2993, CFF 5th Reg. 3526, 6/11/35921



Address _____ District Map No. _____

Between Cross Streets _____ and _____

Legal Description ~~W 50 ft of frac Lt 12 and~~ ^③ W 50 ft of E 100 ft of frac Lt 12;
W 50 ft of E 100 ft of frac Lt 13 and the E 50 ft of frac Lt 13;
W 50 ft of frac Lt 14, all in the Key Tract

According to the records of the City Clerk, the above property was subdivided as of prior to 7-29-62, 19__, which (is/may not be) the original date of lot division. Additional information (tax records, recorded deed, etc.) (is/is not) required to establish exact date of division.

1 Check applicable ordinance date:

6/1/46 _____ Lot Cut
6/29/60 _____ R-1-H (RE 15)
7/29/62 _____ Div. of Land

City Clerk - Land Records Division
Room 453, City Hall

By W G Hampton Deputy

B&S B-133 R11.68

2-6-69

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

1. LEGAL DESC.	LOT	BLK.	TRACT	CENSUS TRACT
	Por. 13 and 14		Ley Tr. Book 5	2422
2. JOB ADDRESS	DIST. MAP			
1827 E. 103rd St.	7155			
3. BETWEEN CROSS STREETS	ZONE			
Wilmington AND Beach St.	C-2-2			
4. PURPOSE OF GRADING	FIRE DIST.			
Structural Fill Remove & Recompact	II			
5. OWNER	LOT TYPE			
Economic Youth Opportunities Agency	Inside			
6. OWNER'S ADDRESS	P.O. BOX	ZONE	LOT SIZE	
314 W. 6th St.	LA	MA 95511	PLC OK	
7. PLANS BY	CIVIL ENG.	STATE LICENSE	PHONE	
Kennard				JRJ
8. FOUNDATION	ENGINEER	STATE LICENSE	PHONE	ALLEY
				Rear 16
9. GEOLOGIST			PHONE	BLDG. LINE
none				
10. CONTRACTOR		STATE LICENSE	PHONE	AFFIDAVITS
				ZI 637
11. CONTRACTOR'S ADDRESS		STATE LICENSE	PHONE	AFF 6479
				3417
12. LENDER		BRANCH OFFICE	PHONE	764
				ZA 10691
13. JOB ADDRESS	DISTRICT OFFICE			
1827 E. 103rd St.	LA			
14. NUMBER CUBIC YARDS	GRADING			
CUT 1000 cu.yds. FILL 1000 yds				
15. COMPACTED FILLS	BOARD FILE	CRIT. SOIL		
YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>				
RETAINING WALL REQUIRED	YARDAGE APPROVED	HIGHWAY OED.		
YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>				
MAXIMUM SLOPE	APPLICATION CHECKED	FLOOD		
CUT FILL	PLANS CHECKED	CONS.		
APPROVED SOIL TESTING AGENCY	DEFINITIONS VERIFIED	ZONED BY		
BOND POSTED	FEES APPROVED	FILE WITH		
MO Bond <input type="checkbox"/> CASH <input type="checkbox"/> SURETY <input checked="" type="checkbox"/>	APPLICATION APPROVED	INSPECTOR		
P.C. No.				
P.C.	S.P.C.	G.P.I.	G.P.	I.F.
				TYPIST

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

112-03-00 09752 E 0 03436 X-16K 85.80
BAS 8100-82-67

STATEMENT OF RESPONSIBILITY

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.

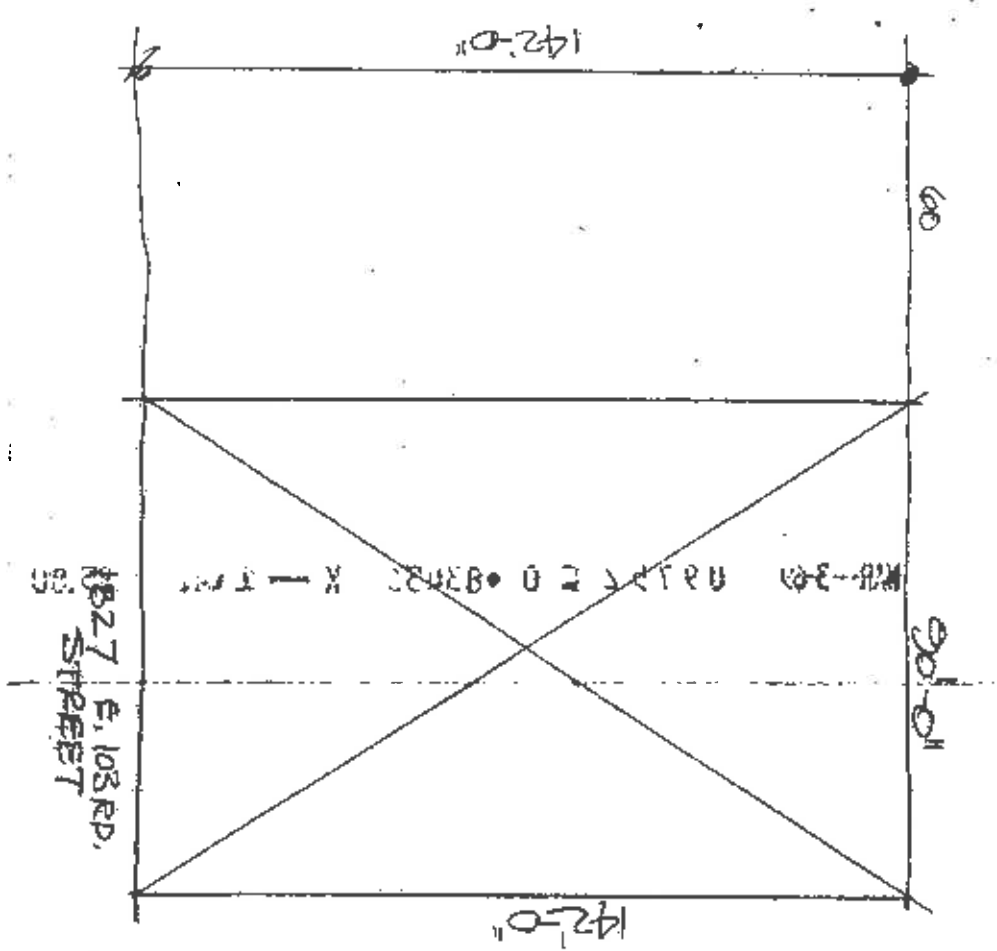
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither 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 James Morrell
(Owner or Agent)

I certify that all of the land included in the Tentative Tract Map is under my ownership or land on which offsite rights have been granted.

Signed	(Owner or Agent)	Name	Date
Bureau of Engineering	ADDRESS APPROVED	L. Dalton	2-28
	DRIVEWAY APPROVED	Hohji	2-28
	FLOOD CLEARANCE APPROVED		
	DRAINAGE TO WATERCOURSE APPROVED		
	GRADING IN WATERCOURSE APPROVED		
	GRADING ON PUBLIC PROPERTY APPROVED		
Plumbing	SPRINKLER SYSTEM APPROVED		
	ANNUAL INSPECTION		

E 50' OF FRAC. LOT 13 & WEST 50' OF
FRAC LOT 14 OF LEY TRACT



Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Low
Non-Residential Market Area	Low
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: Florence Griffith Joyner Elementary School Active: 102nd Street Early Education Center
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	6048028935
Ownership (Assessor)	
Owner1	L A CITY C/O C/O GENERAL SERVICES DEPT
Address	111 E 1ST ST STE 213 LOS ANGELES CA 90012
Ownership (Bureau of Engineering, Land Records)	
Owner	CITY OF LOS ANGELES GENERAL SERVICE DEPARTMENT
Address	111 E 1ST STREET ROOM 213 LOS ANGELES CA 90012
APN Area (Co. Public Works)*	0.354 (ac)
Use Code	8800 - Miscellaneous - Government Owned Property
Assessed Land Val.	\$14,595
Assessed Improvement Val.	\$0
Last Owner Change	07/14/2015
Last Sale Amount	\$0
Tax Rate Area	463
Deed Ref No. (City Clerk)	846285
	808413
	6-153
	1874849
	0846285
	0-586
Building 1	No data for building 1
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: 6048028935]
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
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No

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

Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	4.5543216
Nearest Fault (Name)	Newport - Inglewood Fault Zone (Onshore)
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Right Lateral - Strike Slip
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	90.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Hubzone	Qualified
Opportunity Zone	Yes
Promise Zone	None
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Housing	
Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 6048028935]
Ellis Act Property	No
AB 1482: Tenant Protection Act	No
Public Safety	
Police Information	
Bureau	South
Division / Station	Southeast
Reporting District	1827
Fire Information	
Bureau	South
Battalion	13
District / Fire Station	65
Red Flag Restricted Parking	No

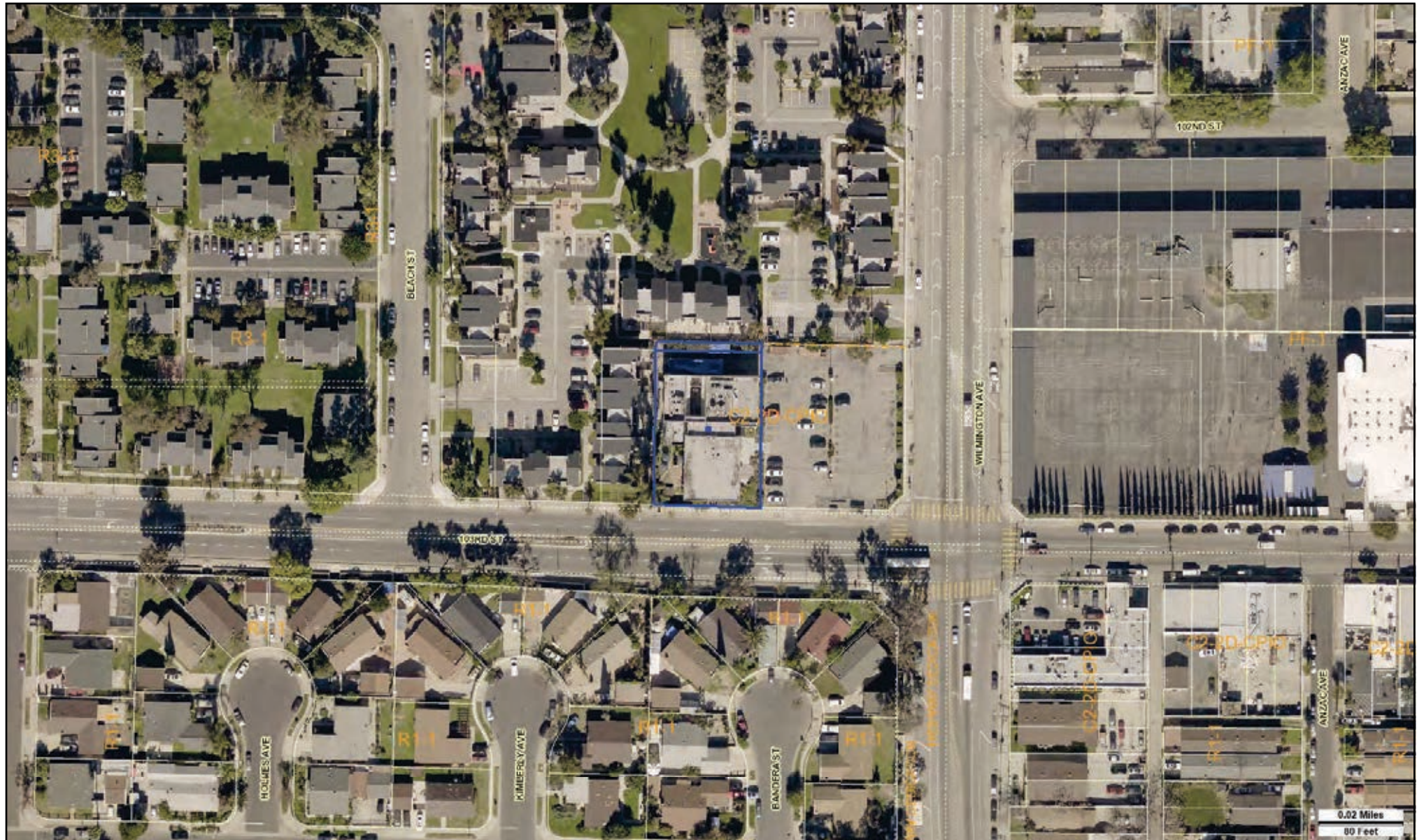
CASE SUMMARIES

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

Case Number:	CPC-2010-2771-CRA
Required Action(s):	CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Descriptions(s):	A PRELIMINARY PLAN FOR A PROPOSED AMENDMENT TO THE WATTS/WATTS CORRIDORS REDEVELOPMENT PLAN.
Case Number:	CPC-2008-1553-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	SOUTHEAST LOS ANGELES COMMUNITY PLAN UPDATE
Case Number:	CPC-19XX-24757
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-19XX-24747
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1990-346-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AMENDMENT TO THE L.A.M.C. TO - DRAFT AN ORDINANCE TO PROHIBIT THE GRANTING OF A CONDITIONAL USE PERMIT FOR THE OFF-SITE SALE OF ALCOHOLIC BEVERAGES (LOURDES GREEN/KAREN HOO)\
Case Number:	CPC-1986-827-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AMENDMENTS AND ZONE CHANGES FOR PROPERTIES WITHIN THE SOUTHEAST LOS ANGELES DISTRICT PLAN, IN CONNECTION WITH THE CITY'SGENERAL PLAN/ZONING CONSISTENCY PROGRAM 1B283
Case Number:	CPC-1983-506
Required Action(s):	Data Not Available
Project Descriptions(s):	SPECIFIC PLN ORD FOR INTERIM CONDITIONAL USE APPRVL FOR ESTABLISHMENTS FOR THE SALE OF ALCOHOL WHICH ARE GENERALLY LOCATED INTHE SOUTH CENTRAL AREA OF THE CITY
Case Number:	ENV-2017-2502-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	ENVIRONMENTAL CLEARANCE
Case Number:	ENV-2008-1780-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	SOUTHEAST LOS ANGELES COMMUNITY PLAN UPDATE
Case Number:	OB-12993-A
Required Action(s):	A-PRIVATE STREET MODIFICATIONS (1ST REQUEST)
Project Descriptions(s):	Data Not Available
Case Number:	AFF-35981-A
Required Action(s):	A-PRIVATE STREET MODIFICATIONS (1ST REQUEST)
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

CPC-13119
ORD-185925
ORD-185924-SA3375
ORD-171682
ORD-171681
ORD-167354-SA4992
ORD-162128
ORD-145302



Address: 1827 E 103RD ST

APN: 6048028935

PIN #: 091-5A215 129

Tract: TR 26642

Block: None

Lot: 2

Arb: None

Zoning: C2-2D-CPIO

General Plan: Community Commercial

