

ALBERT VAN LUIT COMPLEX

4000-4010 E. CHEVY CHASE DRIVE
CHC-2015-4255-HCM
ENV-2015-4256-CE

Agenda packet includes:

1. Final Staff Recommendation Report
2. Categorical Exemption
3. Under Consideration Staff Recommendation Report
4. Nomination
5. Supplemental Nomination Information
6. Letters of Support
7. Letters in Opposition

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

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2015-4255-HCM
ENV-2015-4256-CE**

HEARING DATE: February 4, 2016
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 4000-4010 E. Chevy Chase Drive
Council District: 13
Community Plan Area: North East Los Angeles
Area Planning Commission: East
Neighborhood Council: Atwater Village
Legal Description: Tract Watts' Subdivision of a Part
of the Rancho San Rafael, Lot FR 2 and Tract TR
5673, Lot 56, 57, 58, 59, 60

PROJECT: Historic-Cultural Monument Application for the
ALBERT VAN LUIT COMPLEX

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): 4000 Chevy Chase, LLC
6671 W. Sunset Blvd. #1575
Los Angeles, CA 90028
Albert Van Luit & Co.
c/o Enne and Associates Inc.
3275 N. Arlington Heights Rd.
Ste. 41
Arlington Heights, IL 60004

APPLICANT: Atwater Village Always
4007 Verdant Street
Los Angeles, CA 90039

PREPARER: Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION That the Cultural Heritage Commission:

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

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, City Planning Associate
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- The Albert Van Luit Complex “reflects the broad cultural, economic, or social history of the nation, State or community” for its association with Albert Van Luit and Company, the first wallpaper manufacturer in California, and for the company’s advances in wallpaper manufacturing that were possible in part by the daylight factory they were created in. Albert Van Luit and Company is significant for establishing new silk screening processes for wallpaper manufacturing and for adopting a new distribution system that worked directly with retailers rather than interior designers.
- The Albert Van Luit Complex contains two buildings that “embody the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction.” The 1950 factory is an example of a daylight factory building that through its sawtooth roofing allowed natural light to illuminate the large manufacturing space. The 1965 showroom is also significant for its design in the Mid-Century Modern style.
- The Albert Van Luit Complex showroom is “a notable work of a master builder, designer, or architect whose individual genius influenced his or her age” as the work of Edward A. Killingsworth, master Mid-Century Modern architect.

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, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

The subject property includes two buildings that were part of the manufacturing and sale of wallpaper for Van Luit and Company, the first wallpaper manufacturing company in California. Founded in Hollywood in 1935, the company outgrew its first location and then a second location in Glendale. The company purchased the property in Atwater Village near the Los Angeles River and hired James Raymond Wyatt, Jr. to design the factory in 1950. Master architect Edward Abel Killingsworth, FAIA with Jules Brady designed the showroom and offices in 1965. The Van Luit Company is significant for revolutionizing the wallpaper manufacturing industry by developing a method of printing what traditionally had been hand-screened scenic wallpaper.

The oldest building on the site is the factory designed by James Raymond Wyatt, Jr. that is located towards the south of the site behind a property not associated with the complex. The rectangular shaped factory building is constructed of poured concrete. It has a distinctive sawtooth roof with large industrial steel sash windows in each of the north facing vertical teeth of the roof. The factory is entered through several doors as well as some standard wooden doors. The northeast entrance

includes a porch. Several square groupings of steel fixed and transom style industrial windows punctuate the rear and east elevations. Some office space has been created in the north portion of the interior, but most of the space is open. A mezzanine is set above part of the interior. The factory building has several additions that are in-keeping with the original design of the structure and were added during its use as a factory.

This type of factory is considered a “daylight factory” which utilizes steel reinforced concrete to create a strong, fireproof structural system with concrete slab floors. The design allows for large unobstructed interior spaces perfect for manufacturing and assembling, with walls strong enough to support large expanses of windows that fill the interior with natural light. The natural light was essential to Van Luit’s production process which required that each color be reviewed layer by layer before approving a mass printing of wallpaper. Van Luit was renowned for having the ability to create the best colors and timeless designs. While other companies’ sample books were in style for two years, Van Luit’s patterns were popular for twelve years or more. Van Luit himself would review the colors and dedicated himself to his work. He lived in a house that shared a property line with the complex and could easily walk to work every day. The factory was expanded in the 1960s and 1970s during Van Luit’s continued use and the additions do not detract or significantly alter the character-defining features of the factory building (sawtooth roof, bands of windows, high ceilings, open floor plan).

The second building on the site, built in 1965, was designed by Edward Abel Killingsworth with Jules Brady in the Mid-Century Modern style and served as the showroom and offices. Killingsworth is a well-known and successful master architect who designed many commercial and residential buildings in Southern California, including four houses in the Case Study program. He applied his talents to create clean elegant lines and a sense of openness for the Van Luit showroom and offices. He also developed the landscape plan for the property. The showroom building is symmetrically U-shaped and has a tall flat roofed narrow plank open porch above the front door. The tall paneled double door entry is flanked by torch-like porch light fixtures. A central courtyard is set between the two wings and is surrounded by a colonnade with narrow support columns. Fenestration is made up of fixed or sliding aluminum windows, some of which are floor to ceiling. Individual offices are housed in both levels of the wings, with the front portion being a tall open foyer with a tile floor and a staircase leading down to the basement level.

Landscaping includes various mature oak, ficus, and palm trees around the showroom building and along the east side of the property. The remnants of a bridle path are located to the south of the showroom building. The west façade of the factory building is covered with vines.

Van Luit and Company remained at the property until the mid-1970s. It was then used for other manufacturing purposes including a frame manufacturer. Today, the factory is used as storage space and the showroom and office building is used as office space.

DISCUSSION

The Albert Van Luit Complex meets three of the criteria for designation under the Cultural Heritage Ordinance.

The Albert Van Luit Complex “reflects the broad cultural, economic, or social history of the nation, State or community” for its association with Albert Van Luit and Company, the first wallpaper manufacturer in California, and for the company’s advances in wallpaper manufacturing. The daylight factory constructed in 1950 on the site allowed for great expanses of windows which

illuminated the interior of the factory. Under the natural light, Van Luit would meticulously review the drying colors of his silk screened wallpapers and determine how to tweak the color to get his desired effect. This attention to detail paid off and Van Luit and Company became a very successful manufacturer of wallpaper. The quality in color and design was attributed to “The Van Luit Touch” and the company became an industry leader distributing all over the world. In 1962, the interior design industry presented Van Luit with the Justin P. Allman award, the industry’s highest honor. In addition to inventing fabulous designs and adopting modern silk-screening process with drying ovens, Van Luit and Company spearheaded a new way to distribute. Rather than going through interior designers to promote their product, Van Luit went to retailers directly. This led to high sales and increased profits. These contributions to wallpaper manufacturing technology, attention to detail, and distribution have had a lasting impact on the industry to this day and reflects the broad cultural, economic, or social history of the nation.

The Albert Van Luit Complex contains two buildings that “embody the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction.” The 1950 factory is an example of a daylight factory building that through its sawtooth roofing, concrete construction, and wide bands of windows allowed natural light to illuminate the large manufacturing space. The factory retains these character-defining features and is a good example of the building type. Additions to the factory were made during its use by Van Luit and Company and retain association with its use for manufacturing.

The 1965 showroom is also significant for its design in the Mid-Century Modern style. Though in need of maintenance, the building is virtually unaltered since its construction. The overhang at the front entrance was added in 1967 also by Killingsworth, Brady, and Associates. The U-shaped showroom retains character-defining features such as tall floor to ceiling windows, flat roof, continuity and seamlessness between interior and exterior spaces, a central courtyard, brick and stucco walls, and high ceilings. The decorative double entry doors and light sconces may have been influenced by Van Luit’s wallpaper designs. Van Luit’s wallpaper would have appeared on many of the interior walls of display for potential clients. Original wallpaper was discovered in the basement offices. The showroom is a good example of Mid-Century Modern style applied to a commercial building.

Lastly, the Albert Van Luit Complex showroom is “a notable work of a master builder, designer, or architect whose individual genius influenced his or her age” as the work of Edward A. Killingsworth, prominent Mid-Century modern architect. Killingsworth, Brady, and Associates designed the showroom and landscape for Van Luit, integrating high ceilings and lots of natural light to the interiors to show off the wallpaper designs. Killingsworth is known for his participation in the *Arts & Architecture* Case Study House program (1945-1966). His firm Killingsworth, Brady, & Associates designed Case Study Houses #23, #25, and #26 and Case Study Apartments #2. Killingsworth designed many residential and commercial buildings in Southern California, including the University Religious Center on the USC campus in 1965 (HCM #1055). The Religious Center was built the same year as the Van Luit showroom. The similarities of the two buildings is clear in Killingsworth’s application of geometric volumes, wide expanses of windows, double-high ceilings, and slatted overhangs on both.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance,*

restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.”

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

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

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

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

Categorical Exemption ENV-2015-4256-CE was prepared on January 20, 2016.

BACKGROUND

On December 3, 2015 the Cultural Heritage Commission voted to take the property under consideration. On January 14, 2016, a subcommittee of the Commission consisting of Commissioners Barron and Irvine visited the property, accompanied by a staff member from the Office of Historic Resources.

COUNTY CLERK'S USE

CITY OF LOS ANGELES

CITY CLERK'S USE

OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 360
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

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

LEAD CITY AGENCY City of Los Angeles Department of City Planning	COUNCIL DISTRICT 13
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PROJECT TITLE Albert Van Luit Complex	LOG REFERENCE ENV-2015-4255-CE CHC-2015-4256-HCM
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PROJECT LOCATION
4000-4010 E. Chevy Chase Drive

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
Designation of the Albert Van Luit Complex as a Historic-Cultural Monument.

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:

CONTACT PERSON Shannon Ryan	AREA CODE 213	TELEPHONE NUMBER 978-1192	EXT.
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EXEMPT STATUS: (Check One)

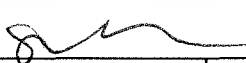
	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
<input checked="" type="checkbox"/> CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1

Class 8 & 31 Category _____ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

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

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

SIGNATURE 	TITLE City Planning Associate	DATE 1/20/16
FEE:	RECEIPT NO.	REC'D. BY
		DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

NAME (PRINTED) _____

SIGNATURE _____

DATE _____

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2015-4255-HCM
ENV-2015-4256-CE

HEARING DATE: December 3, 2015
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 4000-4010 E. Chevy Chase Drive
Council District: 13
Community Plan Area: North East Los Angeles
Area Planning Commission: East
Neighborhood Council: Atwater Village
Legal Description: Tract Watts' Subdivision of a Part
of the Rancho San Rafael, Lot FR 2 and Tract TR
5673, Lot 56, 57, 58, 59, 60

PROJECT: Historic-Cultural Monument Application for the
ALBERT VAN LUIT COMPLEX

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): 4000 Chevy Chase, LLC
6671 W. Sunset Blvd. #1575
Los Angeles, CA 90028
Albert Van Luit & Co.
c/o Enne and Associates Inc.
3275 N. Arlington Heights Rd.
Ste. 41
Arlington Heights, IL 60004

APPLICANT: Atwater Village Always
4007 Verdant Street
Los Angeles, CA 90039

PREPARER: Charles J. Fisher
140 S. Avenue 57
Los Angeles, CA 90042

RECOMMENDATION That the Cultural Heritage Commission:

1. **Take the property under consideration** as a 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.

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, City Planning Associate
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

The subject property includes two buildings that were part of the manufacturing and sale of wallpaper for Van Luit and Company, the first wallpaper manufacturing company in California. Founded in Hollywood in 1935, the company outgrew its first location and then a second location in Glendale. The company purchased the property in Atwater Village near the Los Angeles River and hired James Raymond Wyatt, Jr. to design the factory in 1950. Master architect Edward Abel Killingsworth, FAIA with Jules Brady designed the showroom and offices in 1965. The Van Luit Company is significant for revolutionizing the wallpaper manufacturing industry by developing a method of printing what traditionally had been hand-screened scenic wallpaper.

The oldest building on the site is the factory designed by James Raymond Wyatt, Jr. that is located towards the south of the site behind a property not associated with the complex. The rectangular shaped factory building is constructed of poured concrete. It has a distinctive sawtooth roof with large industrial steel sash windows in each of the north facing vertical teeth of the roof. The factory is entered through several doors as well as some standard wooden doors. The northeast entrance includes a porch. Several square groupings of steel fixed and transom style industrial windows punctuate the rear and east elevations. Some office space has been created in the north portion of the interior, but most of the space is open. A mezzanine is set above part of the interior. The factory building has several additions that are in-keeping with the original design of the structure and were added during its use as a factory.

This type of factory is considered a “daylight factory” which utilizes steel reinforced concrete to create a strong, fireproof structural system with concrete slab floors. The design allows for large unobstructed interior spaces perfect for manufacturing and assembling, with walls strong enough to support large expanses of windows that fill the interior with natural light.

The second building on the site, built in 1965, was designed by Edward Abel Killingsworth with Jules Brady in the International Style and served as the showroom and offices. Killingsworth is a well-known and successful master architect who designed many commercial and residential buildings in Southern California, including four houses in the Case Study program. He applied his talents to create clean elegant lines and a sense of openness for the Van Luit showroom and offices. He also developed the landscape plan for the property. The showroom building is symmetrically U-shaped and has a tall flat roofed narrow plank open porch above the front door. The tall paneled double door entry is flanked by torch-like porch light fixtures. A central courtyard is set between the two wings and is surrounded by a colonnade with narrow support columns. Fenestration is made up of fixed or sliding aluminum windows, some of which are floor to ceiling. Individual offices are housed in both levels of the wings, with the front portion being a tall open foyer with a tile floor and a staircase leading down to the basement level.

Landscaping includes various mature oak, ficus, and palm trees around the showroom building and along the east side of the property. The remnants of a bridal path are located to the south of the showroom building. The west façade of the factory building is covered with vines.

Van Luit and Company remained at the property until the mid-1970s. It was then used for other manufacturing purposes including a frame manufacturer. Today the factory is used as storage space and the showroom and offices building as office space.

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, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Street Address:			Zip:		Council District:
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Proposed Monument Property Type:	Building	Structure	Object	Site/ Open Space	Natural Feature

2. CONSTRUCTION HISTORY & CONDITION

Year Built:	Factual	Estimated	Threatened?:		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?:		Yes	No	Unknown	If "No," where?:

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
	Cladding Material:	Cladding Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
	Material:	Material:	

4. HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):
Reflects the broad cultural, economic, or social history of the nation, state or community
Is identified with historic personage(s) or with important events in the main currents of national, state, or local history
Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction
A notable work of a master builder, designer, or architect whose individual genius influenced his or her age

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



5. ALTERATION SUMMARY

List **date** and write a **brief description** of work done for major alterations. This section may also be completed on a separate document. Be sure to include copies of building permits in the nomination packet (see Section 9. SUBMITTAL).

1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

6. EXISTING HISTORIC RESOURCE IDENTIFICATION (If known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in a Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by a historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designation(s):	

7. WRITTEN STATEMENTS

This section allows you to **discuss at length** the significance of the proposed monument and why it should be nominated as a Historic-Cultural Monument. Type your responses on a separate document and attach sheets to the back of this form.

A. Proposed Monument Description – Describe the proposed monument’s physical characteristics and relationship to its surrounding environment. 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 selected in Section 4 (on the previous page). You must support your argument with substantial evidence and analysis.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

8. CONTACT INFORMATION

Applicant

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

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

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

Nomination Preparer/Applicant's Representative

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

9. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement.
Then, electronically or physically sign the bottom portion. Either the applicant or the preparer may sign.

<input 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 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 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.

Name: _____ Date: _____ Signature: _____

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



10. SUBMITTAL

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

APPLICATION CHECKLIST

- | | |
|---|--|
| 1. Nomination Form | 6. Copies of Building Permits for Major Alterations
(include first construction permit) |
| 2. Written Statements A and B | |
| 3. Bibliography | 7. Contemporary Photos |
| 4. Two Primary Photos of Exterior/Main Façade | 8. Historical Photos |
| 5. Copies of Primary/Secondary Documents | 9. ZIMAS Parcel Report |

*Mail the Historic-Cultural Monument Submittal to the Office of
Historic Resources or email PDF to lambert.giessinger@lacity.org*

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012
Phone: 213.978.1200
Website: preservation.lacity.org

Albert Van Luit Complex Architectural Description

The two buildings on the site are of different architectural style, being a two-story daylight factory and a two-story International Style showroom and office building.

The rectangular shaped factory building is constructed of poured concrete exterior walls and a distinctive sawtooth roof with large industrial steel sash windows in each of the North facing vertical teeth of the roof.

The factory has several additions that are in keeping with the original design of the structure. Entrance is through several roll-up doors as well as some standard wooden doors. The entrance on the Northeast corner is within a porch with four rectangular louver style columns above a brick pier. Various rows open to the North (front) and several square groupings of steel fixed and transom style industrial windows punctuate the rear and East elevations.

Some office space has been created in the North portion of the interior, but most of the space is open concrete floor. A mezzanine is set above part of the interior. Structural steel struts and cross supports are located below the roof level throughout the interior space. The building is set back from the street behind a parcel that has not historically been a part of the property.

The showroom building is symmetrically U-shaped and has a tall flat roofed narrow plank open porch above the front door at roof level that extends out from the building and is supported by four thin square columns attached to the ends of four 2" x 6" beams, which covers one wide flight of concrete steps leading to the tall paneled double door entry, which is flanked by identical torch like porch light fixtures. A smaller porte-cochere style porch with a similar roof and a solid wall on the South end is on the South side of the building, over a walkway to a side entrance.

The flat roofed building faces to the West, toward the main driveway for the property. Two bays with HVAC equipment are sunk alongside the South wall of the building. A central courtyard is set between the two wings that form the rear part of the building. A colonnade, supported by narrow square pillars surrounds the courtyard. The aluminum windows are fixed or sliding, some of which are floor to ceiling covering both levels of the open main floorplan. Individual offices

are housed in both levels of the wings, with the front portion being a tall open foyer with a tile floor and a staircase leading down to the basement level.

Landscaping includes various mature oak, ficus and palm trees around the showroom building and along the East side of the property. The remnants of a bridal path are located to the South of the showroom building. The West façade of the factory building is covered with vines.

Albert Van Luit Complex
4000-10 E. Chevy Chase Drive
Significance Statement

The two main buildings of the wallpaper manufacturing complex were built in 1950 (factory) and 1965 (showroom). The former was designed by the architect James Raymond Wyatt, Jr and the latter was designed by Edward Abel Killingsworth and Jules Brady (Killingsworth-Brady and Associates).

The property was the location of the Albert Van Luit and Company, that was the first wallpaper manufacturing concern in California, established a shop in a garage on Hollywood Boulevard in 1935 after Van Luit came to California from his native Ohio. Three years later he revolutionized the industry by developing a method of printing hand-screened scenic wallpaper. The company quickly outgrew the Hollywood location and moved the factory to Glendale. By 1950, the company had outgrown that site and had bought the factory property adjacent to Griffith Park. The initial construction was completed the following year and several additions were added to the factory over the next two decades.

The showroom building was constructed on an adjacent site where two small houses had previously stood. The architect, Edward A. Killingsworth, was well known for his work in the Case Study House program.

A more detailed account of Van Luit's contributions to the wallpaper industry along with the architects of the two buildings is found in a recent report from Historic Resources Group that has been attached as a part of this application.

The report also discusses the architecture of the two buildings:

It states that the daylight factory type buildings have been identified by the Office of Historic Resources as a significant property type in the Citywide Survey draft context statements for industrial development. Furthermore, "Daylight Factory" design, which utilized steel reinforced concrete to create strong, fireproof structural systems that supported concrete slab floors. The design featured large unobstructed floor spaces and exposed concrete exterior frames that could be filled with large windows to admit light and air.

National Register criteria states that "in the last quarter of the 19th Century, the influence of engineering upon architecture resulted in a new approach to traditional and historic materiality. Roebling's American bridges and those in France by Eiffel, were not only truly elegant in style but they employed the use of iron and steel to solve structural problems. As the century ended, the use of concrete would

take on a new form and was being used by being reinforced with steel. By the beginning of the 20th Century, reinforced concrete was being used in European residential commercial structures.

American architect Albert Kahn played a significant role in expanding the applications for reinforced concrete after 1903. Some have argued that Kahn was more of an engineer than an architect, but it is this disciplinary marriage that produced the reinforced concrete frame that Kahn employed to allow broad, clear spaces for the operation of production lines in American automobile factories. This form reached a high point in Kahn's Building #10 done for the Packard Motor Car Company on East Grand Boulevard in Detroit. There the reinforced concrete frame held the loads so that the perimeter walls of the factory could be filled with glass to allow natural light to penetrate into the interior workspaces, thus giving birth to the Daylight Factory."

This building type was particularly suited to manufacturing because of its open floor space, with fewer and less obtrusive support columns allowed for the reconfiguration of assembly lines. The windows are a key element for allowing natural light to come into the building, thus saving energy as well as the product, in this case, wallpaper, to be seen in a more natural way.

The design allows the building to be more readily converted to other uses, such as artists space. In the case of the Van Luit factory, the majority of the windows face North, allowing natural light to bathe the interior without the heat and contrast of direct Sunlight.

The showroom building utilizes the International Style in massing, while bringing in a few classical elements, such as the paneled front door and the large ornate porch lights, a nod to Van Luit's traditional designs in wallpaper. The integration of the interior and exterior space, particularly in the courtyard area, is found in the International style. Besides the building itself, Killingsworth designed the building's landscape elements in order to create a more unified whole. The open floorplan of the public areas of the building were designed to allow a more natural way to view the various wallpaper designs and allowed for the easy reconfiguration of displays.

The business remained active for a time after Albert Van Luit's death in 1970, including one last addition to the factory in 1972. After the Van Luit Company left, the property was used for a time as a picture frame factory. A later outfit was Greef Fabrics, Inc., a company that had partnered with Van Luit and produced high end fabrics and wallpaper products. The factory building is presently being used as a warehouse for movie props by Scenic Expressions. There was a neon sign

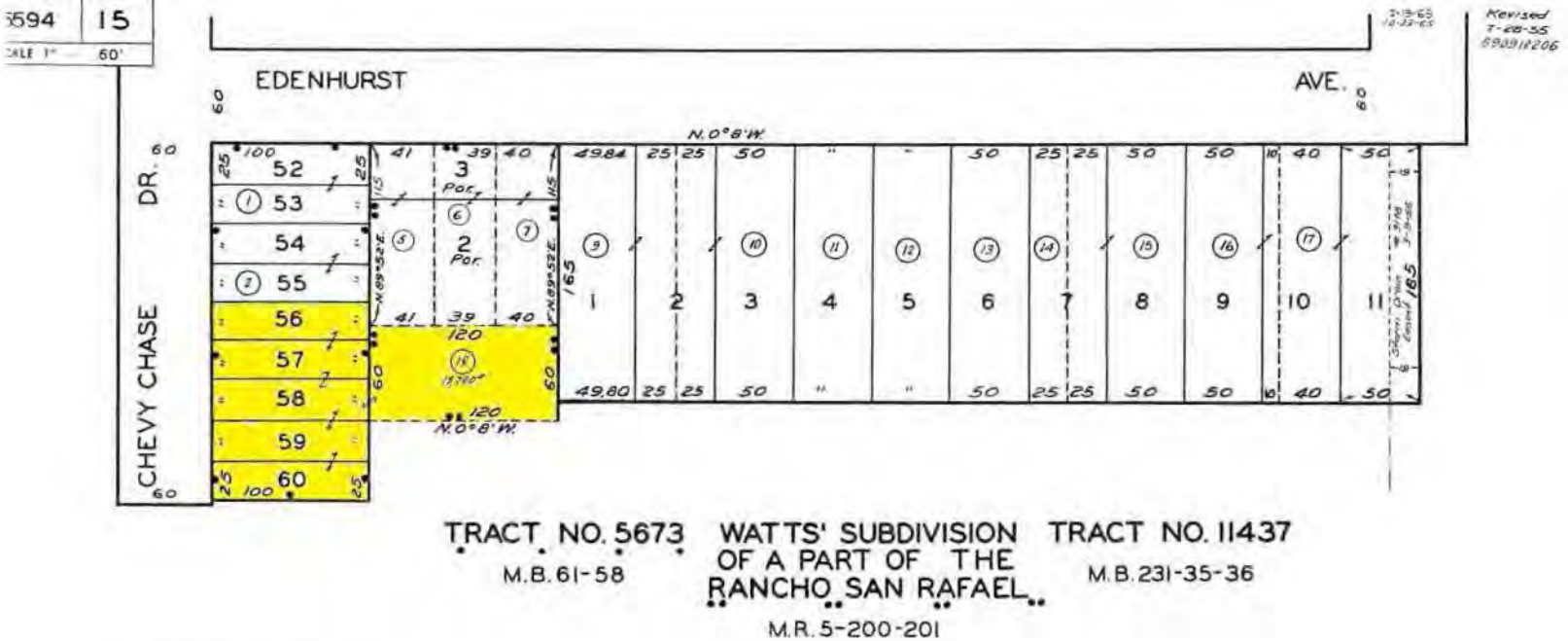
added to the building in 1963, but it has been removed and may be stored inside the building.

The showroom building is presently being used as office space. Demolition permits were issued for both buildings in 2014, but have been put on hold because the environmental review for a proposed project has yet to be performed.

The Albert Van Luit Complex qualifies as a local Historic Cultural Monument as architectural type specimens for the daylight factory style and the International Style for a commercial building. They are also important for the association with Albert Van Luit and his innovations in the wallpaper industry after World War II, as well as the showroom being a significant work by the master architect Edward A. Killingsworth.

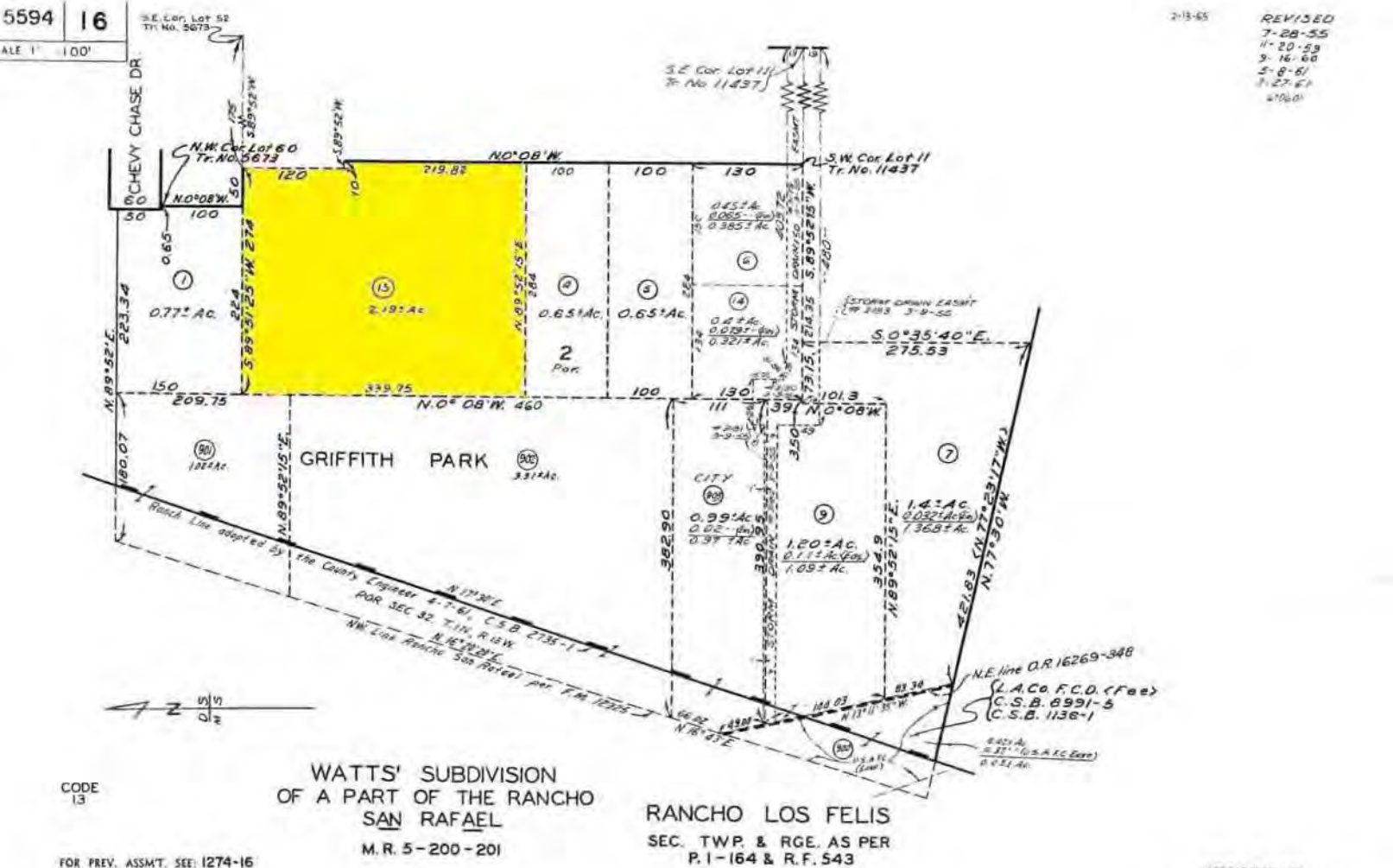






CODE 13

FOR PREV. ASSMT. SEE: 1274-15



CODE 13

FOR PREV. ASSMT. SEE: 1274-16

ASSASSOR'S MAP COUNTY OF LOS ANGELES, CALIF.



City of Los Angeles
Department of City Planning

10/5/2015
PARCEL PROFILE REPORT

PROPERTY ADDRESSES

4000 E CHEVY CHASE DR

ZIP CODES

90039

RECENT ACTIVITY

CPC-2014-4062-GPA-VZC-SPR

VTT-73173-SL

CASE NUMBERS

CPC-2014-4062-GPA-ZC-HD-ZAD-SPR

CPC-2008-3125-CA

CPC-2007-3036-RIO

CPC-1989-177-IPRO

CPC-1986-826-GPC

ORD-183145

ORD-183144

ORD-172316

ORD-165351-SA30

ZA-11454

ENV-2014-4063-EAF

ENV-2007-3037-ND

OB-13348

OB-12069

AFF-31988

AFF-13348

AFF-12069

Address/Legal Information

PIN Number	159B205 295
Lot/Parcel Area (Calculated)	2,569.2 (sq ft)
Thomas Brothers Grid	PAGE 564 - GRID C6
	PAGE 564 - GRID C7
Assessor Parcel No. (APN)	5594015019
Tract	TR 5673
Map Reference	M B 61-58
Block	None
Lot	60
Arb (Lot Cut Reference)	None
Map Sheet	159B205

Jurisdictional Information

Community Plan Area	Northeast Los Angeles
Area Planning Commission	East Los Angeles
Neighborhood Council	Atwater Village
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1881.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1-RIO
Zoning Information (ZI)	ZI-2358 River Improvement Overlay District
General Plan Land Use	Low Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	Yes
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No

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

Assessor Information

Assessor Parcel No. (APN)	5594015019
APN Area (Co. Public Works)*	0.452 (ac)
Use Code	1700 - Office Building
Assessed Land Val.	\$355,963
Assessed Improvement Val.	\$331,828
Last Owner Change	06/10/14
Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	599539
	3786608
	295020
	2259854
	107051
	107050

Building 1

Year Built	1965
Building Class	D8C
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	6,412.0 (sq ft)

Building 2

Year Built	1944
Building Class	DX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	4,800.0 (sq ft)

Building 3 No data for building 3

Building 4 No data for building 4

Building 5 No data for building 5

Additional Information

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

Seismic Hazards**Active Fault Near-Source Zone**

Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique

Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
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
Promise Zone	No
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	Central
Division / Station	Northeast
Reporting District	1102

Fire Information

Division	1
Batallion	2
District / Fire Station	50
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-2014-4062-GPA-ZC-HD-ZAD-SPR
Required Action(s):	GPA-GENERAL PLAN AMENDMENT HD-HEIGHT DISTRICT SPR-SITE PLAN REVIEW ZAD-ZA DETERMINATION (PER LAMC 12.27) ZC-ZONE CHANGE
Project Descriptions(s):	PURSUANT TO SECTION 12.32 AND 11.5.6, A GPA FROM LOW AND MEDIUM RESIDENTIAL TO LOW MEDIUM II RESIDENTIAL AND VZC FROM R1-1-RIO, OS-1XL-RIO, A1-1-RIO AND A2-1-RIO TO RD2-1-RIO, AND PURSUANT TO SECTION 16.05, SPR REVIEW AND APPROVAL FOR A 60 UNIT SMALL LOT SUBDIVISION AND PURSUANT TO SECTION 17.01, A VTT MAP FOR A 60 UNIT SMALL LOT SUBDIVISION.
Case Number:	CPC-2008-3125-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	Data Not Available
Case Number:	CPC-2007-3036-RIO
Required Action(s):	RIO-RIVER IMPROVEMENT OVERLAY DISTRICT
Project Descriptions(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.
Case Number:	CPC-1989-177-IPRO
Required Action(s):	IPRO-INTERIM PLAN REVISION ORDINANCE
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1986-826-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONING CONSISTENCY - ZONE CHANGES - HEIGHT DISTRICT CHANGES AND PLAN AMENDMENTS - VARIOUS LOCATIONS
Case Number:	ENV-2014-4063-EAF
Required Action(s):	EAF-ENVIRONMENTAL ASSESSMENT
Project Descriptions(s):	PURSUANT TO SECTION 12.32 AND 11.5.6, A GPA FROM LOW AND MEDIUM RESIDENTIAL TO LOW MEDIUM II RESIDENTIAL AND VZC FROM R1-1-RIO, OS-1XL-RIO, A1-1-RIO AND A2-1-RIO TO RD2-1-RIO, AND PURSUANT TO SECTION 16.05, SPR REVIEW AND APPROVAL FOR A 60 UNIT SMALL LOT SUBDIVISION AND PURSUANT TO SECTION 17.01, A VTT MAP FOR A 60 UNIT SMALL LOT SUBDIVISION.
Case Number:	ENV-2007-3037-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.

DATA NOT AVAILABLE

ORD-183145
ORD-183144
ORD-172316
ORD-165351-SA30
ZA-11454
OB-13348
OB-12069
AFF-31988
AFF-13348
AFF-12069



City of Los Angeles
Department of City Planning

10/5/2015
PARCEL PROFILE REPORT

PROPERTY ADDRESSES

None

ZIP CODES

None

RECENT ACTIVITY

CPC-2014-4062-GPA-VZC-SPR
VTT-73173-SL

CASE NUMBERS

CPC-24098
CPC-2014-4062-GPA-ZC-HD-ZAD-SPR
CPC-2008-3125-CA
CPC-2007-3036-RIO
CPC-2006-48-ICO
CPC-1990-596-GPC
CPC-1990-153-CUZ
CPC-1989-22490
CPC-1989-177-IPRO
ORD-183145
ORD-183144
ORD-174665-SA204
ORD-172316
ORD-169462-SA190
ORD-143644
ZAI-2966
ZA-1990-781-ZV
ZA-17011
ZA-15553
ZA-11454
ENV-2014-4063-EAF
ENV-2007-3037-ND
OB-73348

Address/Legal Information

PIN Number	159B205 304
Lot/Parcel Area (Calculated)	66,868.1 (sq ft)
Thomas Brothers Grid	PAGE 564 - GRID C7
Assessor Parcel No. (APN)	5594016015
Tract	WATTS' SUBDIVISION OF A PART OF THE RANCHO SAN RAFAEL
Map Reference	M R 5-200/201
Block	None
Lot	FR 2
Arb (Lot Cut Reference)	7
Map Sheet	159B205

Jurisdictional Information

Community Plan Area	Northeast Los Angeles
Area Planning Commission	East Los Angeles
Neighborhood Council	Atwater Village
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1881.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	A1-1-RIO
Zoning Information (ZI)	ZI-16 ZI-2358 River Improvement Overlay District ZI-2438 Equine Keeping in the City of Los Angeles ZI-2427 Freeway Adjacent Advisory Notice for Sensitive Uses
General Plan Land Use	Minimum Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No

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

Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	Active: North Atwater Park

Assessor Information

Assessor Parcel No. (APN)	5594016015
APN Area (Co. Public Works)*	2.190 (ac)
Use Code	3200 - Heavy Manufacturing
Assessed Land Val.	\$1,725,530
Assessed Improvement Val.	\$1,387,663
Last Owner Change	06/10/14
Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	923
	2259854
	107051
	107050

Building 1

Year Built	1950
Building Class	C55A
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	57,921.0 (sq ft)

Building 2 No data for building 2

Building 3 No data for building 3

Building 4 No data for building 4

Building 5 No data for building 5

Additional Information

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

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000

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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
Promise Zone	No
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	Central
Division / Station	Northeast
Reporting District	1102

Fire Information

Division	1
Batallion	2
District / Fire Station	50
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-2014-4062-GPA-ZC-HD-ZAD-SPR
Required Action(s):	GPA-GENERAL PLAN AMENDMENT HD-HEIGHT DISTRICT SPR-SITE PLAN REVIEW ZAD-ZA DETERMINATION (PER LAMC 12.27) ZC-ZONE CHANGE
Project Descriptions(s):	PURSUANT TO SECTION 12.32 AND 11.5.6, A GPA FROM LOW AND MEDIUM RESIDENTIAL TO LOW MEDIUM II RESIDENTIAL AND VZC FROM R1-1-RIO, OS-1XL-RIO, A1-1-RIO AND A2-1-RIO TO RD2-1-RIO, AND PURSUANT TO SECTION 16.05, SPR REVIEW AND APPROVAL FOR A 60 UNIT SMALL LOT SUBDIVISION AND PURSUANT TO SECTION 17.01, A VTT MAP FOR A 60 UNIT SMALL LOT SUBDIVISION.
Case Number:	CPC-2008-3125-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	Data Not Available
Case Number:	CPC-2007-3036-RIO
Required Action(s):	RIO-RIVER IMPROVEMENT OVERLAY DISTRICT
Project Descriptions(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.
Case Number:	CPC-2006-48-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	AN INTERIM CONTROL ORDINANCE REQUIRING A PROJECT PERMIT IN ORDER TO ISSUE A BUILDING PERMIT FOR PROPERTIES ALONG THE LOS ANGELES RIVER, IN THREE SECTIONS WITH WIDTHS OF 300 FEET, 500 FEET AND 1,000 FEET.
Case Number:	CPC-1990-596-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB283 PROG PROP PLAN AMEND, ZC & HD CHANGES THROUGHOUT THE CITY IN ORDER TO IMPLEMENT THE NEWLY CREATED OPEN SPACE (OS)
Case Number:	CPC-1990-153-CUZ
Required Action(s):	CUZ-ALL OTHER CONDITIONAL USE CASES
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1989-22490
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1989-177-IPRO
Required Action(s):	IPRO-INTERIM PLAN REVISION ORDINANCE
Project Descriptions(s):	Data Not Available
Case Number:	ZA-1990-781-ZV
Required Action(s):	ZV-ZONE VARIANCE
Project Descriptions(s):	TO AUTHORIZE A 1,474 SQ. FT. ADDITION FOR OFFICE AND STORAGE USE IN CONJUNCTION WITH AN EXISTING LEGALLY NONCONFORMING CONTRACTORS EQUIPMENT AND STORAGE YARD IN THE A2 ZONE IN THE A2-1 ZONE.
Case Number:	ENV-2014-4063-EAF
Required Action(s):	EAF-ENVIRONMENTAL ASSESSMENT
Project Descriptions(s):	PURSUANT TO SECTION 12.32 AND 11.5.6, A GPA FROM LOW AND MEDIUM RESIDENTIAL TO LOW MEDIUM II RESIDENTIAL AND VZC FROM R1-1-RIO, OS-1XL-RIO, A1-1-RIO AND A2-1-RIO TO RD2-1-RIO, AND PURSUANT TO SECTION 16.05, SPR REVIEW AND APPROVAL FOR A 60 UNIT SMALL LOT SUBDIVISION AND PURSUANT TO SECTION 17.01, A VTT MAP FOR A 60 UNIT SMALL LOT SUBDIVISION.
Case Number:	ENV-2007-3037-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.

DATA NOT AVAILABLE

CPC-24098

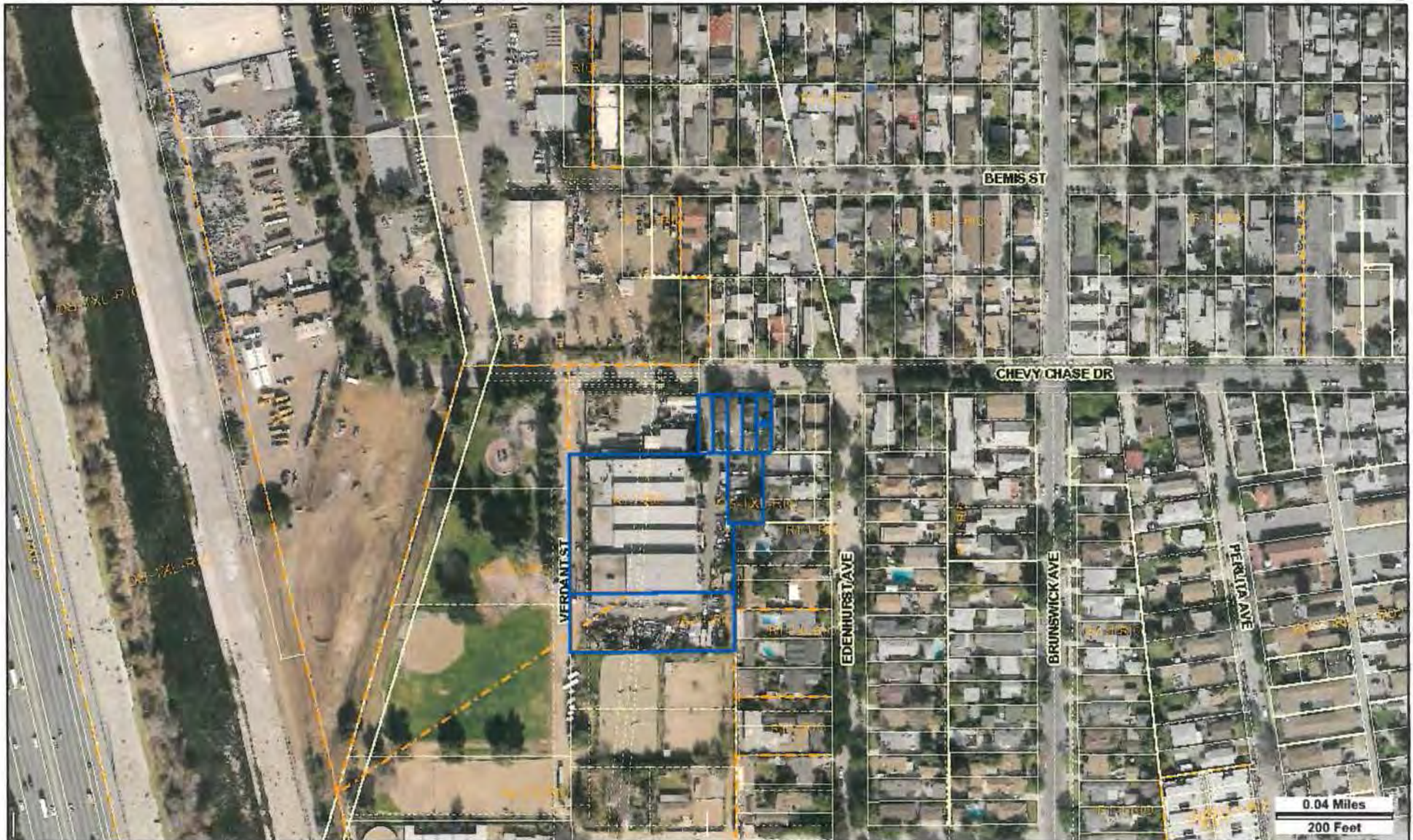
ORD-183145

ORD-183144

ORD-174665-SA204

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

ORD-172316
ORD-169462-SA190
ORD-143644
ZAI-2966
ZA-17011
ZA-15553
ZA-11454
OB-73348



Address: 4010 E CHEVY CHASE DR

APN: 5594015019

PIN #: 159B205 291

Tract: TR 5673

Block: None

Lot: 56

Arb: None

Zoning: R1-1-RIO

General Plan: Low Residential



Edward A. Killingsworth, Architect (1917-2004)

By Charles J. Fisher

The son of an oil worker, Edward Abel Killingsworth was born in Taft, California on November 4, 1917 to Walter Martin Killingsworth and Gertrude (Hutton) Killingsworth, the first of two sons. As the oil fields in Taft became fully developed, Edward's father relocated the family first to Yorba Linda and then to Long Beach in 1921, as the Signal Hill oil fields began to be developed. While attending Wilson High School in Long Beach, he took an interest in art, but decided architecture would be a more lucrative vocation.

Killingsworth went on to attend the University of Southern California and received his Bachelor's degree at the University of Southern California School of Architecture in 1940, as well as a medal from the American Institute of Architects for having the highest academic record in his class. He enlisted in the army on March 12, 1941, serving as an operations officer in the Army Corp of Engineers attached to the 654th Engineer Topographic Battalion, where he earned a Bronze Star for supervising the production of over 8 million photo maps in preparation for the allied invasion of Europe (D-Day, June 6, 1944). In 1943, he married his wife, Laura, with whom he had two sons, Greg and Kim.

After the war, he worked in the Long Beach architectural office of Kenneth S. Wing from 1946 until 1953. He then partnered with Jules Brady and Waugh Smith. Smith left the firm in 1962 and it was renamed Killingsworth, Brady and Associates. Both of these partners were classmates of Killingsworth at USC.

In 1950, Killingsworth was noticed by John Entenza, the creator of the Case Study House program through his Arts and Architecture Magazine. Entenza had seen a 753 square foot house/office that Killingsworth had designed for his in-laws in Los Alamitos, which was his first solo project as one off the earliest post and beam structures in Southern California.

Killingsworth and his partners designed a total of six houses for the Case Study program, four of which were built. This count included the Eddie Frank House, Case Study House No. 25, which was built in 1962 in the Naples Section of Long Beach.

According to photographer Julius Shulman, No. 25 was “the most successful of all the Case Study Houses.” Shulman noting that “he got a lot of houses (commissions) from that one.” In spite of the Case Study fame, Killingsworth “never promoted himself”. Shulman continues: “He very seldom had his work published as much as it could have been. He was not a pusher. He knew his work was good, that it was successful with his clients and the public. To him, that was a good demonstration of what we call success.”

While known for the iconic houses, the Killingsworth firm did a number of significant civic and commercial buildings, especially in Long Beach. The firm’s International style office, built in 1957, is considered to be one of the most important of its time. The award-winning office building epitomized Modernist principles, integrating architecture and the natural landscape seamlessly. Another important project was the master plan for Cal State University, Long Beach which was worked over a 40-year period from 1962 until 2002. Other important collegiate buildings are the Religious Center at the University of Southern California (HCM 1055), built in 1965 and the Watt Hall of Architecture and Fine Arts, built in 1973, also at Killingsworth’s alma mater.

Another building utilizing the International style is the Showroom Building for the Albert Van Luit Wallpaper manufacturing firm, also built in 1965. This small symmetrical building displays many of the design traits that Killingsworth was known for in both domestic and institutional buildings, the most visible being the tall entry doors and the even taller display room at the front of the building, giving it a feeling of more square footage than it actually has. The front canopy, supported by narrow square posts, is similar in design to the canopies on the Religious Center and other mid-sixties Killingsworth designs. Philosophically, like many of his contemporaries, Killingsworth believed in open spaces and floor plans. He preferred high ceilings and glass walls that invited nature in.

As the years passed and the honors piled up, Killingsworth's architectural projects grew in size and scale, from residential buildings in Southern California to luxury hotels in such exotic locales as Hawaii, Guam, Japan, South Korea, Malaysia and Indonesia. The firm opened an office in Hawaii in 1961 for the design and construction of a Hilton hotel in the 50th state.

Edward Killingsworth passed away at his Long Beach home on July 6, 2004, at the age of 86. His memorial service was held at the Cal State Long Beach Student Union, which he also designed.

Sources: United States 1920, 1930 and 1940 Census; various Times articles; Edward A. Killingsworth: An Architect's Life. By Jennifer M. Volland and Cara Mullio ©2013

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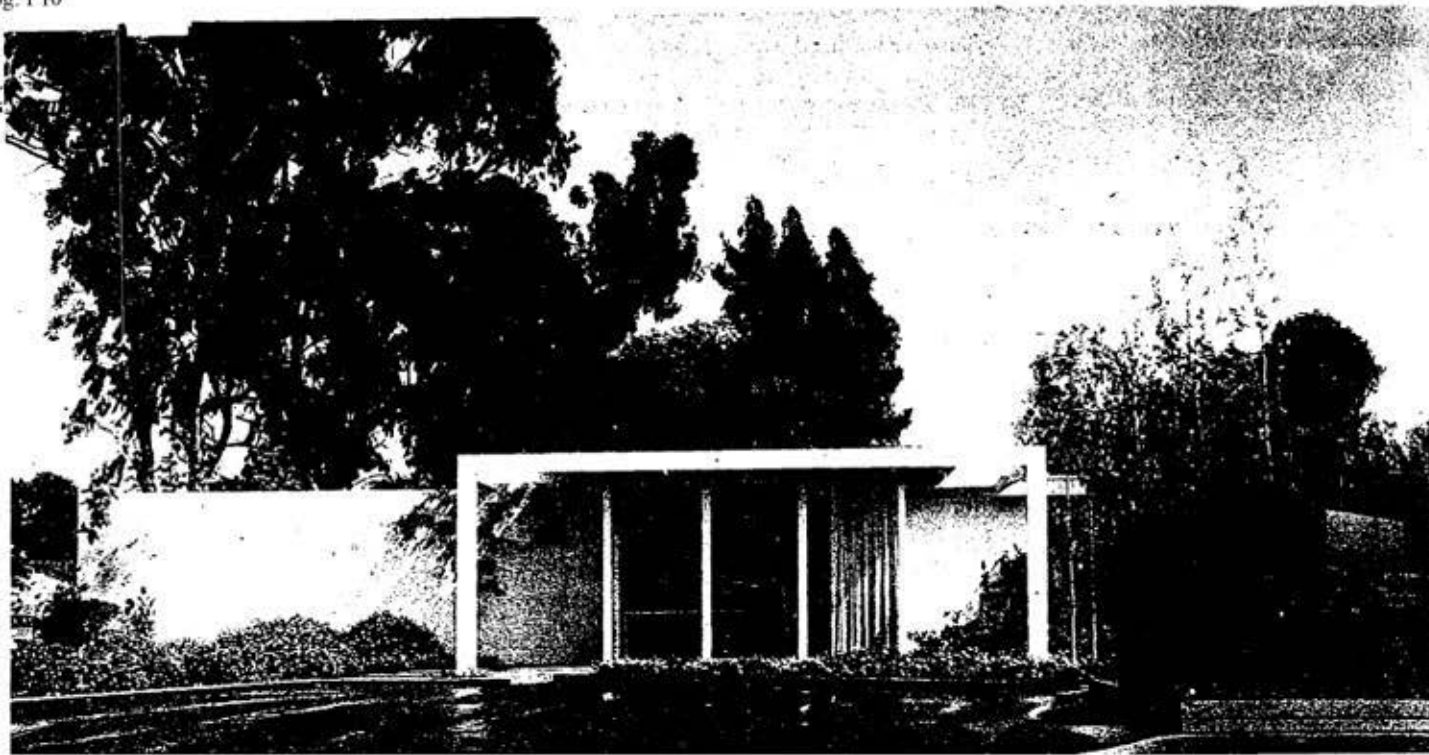
Live in the Office... and Like It!: The Problem

Gilpin, Harriet

Los Angeles Times (1923-Current File); Feb 10, 1952;

ProQuest Historical Newspapers: Los Angeles Times

pg. F10



This is how the Bairds' yellow stucco residence with white trim looks from the street. Motor court is in the foreground, the wall at the left hides the patio and increases the apparent size of the house which occupies a mere 742 square feet of space, including the office with windows on the front.

Live in the Office . . .

By Harriet Gilpin

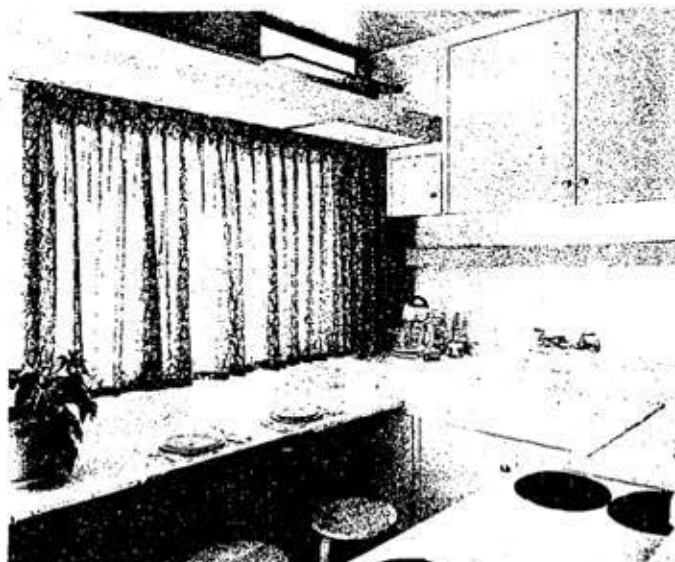
The Problem

The problem here was to provide living quarters with combined office for a middle-aged couple in a small community. Since the property fronted on a main highway it was no easy problem. Yet for a very modest investment and in only 742 square feet the Bairds now have a small office, a pleasant living area, adequate bedroom and trim little kitchen. The project received an honor award in the recent Institute of Architects competition.

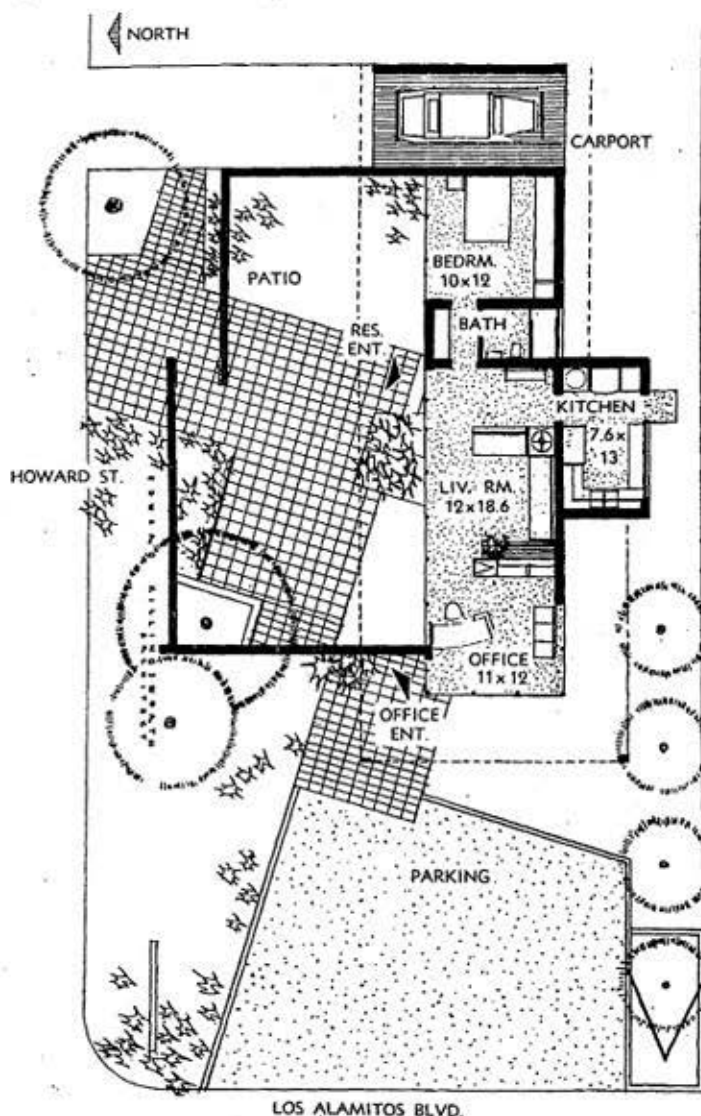
IN THIS small residence which includes an office, Architect Edward Killingsworth has achieved an outstanding degree of good living in only 742 square feet for Mr. and Mrs. John E. Baird of Los Alamitos.

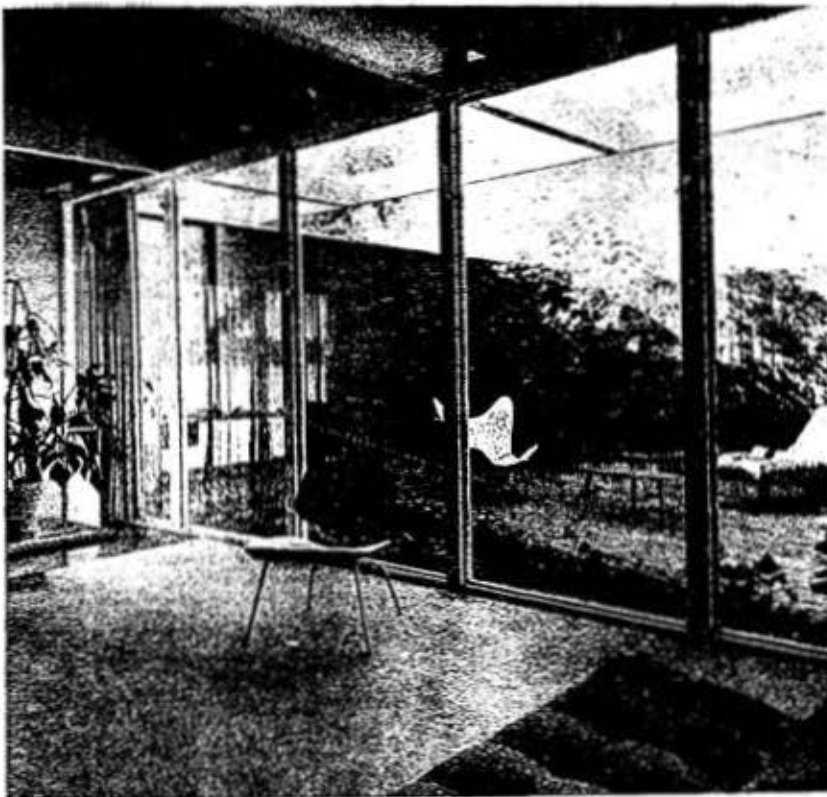
The house is of frame construction, the warm yellow of its stucco set off by crisp white trim and deep blue-green. A

(Continued on Page Seventeen)



Terra cotta asphalt tile covers the kitchen floor, yellow tile is used on work surfaces, white linoleum shell under windows is for quick meals.



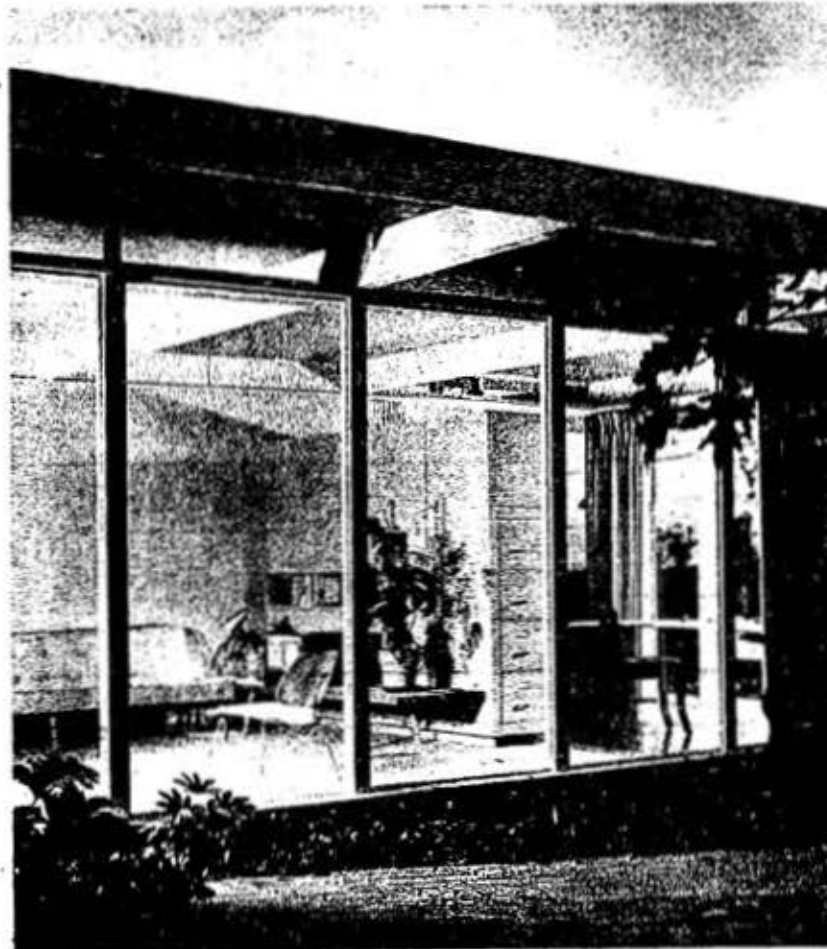


Enclosed patio paved with brick and edged with planting pockets is just beyond glass wall of the living area.

Marvin Rand photos

Below: View from patio into living area shows partial partition dividing it from a small office on the front.

and Like It!



The Office

(Continued from Page Ten)



Marvin Rand photo
Coral couches accent the gray walls and carpeting.

drive and motor court in front give separation from the main road and provide ample parking facilities. An egg-crate trellis forms an effective "eyebrow" for the glass area of the small front office.

The house is made to appear larger from the front by the extending blank wall which shuts off the patio from the road. Effective planting around the paved drive and parking area softens the black top and accents the clear yellow and white.

The house is only one room deep with the entire length on the north opened by walls of glass to the enclosed patio. To avoid the sense of a series of little boxlike rooms, the living room and office are separated only by a partial partition in the end of which is set a filing case.

A pleasant grouping of two coral-toned couches with view to the garden creates a living area with soft tones of gray in wall and carpet, accented by the end wall of deep turquoise-blue, and the ceiling of the same color. On the end wall is a table for dining and a door which leads to bath, linen case and bedroom, one wall of which is opened by glass to the terrace, the opposite wall being given over to a wardrobe.

The kitchen repeats the gray color scheme of the living area with terra cotta-toned asphalt tile for the floor covering, yellow tile for sink counters with a white linoleum shelf under the windows making a pleasant breakfast spot for two. On the end wall there is a recessed area for washer, refrigerator and utility closet.

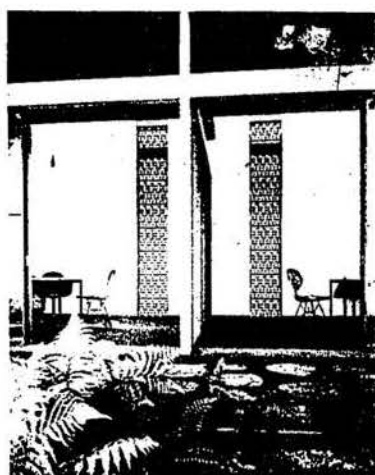
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'What I Believe..



Killingsworth finds traditional forms like post and beam construction the simplest since steel remains a construction problem because of the variable costs in many areas and the need for workmen specially trained in its use



Glass panels of office overlook the garden, above left; the architect likes to place passages along exterior glass walls. Above right, 18-inch doors of ceiling height are covered with patterned cloth to separate the door and wall



Marvin Rand photographs

In designing a house for a family of six on this narrow lot facing the bay, Killingsworth placed the play room and children's bedrooms on first floor, living room on the second floor, open to the view. He likes stone when it is integrated into the design

a statement of architectural principles by Edward R. Killingsworth

Water is one of our most inexpensive luxuries but is most neglected as a part of our architecture, says Edward Killingsworth



by Esther McCoy

IT HAS long been the way of the homeowner to take credit for his well-designed house. "I designed it myself," many like to boast. To Edward R. Killingsworth, AIA, of Long Beach, this is the highest praise.

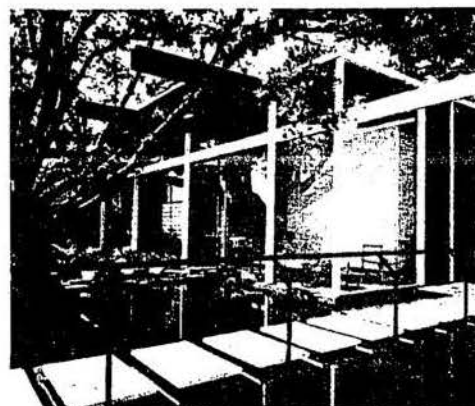
"It means that I have identified myself to such a degree with the owner that the final product fulfills all his needs and desires for living."

Architecture, according to Killingsworth, is communication. Client communicates to architect, who then develops the ideas in terms of plan and structure, using drafting symbols to communicate to the builder the combined feeling of client and designer. There are many steps in the construction of a house and the owner's belief that he designed it himself is his way of asserting that none of the communication lines failed.

Killingsworth, whose architectural firm is Killingsworth, Brady & Smith, believes that house design is the basis of all architecture. "The reputation of most designers is made on their residential work," he says. Although the firm is doing the new Public Safety Building in Long Beach, as well as numerous apartments and office buildings, half of its work is still residential.

A good house, he says, is one whose design will still be good at the end of 50 or 60 years. He believes that many of the Contemporary houses of today are already outdated. When asked to act on an architectural jury for a new tract using only Contemporary design, he declined because he feels that often the familiar frame

Continued on Page Forty-nine



Live oak tree is an element in the design of office building for which he won National AIA Merit Award. He says the institutional look is no longer necessary for office buildings



One of designer's aims is to combine natural materials well, as in the open stairwell above where stonework of wall is a foil for frosted glass. Right, open structure and fine proportions are a modern interpretation of the Japanese design. Low partition sets the kitchen apart

What I Believe

Continued from Page Forty-seven

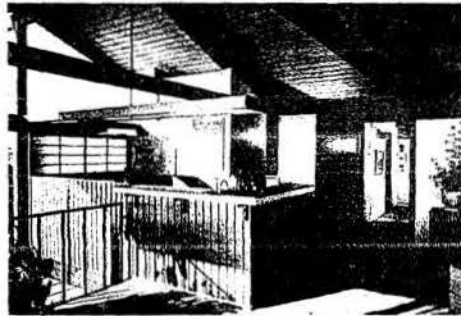
house is more at home in our California landscape than poor Contemporary.

He likes best the design in which "the old joins hands with the new, and they go together." His concern is with the emotional impact of a house. "Form, when combined with related surfaces, texture and color, should result in an emotional building with great beauty."

The applied ornament of the past has no place in architecture today, but when we threw that out we also discarded other things from the past which we could well review. Today we are becoming more receptive to elements that bring warmth and friendliness into our house design.

Architecture in Long Beach, he says, is now influenced by the fact that they have run out of land. "We are the first of the cities of the metropolitan area to be faced with this problem, and future planning recognizes the inevitability that we can no longer spread out. We have to go up."

Even with many multistory apartment buildings, he thinks that ultimately Long Beach may have to create land in the form of artificial islands off the coast. "You have to take the Buck Rogers approach when planning cities of the future. It is futile in the light of the growth of our cities to plan only 30 years ahead. We should think in terms of the year 2000."



Marvin Rand photographs

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Photo Standalone 11 -- No Title
Los Angeles Times (1923-Current File): Oct 22, 1967;
ProQuest Historical Newspapers: Los Angeles Times
pg. 14



ELECTED

Edward Killingsworth of Long Beach has been elected vice president for 1968 and president for 1969 of the California Council of Architects. The council is coordinating head of 14 chapters of the American Institute of Architects in California.

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Modern Design Is Topic

*Los Angeles Times (1923-Current File): Sep 19, 1976;
ProQuest Historical Newspapers: Los Angeles Times
pg. G12*

Modern Design Is Topic

The acceptance of modern design and its impact on the California life-style will be discussed at the second Design Forum program Wednesday in the current series of lectures sponsored by the Southern California Institute of Architecture.

Architects John Lautner, A. Quincy Jones, Carl Matson, Edward Killingsworth and Whitney Smith are the panelists for the 8 p.m. meeting at the school, 1800 Berkeley St., Santa Monica.

No admission is charged for the series, "Modern Architecture Los Angeles: Beyond Neutra and Schindler."

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An Artist in Architecture: Edward Killingsworth of Long Beach Is Known 'Green, Terence M
Los Angeles Times (1923-Current File); May 1, 1983;
ProQuest Historical Newspapers: Los Angeles Times
pg. J1

An Artist in Architecture

**Edward Killingsworth
of Long Beach
Is Known Worldwide**

By **TERENCE M. GREEN**
Times Staff Writer

Architecture—both a profession and an art—is one of several such occupations that leave one undecided which aspect is predominant. Perhaps a look at Long Beach's—and the world's—Ed Killingsworth will provide a clue.

Edward A. Killingsworth, a fellow of the American Institute of Architects, is president of an architecture firm which, with name changes as some partners left and others joined him, has been headquartered at 3833 Long Beach Blvd., Long Beach, for 30 years.

During that time, the firm has won 42 national, regional and local design awards and its work has become nearly a byword in Paris, London, Rome, Hong Kong, Singapore, India and Australia, as well as across the United States, in Southern California and in Long Beach itself.

But Killingsworth's original goal was painting and sculpture, not architecture. In high school, he wanted only to paint but "logic and realism took hold" and he concluded that architecture was a practical way to explore his drive toward art.

He continued to paint during his college years at USC, from which he was graduated with a degree in architecture in 1940. At that time,

Please see ARCHITECT, Page 16



Decorative stone engraving shown in this photo of bazaar at Jakarta Hilton was done on-site by local artist/craftsmen, who later will decorate other areas, including ear-like projections from pagoda-shaped tower. Killingsworth is wearing print sport shirt.

ARCHITECT: Known Widely for Hotels

Continued from First Page

he would "rather paint than eat" and his work was in exhibitions throughout the country. This love has since been redirected into building but, he remarked, "It does say a lot about my roots as an architect."

World War II came along then and from 1941 through 1945 he was a captain in the U. S. Army Corps of Engineers in the European Theater, participating in five major battles and receiving the Bronze Star. It was only

after the war's end that he was able to enter the active practice of architecture.

Talking about the firm's international work, Killingsworth told a reporter—with a faint smile that may have had a quality of wistfulness in it—"I'm probably better known in Europe and Asia than I am here in Long Beach!" If he is right, a pair of paradoxes are seen.

For one, the firm has been deeply involved in Long Beach's growth since it was founded as Killingsworth, Brady & Smith in 1953. Waugh Smith retired in 1964 and



Edward Killingsworth

the firm continued as Killingsworth, Brady & Associates until 1982 when, on Jules Brady's retirement, it took its present name, Killingsworth, Stricker, Lindgren, Wilson & Associates—usually known just as KSLW.

The firm has been the master-planning architect for Cal State Long Beach for 20 years and has controlled all new construction there, including the Music Center currently being built on the campus. Directly attributable to the Killingsworth firm are the university's flowering peach tree program and its sculpture symposium.

His was one of six firms which produced the Long Beach Convention and Entertainment Center complex. Killingsworth, who personally worked for 16 years to make it happen, was one of two architects responsible for the design. And the firm was one of four responsible for the Long Beach City Hall and Library complex.

Killingsworth himself has also been involved deeply in Long Beach's civic and community activities. Additionally, his wife, Laura, has been a longtime singing, dancing and acting star of the Long Beach Civic Light Opera and his son, Greg, operates a multi-media company, Killingsworth Productions, which produces, among other things, promotional presentations for

builders, developers and others and has won a gold medal in international competition. Greg's office is right across Long Beach Boulevard from his father's.

The other paradox would be that, while the Killingsworth name is known around the world primarily or at least largely for hotels, it first made its name with private homes—and in Long Beach.

Perhaps the first major breakthrough came about in 1960. One project of that year was what is called "the tiny Opdahl house" in the firm's 20th anniversary brochure, which added that it "has won all architectural awards possible for a residence and is one of the few single-family homes ever to win a First Honor Award in the National AIA Honor Awards Program." The house is in the Naples area of Long Beach.

At about the same time came the Cambridge office building, near the Bixby Hills area of Long Beach, which took the top Honor Award of the Southern California AIA Awards Program and an Honor Award at the national AIA Awards Jury, then went on to win first prize and the Sao Paulo Medal of Honor at the Biennial in Sao Paulo, Brazil, in competition with architectural projects from 50 countries.

1960 also marked the entrance of the Killingsworth firm into the Case Study Houses program.

That was begun in 1945 by John Entenza, editor and publisher of Arts & Architecture magazine, and the name is supposed to have come from his thought that, with the end of World War II in sight, "It might be a good idea to get down to cases." He ran the program until 1962 when the magazine was sold to David Travers, who continued it through 1966.

Major Architects Took Part

In its entirety, the program included 36 projects (or "cases"), at least one of which included more than one house. All but 12 were actually built. Architects involved also included such names as Richard Neutra, Charles Eames, Eero Saarinen and A. Quincy Jones. Killingsworth, Brady & Smith designed five of the "cases," one of which was a group of three houses in La Jolla and another a home in Long Beach's Naples district that is still being lived in.

Killingsworth's involvement with hotels and with the Hilton organization began in 1956, when he "did" (architect-ese for "designed and saw through construction") the Hilton Lafayette Lanais, a 50-unit motor hotel adjacent to the Hilton-owned Lafayette Hotel at 1st Street and Atlantic Avenue in Long Beach. It was the precursor to the chain of Hilton Inns, the first of which was built in San Antonio and the second in El Paso.

His, and the firm's, work in recent years has been "mostly hotels," he told a reporter, "with some condos and other projects."

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ARCHITECT

Continued from 16th Page

One hotel, which obviously is still the apple of his eye even though he "did" it 22 years ago, is the Kahala Hilton in Honolulu. It established his use of post-and-beam construction on the grand scale, possibly marking the revival in a major way of that building style and today one of his established hallmarks.

"We search for classic design," he remarked. "Timeless architecture—that is what our goal is."

Pointing to a blown-up photograph (it must be four by six feet) of the Kahala Hilton's lobby on the wall of his conference room, he reminisced:

"A few weeks ago, I was talking to one of the top people in the Hilton operation and, pointing to that picture, I asked him when he thought it was taken."

"'Oh,' he said, 'six months ago?'"

"'Twenty-two years ago, at the time the hotel was opened,' I told him. 'The only thing that's been changed is that planter in the right-hand corner.'"

The firm is currently doing a new cafe at the Motor Court level of the hotel and a 14-room addition. "This is the 22nd year we have worked on this project," he said.

Another facet of his—and the firm's—approach to design came out when he said, "I collect cultures. By that, I mean that I search out the great things in a people's traditional art and design and encourage the local people to use them, so that they get the flavor of their own country."

His example was the Jakarta Hilton, completed about three years ago on a 32-acre site. It is a 400-room hotel with an Indonesian bazaar, an executive club and a separate 40-unit apartment structure. Elements of traditional Indonesian art and architecture are extensively used.

"This decoration," he said, indicating an area on another blown-up wall photo, "was carved on the site by native artist/craftsmen, using their traditional motifs and symbolism."

"And it isn't all done at once. A lot of such areas are left, deliberately, and the artists will stay on, on the hotel's payroll, to complete them; it may be 10 years before it's all done."

A partial list of the firm's completed projects overseas, in addition to the Kahala and Jakarta Hiltons, includes:

Kahala Beach condominiums, Honolulu; Kapalua Bay hotel, Maui, Hawaii; Al Khobar and Al Jubail hotels, Saudi Arabia; Mauna Lani Bay hotel and terrace condominiums, Hawaii Island, Hawaii; reconstruction of the Halekulani hotel, Honolulu; Bali Hilton, Bali, Indonesia; Seoul Hilton, Korea (under construction), and the Firestone Park condominiums, Singapore.

Other overseas projects which are "on hold" for one or another reason are in Tahiti, Bangkok, Fiji, New Caledonia, Egypt, Indonesia and Penang Malaysia.

Completed projects in the continental United States include Elkhorn Village and the Elkhorn Village Lodge, Sun Valley, Idaho; Seaport Village, Marina Pacifica Village and Spinnaker Cove condominiums, Long Beach; the Boca Beach Club (a companion to the Boca Raton hotel complex), Boca Raton, Fla.; the Vista International hotel, Kansas City, Mo.; the Hyatt Regency Cypress Walk hotel, Disney World, Fla.; the Broadmoor hotel, Beaver Creek, Colo., and the Aspen hotel, Aspen, Colo.

In addition to post-and-beam construction, another of the firm's hallmarks, evident even in its very early work, is the extensive use of glass, usually in conjunction with exterior plantings, to give the feeling of spaciousness combined with the actuality of privacy.

Please see ARCHITECT, Page 26



New bank —Landmark Bank has occupied its new, \$1.1-million, 12,500-square-foot corporate headquarters and main branch at 441 W.

Whittier Blvd., La Habra. It was designed by Architectural Team Three of Santa Ana and Phoenix, built by Lyle Parks Jr. Inc. of La Habra.

ARCHITECT

Continued from 17th Page

"We've used glass from the very first," he commented, leading a visitor into a small conference room with a glass wall looking out on the extensively planted yard around the firm's one-story headquarters building—its own design, 30 years ago.

"I remember one client we were trying to sell on a design that included a room that was 10 by 10 feet. 'Oh, no,' she said, 'it would be too confining.'"

"We were in this room and I said to her, 'That's the size of this room we're in now; do you feel confined here?'"

"'Oh, no,' she said, 'I don't feel confined here'—and she bought the plans!"

"We got a lot of other architects using glass, too," he said. It was one of a number of innovations that he and other progressive young architects brought into the mainstream of domestic architecture in that period.

The other principals of the present firm (all members of the American Institute of Architects and all vice presidents) are:

—Larry P. Stricker, a graduate of Cal Poly San Luis Obispo whose senior thesis won the American Institute of Steel Construction Design Award.

—Ronald D. Lindgren, a graduate summa cum laude of the University of Illinois who also earned a Master of Arts in Architecture at MIT.

—Robert J. Wilson, a graduate of Long Beach City College who is also a member of the Construction Specification Institute and is a Certified Construction Specifier, and who handles the firm's personnel and administrative work.

All are designing current assignments and all have been project architect on various projects.

"We're all very involved," Killingsworth said. "We're not a factory where you just grind things out."

An observer would say that their work certainly shows it.

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Killingsworth's Case Study work gave him an opportunity to explore what he called "the importance of space."

His six designs for that project had tall entrance doors--as high as 17 feet--that led into a two-story atrium surrounded by plate glass. They were airy and light-filled structures that invited the outdoors in--an outdoors that was as carefully plotted and landscaped as was the house itself.

He planted 100 trees and shrubs, including huge olive, sycamore and eucalyptus trees, on the acre of land surrounding his own house in Long Beach. Its innovative approach to space includes the use of sliding panels to form two separate sleeping areas in the bedroom he designed for his two sons. The bathrooms were also unusual, featuring glass walls that provided unobstructed views of the outdoors.

Though relatively small considering the amount of land -- the house is just 3,200 square feet -- it feels spacious with its 12-foot-high ceilings and doors.

"It is so good to be in a space where the spirit can soar, and, with all of this, it must soar with the sense of balance and proportion set up by the spaces we create," Killingsworth said in an essay for Contemporary Architects. "What better goals in life can there be? To create a condition where you can really see the spirit soar?"

Killingsworth also designed several civic buildings in Long Beach, including its City Hall, main library, the Long Beach Convention Center and the Performing Arts Center. He was the master planning architect for Cal State Long Beach Long Beach, where he planted 4,000 flowering peach trees.

At USC, in addition to the College of Architecture, known as Watt Hall, his firm designed the campus Religious Center.

Killingsworth also was responsible for the design of the Cal State Long Beach Student Union, where his memorial service will be held at 1 p.m. Friday.

He is survived by his wife of 61 years, Laura; sons Greg and Kim; five grandchildren; and three great-grandchildren.

Elizabeth Smith, who curated the 1989 Case Study show, "Blueprints for Modern Living," at Los Angeles' Museum of Contemporary Art, said Killingsworth created "simple and rigorous" houses in a style characterized by "an extreme gracefulness and elegance."

"That gracefulness and elegance was a constant throughout his career and characterized his demeanor as a person," Smith added. "He was a real gentleman, a wonderful, generous individual."

Edward Killingsworth, 86, Case Study House Architect
Woo, Elaine
Los Angeles Times ((Current File); July 14, 2004;

Obituaries

Edward Killingsworth, 86; Case Study House Architect

Edward Killingsworth, one of the last Case Study House architects, whose elegant, precise designs for small residences and luxury hotels made him one of the leading Southern California modernists of his era, died of natural causes July 6 at his Long Beach home. He was 86.

Killingsworth was one of a handful of architects chosen to participate in the Case Study Houses, a post-World War II experiment in domestic architecture conceived by Arts and Architecture magazine editor John Entenza to promote the redefinition of the American home through modernist design and cost-effective materials and construction.

Entenza personally selected the architects, who included such luminaries as Richard Neutra, Charles and Ray Eames and Eero Saarinen. Their efforts resulted in 36 prototype homes that could be easily and inexpensively constructed during the postwar housing boom. About two dozen of the designs were carried through to completion, of which the majority were built in Southern California.

Killingsworth attracted Entenza's attention in 1950 when the editor drove past a 743-square-foot residence-office in Los Alamitos that the young architect had built for his in-laws as his first solo project. It cost \$5,500 and was one of the earliest post-and-beam structures in Southern California.

Killingsworth wound up designing six Case Study projects. Of the four that were completed, three are in La Jolla and one in the Naples area of Long Beach.

The latter design, Case Study House No. 25, also known as the Eddie Frank house, built in 1962, "was the most successful of all the Case Study houses," Julius Shulman, the iconic architectural photographer who documented the Case Study project, said Tuesday. "He got a lot of houses from that one."

Yet Killingsworth "never promoted himself," Shulman noted. "He very seldom had his work published as much as it could have been. He was not a pusher. He knew his work was good, that it was successful with his clients and their public. To him, that was a good demonstration of what we call success."

Killingsworth's work on the Case Study Houses eventually brought him to the attention of Hilton Hotels, which hired him to design what became Honolulu's Kahala Hilton (now the Kahala Mandarin Oriental). Set on a private lagoon, the main building is a 10-story structure in the shape of two rectangles that Peggy Cochrane, writing in the book "Contemporary Architects," called a work of art distinguished by its overall "elegant informality."

Soon after its 1964 opening, the Kahala Hilton became a favorite hangout of royalty and the Hollywood elite and boasted occupancy rates well over 90%.

Its success led Killingsworth and his firm to design several other resort hotels in Hawaii, including the Halekulani Hotel, the Mauna Lani Bay Hotel and the Kapalua Bay Hotel, as well as the Jakarta Hilton in Indonesia and Hiltons in Seoul and Bali.

In Bali, he employed Balinese sculptors and other local craftsmen to "create a great piece of Balinese architecture that will incidentally be a hotel," he once said, explaining the respect for indigenous architecture that was at the center of his philosophy of hotel design.

That effort to reflect local culture was a hallmark of his achievements as a hotel designer, said Sam Hurst, emeritus dean of the USC School of Architecture and Fine Art, who worked with Killingsworth to design the school.



A SHOWCASE OF INTERIOR DESIGN

For the past few months, interior designers, manufacturers and stores have been contributing time, talent and energy to help raise money for the Philharmonic Fund of the Los Angeles Philharmonic Orchestra. Instead of making cash donations, these members of the home fashions trade were asked by the Pasadena Junior Philharmonic Committee to create a showcase of interior design ideas which could be open to the public. The public's contribution would then be the price of entry, which is \$1.50. But each person who enters this "Showcase of Interior Design" will take home more than he gives. The showcase is actually a beautiful house, designed in 1929 by Architect Edwin Westberg and patterned after a 14th Century Florentine palazzo. Twenty different areas in this house have been refurbished and decorated with merchandise available in today's marketplace. It is amazing to see how all the ideas of the various designers seem to meld and are perfectly appropriate in rooms fashioned for the contemporaries of Michelangelo and Leonardo da Vinci. The show has been coordinated by Mrs. Frank A. Payne and Mrs. David H. Stewart. The palatial home has been donated by Occidental College for the duration of the exhibition—March 21 through April 4. Address: 1440 Park Place, San Marino. Show hours: 11 to 4:30, daily; Wednesday evenings, 7:30 to 9:30. The public is invited. At the left: The library in this house of ideas is decorated in easy-on-the-eyes green colors. Decorators Don Allen and Dick Walters of Cannell & Chaffin selected the soft touch of artichoke-green velvet for a lush sofa by Martin Bratrud. The noise-deadening carpet is Berven's "Love Affair" in corsage green. "Greco" wallpaper by Albert Van Luit and plaid high-back chair by Baker add to the symphony of greens. The extra-long and sweeping draperies, made of Boris Kroll fabric, give the room a look of quiet insulation, perfect for a library. An especially practical note is the chest-high bookstand from Cannell and Chaffin. It holds those extra-heavy reference books that usually require much brawn as well as brain.

Produced by Barbara Lenox/Photography: George R. Szanik

CONTINUED

SHOWCASE OF INTERIOR DESIGN

CONTINUED



At left: *What is old, what is new? Everything in this dining room is appropriate, no matter the vintage. Dorothy Paul, AID, and Penni Paul, AID affiliate, used a modern wallpaper—yes, that's right—called "Bella Vista," manufactured by C. W. Stockwell Co. The French table, chairs and buffet are antiques from Bernique, Inc., the rug is contemporary, by Edward Fields. Coffered ceiling, floor tiles were installed when house was new in 1929*

At right: *This is the room for the proud possessor of fine art and accessories. For one who appreciates the great panelled ceilings and inlaid flooring executed by artists of a bygone era. Instead of tampering with such treasures, Gerald Jerome, AID, used them as a foil for an important grouping. Spice colors of ginger, paprika and marigold are played against chamois-colored Ameritone paint*

Photography: George R. Szanik

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Building Permit History
4000-4010 E. Chevy Chase Drive
Atwater Village

- February 21, 1946: Building Permit No. 4790 to construct a 2-story 20' X 38' frame and stucco residence at 4010 E. Chevy Chase Drive on Lots 56 and 57 of Tract No. 5673.
Owner: Gayle W. Wood
Architect: None
Engineer: None
Contractor: Owner
Cost: \$4,000.00
- August 12, 1946: Building Permit No. 19174 to construct a 1-story 20' X 35' frame dwelling and garage at 3820 San Rafael Avenue on Lot 14, Block 3 of Robert Marsh and Company's Mt. Washington Addition No. 1.
Owner: Gayle W. Wood
Architect: None
Engineer: None
Contractor: Owner
Cost: \$250.00
- September 11, 1950: Building Permit No. LA21259 to construct the concrete foundation for a 2-story 37' 4" X 39' and 81' 4" X 141'4" factory building.
Owner: Albert Van Luit & Co.
Architect: J. R. Wyatt
Engineer: None
Contractor: Owner
Cost: \$5,000.00
- November 13, 1950: Building Permit No. LA25945 to construct a 2-story 37' 4" X 39' and 81' 4" X 141'4" concrete factory building at 4000 E. Chevy Chase Drive on a portion of Lot 2 of Watts Subdivision in the Rancho San Rafael.
Owner: Albert Van Luit & Co.
Architect: J. R. Wyatt
Engineer: None
Contractor: Owner
Cost: \$60,000.00

February 27, 1953: Building Permit No. LA54667 to add structure to building with (4) poured caissons.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: Oscar M. Bloch
Contractor: Owner
Cost: \$4,000.00

September 15, 1954: Building Permit No. LA97298 to construct a 40' X 160' steel frame addition with concrete caissons and tilt-up concrete walls, concrete floor, composition roof – Addition to existing building.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: David R. Edwards
Contractor: Mac Isaac & Menke Company
Cost: \$20,000.00

March 6, 1956: Building Permit No. LA37129 to construct a 40' X 180' & 20' X 40' concrete tilt-up addition.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: D. R. Edwards
Contractor: Not Selected
Cost: \$20,000.00

March 13, 1956: Building Permit No. LA37709 to construct a 6' X 15' interior hazardous materials room (paint storage room).
Owner: Albert Van Luit & Co.
Architect: J. R. Wyatt
Engineer: None
Contractor: Not Selected
Cost: \$500.00

September 26, 1957: Building Permit No. LA83303 to construct a 40' X 60' storage addition..
Owner: Albert Van Luit
Architect: None
Engineer: Floyd E. Weaver
Contractor: Mac, Issac & Denker
Cost: \$32,000.00

November 12, 1958: Building Permit No. LA15924 to construct new offices & recreation rooms. Interior alterations..
Owner: Albert Van Luit & Co.
Architect: Sheldon Brown
Engineer: None
Contractor: Mac Men Corp.
Cost: \$4,800.00

January 11, 1960: Building Permit No. LA50931 to add 1 40 ft. bay x 120 ft. long to hip roof section and 40 ft. X 60 ft. to 2story section, frame & stucco, 9,600.00 sq. ft.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: Henry D. Paul
Contractor: Mac Men, Inc.
Cost: \$60,000.00

March 25, 1960: Building Permit No. LA56553 to relocate garage on same lot.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: None
Contractor: Mac Men, Inc.
Cost: \$400.00

May 18, 1960: Building Permit No. LA60901 to erect a 30' X 150' tent for public assembly purposes on 5/19/60.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: None
Contractor: Canvas Specialty Mfg. Co.
Cost: \$200.00

March 22, 1962: Building Permit No. LA05610 for new rooms to be constructed within existing building.
Owner: Albert Van Luit & Co.
Architect: Prescott & Whalley
Engineer: George Grey
Contractor: Not Selected
Cost: \$10,000.00

May 17, 1963: Building Permit No. LA38322 to erect a 8' X 50 S. F illuminated roof sign.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: Vincent Kevin Kelly
Contractor: Barker Bros. Neon.
Cost: \$3,200.00

May 23, 1965: Building Permit No. LA95872 to demolish single family dwelling at 4010 E. Chevy Chase Drive.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: None
Contractor: Duane Rash
Cost: \$350.00

May 26, 1965: Building Permit No. LA96040 to construct a 1-story 6,425 sq. ft. 75' X 53' reinforced masonry and stucco showroom building at 4004 E. Chevy Chase Drive.
Owner: Albert Van Luit & Co.
Architect: Killingsworth-Brady & Assoc.
Engineer: Carl Hart
Contractor: Not Selected
Cost: \$76,000.00

August 9, 1965: Building Permit No. LA01632 to add to building now under construction. Change location of A. C. equipment at 4004 E. Chevy Chase Drive.
Owner: Albert Van Luit & Co.
Architect: Killingsworth-Brady & Assoc.
Engineer: Carl Hart
Contractor: Myers Brothers
Cost: \$601.00

January 31, 1966: Building Permit No. LA18036 for use of land as a parking lot at 4004 E. Chevy Chase Drive.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: None
Contractor: Not Determined
Cost: \$101.00

- September 15, 1967: Building Permit No. LA53106 to install a canopy at entrance to retail store
Owner: Albert Van Luit & Co.
Architect: Killingsworth-Brady & Assoc.
Engineer: Carl Hart
Contractor:
Cost: \$2,000.00
- August 28, 1969: Building Permit No. LA94649 to clear lot-demolish single family dwelling by hand wreck at 4000 E. Chevy Chase Drive.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: None
Contractor: Gangi Excavating Co.
Cost: \$300.00
- January 19, 1972: Building Permit No. LA43529 to add 40' X 120' first floor & add 80' X 120' second floor to manufacturing building.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: Ernest L. Schroeder
Contractor: David D. Demski
Cost: \$115,200.00
- February 17, 1972: Building Permit No. LA45480 to install interior walls and add ceiling around paint room.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: Ernest L. Schroeder
Contractor: Not Selected
Cost: \$2,500.00
- February 24, 1972: Building Permit No. LA45846 to revise foundation on addition.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: Ernest L. Schroeder
Contractor: David D. Demski
Cost: \$7,000.00

October 26, 1972: Building Permit No. LA60069 to legalize mezzanine floor (17' X 44') in storage section.
Owner: Albert Van Luit & Co.
Architect: None
Engineer: Hansen & Dietrich
Contractor: David D. Demski
Cost: \$3,500.00

January 19, 1987: Building Permit No. LA84836 to enlarge existing 3'0" 6'8" opening to 5'0" 6'8" in 8" thick concrete wall + pair of doors in picture frame factory.
Owner: Impulse Designs, Inc. /Bob Clark
Architect: E. L. Schroeder
Engineer: Ernest L. Schroeder
Contractor: E. L. Schroeder Const.
Cost: \$2,500.00

February 7, 1995: Building Permit No. VN72746 to tear off existing roof and reroof W7 class A/B com. & gravel S. D. Required on showroom.
Owner: Greeff Fabrills
Architect: None
Engineer: None
Contractor: Page Roofing, Inc.
Cost: \$4,000.00

April 9, 1996: Building Permit No. VN98749 to remove existing roofing & install 3-ply cap bur. (150 sqs) on factory building.
Owner: Greeff Florics Inc.
Architect: None
Engineer: None
Contractor: Page Roofing Co.
Cost: \$20,000.00

April 3, 2001: Building Permit No. LA11141 for structural analysis to comply with Division 91 of the LABC per the ordinance #169431 “concrete tilt up” order dated 6/9/2000. EQ retrofit – full compliance - Division 91. Per architect-Building does not require any work.
Owner: Scenic Expressions LLC
Architect: Michael Silva
Engineer: None
Contractor: Form Architectural
Cost: \$301.00

December 15, 2006: Building Permit No. VN10935 for partial reroof, T/O existing roof and install 280 sqs. Of class “A” B.U.R. system (cap sheet) over existing sheathing.
Owner: Margaret K Blume, Tr., Margaret L. K. Blume Trust
Architect: None
Engineer: None
Contractor: West Coast Roofing Co.
Cost: \$56,780.00

July 15, 2014: Building Permit No. LA34458 for demolition of and removal of 2 story warehouse building, approximately 57,921 S. F. Clear lot, demo by handwreck. Notice to stop all work issued on September 15, 2015.
Owner: Margaret K Blume, Tr., Margaret L. K. Blume Trust
Architect: None
Engineer: None
Contractor: V. D. G. Demolition Services, Inc.
Cost: \$90,000.00

September 2, 2014: Grading Permit No. LA36974 for grading for backfill of a basement cut 41 cubic yards fill 1,075 cubic yards import 1,034 cubic yards.
Owner: Margaret K Blume, Tr., Margaret L. K. Blume Trust
Architect: None
Engineer: None
Contractor: V. D. G. Demolition Services, Inc.
Cost: 1,073 Cu Yds

September 2, 2014: Building Permit No. LA36975 for demolition of single story stucco office building with basement. Fence & sewer cap required. Clear lot.
Owner: Margaret K Blume, Tr., Margaret L. K. Blume Trust
Architect: None
Engineer: None
Contractor: V. D. G. Demolition Services, Inc.
Cost: \$15,000.00

2 - 14-46 from DP

Manual

1

APPLICATION TO ERECT A NEW BUILDING AND FOR A CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 58, 59, 60

Tract 5673

Location of Building 4000 Chevy Chase Dr.
(House Number and Street)

Approved by
City Engineer

Between what cross streets Edmund St & Torrance Blvd

Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building Dwelling - 2 Garage Families 1 Rooms 3
(Store, Dwelling, Apartment House, Hotel or other purpose)

2. Owner GAYLE W. WOOD Phone CI 1-6652
(Print Name)

3. Owner's address 328 Main Avenue P.O. Glendale 4,

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

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

6. Contractor _____ State License No. _____ Phone _____

7. Contractor's address _____

8. VALUATION OF PROPOSED WORK 3000⁰⁰
(Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.)

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

10. Size of new building 22 x 24 No. Stories 1 Height to highest point 14 Size lot 100 x 75

11. Material Exterior Walls FRAME - WOOD Type of Roofing ASPHALT

For Accessory Buildings and similar structures }
(a) Footing: Width 12 Depth in Ground 12 Width of Wall 6
(b) Size of Studs 2 x 6 Material of Floor Concrete
(c) Size of Floor Joists Concrete Size of Rafters 2 x 4

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

Sign here Gayle W. Wood (Owner or Authorized Agent)

Plans, Specifications and other data must be filed.

By _____

FOR DEPARTMENT USE ONLY

(1) PLAN CHECKING Receipt No. <u>9582</u> Valuation \$ <u>3000⁰⁰</u> Fee Paid \$ <u>5.00</u>		(2) REINFORCED CONCRETE Bbls. Cement _____ Tons of Reinforcing Steel _____		FEES Bldg. Per. <u>12.00</u> Cert. of Occupancy <u>2.00</u> Total <u>14.00</u>	
TYPE <u>L</u> GROUP <u>R</u>	Maximum No. Occupants <u>Inside Lot</u> Corner Lot _____	Key Lot <u>Corner Lot Keyed</u>	Lot Size <u>75 x 100</u>	Stamp here when Permit is Issued <u>AUG 12 1946</u>	
PERMIT No. <u>19174</u>	Plans and Specifications checked <u>John R. Faudner</u> Corrections Verified <u>Ester</u>	Zone <u>1st</u> Hdg. Line _____	Fire District <u>AUG</u> No. _____ Street Widening _____	District Map No. <u>129-205</u> Inspector <u>Bogert</u>	
PLANS	Plans, Specifications and Application rechecked and approved. <u>Ester</u>	Application checked and approved <u>Med A. Keel</u>	Continuous Inspection _____	SPRINKLER _____ Valuation Included Yes _____ No _____	
Notes	For Plans See _____ Filed with _____				

8-2-46

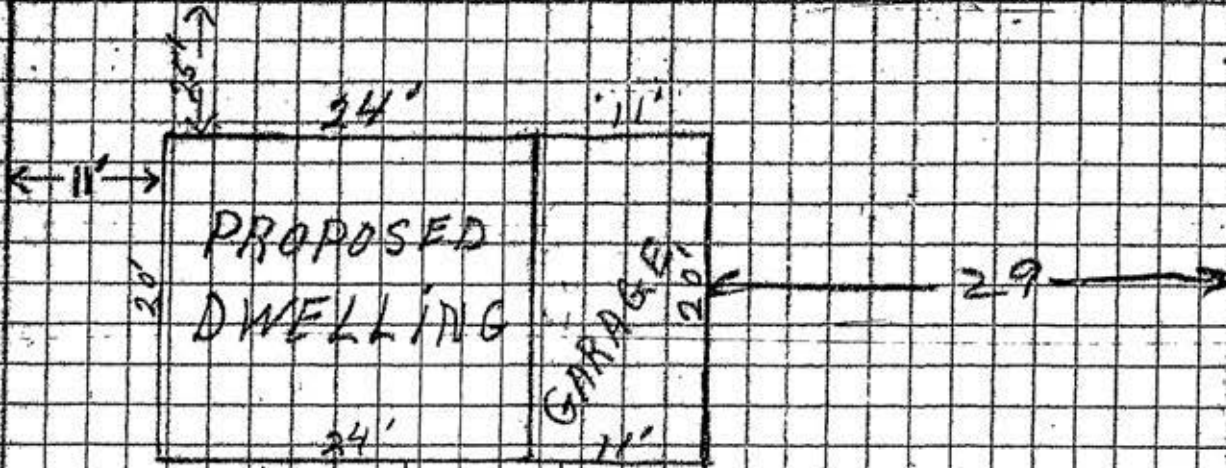
Zone and yard set.
Plot plans
don't consider
SR

Not sufficient driveway information. See Eng.
near Room 555 City Hall

PLOT PLAN

APPROVED FOR DRIVEWAYS

50 FT.



CHEVY CHASE DR.

1/2 mile long 50 FT. 1/2 mile

1

APPLICATION TO ERECT A NEW BUILDING AND FOR A CERTIFICATE OF OCCUPANCY

LIEK 415 East Alameda
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 60

Tract 5673 and parcel as per attached legal description

Location of Building 4000 Chevy-Chase Drive
(House Number and Street)

Approved by
City Engineer

Between what cross streets Edenhurst and end of Chevy-Chase Dr.

Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building Factory Families none Rooms 8
(Store, Dwelling, Apartment House, Hotel, or other purpose)

2. Owner Albert Van Luit & Co. Phone CH 5-3456
(Print Name)

3. Owner's address 1649 South Central Ave. P.O. Glendale, Calif.

4. Certificated Architect J.R. Syatt State License No. C-346 Phone 77 4682

5. Licensed Engineer none State License No. Phone

6. Contractor none State License No. Phone

7. Contractor's address owner

8. VALUATION OF PROPOSED WORK
(Including labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon) \$ 5000.00

9. State how many buildings now on lot and give use of each none
(Store, Dwelling, Apartment House, Hotel or other purpose)

10. Size of new building 37'4"x39'42" No. Stories 1 Height to highest point 22' Size lot 239 x 274'

11. Material Exterior Walls Concrete Type of Roofing Composition

For Accessory Buildings and similar structures

(a) Footing: Width Varies Depth in Ground 2'0" Width of Wall 6"

(b) Size of Studs 2x4 Material of Floor Concrete

(c) Size of Floor Joists none Size of Rafters 4 x 10

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

Plans, Specifications and other data must be filed.

Sign here J.R. Syatt Architect
(Owner or Authorized Agent)

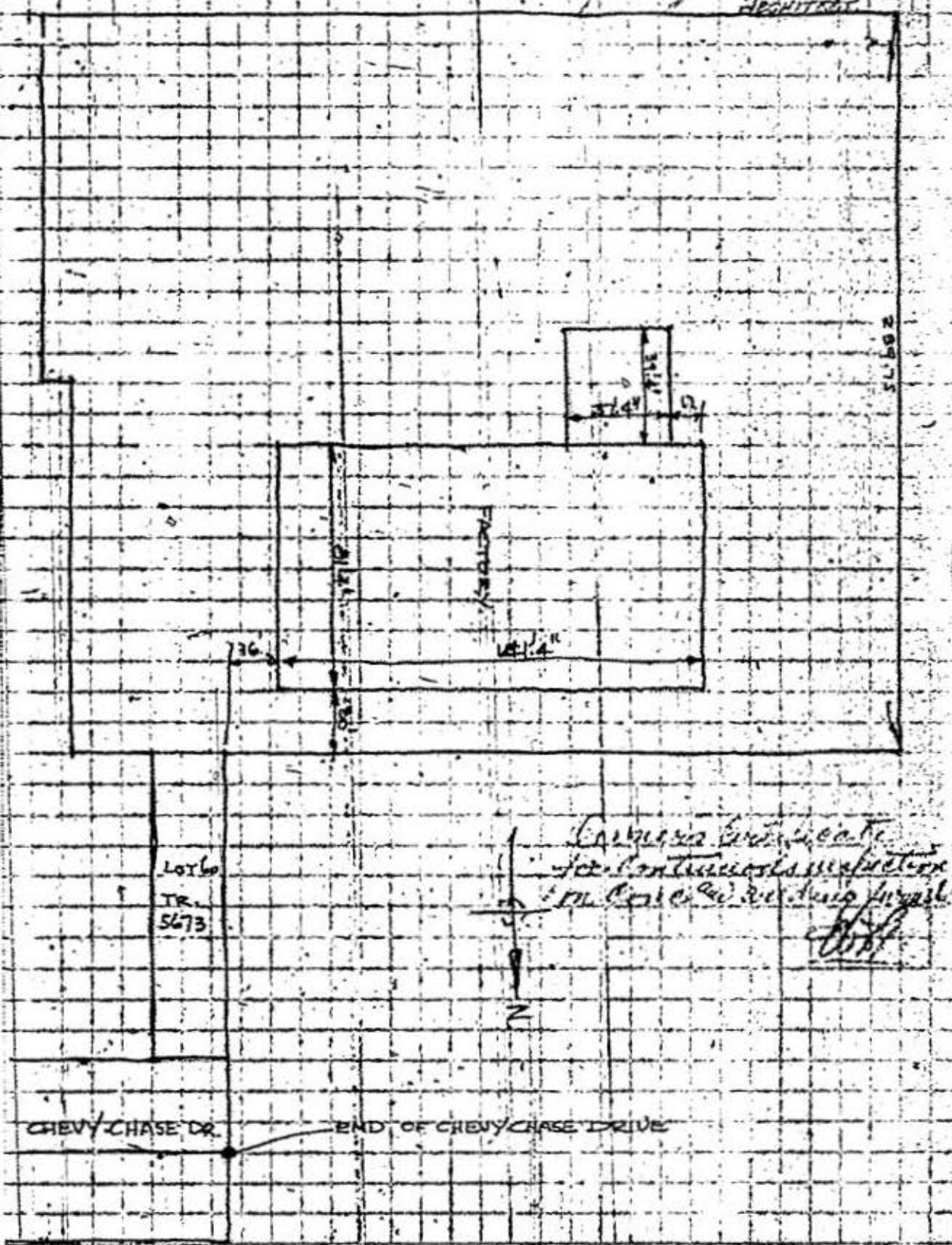
By _____

FOR DEPARTMENT USE ONLY

PLAN CHECKING Date <u>7-11-29</u> Receipt No. <u>7461</u> Valuation <u>\$15,000</u> Fee Paid <u>\$1,250</u>		REINFORCED CONCRETE Bbls. Cement _____ Tons of Reinforcing Steel _____		FEES Bldg. Per. _____ Cert. of Occupancy <u>18.00</u> Total _____	
TYPE	GROUP	Maximum No. Occupants	Inside Lot	Key Lot	Lot Size
			Corner Lot	Corner Lot Keyed	<u>74 x 23</u>
PERMIT No. <u>LA21259</u>		Plans and Specifications checked <u>11/11</u>		Zone <u>H-2</u> Fire District <u>No. II</u> Bldg. Line _____ Street Widening _____ Application checked and approved <u>11/11</u> Clerk	District Map No. <u>153-20E</u> Stamp here when Permit is issued Inspector <u>SPITZER</u>
PLANS 1st Plan Set Filed with _____		(Antismoke Inspection) <u>11/11</u> SPRINKLER Specified <u>Required</u> Valuation Included <u>Yes</u> <u>No</u>			

I agree to demolish & remove all portions of the foundations which
 after checking by the engineers of the Dept of Building and Safety
 are found not to conform with all requirements of the
 Building Code and the various provisions of other laws.

Raymond W. Wether
 ARCHITECT



LEGAL DESCRIPTION:

Portion of Watts Subdivision of a part of Rancho San Rafael
Beginning at a point in the W'y prolongation of E'y line
of lot 1 Tract 11437 as shown M.B. 231-35436, distant thereon
S. 89° 51' 25" W. 10.00' from the N.W'y cor. Lot 1, Tr. 11437; thence
N. 0° 8' 00" W. 120.00'; thence S. 89° 51' 25" W. along the S'y line of
lots 59 and 60 of Tract 5673 as shown on M.B. 61-58, 274';
thence S. 0° 8' 00" E. 239.75'; thence N. 89° 52' 15" E. 284.00' to the
W'y line of Tr. 11437; thence along said W'y line 119.82'
To the N.W'y cor. of lot 1, Tr. 11437; thence S. 89° 51' 25" W. to
Point of beginning

LA 71259

3

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

Form B-3-204-20-2
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 60
Tract 5673 and parcel, as per attached. Legal Description
Location of Building 4000 Chevy-Chase Dr.
(House Number and Street)
Between what cross streets: Edgewater and 4th St - Chase Dr.
USE INK OR INDELIBLE PENCIL
1. Present use of building FACTORY Families NONE Rooms CLONE
(Store, Dwelling, Apartment House, Hotel or other purpose)
2. State how long building has been used for present occupancy UNDER CONSTRUCTION
3. Use of building AFTER alteration or moving FACTORY Families NONE Rooms NONE
4. Owner ALBERT VAN LUIK & Co. Phone EN 5-2156
(Print Name)
5. Owner's Address 1649 So. Central Ave. P.O. FLEMONCE
6. Certified Architect E. W. WATT State License No. C. 346 Phone KE 4-58
7. Licensed Engineer NONE State License No. NONE Phone NONE
8. Contractor OWNER State License No. NONE Phone NONE
9. Contractor's Address OWNER
10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire alarm, electrical wiring and elevator equipment located on premises.) 512
11. State how many buildings NONE on lot and give use of each 312 x 91
(Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 312 x 91 Number of stories high NONE Height to highest point 21'
13. Material Exterior Walls CONCRETE Exterior framework STEEL
(Wood, Steel or Masonry) (Wood or Steel)
14. Describe briefly all proposed construction and work:
CHANGE FOUNDATIONS FROM CAST IN PLACE PILES TO SPREAD FOOTINGS

NEW CONSTRUCTION

15. Size of Addition 2 x 0 Size of Lot 239 x 274 Number of Stories when complete ONE
16. Footing: Width Varies Depth in Ground 2'-6" Width of Wall 8" Size of Floor Joists CLONE
17. Size of Studs 2 x 4 Material of Floor CLONE Size of Rafter 4 x 12 Type of Roofing CLONE

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

Sign here [Signature]
(Owner of Authorized Agent)

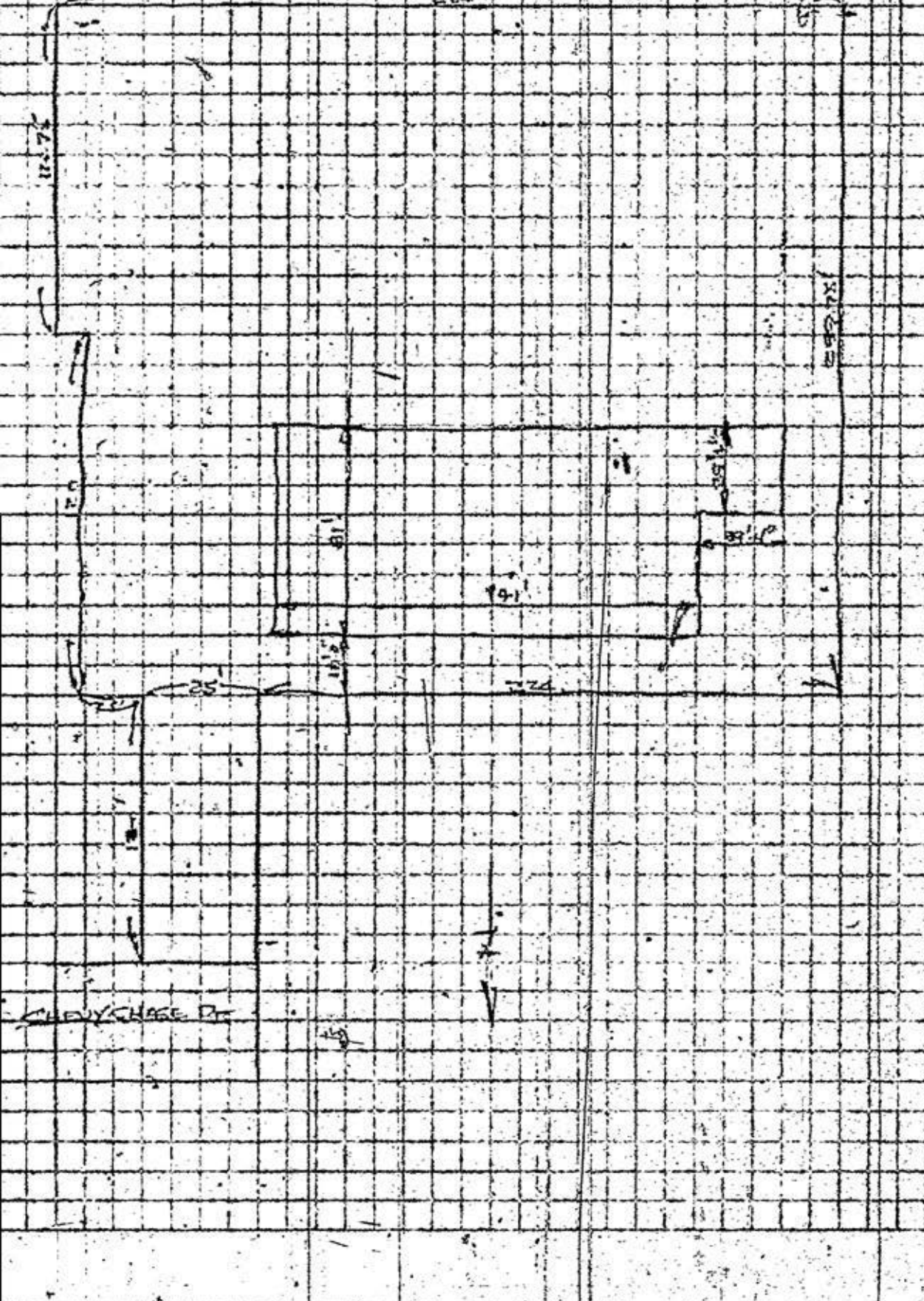
DISTRICT
OFFICE

FOR DEPARTMENT USE ONLY

PLAN CHECKING		CHANGE OF OCCUPANCY		FEES	
Date	Receipt No.	Area of Bldg. Sq. Ft.	Date	Blg. Per	Car. of Occupancy
Valuation \$	Fee Paid \$	Receipt No.	Fee Paid \$	Total	\$1.50
TYPE	GROUP	Maximum Occupancy	Inside Lot	Key Lot	Lot Size
RAINFORCED CONCRETE			Corner Lot	Corner Lot Keyed	Area
Blk. Count	Trunk of Reinforcing Steel				
PERMIT No.	Plans and Specifications checked	Lot	Fire Bureau	Dist. Key No.	157-205
LA 2544	Correction needed	B-3717-2	No. 2	Dist. Winding	
PLANS	Plans, Specifications and Application checked and approved	App. Line	Pl.	Pl.	
Sec't.	For Plans See	Planned with	Application checked and approved	Inspector	28
			Continuous Inspection	Specified-Required	Valuation Included
			Concrete	Yes	No

agree to demolish and remove all portions of the foundations
 which after checking by the engineers of the Dept of Public Safety
 are found not to conform with the requirements of the City
 Code. (Signed) [Signature]

200.



Legal Description :

Portion of Watts Subdivision of a part of Rancho

San Rafael ;Beginning at a point in the W'ly

prelongation of the N'ly line of Lot 1, Tract

No. 11437 as shown in M.B. 231-35 & 36, distant

there on $S.89^{\circ}51'25''W.10.0'$ from N.W'ly corner

Lot No. 1 Tr. 11437; $N.0^{\circ}00'00''W.120.0'$; thence

$S.89^{\circ}51'25''W.$ along the S'ly line of Lots 59

and 60, Tr. 5675 as shown in M.B. 61-58, 274';

thence $S.0^{\circ}08'00''E.239.75'$; thence $N.89^{\circ}52'15''E.25'$

to the W'ly. of Tr. 11437; thence along said W'ly

line $119.82'$ to the N.W'ly corner Lot No. 1 Tr.

11437; thence $S.89^{\circ}51'25''$ to Point of beginning.

LA 25114-1950

1 ELECT. DIV.
 Plans not filed
 Paper not filed
 Plans filed
 ELVIN E. YOKUM
 CITY INSPECTOR

APPLICATION TO ERECT A NEW BUILDING AND FOR A CERTIFICATE OF OCCUPANCY

Form B-1-100-43-16
 CITY OF LOS ANGELES
 DEPARTMENT
 OF
 BUILDING AND SAFETY
 BUILDING DIVISION

Lot No. 60 OVER

Tract 5673 and parcel as per attached legal description;

Location of Building 4000 Chevy-Chase Drive
 (House Number and Street)

Approved by
 City Engineer
 [Signature]
 Deputy

Between what cross streets Edenhurst and end of Chevy-Chase Dr.

USE INK OR INDELIBLE PENCIL

- Purpose of building Factory Families NONE Rooms 8
(Store, Dwelling, Apartment House, Hotel, or other purpose)
- Owner Albert Van Luit & Co. Phone CH 5-3456
(Print Name)
- Owner's address 1649 South Central Ave. P.O. Glendale, Calif.
- Certificated Architect J.R. Wyatt State License No. C-346 Phone KT 4858
- Licensed Engineer NONE State License No. Phone
- Contractor NONE State License No. Phone
- Contractor's address OWNER 16908 2nd

VALUATION OF PROPOSED WORK

Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.

- State how many buildings NONE on lot and give use of each
(Store, Dwelling, Apartment House, Hotel or other purpose)
- Size of new building 37'4" x 39'42" No. Stories 1 Height to highest point 22' Size 16'239" x 224"
- Material Exterior Walls Concrete Type of Roofing Composition
- For Accessory Buildings and similar structures:
 - Footing: Width VARIABLE Depth in Ground 2'0" Width of Wall 6"
 - Size of Studs 2x4 Material of Floor Concrete
 - Size of Floor Joists NONE Size of Rafters 4" x 10"

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

Sign here J.R. Wyatt, Architect
 (Owner or Authorized Agent)

Plans, Specifications and other data must be filed.

FOR DEPARTMENT USE ONLY

Date <u>AUG 17 1935</u>		REINFORCED CONCRETE		Bldg. Per <u>135</u>	
Receipt No. <u>7461</u>		Bldg. Cement		FEES	
Valuation \$ <u>98,000</u>		Tons of Reinforcing Steel		Cert. of Occupancy	
Fee Paid \$ <u>60.00</u>				Total <u>138.00</u>	
TYPE <u>I</u>	GROUP <u>G</u>	Maximum No. Occupants <u>110</u>	Inside Lot	Key Lot	Lot Area
		Corner Lot		Corner Lot Keyed	
PERMIT No. <u>LA25945</u>	Plans and Specifications checked <u>[Signature]</u>		Zone <u>R3+M-2</u>	Fire Alarm	Dist. Map No. <u>159-205</u>
	Corrections Forged <u>[Signature]</u>		Bldg. Line	Street Widening	
PLANS	Plans, Specifications and Application reviewed and approved <u>[Signature]</u>		Applicant checked and approved <u>[Signature]</u>	Inspector	Stamp here when Permit is issued
	For Plans Fee	Filed with	Conditions Inspection	SPRINKLER	NOV 13 1935
			Valuation Inspected		<u>[Signature]</u>

Z.A. 11634

Ered Zed was written & copyright © by Steve Auger

Valuation of Dec 30 for additional plan
including Dec 31 basis was \$17,000 by which the
first valuation was low and
\$53,000 for change from original
plan. ^{END OF} ~~CHAS. CHASE~~

Bye don't forget to bring
a bottle of soap to the
meeting on June 2nd

Let 60 & 120' or other
lotting together by
recorded agreement and

PLANS APPROVED

20 RECEIVED
CASE NO. 11434
FICINN L. A. MUN. OF S
BUTLER E SMITZ
ZONING ADMINISTRATOR
CITY OF LOS ANGELES
11/2/50



LEGAL DESCRIPTION:

Portion of Watts Subdivision of a part of Rancho San Rafael
Beginning at a point in the W'y prolongation of N'y line
of lot 1 Tract 11437 as shown M.B. 231-35 & 36, distant thereon
S. 89° 51' 25" W. 10.00' from the N.W'y cor. Lot 1, Tr. 11437; thence
N. 0° 8' 00" W. 120.00'; thence S. 89° 51' 25" W. along the S'y line of
lots 59 and 60 of Tract 5673 as shown on M.B. 61-58, 274';
thence S. 0° 8' 00" W. 239.75'; thence N. 89° 52' 15" E. 284.00' to the
W'y line of Tr. 11437; thence along said W'y line 119.82'
To the N.W'y cor. of lot 1, Tr. 11437; thence S. 89° 51' 25" W. to
Point of beginning

LA 25945-1950

3

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

Form B-3
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 6012 Tract 5673

Location of Building 4000 CHURCH ST. DR. } Approved by
(House Number and Street) City Engineer.

Between what cross streets? Edenhurst & D.E. Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building PRINTING MFG. Families 2 Rooms 11
(Store, Dwelling, Apartment House, Hotel or other purpose)
2. State how long building has been used for present occupancy 2 YRS
3. Use of building AFTER alteration or moving 11 F.L.T. Families 2 Rooms 11
4. Owner ALBERT VAN LUIT Phone CH 5-5106
(Print Name)
5. Owner's Address 4410 EDENHURST AVE, L.A. P. O. L.A.
6. Certificated Architect _____ State License No. _____ Phone _____
7. Licensed Engineer OSCAR M. BLOCH State License No. 6391 Phone CI 4-3738
8. Contractor OWNER State License No. _____ Phone _____
9. Contractor's Address _____

10. VALUATION OF PROPOSED WORK

(including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon)

\$ 3000 NEW
4,000 F.T.M.

11. State how many buildings NOW on lot and give use of each. ONE
(Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 40 x 80 Number of stories high 1 Height to highest point 20'
13. Material Exterior Walls CONCRETE Exterior framework WOOD
(Wood, Steel or Masonry) (Wood or Steel)
14. Describe briefly all proposed construction and work:
ADD. 57' x 27' BLDG. WITH 14' PILLARS
CALSSING

NEW CONSTRUCTION

15. Size of Addition 40 x 40 Size of Lot 284 x 240 Number of Stories when complete 1
16. Footing: Width 5' Depth in Ground 5' Width of Wall 12" Size of Floor Joists 2x10
17. Size of Studs 2x4 Material of Floor WOOD Size of Rafters 2x10 Type of Roofing FLAT

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

D.C. CODE DOES NOT APPLY TO NEW PLAN CHECK FEES Sign here OSCAR M. BLOCH
OWNER OR AUTHORIZED AGENT
RECD. FOR CHANGE IN DESIGN By L.A. BINGG

PLAN CHECKING				OCCUPANCY SURVEY			
Valuation \$ <u>3000</u>		Area of Bldg. <u>2700</u> Sq. Ft.		Investigation Fee \$ <u>15</u>		Cert. of Occupancy Fee \$ <u>15</u>	
Fee \$ <u>5.00</u>		Fee \$ <u>1.50</u>		Bldg. Permit Fee \$ <u>15</u>		Total \$ <u>45</u>	
TYPE <u>I</u>	Maximum No. Occupants <u>142</u>	Inside Lot	Key Lot	Lot Size <u>284 x 240</u>	Pl. Year <u>1953</u>	Clerk <u>Watson</u>	
GROUP <u>G-1</u>	Plans and Specifications checked <u>Frank T. Miller</u>	Corner Lot	Corner Lot Keyed <u>R-34 M-2</u>	Fire District <u>2</u>	District Map No. <u>159-205</u>	Application checked and approved <u>Frank T. Miller</u>	
For Plans See <u>Frank T. Miller</u>	Correction Verified <u>Frank T. Miller</u>	Bldg. Line	Street Widening	No. <u>2</u>	Application checked and approved <u>Frank T. Miller</u>	Inspector <u>Frank T. Miller</u>	
Filed with <u>Frank T. Miller</u>	Plans, Specifications and Application checked and approved <u>Frank T. Miller</u>	Continuous Inspection	SPRINKLER	Specified-Required	Valuation Included	Yes <u>Yes</u> No <u>No</u>	

DO NOT WRITE BELOW THIS LINE						
TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID	
Plan Checking	JAN 5 1953		100093			
Supplemental Plan Checking	FEB 27 1953		32048			
Building Permit	FEB 27 1953		1451667			

APF-15553 1143461015

Owner to furnish complete legal before verification of corrections. Owner understands plan check fee may be forfeited if required yards, exits, and parking cannot be provided

Paul R. Edwards
Agent for owner

284.0' P.L.

ZONE AND YARDS O.K.

DATE

9.14.52 H. H. H.

30'

EMERGENCY FIRE ST.

239.88' P.L.

14' PARKING SPACE

A.C. PARKED

P.L. 120.0'

57'

PROPOSED ADD.

40' x 160'

140'

EXISTING BLDG.

224.0' P.L.

Lot # 60

100'

100'

P.L. 25' P.L.

CHEVY CHASE DRIVE

TRACT 5675

Lot 16

Lot 17

1. **PARCEL 1:** That portion of Lot 2 of Watts Subdivision of a part of Rancho San Rafael, in the city of Los Angeles, county of Los Angeles, state of California, as shown on a map recorded in book 5 pages 200 and 201, Miscellaneous Records of said county, described as follows:

~~The Northerly 120 feet of the following property:~~ Beginning at a point in the westerly prolongation of the northerly line of lot 1 of Tract No. 11437 as shown on map of said Tract, recorded in book 231 pages 35 and 36 of Maps, in the office of the county recorder of said county, distant thereon, south $89^{\circ} 51' 25''$ west, 10.00 feet from the northwest corner of said lot 1; said point being also in a line which is parallel with and distant westerly 175.00 feet, measured at right angles from the westerly line of Edenhurst Avenue (60 feet in width) as shown on said map of Tract No. 11437; thence north $0^{\circ} 08' 00''$ west, along said parallel line, 120.00 feet, more or less, to the southeast corner of lot 59 of Tract No. 5673, as shown on map of said Tract, recorded in book 61 page 58 of Maps, in the office of the county recorder of said county; thence south $89^{\circ} 51' 25''$ west along the southerly lines of lots 59 and 60 of said Tract No. 5673, and the prolongation westerly of said southerly lines 274.00 feet to a point in a line which is parallel with and distant westerly 449.00 feet, measured at right angles from the above mentioned westerly line of Edenhurst Avenue; thence south $0^{\circ} 08' 00''$ east, along said last mentioned parallel line 239.75 feet, more or less, to a point in a line which is parallel with and distant northerly 430.00 feet, measured at right angles from the westerly prolongation of the center-line of Verdant Street (60 feet in width) as shown

on map of Tract No. 11437, above mentioned; thence north $89^{\circ} 52' 15''$ east, and parallel with said westerly prolongation of said center-line, 284 feet to a point in the westerly boundary line of said Tract No. 11437; thence north $0^{\circ} 08' 00''$ west, along said westerly boundary line 119.82 feet, more or less, to the northwest corner of lot 1 of Tract No. 11437 above mentioned; thence south $89^{\circ} 51' 25''$ west, along the westerly prolongation of the northerly line of said lot 1, a distance of 10.00 feet to the point of beginning.

PARCEL 2: Lot Sixty (60) of Tract No. 5673, as per map recorded in Book 61, Page 58 of Maps in the Office of the County Recorder of said County.

3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 159-205	1. LEGAL LOT On file	BLK.	TRACT 5673
ZONE M-2	2. BLDG. ADDRESS 4000 Chevy-Chase Dr.	APPROVED A.B.1	
FIRE DIST. II	3. BETWEEN CROSS STS. Edenhurst	AND Term. W. of	
INSIDE X	4. PRESENT USE OF BLDG. Mfg. Wall paper	NEW USE OF BLDG. Same	
KEY	5. OWNER Albert Van Luit & Co.		
COR. LOT	6. OWNER'S ADDRESS SAME		
REV. COR. LOT SIZE X	7. CERT. ARCH.	STATE LICENSE NUMBER	
REAR ALLEY X	8. LIC. ENG. D. R. Edwards Ph. LO 83831	STATE LICENSE NUMBER 4704	
SIDE ALLEY X	9. CONTRACTOR NOT SELECTED	STATE LICENSE NUMBER	
BLDG. LINE	10. SIZE OF EX. BLDG. 160 - 180 X 40 - 40	STORIES 1 HEIGHT 22	
AFFIDAVITS 15553	11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input checked="" type="checkbox"/> CONCRETE	MODE CONST: <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL Rig. Compo <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER	

3

4000 Chevy-Chase Drive

VALIDATION L.A. 129	DEC-29-55	24936	A - 2 CK	30.00
TYPE V	GROUP G1	MAX. OCC. 256	MAR--6-56	37863
DIST. OFFICE L. A.		P. C. \$30. B. P. - 63 ⁰⁰		
C. OF O. ISSUED				

DWELL UNITS —	12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BLDG. \$20,000.	VALUATION APPROVED Fadderson
PARKING SPACES 26	13. SIZE OF ADDITION 40 x 180 x 20 x 40 STORIES 1 HEIGHT 22	APPLICATION CHECKED La Brie
GUEST ROOMS —	14. NEW WORK: Conc. Tilt up MATERIAL EXT. WALLS MATERIAL ROOF Compo	PLANS CHECKED Fadderson
FILE WITH Grading WELDING COL Grading PLATES 15' Sewer Base Oversize Bldg 10850 2A 11434	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. Bundick AGENT SIGNED	CONNECTIONS VERIFIED Fadderson PLANS APPROVED Salin APPLICATION APPROVED V. O. R.

INSTRUCTIONS:

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

OK To ISSUE M-10

X 38369

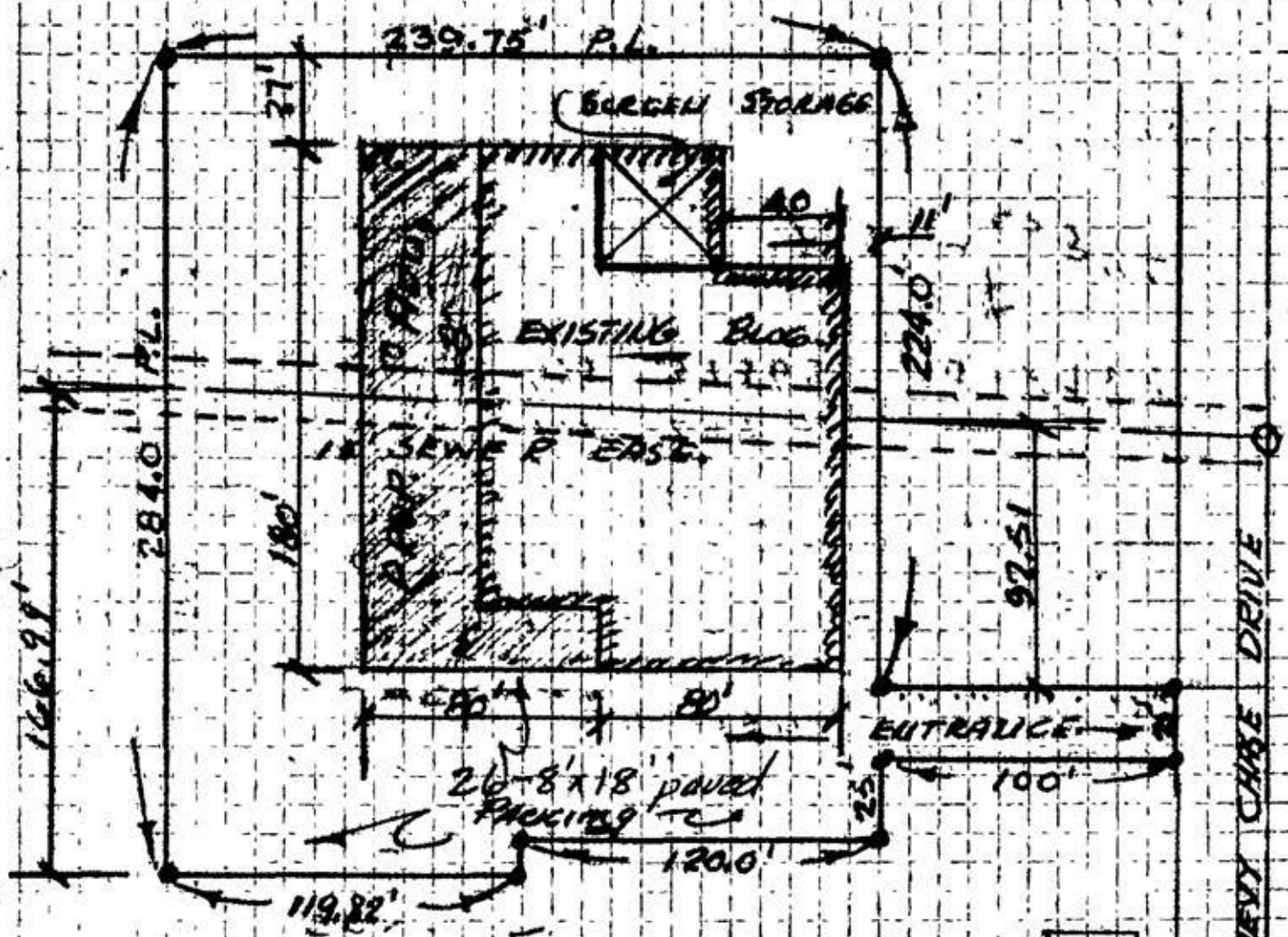
Form B-3-73M Set-11-54

9538

LOT 60 - (5673 TRACT)

SEE TYPED SHEETS, COMPLETE LEGAL

oversized bldg agreement
terminated recorder # 4708 3/15/94



CLEARANCE WILL BE
SECURED FROM PUBLIC
WORKS FOR BLDG. OVER
SEWER EASEMENT.

SCALE: 1" = 80'

Fred R. Edwards
Agent

30'

PARCEL # 1 Lot 60 of Tract No. 5673, in the City of Los Angeles, as per map recorded in Book # 61, Page 58 of Maps, in the office of the County Recorder of said County.

EXCEPT all mineral and coal in Hill Lands and right of way and space for working same, as reserved in Deed recorded on Book 107, Page 447 of Deeds.

PARCEL # 11 That portion of Lot 2 of Watts Subdivision of a part of Rancho San Rafael, in the City of Los Angeles, as shown on a map recorded in Book 5 Pages 200 and 201, Miscellaneous Records of said County, described as follows:

Beginning at a point in the Westerly prolongation of the Northerly line of Lot 1 of Tract No. 11437 as shown on map of said Tract, recorded in Book 231 Pages 35 and 36 of Maps, in the office of the County Recorder of said County, distant thereon, South $89^{\circ} 51' 25''$ West, 10.00 feet from the Northwest corner of said Lot 1; said point being also in a line which is parallel with and distant Westerly 175.00 feet, measured at right angles from the Westerly line of Edenhurst Avenue (60 feet in width) as shown on said map of Tract No. 11437; thence North $0^{\circ} 08' 00''$ West, along said parallel line, 120.00 feet more or less, to the Southeast corner of Lot 59 of Tract No. 5673, as shown on map of said Tract, recorded in Book 61 Page 58 of Maps, in the office of the County Recorder of said County, thence South $89^{\circ} 51' 25''$ West along the Southerly lines of Lots 59 and 60 of said Tract No. 5673, and the prolongation Westerly of said Southerly lines 274.00 feet to a point in a line which is parallel with and distant Westerly 449.00 feet, measured at right angles from the above mentioned Westerly line of Edenhurst Avenue; thence South $0^{\circ} 08' 00''$

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

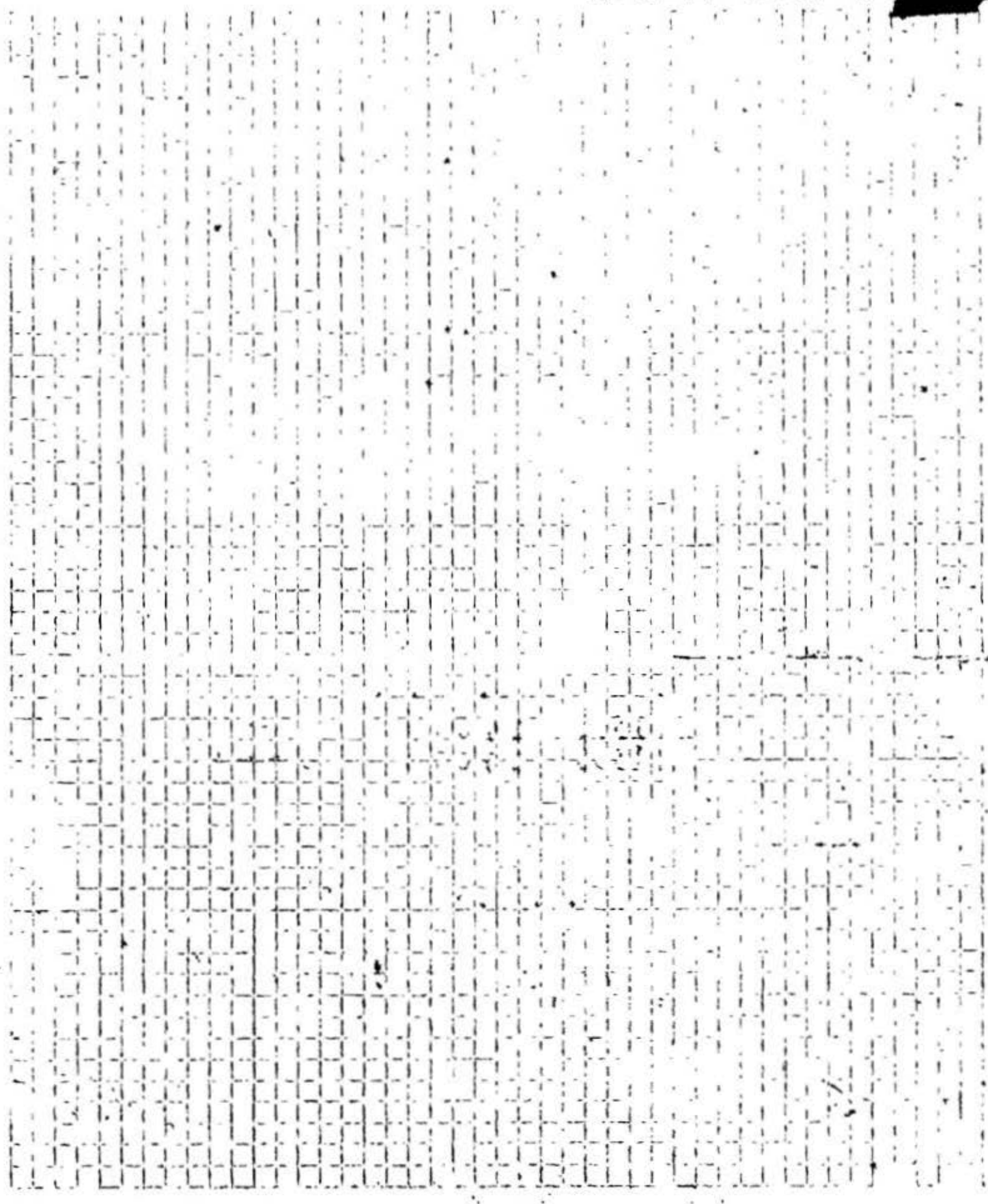
CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 159-215	1. LEGAL LOT Attached	BLK.	TRACT See attached
ZONE M-2	2. BLDG. ADDRESS 4000 Chevy Chase Dr. L.A.		APPROVED ABJ
FIRE DIST. II 60	3. BETWEEN CROSS STS. Edenhurst AND Term. W. of		
INSIDE KEY	4. PRESENT USE OF BLDG. Wallpaper Mfg.	NEW USE OF BLDG. Same	
COR. LOT	5. OWNER Albert Van Luit & Co. Chapman 5-5106		
REV. COR. LOT SIZE 120 x 284 irreg.	6. OWNER'S ADDRESS 4000 Chevy Chase Dr.		
REAR ALLEY <input checked="" type="checkbox"/>	7. CERT. ARCH.		STATE LICENSE NUMBER
SIDE ALLEY <input checked="" type="checkbox"/>	8. LIC. ENG.		STATE LICENSE NUMBER
BLDG. LINE	9. CONTRACTOR Not selected		STATE LICENSE NUMBER
AFFIDAVITS ZA 11434	10. SIZE OF EX. BLDG.		
BLDG. AREA NC	11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input checked="" type="checkbox"/> CONCRETE		
SPRINKLERS REQ'D. SPECIFIED	X STORIES		HEIGHT <input checked="" type="checkbox"/> WOOD <input checked="" type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER

3 4000 Chevy Chase Dr. L.A.					
VALIDATION LA 37709		HAR-13-56	39077	B - 2 CS	1.00
		HAR-13-56	39078	B - 1 CS	3.50
TYPE ILB	GROUP 61	MAX. OCC. NC			
DIST. OFFICE L.A.					
C. OF D. ISSUED		P.C. 1.00 BP 350			
DWELL. UNITS	12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BLDG. \$ 500.00		VALUATION APPROVED RJ		
PARKING SPACES NC	13. SIZE OF ADDITION HAZ. MATERIALS ROOM INTERIOR 6' x 15'		APPLICATION CHECKED La Brie		
GUEST ROOMS	14. NEW WORK: Paint Storage Room		PLANS CHECKED		
FILE WITH 37129/56	<p>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.</p> <p style="text-align: center;"><i>[Signature]</i> SIGNED</p> <p style="text-align: center;">This form when properly validated is a permit to do the work described.</p>		CORRECTIONS REQUIRED		
CONT. INSP. Grading.			APPLICATION APPROVED <i>[Signature]</i>		

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



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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT 60		BLK.	TRACT 5673		DIST. MAP 159-205	
2. BUILDING ADDRESS 4000 Chevy Chase Drive				APPROVED IB	ZONE M-2, R-3	
3. BETWEEN CROSS STREETS Edenhurst Ave.				AND D.E.		FIRE DIST. 2
4. PRESENT USE OF BUILDING Storage Mfg.			NEW USE OF BUILDING Same			INSIDE <input checked="" type="checkbox"/> KEY
5. OWNER Albert Van Luit		PHONE CH 55106		COR. LOT		
6. OWNER'S ADDRESS 4000 Chevy Chase Dr.		P.O. L.A.		ZONE 26		REV. COR. LOT SIZE
7. CERT. ARCH.		STATE LICENSE		PHONE		
8. LIC. ENGR. Floyd E. Weaver		STATE LICENSE SE 666		PHONE KT 36648		REAR ALLEY
9. CONTRACTOR Mac Isaac & Denker		STATE LICENSE		PHONE		SIDE ALLEY
10. CONTRACTOR'S ADDRESS 3440 E. 14th St.		P.O.		ZONE		BLDG. LINE
11. SIZE OF EXISTING BLDG. 27200sq.ft.		STORIES 1	HEIGHT 18'	NO. OF EXISTING BUILDINGS ON LOT AND USE 1		BLDG. AREA 2460/29.60
12. MATERIAL EXT. WALLS: <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> ROOF <input checked="" type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input checked="" type="checkbox"/> CONCRETE <input type="checkbox"/> CONST. <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> ROOFING <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER comp.						<input checked="" type="checkbox"/> SPRINKLERS <input type="checkbox"/> REQUIRED <input checked="" type="checkbox"/> SPECIFIED
3 4000 Chevy Chase Dr.				DISTRICT OFFICE L.A.		
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 32,000.00						DWELL. UNITS 4
14. SIZE OF ADDITION 40 x 60		STORIES 2	HEIGHT 23' 10"	VALUATION APPROVED <i>[Signature]</i>		PARKING SPACES
15. NEW WORK: EXT. WALLS Storage addition		ROOFING		APPLICATION CHECKED Reader *		GUEST ROOMS
C. OF O. ISSUED				PLANS CHECKED <i>[Signature]</i>		FILE WITH
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.				CORRECTIONS VERIFIED <i>[Signature]</i>		CONT. INSP.
SIGNED <i>[Signature]</i> This Form When Properly Validated is a Permit to Do the Work Described.				PLANS APPROVED <i>[Signature]</i>		Grading 2A1-11434 APP. 15553
APPLICATION APPROVED <i>[Signature]</i>						INSPECTOR
TYPE V	GROUP G-1	MAX. OCC. 48	P.C. \$50.00	S.P.C.	B.E. 87.00	I.F.
O.S.		C/O				

VALIDATION

CASHIER'S USE ONLY

LA 83303	AUG-13-57	46397	B - 2 CK	50.00
	Sept-26-57	55415	B - 1 CK	87.00

PUBLIC SEWER AVAILABLE

Van Kuit owns all of lots 58, 59 and 60 - whole lot and also those parts of lot with part of Ranch on As per described as follows

- ① Comm S $84^{\circ} 51' 28''$ W 10' FROM W.D. COR. LOT 1 TRACT 11437
 THEN S $84^{\circ} 51' 25''$ E 100 FT WITH A CORNER BEARING OF 120 FT 10' 00" W
 TO 7864
- ② COR. ON W. LINE TRACT 11437 N. D. COR. W. 400 FT FROM S.D. COR.
 S.D. TRACT, TH S $89^{\circ} 52' 18''$ W 254 FT, TH N. D. COR. 284 $\frac{1}{2}$ FT
 TH N. D. COR. 52' 18" E 274 FT TH S. D. COR. E 120 FT TH N. D. COR.
 10 FT TO N. D. COR. LOT 1 TRACT 11437, TH S. D. COR. E 119 $\frac{1}{2}$ FT
 TO 7864

3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL LOT	BLK.	TRACT	DIST MAP
60	14 complete Legal	5673	159-205
2. BUILDING ADDRESS	APPROVED		ZONE
4000 Chevy Chase Drive	DB		R-3-1/4
3. BETWEEN CROSS STREETS	AND		FIRE DIST
Edenhurst Ave.	Term.		
4. PRESENT USE OF BUILDING	NEW USE OF BUILDING		INSIDE X
Wall Paper Mfg.	Same & Office		KEY
5. OWNER	PHONE		COR LOT
Albert Van Luit Co.			REV COR.
6. OWNER'S ADDRESS	P. O.	ZONE	LOT SIZE
Above			15-100
7. CERT ARCH	STATE LICENSE	PHONE	
Sheldon Brown			
8. LIC. ENGR	STATE LICENSE	PHONE	REAR ALLEY
			SIDE ALLEY
9. CONTRACTOR	STATE LICENSE	PHONE	BLDG. LINE
Mac Men Corp.			
10. CONTRACTOR'S ADDRESS	P. O.	ZONE	AFFIDAVITS
3440 E. 14th St.			15553
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE
81 x 181	1	14	1- Light Mfg.
3 4000 Chevy Chase Drive			DISTRICT OFFICE
			L. A.
12. MATERIAL	ROOF CONST.		ROOFING
EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input checked="" type="checkbox"/> CONCRETE	<input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER		SPRINKLERS REQ'D. SPECIFIED
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 4800.00		BLDG. AREA
14. SIZE OF ADDITION	STORIES	HEIGHT	VALUATION APPROVED
NONE	1	9'	Harmon
15. NEW WORK: (DESCRIBE)	EXT. WALLS	ROOFING	APPLICATION CHECKED
New offices & recreation rooms			Valencia
INTERIOR ALTERATIONS			PLANS CHECKED
			CORRECTIONS VERIFIED
			PLANS APPROVED
			APPLICATION APPROVED
			INSPECTOR

SIGNED

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.

TYPE	GROUP	MAX. OCC.	P.C.	S.P.S.	B.P.	I.F.	O.S.	C/O
TH-13	U-1	N/C	10.00		17.42			
CASHIER'S USE ONLY								

— LA 15924

NOV-12-58

68711

B - 2 CK

10.00

NOV-12-58

68792

C - 1 CK

17.40

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

40. 21. 1-1 22. 12.

$\mu = \frac{1}{n} \sum_{j=1}^n x_j$

[illegible]

• • • • •

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

100

1. *Journal of Management Studies*, 1990, 27, 1.

0.000000

100

[illegible]

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

1000

31-1031-102

1933

2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101	2102	2103	2104	2105	2106	2107	2108	2109	2110	2111	2112	2113	2114	2115	2116	2117	2118	2119	2120	2121	2122	2123	2124	2125	2126	2127	2128	2129	2130	2131	2132	2133	2134	2135	2136	2137	2138	2139	2140	2141	2142	2143	2144	2145	2146	2147	2148	2149	2150	2151	2152	2153	2154	2155	2156	2157	2158	2159	2160	2161	2162	2163	2164	2165	2166	2167	2168	2169	2170	2171	2172	2173	2174	2175	2176	2177	2178	2179	2180	2181	2182	2183	2184	2185	2186	2187	2188	2189	2190	2191	2192	2193	2194	2195	2196	2197	2198	2199	2200	2201	2202	2203	2204	2205	2206	2207	2208	2209	2210	2211	2212	2213	2214	2215	2216	2217	2218	2219	2220	2221	2222	2223	2224	2225	2226	2227	2228	2229	2230	2231	2232	2233	2234	2235	2236	2237	2238	2239	2240	2241	2242	2243	2244	2245	2246	2247	2248	2249	2250	2251	2252	2253	2254	2255	2256	2257	2258	2259	2260	2261	2262	2263	2264	2265	2266	2267	2268	2269	2270	2271	2272	2273	2274	2275	2276	2277	2278	2279	2280	2281	2282	2283	2284	2285	2286	2287	2288	2289	2290	2291	2292	2293	2294	2295	2296	2297	2298	2299	2300	2301	2302	2303	2304	2305	2306	2307	2308	2309	2310	2311	2312	2313	2314	2315	2316	2317	2318	2319	2320	2321	2322	2323	2324	2325	2326	2327	2328	2329	2330	2331	2332	2333	2334	2335	2336	2337	2338	2339	2340	2341	2342	2343	2344	2345	2346	2347	2348	2349	2350	2351	2352	2353	2354	2355	2356	2357	2358	2359	2360	2361	2362	2363	2364	2365	2366	2367	2368	2369	2370	2371	2372	2373	2374	2375	2376	2377	2378	2379	2380	2381	2382	2383	2384	2385	2386	2387	2388	2389	2390	2391	2392	2393	2394	2395	2396	2397	2398	2399	2400	2401	2402	2403	2404	2405	2406	2407	2408	2409	2410	2411	2412	2413	2414	2415	2416	2417	2418</
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The diagram illustrates the experimental design as a sequence of five steps: 1. Baseline (no stimulus), 2. Stimulus (light), 3. Response (eye movement), 4. Feedback (reward/punishment), and 5. Inter-trial interval. This sequence is repeated for multiple trials.

ON PROYECTO DE LEY

7-1-10

[illegible]

1990

1. **Task 1:** (10 points) The following table shows the number of students who passed or failed a course in the last semester. The data is categorized by gender (Male/Female) and grade (Pass/Fail).

3

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

Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL - LOT See attached sheet	BLK.	TRACT	DIST MAP 159-285
2. BUILDING ADDRESS 4000 Chevy Chase Drive Los Angeles	APPROVED		ZONE M-2-1/2-35
3. BETWEEN CROSS STREETS Edenhurst AND End			FIRE DIST FE
4. PRESENT USE OF BUILDING Wallpaper Printing	NEW USE OF BUILDING Same		INSIDE KEY
5. OWNER Albert Van Luit & Co.	PHONE Chapman 5-5106		COR LOT
6. OWNER'S ADDRESS 4000 Chevy Chase Drive Los Angeles	P.O.	ZONE 39	REV. COR. LOT SIZE
7. CERT ARCH	STATE LICENSE		PHONE
8. LSC, ENGR Henry D. Paul	STATE LICENSE C.E. 5738		PHONE CL 6-4830
9. CONTRACTOR Weissac & Henke Co. Mac Men, Inc.	STATE LICENSE 101761		PHONE 145636
10. CONTRACTOR'S ADDRESS 3440 E. 14th St. Los Angeles, Calif.	P.O.	ZONE	AFFIDAVITS 11234 15553
11. SIZE OF EXISTING BLDG. 26,400 Sq. Ft.	STORIES 1 & 2	HEIGHT 25 Ft.	NO. OF EXISTING BUILDINGS ON LOT AND USE 2 Homes, 1 Garage, 1 Manu.
3 4000 Chevy Chase Drive			DISTRICT OFFICE L.A.
12. MATERIAL EXT. WALLS: <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> ROOF <input checked="" type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input checked="" type="checkbox"/> CONCRETE <input type="checkbox"/> CONST. <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> ROOFING <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER <input type="checkbox"/> Compo.	SPRINKLERS YES REQ'D. SPECIFIED		
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 60,000	BLDG. AREA 7200		
14. SIZE OF ADDITION 9600 Sq. Ft.	STORIES 1 & 2	HEIGHT 25 Ft.	VALUATION APPROVED Dweller
15. NEW WORK: (DESCRIBE) Add 1 - 40 Ft. Bay x 120 Ft. Long to Hip Roof Section and 40 Ft x 60 Ft to 2 Story Section.	EXT. WALLS FLR Conc FLR - TRM & Stco	ROOFING Compo.	APPLICATION CHECKED Dweller
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.		PLANS CHECKED Dweller	PARKING SPACES 19
BRUCE & GARRWAY CORP.		CORRECTIONS VERIFIED	GUEST ROOMS
SIGNED By: <i>Lowell G. Paul</i>		PLANS APPROVED Dweller	FILE WITH
		APPLICATION APPROVED Dweller	CONT. INSP
TYPE V	GROUP G-1	MAX. OCC. 87.50	P.C. 87.50
		S.P.C. 175-	B.P. 175-
		I.F. No CPI	O.S. No CPI
		C/O	

VALIDATION

CASHIER'S USE ONLY

LA50931

NOV-19-59

74400

C - 2 CK

87.50

JAN-11-60

01542

B - 1 CK

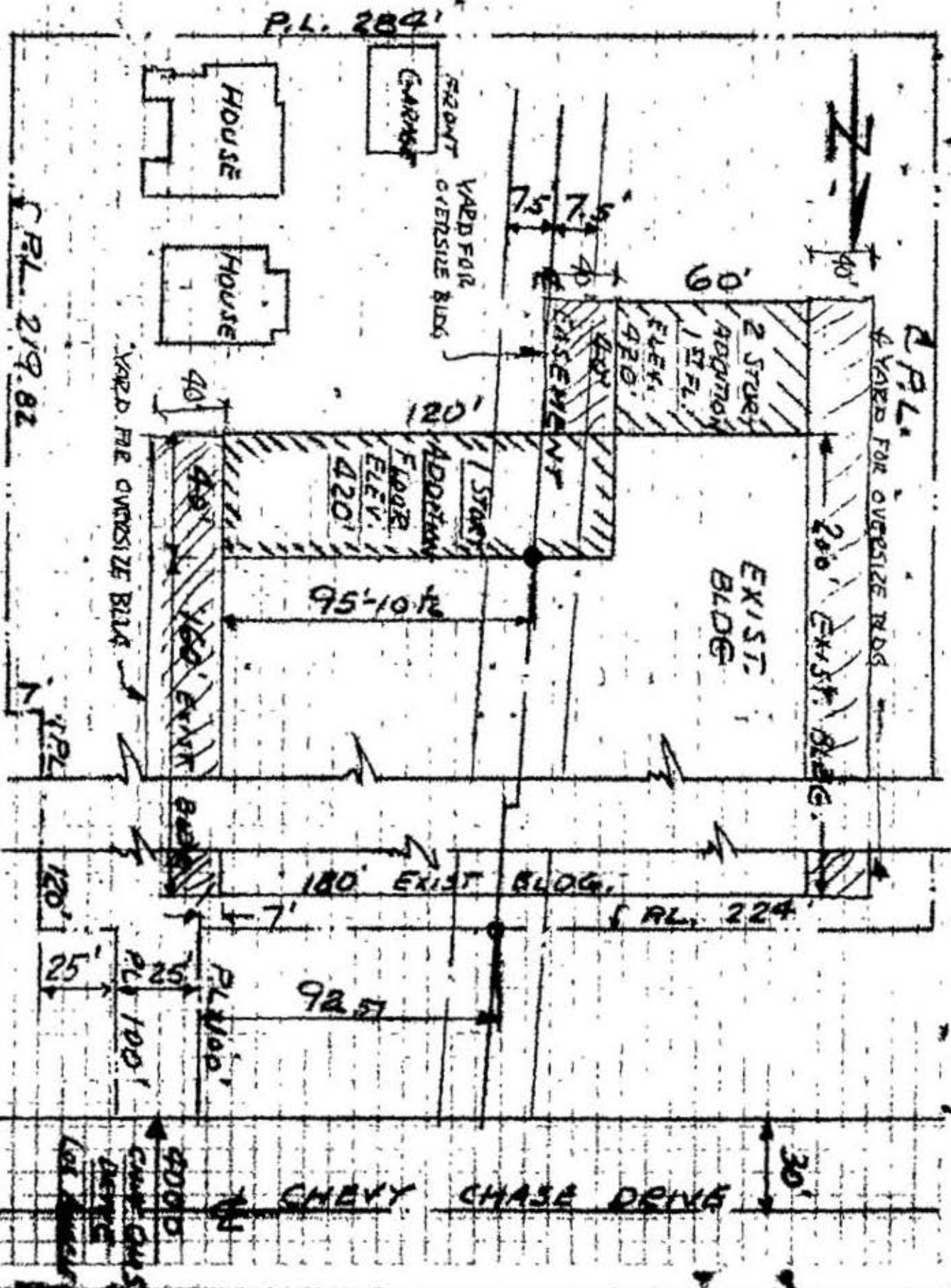
175.00

P-238

GLADING CE 370-92

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

Waverly Dr. A319 from Dept. 100 Wks to build over sewer



539

Center line Sewer
outfall pipe

E 370-92

284

1-2-1

274

100'

E-3-1

75'

219.82

100'

60' 120'

Application to Alter - Repair - Demolish
and for Certificate of Occupancy

1. Legal Description:

Lots 58, 59, & 60 of TR 5673 and PTNS of Watts Sub of Ro San Rafe
N 100 FT of S 430 FT of E 284 FT of that PT Lying W of TR 2143
E of Verdant St.

Also Beg on W LN of TR 11437 N 0° 08' 00" W 430 FT FR SW Cor SD T
W 284 FT, TH N 0° 08' W 239 75/100 FT TH N 89° 52' 15" E 274 FT T
TH N 89° 51' 25" E 10 FT to NW Cor Lot 1 TR 11437 TH S 0° 08' 00"
Also Beg S 89° 51' 25" W 10 FT FR NW Cor LT TR 11437 TH S 89° 51'
form depth of 120 FT N 0° 08' 00" W

Application to Alter - Repair - Demolish
and for Certificate of Occupancy

1. Legal Description:

Lots 58, 59, & 60 of TR 5673 and PTNS of Watts Sub of Ro San Rafe
N 100 FT of S 430 FT of E 284 FT of that PT Lying W of TR 2143
E of Verdant St.

Also Beg on W LN of TR 11437 N 0° 08' 00" W 430 FT FR SW Cor SD T
W 284 FT, TH N 0° 08' W 239 75/100 FT TH N 89° 52' 15" E 274 FT T
TH N 89° 51' 25" E 10 FT to NW Cor Lot 1 TR 11437 TH S 0° 08' 00"
Also Beg S 89° 51' 25" W 10 FT FR NW Cor LT TR 11437 TH S 89° 51'
form depth of 120 FT N 0° 08' 00" W

3

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

Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS:

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

1. LEGAL LOT	BLK.	TRACT	DIST. MAP 159-205
2. BUILDING ADDRESS 4000 Chevy Chase Drive	APPROVED		ZONE M-2-1 R-3-1
3. BETWEEN CROSS STREETS Edenhurst	AND	D.E.	FIRE DIST. II-60
4. PRESENT USE OF BUILDING 3-car GARAGE	NEW USE OF BUILDING SAME		INSIDE KEY
5. OWNER Albert Van Luit & Co	PHONE CH 55106		COR. LOT REV. COR. LOT SIZE irreg
6. OWNER'S ADDRESS 4000 Chevy Chase Drive	P.O. L.A.	ZONE 39	
7. CERT. ARCH.	STATE LICENSE	PHONE	
8. LIC. ENGR.	STATE LICENSE	PHONE	REAR ALLEY SIDE ALLEY BLOG. LINE
9. CONTRACTOR Mac Men, Inc	STATE LICENSE 145636	PHONE AN 82961	
10. CONTRACTOR'S ADDRESS 3440 East 14th St	P.O. L.A.	ZONE	AFFIDAVITS ZA 11434
11. SIZE OF EXISTING BLDG. 600 s.f.	STORIES 1	HEIGHT 10'	NO. OF EXISTING BUILDINGS ON LOT AND USE 2-dwells, garage, manufacturing 15553
3 4000 Chevy Chase Drive			DISTRICT OFFICE L.A.
12. MATERIAL <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK	ROOF <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL	ROOFING	SPRINKLERS REQ'D SPECIFIED
EXT. WALLS: <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE	CONST. <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER		BLDG. AREA
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 400.00		
14. SIZE OF ADDITION	STORIES	HEIGHT	VALUATION APPROVED Quintero
None			DWELL. UNITS
15. NEW WORK: (Describe)	EXT. WALLS	ROOFING	APPLICATION CHECKED Valencia*
Relocate garage on same lot.			PLANS CHECKED Quintero
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.			CORRECTIONS VERIFIED
Signed <i>Lowell D. Paul</i>			PLANS APPROVED <i>Quintero</i>
This Form When Properly Validated is a Permit to Do the Work Described.			APPLICATION APPROVED
TYPE E	GROUP F	MAX. OCC. 1.50	P.C. 1.50
		S.P.C.	G.P.I. 3.00
			I.F. O.S. C/O

SEWER (Available) (Not Available)

CRITICAL SOIL

CASHIER'S USE ONLY

LA56553

MAR-25-60

17990

B - 2 CB

1.50

MAR-25-60

17991

B - 1 CB

3.00

P.C. No.

GRADING

CE ease See plot plan

CRIT. SOIL

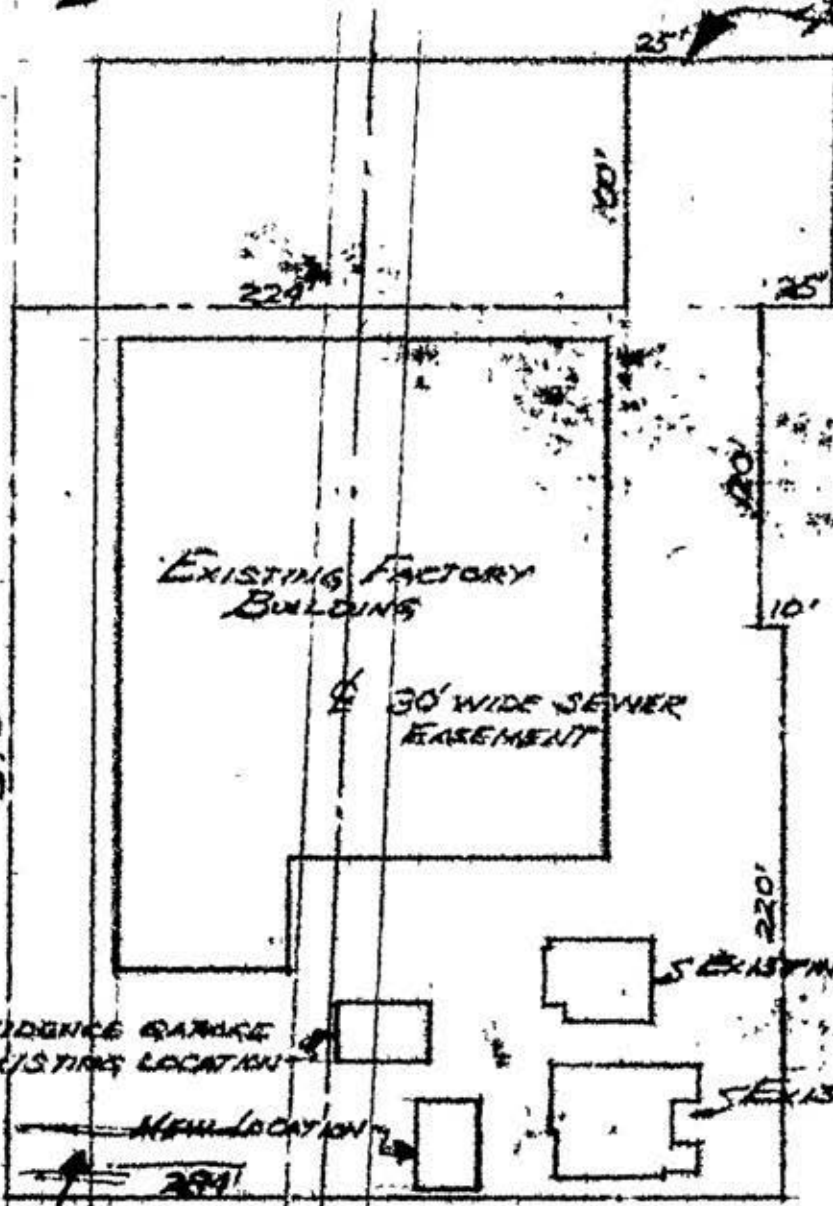
CONS.

ALL DIMENSIONS ON LOT AND USE OF EACH



CHEVY CHASE DRIVE

4000 CHEVY CHASE



EXISTING FACTORY BUILDING

30' WIDE SEWER EASEMENT

EXISTING RESIDENCE 1 FTH

EXISTING RESIDENCE 1 FTH

3 CAR RESIDENCE GARAGE IN EXISTING LOCATION

NEW LOCATION

EXIST. DRIVE

Lots 58, 59, & 60 of TR 5673 and PTNS of Watts Sub of Ro San Rafael Lot 2 - Daf.

N 100 FT of S 430 FT of E 284 FT of that PT lying W of TR 11437 & N of W PROJ
of L of Verdant St.

Also Beg on W LN of TR 11437 N $0^{\circ} 08' 00''$ W 430 FT FR SW Cor SD TR - TH S $89^{\circ} 52' 15''$
W 284 FT, TH N $0^{\circ} 08'$ W 239 75/100 FT TH N $89^{\circ} 52' 15''$ E 274 FT TH S $0^{\circ} 08' 00''$ E 120 FT
TH N $89^{\circ} 51' 25''$ E 10 FT to NW Cor Lot 1 TR 11437 TH S $0^{\circ} 08' 00''$ E 119.82 FT to POB
Also Beg S $89^{\circ} 51' 25''$ W 10 FT FR NW Cor LT TR 11437 TH S $89^{\circ} 51' 25''$ E 60 FT with a
uniform depth of 120 FT N $0^{\circ} 08' 00''$ W.

1

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

Form B-1

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS:

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

1. LEGAL LOT 55-59-60	BLK. 	TRACT 5673	DIST. MAP 159205
JOB ADDRESS 4000 WEST CHEVY CHASE DRIVE			APPROVED RJA
2. BETWEEN CROSS STREETS EDENHURST AVE. AND TERN			ZONE R-3-1
3. PURPOSE OF BUILDING TENT PUBLIC ASSEMBLY			FIRE DIST.
4. OWNER ALBERT VAN LUIT & CO.			INSIDE 60
5. OWNER'S ADDRESS 4000 W. CHEVY CHASE DRIVE			KEY
P.O. LOS ANGELES			COR. LOT
6. CERT. ARCH.			REV. COR.
STATE LICENSE			LOT SIZE 75 x 100
7. LIG. ENGR.			PHONE
STATE LICENSE			REAR ALLEY
8. CONTRACTOR CANVAS SPECIALTY MFG. CO.			SIDE ALLEY
STATE LICENSE			BDD. LINE 15553
9. CONTRACTOR'S ADDRESS 7344 EAST BANDINI BLVD.			RA.3-8311
P.O. LOS ANGELES			22
10. SIZE OF NEW BLDG. STORIES 30 x 150 TENT			HEIGHT
NO. OF EXISTING BUILDINGS ON LOT AND USE			
1. 4000 W. CHEVY CHASE DRIVE			DISTRICT OFFICE 2. 17. 123
11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE			ROOF CONST. <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 200.00			SPRINKLERS REQ'D. SPECIFIED
Approval of driveway location must be obtained from the Department of Public Works before securing Building Permit.			BLDG. AREA 4500
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.			DWELL. UNITS
SIGNED Max L. Linkley			PARKING SPACES
This Form When Properly Validated is a Permit to Do the Work Described.			GUEST ROOMS
VALUATION APPROVED Nakuo			FILE WITH
APPLICATION CHECKED V. L. [Signature]			CONT. INSP.
PLANS CHECKED Nakuo			INSPECTOR
CORRECTIONS VERIFIED Nakuo			
PLANS APPROVED L			
APPLICATION APPROVED Nakuo			

TYPE MISC.	GROUP B-2	MAX. OCC. 650	P.C. 1/30	S.P.C. 	B.P. 200	I.F. 	O.S. 	C/O
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VALIDATION	CASHIER'S USE ONLY		
LAG0901	MAY-18-60	30677	A = 2 CS
	MAY-18-60	30678	A = 1 CS
			1.00
			2.00

Grading - OK - No PRE-170. J. M. [Signature]

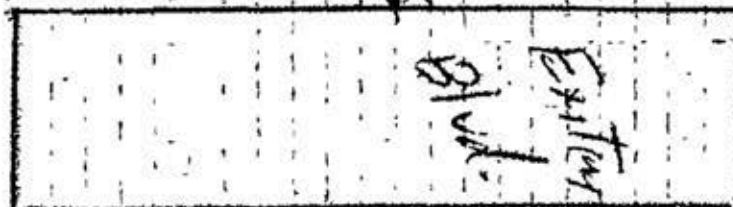
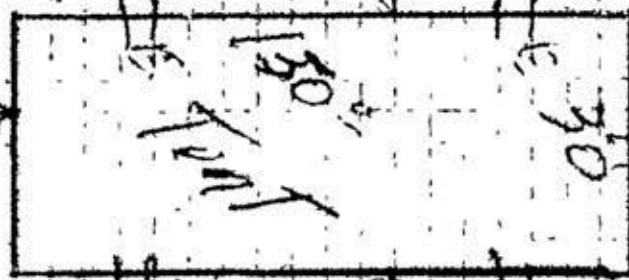
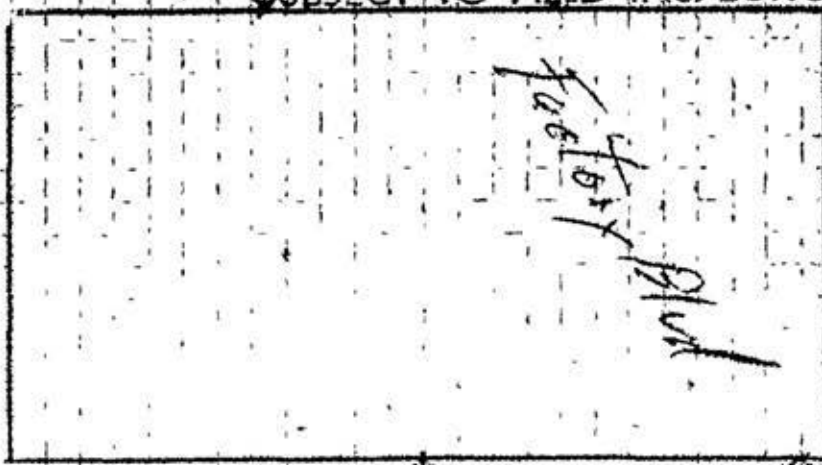
PUBLIC SAFETY SECTION FIRE PREVENTION

ON FLOT PLAN SHOWS CHANGED FIRE DEPT. USE OF 17 CH

APPROVAL OF 30 x 150 tent

BY

SUBJECT TO FIELD INSPECTION



By

Stetson

Date

5/18/60

Superintendent of Building

G. E. ...

APPROVED: FOR ...
under ...
No. 15773

4000 W. Chouy Chase

OK with provisions as per Health
Dept approval dated 5/16/60 manley

3

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

Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR.	LOT	BLK.	TRACT	ADDRESS APPROVED
	60		5673	
2. BUILDING ADDRESS	4000 Chevy Chase Drive			DIST. MAP 159-205
3. BETWEEN CROSS STREETS	Brunswick AND Verdant			ZONE R-3-1 M-1-1
4. PRESENT USE OF BUILDING	Manufacturing			FIRE DIST. II
5. OWNER'S NAME	Albert-Van Luit Co.			INSIDE KEY
6. OWNER'S ADDRESS	4000 Chevy Chase Dr			COR. LOT REV. COR.
7. CERT. ARCH.	Prescott & Whalley 0916 HO 38215			LOT SIZE Inc. legal
8. LIC. ENGR.	George Gray			
9. CONTRACTOR	Not Selected			REAR ALLEY SIDE ALLEY BLDG. LINE
10. CONTRACTOR'S ADDRESS				
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	BLDG. AREA
160'x180'	1	15'		
12. MATERIAL	4000 Chevy Chase Drive			DISTRICT OFFICE L.A.
EXT. WALLS:	WOOD METAL CONC. BLOCK ROOF			SPRINKLERS REQ'D. YES
STUCCO BRICK CONCRETE	WOOD STEEL ROOFING			
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 10,000.00			AFFIDAVITS 15553
14. SIZE OF ADDITION	STORIES	HEIGHT	APPLICATION CHECKED	25482
15. NEW WORK: (Describe)	EXT. WALLS ROOFING			DWELL. UNITS
new rooms to be constructed within existing bldg				SPACES PARKING
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.				GUEST ROOMS
Signed: Robert Adams P.O.				FILE WITH
This Form When Properly Validated is a Permit to Do the Work Described.				CONT. INSP.

SEWER (Available) (Not Available)

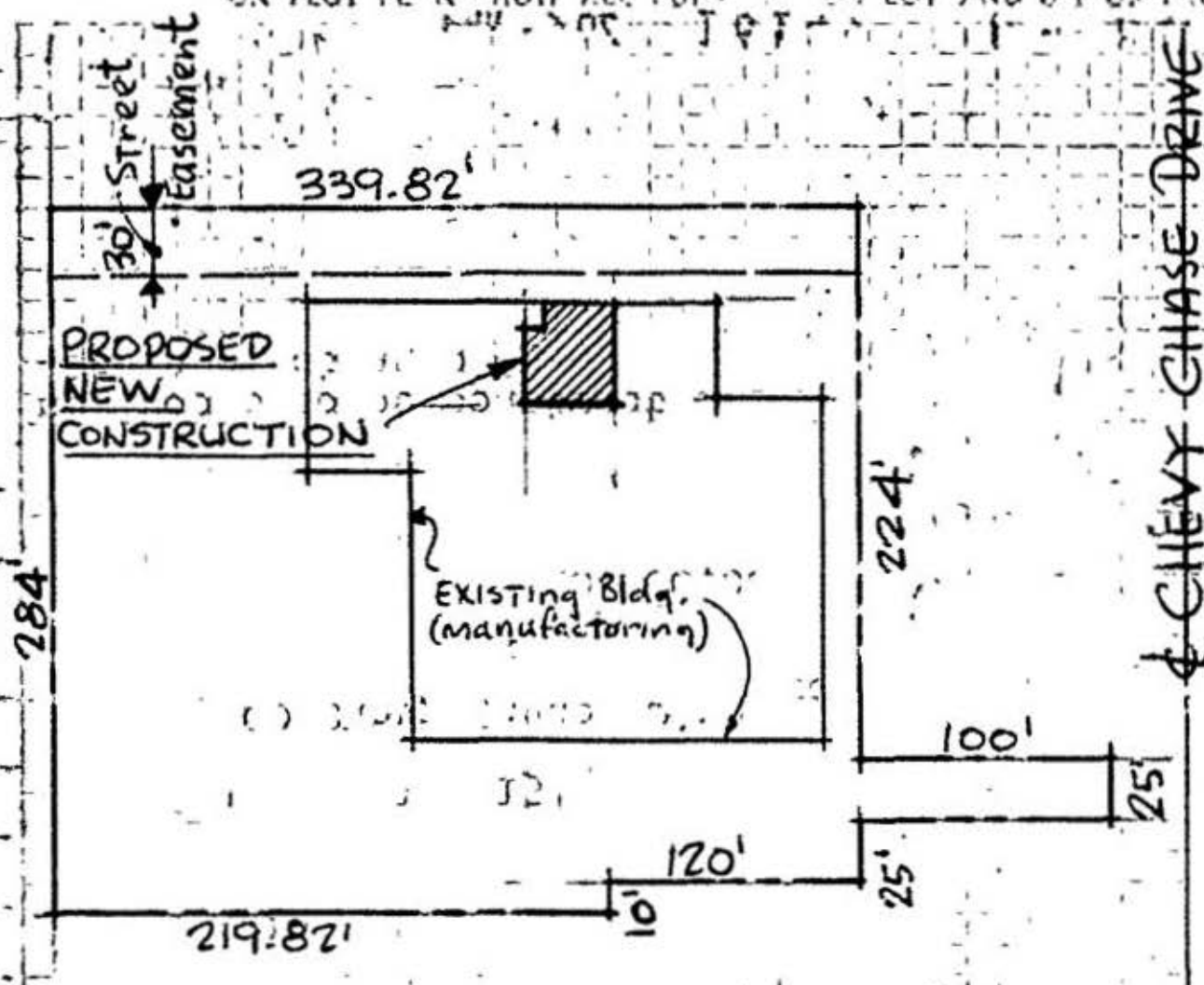
CRITICAL SOIL

TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O
Y	G-1	N.C.	2/			A2-			

WAR--562	16149	B - 2 CK	21.00
WAR-22-62	21281	C - 1 CK	42.00
P.C. No.	GRADING	CRIT. SOIL	CONS.

60931/59

ON PLOT PLAN SHOW ALL LOTS, STREETS, AND USE OF EACH



address: 4000 Chevy Chase Drive

3 *FRWY* APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

B&S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR.	LOT	BLK.	TRACT	ADDRESS APPROVED
<i>5866</i>			<i>5866 OVER</i>	<i>M.S.</i>
2. BUILDING ADDRESS				DIST. MAP
<i>4000 Chevy Chase Drive</i>				<i>157-225</i>
3. BETWEEN CROSS STREETS				ZONE
<i>Eden Street Ave. AND 1st Street</i>				<i>R-3-1</i>
4. PRESENT USE OF BUILDING		NEW USE OF BUILDING		FIRE DIST.
<i>Mfg. plant</i>		<i>same</i>		<i>M-2</i>
5. OWNER'S NAME		PHONE		
<i>Albert Van Luit</i>				KEY
6. OWNER'S ADDRESS		P.O.	ZONE	COR. LOT
<i>4000 Chevy Chase Drive</i>		<i>L.A.</i>	<i>39</i>	REV. COR.
7. CERT. ARCH.	STATE LICENSE		PHONE	LOT SIZE
<i>none</i>				<i>See page 15</i>
8. LIC. ENGR.	STATE LICENSE		PHONE	
<i>Vincent Kevin Kelly</i>	<i>12494</i>		<i>3944917</i>	
9. CONTRACTOR	STATE LICENSE		PHONE	REAR ALLEY
<i>Barker Bros. Neon</i>	<i>176083</i>		<i>CH 55914</i>	SIDE ALLEY
10. CONTRACTOR'S ADDRESS	P.O.		ZONE	BLDG. LINE
<i>916 S. Glendale Ave.</i>	<i>Glendale</i>			
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
<i>Big</i>	<i>2</i>	<i>23'</i>	<i>1 Manuf.</i>	
3 <i>4000 Chevy Chase Drive</i>				DISTRICT OFFICE
				<i>LA</i>
12. MATERIAL	<input checked="" type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF
EXT. WALLS:	<input checked="" type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input checked="" type="checkbox"/> CONCRETE	CONST.
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ <i>3,200.00</i>		VALUATION APPROVED	
14. SIZE OF ADDITION	STORIES	HEIGHT	APPLICATION CHECKED	
<i>8'X50' Roof Sign</i>			<i>[Signature]</i>	
15. NEW WORK:	EXT. WALLS	ROOFING	PLANS CHECKED	
(Describe)			CORRECTIONS VERIFIED	
<i>S.F. Illum Roof Sign</i>			PLANS APPROVED	
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, and I have read reverse side of Application.			APPLICATION APPROVED	
Signed <i>[Signature]</i>			INSPECTOR	
This Form When Properly Validated is a Permit to Do the Work Described.			CONT. INSP.	
TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.
<i>ROOF SIGN</i>		<i>7-40</i>		
			G.P.I.	B.P.
				<i>80</i>
				<i>X</i>
			O.S.	C/O

5-16-63-15500 permit - No Animations, Flanking
SEWER (Available) (Not Available)
CRITICAL SOIL
AFFIDAVITS
D.B. 12-26
2-17-34
AF-1555

MAY-17-63
MAY-17-63

25410 E
25411 E

38322
38322

N = 2 CK
N = 1 CK

7.49
14.80

Flood

P.C. No.

GRADING

X

CRIT. SOIL

X

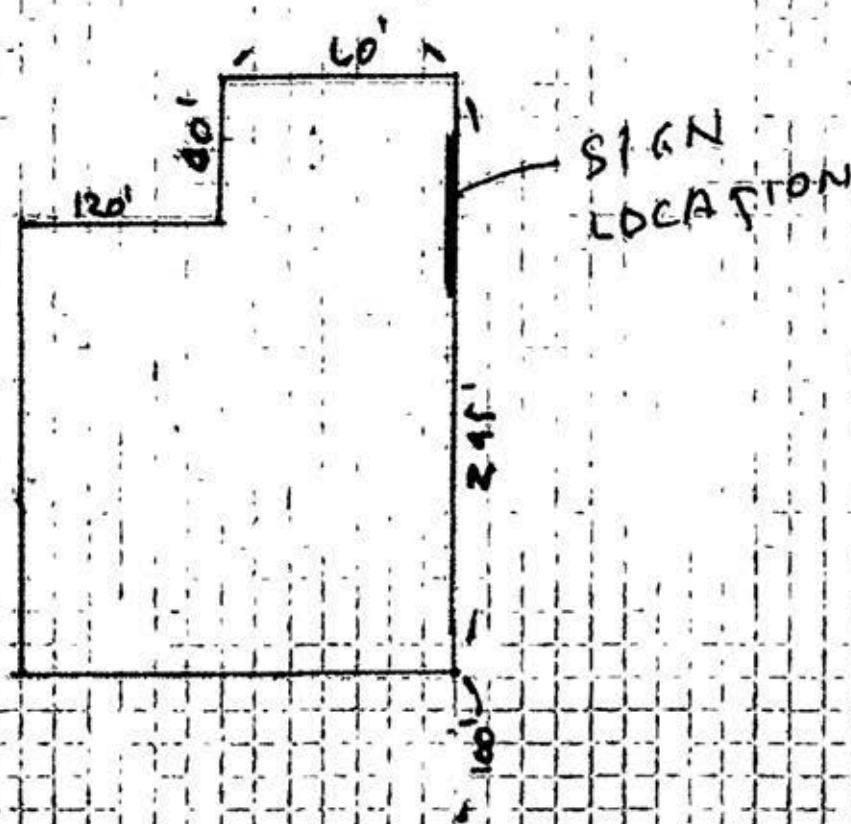
CONS.

X

CASHIER'S USE ONLY

PART OF WATT'S SUBD. OF A PART OF THE RANCHO SAN RAFAEL

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



HENRY CHASE DR

SCOPE OF PERMIT

This permit is a replication of a construction, the result of which is not a permanent improvement to the property. The work is to be done in accordance with the plans and specifications submitted herewith. The permit does not authorize the contractor to perform any work not shown on the plans or to alter the plans or specifications in any way. The contractor is responsible for the performance and result of any work done under this permit, and for obtaining all necessary permits and licenses from the appropriate authorities. The contractor is also responsible for obtaining all necessary permits and licenses from the appropriate authorities. The contractor is also responsible for obtaining all necessary permits and licenses from the appropriate authorities.

PL 6202 L.A.V.C.

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

B&S Form 8-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

CENSUS TRACT

1. LEGAL DESCR.	LOT	BLK.	TRACT	DIST. MAP
	56	-	5673	159-205
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING			ZONE
() Single Fam Dwelling	Demolish			R-3-1
3. JOB ADDRESS				FIRE DIST.
4010 Chevy Chase				
4. BETWEEN CROSS STREETS	AND W'ly term.			INSIDE/ COR. LOT
Edenhurst Avenue				KEY 60 REV. COR.
5. OWNER'S NAME	PHONE			LOT SIZE
Albert VanLuit & Co.				25X100
6. OWNER'S ADDRESS	P.O. BOX			ZIP
4000 Chevy Chase				
7. ARCHITECT OR DESIGNER	STATE LICENSE NO.			PHONE
NONE				
8. ENGINEER	STATE LICENSE NO.			PHONE
NONE				
9. CONTRACTOR	STATE LICENSE NO.			PHONE
Duane Rash	0-21 190165			686 1620
10. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
1,000 FT ²	1	8'	1 sing fam dwelling	
11. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR	
	Wood	Wood	Wood	
12. JOB ADDRESS				DISTRICT OFFICE
4010 Chevy Chase				LA
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.				GRADING
\$ 300.00 350.00				
14. NEW WORK: (Describe)	Demolish sing fam dwelling			CRIT. SOIL
SC # 26438				HIGHWAY DED.
NEW USE OF BUILDING	SIZE OF ADDITION		STORIES	HEIGHT
DEMOLITION	NONE		1	8
TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED	VALUATION APPROVED	
IV	R-1	-	Shukla	
BLDG. AREA	MAX. OCC.	TOTAL	PLANS CHECKED	
-	-	-	-	
DWELL. UNITS	GUEST ROOMS	SPACES REQ'D PROVIDED	PLANS APPROVED	
1	NONE	-	-	
P.C. No.	CONT. INSP.	APPLICATION APPROVED		INSPECTOR
-	-	Shukla		
P.C.	S.P.C.	G.P.I.	B.P.	I.F.
-	-	-	300	-
			O.S.	C/O
			-	-
				TYPIST

CASHIER USE ONLY

MAY-28-65

26442 E

95872

X-1CK

3.00

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.

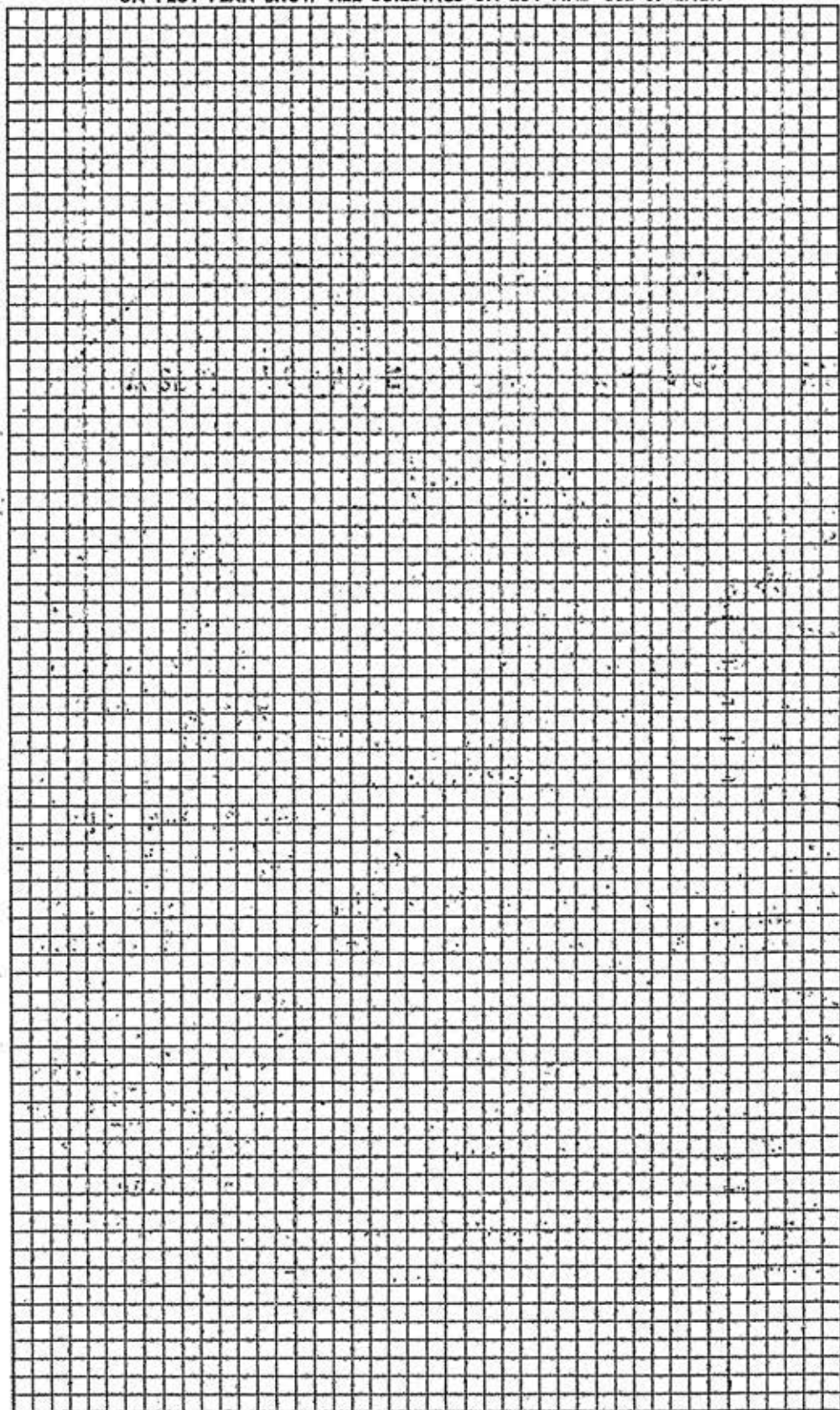
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither 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	Name	Date
Robert Smith (Owner or Agent)		
Bureau of Engineering	ADDRESS APPROVED	
	SEWERS AVAILABLE	
	NOT AVAILABLE	
	DRIVEWAY APPROVED	
	HIGHWAY DEDICATION REQUIRED	
	COMPLETED	
	FLOOD CLEARANCE APPROVED	
Conservation	APPROVED FOR ISSUE	
	FILE #	
Plumbing	PRIVATE SEWAGE DISPOSAL	
	SYSTEM APPROVED	
Planning	APPROVED UNDER	
	CASE #	
Fire	APPROVED (TITLE 19)	
	(L.A.M.C.-5700)	
Traffic	APPROVED FOR	

LEGAL DESCRIPTION

THESE PLANS ARE PREPARED BY THE ENGINEER AND ARE NOT TO BE USED FOR ANY OTHER PURPOSE WITHOUT THE WRITTEN CONSENT OF THE ENGINEER. THE ENGINEER IS NOT RESPONSIBLE FOR THE ACCURACY OF THE INFORMATION PROVIDED BY THE SUBMITTER. THE ENGINEER'S RESPONSIBILITY IS LIMITED TO THE DESIGN OF THE PLANS AND THE INFORMATION PROVIDED BY THE SUBMITTER. THE ENGINEER IS NOT RESPONSIBLE FOR THE ACCURACY OF THE INFORMATION PROVIDED BY THE SUBMITTER. THE ENGINEER'S RESPONSIBILITY IS LIMITED TO THE DESIGN OF THE PLANS AND THE INFORMATION PROVIDED BY THE SUBMITTER.

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



1

APPLICATION FOR INSPECTION OF NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

S&S B-1—Rev. 3-44

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.

CENSUS TRACT

1. LEGAL DESCR.	LOT 56, 57, 58, & 59	BLK.	TRACT 5673	159-205
2. PURPOSE OF BUILDING	13) Office Bldg			ZONE R-3
3. JOB ADDRESS	4004 Chevy Drive CHASE DR			FIRE DIST.
4. BETWEEN CROSS STREETS	Edenhurst	AND	Term	INSIDE COR. LOT
5. OWNER'S NAME	Albert Van Luit	PHONE	2455106	KEY 60 REV. COR.
6. OWNER'S ADDRESS	4000 Chevy Chase Drive	P. O. BOX	39698	LOT SIZE 100X100
7. ARCHITECT OR DESIGNER	Killingsworth-Brady & Assoc.	STATE LICENSE NO.	C2572	REAR ALLEY
8. ENGINEER	CARL HART	STATE LICENSE NO.	SE 1093	SIDE ALLEY
9. CONTRACTOR	Not Selected	STATE LICENSE NO.	4347464	BLDG. LINE
10. SIZE OF NEW BLDG.	6425 SQ. FT.	STORIES	1	AFFIDAVITS
11. MATERIAL OF CONSTRUCTION	stucco-brick wood	HEIGHT	13'-0"	Z.A. 17011
12. JOB ADDRESS	4004 Chevy Drive chase Drive	NO. OF EXISTING BUILDINGS ON LOT AND USE	NONE	O.B. 12069
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$	FLOOR	CONC.	15554 AFR

PURPOSE OF BUILDING	VALUATION APPROVED	CRIT. SOIL
TYPE D	PLANS CHECKED	HIGHWAY DED.
BLDG. AREA 3250	PLANS APPROVED	FLOOD
DWELL. UNITS 0	APPROVAL APPROVED	INS.
GUEST ROOMS 0	CONT. INSP. (Field Worker) L2222	ED. BY E. H. H. 2
SPRINKLERS REQ'D SPECIFIED		INSPECTOR
P.C. No. T2619		

P.C. 119.60	S.P.C. 1207	G.P.I. 20380	B.P. 19317	O.S. E - BACK	119.60
USE ONLY	WAR-865	19317	E - BACK	119.60	
MAY-26-65	268-85	E	96040	2-2 CK	12.87
MAY-26-65	268-86	E	96040	2-2 CK	203.80

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.)

Signature	Name	Date
(Owner or Agent)	RJA	
Bureau of Engineering	SEWERS AVAILABLE	SWARTZ 3/5/65
	NOT AVAILABLE	
	DRIVEWAY APPROVED	No new driveways to be built.
	HIGHWAY DEDICATION REQUIRED	
	COMPLETED	
	FLOOD CLEARANCE APPROVED	
Conservation	APPROVED FOR ISSUE	
	FILE #	
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	
Traffic	APPROVED FOR	

1) Lot 60 Tract No 5673, City of Los Angeles, State of California, as per map page 58 of maps in the office of said county.

2. That portion of Lot 2 of Watts & part of Rancho San Rafael, in the County of Los Angeles, State of California, as shown on map recorded in book 5 pages Miscellaneous Records of said county as follows:

The northerly 150 feet of the Beginning at a point in the westerly of the northerly line of lot 1 & as shown on map of said Tract, recorded page 35 & 36 of Maps, in the office of said county, recorder of said county, south $89^{\circ}51'25''$ west 10.00 feet northward corner of said lot 1, said line which is parallel with westerly 175.00 ft. measured at right angles to the westerly line of Edenburgs width) as shown on said map 11437: Thence north $0^{\circ}08'00''$ west parallel line 120.00 feet, more or less, to the southeast corner of lot 59, Tract No 5673, as shown on map of said Tract recorded page 58 of Maps, in the office of said county, recorder of said county; thence west along the southerly lines of said Tract No 5673, and the prolongation of said southerly lines 274.00 feet to the northwest corner of said line which is parallel with & distant 449.00 feet measured at right angles to the above mentioned westerly line of

Thence south $0^{\circ}08'00''$ east
said last mentioned parallel
feet more or less, to a point
is parallel with & distant 100
feet, measured at right angles
the westerly prolongation of
of Verdant Street (60 feet in w
on map of Tract No 11437,
thence north $89^{\circ}52'15''$ east a
with said westerly prolongat.
center line, 224 ft. to a point
boundary line of said Tract No 11
north $0^{\circ}08'00''$ west, along said
line 119.82 ft. more or less, to
corner of lot 1 of Tract No 11437
thence south $89^{\circ}51'25''$ west,
westerly prolongation of the m
said lot 1, a distance of 10.00 ft
of beginning.

3

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

BAS Form 8-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR.	LOT 56,57,58,59,60	BLK	TRACT 5673	CENSUS TRACT
2. PRESENT USE OF BUILDING	(13) office	NEW USE OF BUILDING	13 same	DIST. MAP 159-205
3. JOB ADDRESS	4004 Chevy Chase Drive			ZONE R-3-1
4. BETWEEN CROSS STREETS	Edenhurst Ave	AND	Term.	FIRE DIST. /
5. OWNER'S NAME	Albert Van Luit	PHONE		(INSIDE) COR. LOT KEY REV. COR.
6. OWNER'S ADDRESS	4000 Chevy Chase Dr.	P.O. BOX	ZIP	LOT SIZE 100 x 125
7. ARCHITECT OR DESIGNER	Killingsworth-Brady & Assoc	STATE LICENSE NO.	PHONE 62690	REAR ALLEY SIDE 77039 /
8. ENGINEER	Carl Hart SE 1095	STATE LICENSE NO.	PHONE	BLDG. LINE /
9. CONTRACTOR	Myers Bros.	STATE LICENSE NO.	PHONE	APPROVALS 31988
10. SIZE OF EXISTING BLDG.	54 x 66	STORIES 2	HEIGHT 12	NO. OF EXISTING BUILDINGS ON LOT AND USE
11. MATERIAL OF CONSTRUCTION	stud/stucco	comp	conc	ZA 17011 OB 12069
12. JOB ADDRESS	4004 Chevy Chase Dr.			DISTRICT OFFICE LA
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 500 PC, 101 BP			GRADING /
14. NEW WORK: (Describe)	add to building now under construction			CRIT. SOIL /
change location of A.C. Equipment				HIGHWAY DED.
NEW USE OF BUILDING	A.C.		SIZE OF ADDITION	STORIES
TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED	VALUATION APPROVED	FLOOD yes
BLDG. AREA	MAX. OCC.	TOTAL	PLANS CHECKED	CONS. /
DWELL. UNITS	GUEST ROOMS	SPACES REQ'D PROVIDED	PLANS APPROVED	ZONED BY Shukla
P.C. No.	CONT. INSP.	APPLICATION APPROVED	INSPECTOR	FILE WITH 96049/15
P.C. 228	S.P.C.	G.P.I.	B.P. 200	I.F.
O.S.	C/O	TYPIST dn		

ONLY	AUG-0-65	41830 E	• 1632	Z-2 CS	2.28
OTHERS	AUG-0-65	41831 E	• 1632	Z-1 CS	2.00

STATEMENT OF RESPONSIBILITY

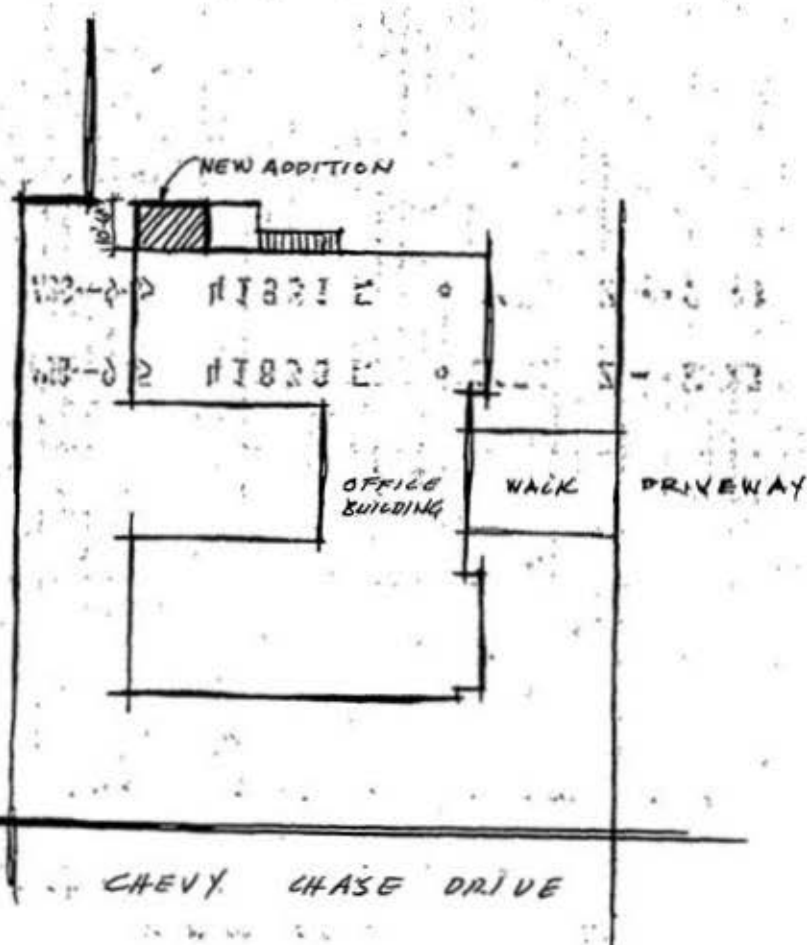
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"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 Donald A. Doherty C-2690
(Owner or Agent)

	Name	Date
Bureau of Engineering	ADDRESS APPROVED	
	SEWERS AVAILABLE	
	NOT AVAILABLE	
	DRIVEWAY APPROVED	
	HIGHWAY DEDICATION REQUIRED	
	COMPLETED	
	FLOOD CLEARANCE APPROVED	
Conservation	APPROVED FOR ISSUE	
	FILE #	
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	
Traffic	APPROVED FOR	

LOTS 56, 57, 58, 59, 60
TRACT 5673



1

APPLICATION FOR INSPECTION OF NEW BUILDING
AND FOR CERTIFICATE OF OCCUPANCY

B&S 8-1-Rev. 3-64

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 58-60 & pt of BLK. 5673 TRACT Sub of pt of Rancho San Rafael
2. PURPOSE OF BUILDING	(61) Use of Land Parking Lot
3. JOB ADDRESS	4004 Chevy Chase Drive
4. BETWEEN CROSS STREETS	Edenhurst AND Term
5. OWNER'S NAME	Albert Van Luit
6. OWNER'S ADDRESS	4060 Chevy Chase Drive Los Angeles 39
7. ARCHITECT OR DESIGNER	
8. ENGINEER	
9. CONTRACTOR	not determined
10. SIZE OF NEW BLDG.	STORIES HEIGHT NO. OF EXISTING BUILDINGS ON LOT AND USE
11. MATERIAL OF CONSTRUCTION	EXT. WALLS ROOF FLOOR
12. JOB ADDRESS	4004 Chevy Chase Drive
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 101 ⁰⁰

CENSUS TRACT	
DIST. MAP	159-205
ZONE	R-3-4v
FIRE DIST.	II
INSIDE COR. LOT KEY REV. COR.	
REAR ALLEY	
SIDE ALLEY	
BLDG. LINE	
AFFIDAVITS	
Z.A.	17011

PURPOSE OF BUILDING	USE OF LAND PARK. LOT
TYPE	GROUP STORIES
BLDG. AREA	MAX. OCC. TOTAL
DWELL. UNITS	GUEST ROOMS SPACES REQ'D PROVIDED
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.
P.C. No.	

DISTRICT OFFICE	L.A.
GRADING	
CRIT. SOIL	
HIGHWAY DED.	
FLOOD	
CONS.	
ZONED BY	Spier
FILE WITH	
INSPECTOR	

P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	2.00	TYPIST
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CASHIER'S USE ONLY

JAN 31-66 058055 •18036 Z-1CS 2.00

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 Dalton (Owner or Agent)

	Name	Date
Bureau of Engineering	Dalton	1/31/66
ADRESS APPROVED		
SEWERS AVAILABLE		
NOT AVAILABLE		
DRIVEWAY APPROVED		
HIGHWAY DEDICATION REQUIRED		
COMPLETED		
FLOOD CLEARANCE APPROVED		
Conservation		
APPROVED FOR ISSUE FILE #		
Plumbing		
PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning		
APPROVED UNDER CASE #		
Fire		
APPROVED (TITLE 19) (L.A.M.C.-5700)		
Traffic		
APPROVED FOR		

BEGINNING, AT SOUTHWEST CORNER OF LOT 60 OF TRACT NO. 5673; THENCE WEST 224 FT; THENCE SOUTH 339.82 FT; THENCE NORTH 120 FT. TO SOUTH LINE OF TRACT NO. 5673; THENCE WEST THEREON WEST 110 FT. TO POINT OF BEGINNING.

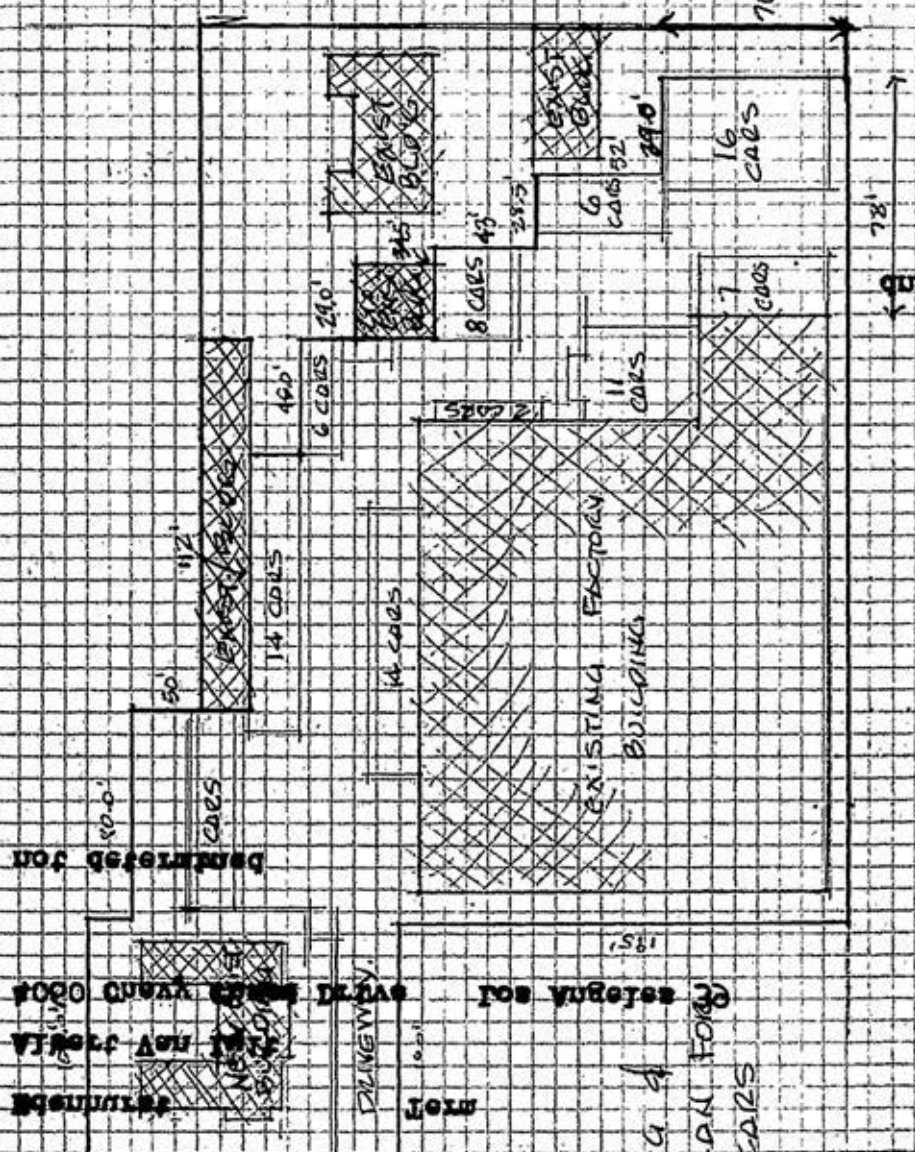
CASE No.

BOARD OF ZONING ADJUSTMENT

DATE _____

BY

Revised Parking Plan for Lot Less than 92 Cars



ET ARE OF THE BACKING FOR

28-20 ~~CONFIDENTIAL~~ ~~ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED~~ DATE 12-20-00 BY 128-S02

2013

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

CITY OF LOS ANGELES
DEPT. OF BUILDING AND SAFETYINSTRUCTIONS: 1. Application to Complete Numbered Items Only
2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT	BLK.	TRACT	CENSUS TRACT
	56-60		5673	DIST. MAP 159-205
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING			ZONE
16 retail store	(16) same			R-3-1
3. JOB ADDRESS				FIRE DIST.
4004 Chevy Chase Dr				/
4. BETWEEN CROSS STREETS	AND Term			(INSIDE) COR. LOT KEY REV. COR.
Edenhurst				LOT SIZE 125 x 100
5. OWNER'S NAME	PHONE			
Albert Van Luit & Co				
6. OWNER'S ADDRESS	P.O. BOX ZIP			
4004 Chevy Chase Dr				
7. ARCHITECT OR DESIGNER	STATE LICENSE NO. PHONE			REAR ALLEY
Killingsworth Brady & Assoc	C698 427-7939			SIDE ALLEY
8. ENGINEER	STATE LICENSE NO. PHONE			BLDG. LINE
Carl Hart SE 7093				/
9. CONTRACTOR	STATE LICENSE NO. PHONE			AFFIDAVITS
				AFF 31988
10. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
50 x 70	1	16	1 retail	
11. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR	
Brick	brick	gravel	conc	
12. JOB ADDRESS				DISTRICT OFFICE
4004 Chevy Chase Dr				LA
13. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	2,000			GRADING
14. NEW WORK: (Describe)	canopy			/
				CRIT. SOIL
				/
				HIGHWAY DED.
				/
NEW USE OF BUILDING				FLOOD
SIZE OF ADDITION 22 x 20'				/
TYPE	GROUP	SINKERS REQ'D SPECIFIED	VALUATION APPROVED	CONS.
BLDG. AREA	MAX OCC.	TOTAL	PLANS CHECKED	ZONED BY
DWELL. UNITS	GUEST ROOMS	SPACES REQ'D PROVIDED	PLANS APPROVED	Bussard
P.C. No.	CONT. INSP.		APPLICATION APPROVED	FILE WITH
P.C.	S.P.C.	G.P.I.	B.B.	I.F.
650			7000	/
				O.S.
				C/O
				TYPIST
				ON

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

SEP-15-67 44563 E •53106 X-2 CK 6.50
 SEP-15-67 44564 E •53106 X-1 CK 10.00

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.

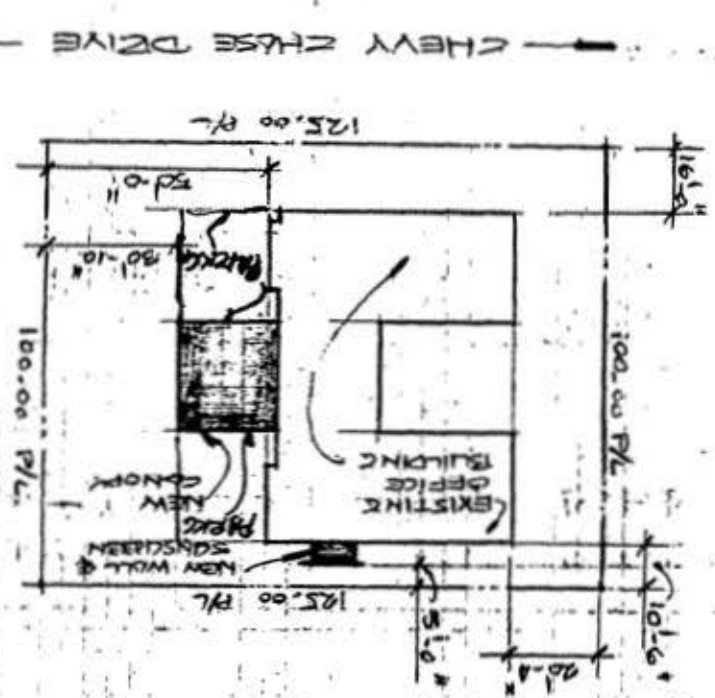
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither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

Bureau of Engineering	ADDRESS APPROVED	Name	Date
	SEWERS AVAILABLE	Dalton	9/14/67
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE		
	FILE #		
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Traffic	APPROVED FOR		

LOTS 56, 57, 58, 59, 60
 TRACT 5673
 CITY OF LOS ANGELES

APPROVED PLAN
 CASE No. 1432
 BOARD OF ZONING ADJUSTMENT
 DATE 10/15/1977 BY [Signature]
 CITY OF LOS ANGELES



3

APPLICATION TO ADD-ALTER-REPAIR-DEMOLISH

B & S B-3-812-63

CITY OF LOS ANGELES

AND FOR CERTIFICATE OF OCCUPANCY

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 56-60	BLK.	TRACT 5673	CENSUS TRACT 1881
2. PRESENT USE OF BUILDING	(0) dwelling	NEW USE OF BUILDING	() demo	DIST MAP 159-205
3. JOB ADDRESS	4000 Chevy Chase Dr.			ZONE R-3-1
4. BETWEEN CROSS STREETS	Edenhurst	AND	term	FIRE DIST /
5. OWNER'S NAME	Albert Van Luit Co.			LOT (TYPE) int
6. OWNER'S ADDRESS	same	CITY	ZIP	LOT SIZE 125x100
7. ARCHITECT OR DESIGNER				STATE LICENSE No. PHONE
8. ENGINEER				STATE LICENSE No. PHONE ALLEY /
9. CONTRACTOR	Gangi Excavating Co. C21-247370 244-3101			STATE LICENSE No. PHONE BLDG. LINE /
10. LENDER	BRANCH	ADDRESS		AFFIDAVITS AFF 31983 OB 12069
11. SIZE OF EXISTING BLDG.	STORIES 1	HEIGHT 15	NO. OF EXISTING BUILDINGS ON LOT AND USE 1 dwell	
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG. →	EXT. WALLS wd	ROOF compo	FLOOR wd	
13. JOB ADDRESS	4000 Chevy Chase Dr.			DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 300			GRADING /
15. NEW WORK: (Describe)	clear lot-demolish SC# 45337			CRIT. SOIL /
HANDWRITTEN				HIGHWAY CED. /
NEW USE OF BUILDING CLEAR LOT				FLOOD /
TYPE I	GROUP R	SPRINKLERS REQ'D SPECIFIED	INSPECTION ACTIVITY COMB GEN MAJ. S. CONS	GENS. /yes
BLDG. AREA 6000	MAX. OCC.	TOTAL	PLANS CHECKED	OWNED BY Johnson
DWELL UNITS -1	GUEST ROOMS	PARKING REQ'D PROVIDED	PLANS APPROVED	FILE WITH
P.C. No.	CCNT. INSP.	APPLICATION APPROVED E. J. [Signature]		INSPECTOR (B)
P.C. /	S.P.C.	G.P.I.	B.P. 2.75	I.F. /
			q.s.	C/O
				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	NOV-28-69	45342 E	094649	X-2 OK	2.75
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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.

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(See Sec. 91.0202 L.A.M.C.)

Signed	F. J. [Signature]	Name	Date
Bureau of Engineering	ADDRESS APPROVED	RJA	8-27-69
	SEWERS AVAILABLE	B. Egan	8-27-69
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED COMPLETED		
Conservation	FLOOD CLEARANCE APPROVED		
Plumbing	APPROVED FOR ISSUE FILE # [Signature]	[Signature]	8-27-69
Planning	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Fire	APPROVED UNDER CASE #		
Traffic	APPROVED (TITLE 19) (L.A.M.C.-5700)		
	APPROVED FOR		

21.5 100 S — X 24640 2 94324 90-83-20A

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

1. LEGAL DESCR.	LOT	BLK.	TRACT	CENSUS TRACT
56-60 Pt2			5673	
Pt of Watts sub of pt				Rancho 1001
2. PRESENT USE OF BUILDING		NEW USE OF BUILDING		DIST. MAP
(12) Mfg & Storage		(12) same		159-205
3. JOB ADDRESS				ZONE
4000 Chevy Chase				R3-1/M2-1
4. BETWEEN CROSS STREETS				FIRE DIST.
Edenhurst				Two FB2
5. OWNER'S NAME		PHONE		LOT (TYPE)
Albert Van Luit Co		245-5106		int
6. OWNER'S ADDRESS		CITY		LOT SIZE
4000 Chevy Chase		LA		irreg
7. ARCHITECT OR DESIGNER		STATE LICENSE No.		PHONE
8. ENGINEER		STATE LICENSE No.		PHONE
Ernest L. Schroeder		3491040		ALLEY
9. CONTRACTOR		STATE LICENSE No.		PHONE
ntw selected DAVID D DEMSKI		133287		BLOG. LINE
10. LENDER		BRANCH		ADDRESS
				0B 13348
11. SIZE OF EXISTING BLDG.		STORIES		NO. OF EXISTING BUILDINGS ON LOT AND USE
LENGTH 240 WIDTH 60		2		2 office & plant
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG.		EXT. WALLS		ROOF
		conc & stucco		compo
				conc & wd
13. JOB ADDRESS				see map
4000 Chevy Chase				
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING				
				\$ 115,200
15. NEW WORK: (Describe)				
Add 40x120 first floor & add 80x120 second fl				
NEW USE OF BUILDING		SIZE OF ADDITION		STORIES
12 same		80x120		2
TYPE		GROUP		HEIGHT
V 38400		G		28
SLDG. AREA 43200		MAX. OCC. 77 warehouse		INSPECTION ACTIVITY
577000		344 mba		COMB GEN MAJ. S. CONS
EWELL. CNITS		GUEST ROOMS		PLANS CHECKED
none		none		PLANS APPROVED
P.C. No.		CONT. INSP.		APPLICATION APPROVED
V7393		2500 conc		
P.C.		S.P.C.		G.P.I.
215.86				B.P.
				I.F.
				O.S.
				C/O
				TYPIST
				lc

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.

NOV-11-71 60231 W-6CK 215.86

JAN-19-72 030875 •43529 V-1CK 332.10

CASINIER'S USE ONLY

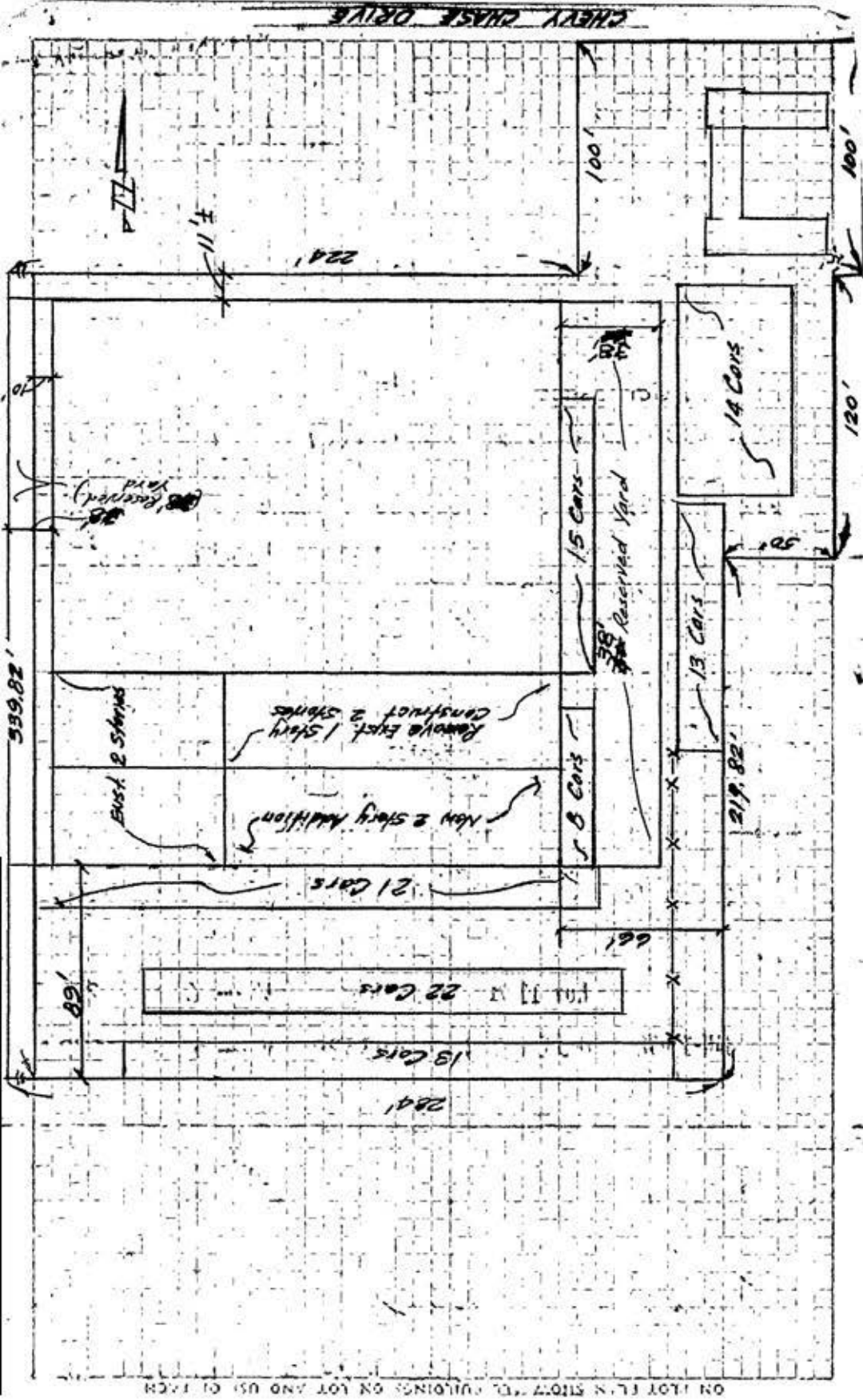
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Signed Ernest L. Schroeder (Owner or Agent)

Bureau of Engineering	ADDRESS APPROVED	Name Dalton	Date 11-12-71
	SEWERS AVAILABLE	SRC. 378 20	
	NOT AVAILABLE	LAW 11/16/71	
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE		
	FILE #		
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	E. PARSON	
Traffic	APPROVED FOR	1-16-72	



3

APPLICATION TO ADD-ALTER-REPAIR-DEMOLISH

BAS 8-3-R10-70

CITY OF LOS ANGELES

AND FOR CERTIFICATE OF OCCUPANCY

DEPT. OF BUILDING AND SAFETY

AC-1

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLK.	TRACT	CENSUS TRACT
56,57,58,59,60			5673	1881
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING			DIST. MAP
12 Manufacturing	() Same			159-205
3. JOB ADDRESS				ZONE
4000 Chevy Chase				R3-1
4. BETWEEN CROSS STREETS				FIRE DIST.
Edenhurst Ave.	AND Term			FBZ
5. OWNER'S NAME	PHONE			LOT (TYPE)
Albert Van Luit Co.				int
6. OWNER'S ADDRESS	CITY			LOT SIZE
4000 Chevy Chase L.A.				irreg
7. ARCHITECT OR DESIGNER	STATE LICENSE No.			PHONE
	SE 929			349-1040
8. ENGINEER	STATE LICENSE No.			PHONE
Ernest L. Schroeder	SE 929			349-1040
9. CONTRACTOR	STATE LICENSE No.			PHONE
Not selected				
10. LENDER	BRANCH			ADDRESS
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	IND. OF EXISTING BUILDINGS ON LOT AND USE	
LENGTH 240 WIDTH 180	2	27	Office & manufac.	
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	
conc & Stucco	compo	conc wood		
13. JOB ADDRESS				DISTRICT OFFICE
4000 Chevy Chase				LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 2500			GRADING
15. NEW WORK: (Describe)	Install interior walls and Ceiling			CRIT. SOIL
	around paint room			HIGHWAY DED.
NEW USE OF BUILDING	SIZE OF ADDITION			STORIES
Same				HEIGHT
TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED	INSPECTION ACTIVITY	
V	6-1 EB	yes	COMB GEN MAJ. S. CONS	
BLDG. AREA	MAX. OCC.	TOTAL	PLANS CHECKED	
52			ZONED BY	
DWELL. UNITS	GUEST ROOMS	PARKING REQ'D PROVIDED	PLANS APPROVED	
none	none	no change	FILE WITH	
P.C. No.	CONT. INSP.	APPLICATION APPROVED		INSPECTOR
P.C.	S.P.C.	G.P.I.	B.P.	I.F.
1235			19	1
			O.S.	C/O
				TYPIST
				acm

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.

CASHIERS USE ONLY

FEB-17-72 090485 •45480 V-6CK 12.35

FEB-17-72 090495 •45480 V-1CK 19.00

STATEMENT OF RESPONSIBILITY

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Signed	Name	Date
Ernest L. Schroeder	Nagai	2-3-72
(Owner or Agent)		
Bureau of Engineering	ADDRESS APPROVED	
	SEWERS AVAILABLE	
	NOT AVAILABLE	
	DRIVEWAY APPROVED	
	HIGHWAY DEDICATION REQUIRED	
	COMPLETED	
	FLOOD CLEARANCE APPROVED	
Conservation	APPROVED FOR ISSUE	
	FILE #	
Plumbing	PRIVATE SEWAGE DISPOSAL	
	SYSTEM APPROVED	
Planning	APPROVED UNDER	
	CASE #	
Fire	APPROVED (TITLE 19)	
	(L.A.M.C.-5700)	
Traffic	APPROVED FOR	

RECEIVED FEB 17 1964

RECEIVED FEB 17 1964

RECEIVED FEB 17 1964

3

APPLICATION TO ADD-ALTER-REPAIR-DEMOLISH

B&S B-3-R12-70

CITY OF LOS ANGELES

AND FOR CERTIFICATE OF OCCUPANCY

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLK.	TRACT	5673	CENSUS TRACT	1881
56-60 Pt2			Pt. 61	Watts Sub of	Pt Rancho	
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING					
(12 Mfg. & Storage	() 12 Same					
3. JOB ADDRESS	4000 Chevy Chase				DIST. MAP	
				159-205		
4. BETWEEN CROSS STREETS	Edenhurst				ZONE	
				R3-1/M2-1		
5. OWNER'S NAME	AND		Term		FIRE DIST.	
Albert Van Luit Co.			245-5106		Two FBZ	
6. OWNER'S ADDRESS	CITY		ZIP		LOT (TYPE)	
4000 Chevy Chase	I. A				interior	
7. ARCHITECT OR DESIGNER	STATE LICENSE No.		PHONE		LOT SIZE	
					irreg	
8. ENGINEER	STATE LICENSE No.		PHONE		ALLEY	
Ernest L. Schroeder SE929	349-1040				/	
9. CONTRACTOR	STATE LICENSE No.		PHONE		BLOG. LINE	
David D. Demiki 133287	242 3181					
10. LENDER	BRANCH		ADDRESS		AFFIDAVIT	
					11434	
11. SIZE OF EXISTING BLDG.	STORIES		HEIGHT		NO. OF EXISTING BUILDINGS ON LOT AND USE	
LENGTH 200 WIDTH 120	2				2 Office & Plant	
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG.	EXT. WALLS		ROOF		FIRE MAP	
conc & Stucco	compo		conc/wd		ob 12069	
13. JOB ADDRESS	4000 Chevy Chase				Pk 13136	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING					Base	
15. NEW WORK: (Describe)	Revise Foundation				DISTRICT OFFICE	
					LA	
					GRADING	
					CRIT. SOIL	
					HIGHWAY DED.	
NEW USE OF BUILDING	Same		SIZE OF ADDITION		FLOOD	
			none		/	
TYPE	GROUP		SPRINKLERS REQ'D SPECIFIED		INSPECTION ACTIVITY	
n/c					COMB GEN MAINT CONS	
BLDG. AREA	MAX. OCC.		TOTAL		PLANS CHECKED	
	n/c				ZONED BY	
DWELL. UNITS	GUEST ROOMS		PARKING REQ'D PROVIDED		PLANS APPROVED	
					43529/2	
P.C. No.	CONT. INSP.		H.S. bolts		APPLIC. APPROVED	
U 8104	Lic Feb-all welds				INSPECTOR	
P.C.	S.P.C.		G.P.I.		I.F.	
25.02			11.50		O.S.	
					C/O	
					TYPIST	
					acm	

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.

FEB-24-72	10323	5	•45846	U - 6 CS	25.02
FEB-24-72	10324	5	•45846	U - 1 CS	11.50

CASHIERS USE ONLY

STATEMENT OF RESPONSIBILITY

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Signed	Name		Date
(Owner or Agent)			
Bureau of Engineering	ADDRESS APPROVED		
	SEWERS AVAILABLE		
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE		
	FILE #		
Plumbing	PRIVATE SEWAGE DISPOSAL		
	SYSTEM APPROVED		
Planning	APPROVED UNDER		
	CASE #		
Fire	APPROVED (TITLE 19)		
	(L.A.M.C.-5700)		
Traffic	APPROVED FOR		

ON EVERY PLAT SHOW ALL DIMENSIONS OF LOT AND USE OF EACH

FILED-CL-15

10000

10000

10000

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 55-60 & Pt. 2	BLK	TRACT 5013	Rancho Pt. of Watts Sub pt	CENSUS TRACT 1831
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING			DIST. MAP	
(a) Storage				150-205	
3. JOB ADDRESS	4000 W. Chevy Chase			ZONE R3-1/A2-1	
4. BETWEEN CROSS STREETS	Edenhurst			FIRE DIST. FEZ	
5. OWNER'S NAME	Albert Van Luit Co.			LOT (TYPE) 1nt	
6. OWNER'S ADDRESS	4000 W. Chevy Chase IA			LOT SIZE 1rreg	
7. ARCHITECT OR DESIGNER	STATE LICENSE No.			PHONE	
8. ENGINEER	Hansen & Dietrich 824			STATE LICENSE No. 286-9137	
9. CONTRACTOR	David D. Demski 133287			STATE LICENSE No. 242-3181	
10. LENDER	BRANCH			ADDRESS	
11. SIZE OF EXISTING BLDG.	LENGTH	WIDTH	STORIES 2	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG.	EXT. WALLS		ROOF		FLOOR
3		conc		comp. Conc & Wood	
13. JOB ADDRESS	4000 W. Chevy Chase Dr			DISTRICT OFFICE TA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 3500			GRADING	
15. NEW WORK (Describe)	Generalize mezzanine floor (17x44)			CRIT. SOIL	
NEW USE OF BUILDING			SIZE OF ADDITION	STORIES	HEIGHT
same			None	N.C.	
TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED	INSPECTION ACTIVITY		
IIIB	G1	NC	COMB	GEN	MAJ. S. CONS
BLDG. AREA	MAX. OCC.	TOTAL	PLANS CHECKED		
NC	7 Add		ZONED BY		
DWELL. UNITS	GUEST ROOMS	PARKING SPACES	REQ'D PROVIDED	PLANS APPROVED	
		13 site 99		FILE WITH	
P.C. No.	CONT. INSP.		APPLICATION APPROVED		INSPECTOR
P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.
1560			2400	1	

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

001-22-72 59583 E :60069 U=6 CK 15.60

001-22-72 59583 E :60069 U=1 CK 24.00

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 on 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." (Sec. 91.0202 L.A.M.C.)

Signed	<i>David D. Demski</i>	Name	Date
Bureau of Engineering	ADDRESS APPROVED	FJA 10-25-72	
	SEWERS AVAILABLE	S.F.C. not applicable	10-25-72
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE		
	FILE #		
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Traffic	APPROVED FOR		

plf plm

No change

10/11/19

10/11/19

INSTRUCTION 8: 1. Applicant to Complete Numbered Items Only.

1. LOT	2. BLOCK	3. TRACT	4. CHURCH DISTRICT NO.	5. REF. MAP
LEGAL DESCR.	56-60	-	5673	159-205 CENSUS TRACT 1881
6. PRESENT USE OF BUILDING		7. NEW USE OF BUILDING		8. ZONE
Picture Frame Factory		Same		R3-1
9. JOB ADDRESS				10. FIRE DIST.
4000 Chevy Chase Dr. W.				PB2
11. BETWEEN CROSS STREETS		12. AND		13. LOT TYPE
Edenburst Ave.		D.E.		Int
14. OWNER'S NAME		15. PHONE		16. LOT SIZE
Imagize Designs Inc./Bob Clark				25X100
17. OWNER'S ADDRESS		18. CITY		19. ZIP
4000 Chevy Chase Dr.		LA		90039
20. ENGINEER		21. ACTIVE STATE LIC. NO.		22. PHONE
E.L. Schroeder		237168		929
23. ARCHITECT OR DESIGNER		24. ACTIVE STATE LIC. NO.		25. PHONE
E.L. Schroeder				
26. ARCHITECT OR ENGINEER'S ADDRESS		27. CITY		28. ZIP
17735 Pullarfarm, Northridge		91325		
29. CONTRACTOR		30. ACTIVE STATE LIC. NO.		31. PHONE
E.L. Schroeder Const.		237168		349-1040
32. SIZE OF EXISTING BLDG.		33. STORIES		34. HEIGHT
WIDTH 80 LENGTH 240		1		22
35. NO. OF EXISTING BUILDING ON LOT A.B. US.		36. 1 - Picture Frame Fac		37. F.C. REQ'D
38. CONST. MATERIAL		39. EX. WALLS		40. ROOF
OF EXISTING BLDG. 20-4		Conc.		Wood Comp.
41. FLOOR		42. CONC.		43. Yes
44. 13. JOB ADDRESS		45. STREET GUIDE		46. DISTRICT OFFICE
4000 Chevy Chase Dr.				LA
47. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING		48. \$ 2,000.00		49. EXISTING STUDY BKG.
50. NEW WORK (Describe)		51. Enlarge existing 3'0" 6'8" opening to 5'0" 6'0" in 8" thick concrete wall + PAIR OF DOOR		52. CHAIRING
53. NEW USE OF BUILDING		54. SIZE OF ADDITION		55. STORIES
Picture Frame Factory		N/C		1
56. TYPE		57. GROUP		58. H-2
II		N/C		N/C
59. DWELL UNITS		60. MAX OCC		61. TOTAL
-		N/C		N/C
62. SIGHT ROOMS		63. PARKING REQ'D		64. PARKING PROVIDED
-		N/C		STONK COMP N/C
65. 2463		66. 2900		67. 1052
68. 2900		69. 1052		70. 1052
71. 1052		72. 1052		73. 1052
74. 1052		75. 1052		76. 1052
77. 1052		78. 1052		79. 1052
80. 1052		81. 1052		82. 1052
83. 1052		84. 1052		85. 1052
86. 1052		87. 1052		88. 1052
89. 1052		90. 1052		91. 1052
92. 1052		93. 1052		94. 1052
95. 1052		96. 1052		97. 1052
98. 1052		99. 1052		100. 1052

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

I hereby affirm that I am licensed under the provisions of Chapter 3 (commencing with Section 26000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 12/23/87 License No. B

Signature E.L. Schroeder

Signature E.L. Schroeder

OWNER-BUILDER DECLARATION

I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7001.5, Business and Professions Code):

1. I am exempt under Sec. 7001.5, Business and Professions Code, because I am a sole proprietor or partner in a partnership, and the project is for my own use or the use of my partnership.

2. I am exempt under Sec. 7001.5, Business and Professions Code, because I am a sole proprietor or partner in a partnership, and the project is for my own use or the use of my partnership.

3. I am exempt under Sec. 7001.5, Business and Professions Code, because I am a sole proprietor or partner in a partnership, and the project is for my own use or the use of my partnership.

Date 12/23/87 Signature E.L. Schroeder

WORKERS' COMPENSATION DECLARATION

I hereby affirm that I have a certificate of contract to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof.

Policy No. 6623372-87

Insurance Company State Fund

1. Certified copy is hereby furnished.

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

Date 12/23/87

Signature E.L. Schroeder

Applicant's Mailing Address

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Law of California.

Date 12/23/87

Signature E.L. Schroeder

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

CONSTRUCTION LENDING AGENCY

I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued.

Date 12/23/87

Lender's Name

Lender's Address

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

I declare that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any ordinance, law, that neither the city of Los Angeles nor any state, department, officer or employee thereof make any warranty or accept any responsibility for the performance of the work for which this permit is issued.

Date 12/23/87

Signature E.L. Schroeder

Signature E.L. Schroeder

Signature E.L. Schroeder

Signature E.L. Schroeder

Signature E.L. Schroeder

Signature E.L. Schroeder

Signature E.L. Schroeder

SEWERS		SEWERS AVAILABLE	
		NOT AVAILABLE	
		SFC PAID	
		SFC DUE	
SFC NOT APPLICABLE			
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Conservation	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
Fire	APPROVED (TITLE IN ILAMG-8708)		
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE #		
Traffic	APPROVED FOR		
Construction Tax	RECEIPT NO.	DWELLING UNITS	

LEGAL DESCRIPTION

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

-NO PLOT PLAN-

IF ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

1. ☐ THIS PERMIT IS FOR: (Mark one)
 2. ☐ NEW BUILDING/STRUCTURE
 3. ☐ RELOCATION
 4. ☒ ADD, ALTER, REPAIR, DEMOLISH

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY
APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY ** PLEASE TYPE OR PRINT IN INK CLEARLY **



A JOB ADDRESS		SUTEAUNIT NO.		CROSS STREETS	
4000 CHEVY CHASE DR				EDENHURST / DE	
TRACT		BLOCK		LOT(S)	
WATT'S SUB, PTN RANCHO SAN RAPHAEL				FOR 2	
LOT TYPE		ZONE		BUILDING LINE	
		A2-1			
LOT SIZE		FIRE DISTRICT		HIGHWAY DED.	
AFFIDAVITS, EASEMENTS AND RESTRICTIONS		ZI 1574		REROOF	
				DIST. OF PRICE <input checked="" type="checkbox"/> METRO <input type="checkbox"/> WILSHIRE <input type="checkbox"/> VAN NUYS <input type="checkbox"/> SAN PEDRO <input type="checkbox"/> W.L.A. <input type="checkbox"/> W. VALLEY	
				CENSUS TRACT 159B205 1881 COUNCIL DIST. 4	

B BLDG. OWNER		PHONE		APPLICANT		PHONE	
GREEFF FABRILS		(310) 544-7007					
ADDRESS		SUTEAUNIT NO.		ADDRESS		SUTEAUNIT NO.	
28520 MEDOWMIST DR							
CITY/STATE/ZIP				CITY/STATE/ZIP			
ARCHITECT NAME		ADDRESS		ACTIVE STATE LIC. NO.		CITY BUS. LIC. NO.	
ENGINEER							
GEN. CONTR.							
PAGE ROOFING INC 16346 CHASE ST N.H. 91343				667084-C-39		37566524 (818) 892-6615	
DESCRIPTION OF WORK							
<input type="checkbox"/> INTERIOR REMODEL <input type="checkbox"/> PATCH DRYWALL/PLASTER <input type="checkbox"/> DAMAGE REPAIR < 10% <input type="checkbox"/> DOOR/WINDOW CHANGEOUT <input type="checkbox"/> RE-STUCCO/SIDING <input checked="" type="checkbox"/> RE-ROOF							
OTHER (Describe)							
TEAR OFF EXISTING ROOF AND REROOF W/ CLASS A/B COMP & GRAVEL S.D. REQD							
32 SO							

C COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONJUNCTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE. A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS			
<input type="checkbox"/> ELECTRICAL WORK FOR PANEL SIZE < 400 AMP'S AND TOTAL FLOOR AREA < 15,000 S.F. <input type="checkbox"/> PLUMBING (NOT INCLUDING FIRE SPRINKLERS) <input type="checkbox"/> HVAC WORK FOR HEAT/VENT SIZE < 300,000 BTU AND A.C. SIZE < 35 TONS			
DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above)			
ELECT. CONTR. NAME		ADDRESS	
PLUMB. CONTR.		ADDRESS	
HVAC CONTR.		ADDRESS	

D PROPOSED USE OF BUILDING				EXISTING USE OF BUILDING (If blank for new building)			
(13) SAME				(13) OFFICE			
NO. OF EXISTING BLDGS ON LOT AND USE				HEIGHT (ZONING)			
				FLOOR AREA (ZONING)			
LENGTH		WIDTH		HEIGHT		FLOOR AREA	
STORIES		GROUP OCCUPANCY		OCCUPANTS PER GROUP		MAX. OCCUPANCY	
LATERAL FOR SYSTEMS		SHEARWALL		EFFECTIVE		SMRS/OMRS	
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
CONTINUOUS/SPREAD		PILE/CAISSON		MATERIAL ISOLATION		OTHER	
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
SPECIAL INSPECTIONS		CONC > 2000 PSI		FIELD WELDING		GUNITE/SHOTCRETE	
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
MASONRY		REBAR WELDS		GRADING		OTHER	
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
CONSTR. TYPE		FIRE SPRINKLERS		LIC. FABRICATOR REQ'D FOR		TYPE OF INSPECTION	
						CS EQ FS MS (GEN)	

E P.C. NO.		VALUATION (including all fixed operating equipment)	
		\$ 4,000	
HILLSIDE POSTING		ELEC. PRMT. (20%)	
		SUPPLEMENT TO PERMIT NO.	
PRE-INSPECTION		PLUMB. PRMT. (20%)	
		EVENT CODE	
PLAN CHECK		HVAC PRMT. (15%)	
		PLAN CHECKED BY	
SUPP. PLAN CHECK		ADDL. INSPECTION	
		ZONING VERIFIED BY	
EQ. INSTR.		RELOCATION FEE	
50			
PLAN PRMT.		SURCHARGES	
58		Y	
BUILDING PERMIT		SUPP. SURCHARGES	
FIRE HYDRANT		ARTS DEV. FEE	
SCHOOL DIST. FEE			
SCH. DIST. PL. AREA			
<input type="checkbox"/> ENERGY <input type="checkbox"/> D.A. SURCH. <input type="checkbox"/> SEWER CAP		PLOT PLAN ATTACHED <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	

FOR CASHIER'S USE ONLY

02/07/95 08:57:50AM WHO1 T-9096 C 16
 BLDG PERMIT CO 58.00
 INVOICE # 0072263 88
 EI COMMERCIAL 0.58
 ONE STOP 1.17
 SYS DEV 3.51
 MISCELLANEOUS 5.00
 CITY PLAN SURC 1.74
 TOTAL 70.00
 CHECK 70.00

95VN 72746

Under 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. The permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced, or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 22.00 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (Sec. 22.19 & 22.15 L.A.M.C.).

ADDRESS CITY/STATE/ZIP FLOOD HIGHWAY/DOD <input type="checkbox"/> REMAINED <input type="checkbox"/> COMPLETED EXCAVATION ADJACENT TO PUBLIC WAY CORRECTION TAX RECEIPT NO. HOUSING AUTHORITY CALCULATIONS, NOTES, ETC.		PLUMBING CONTRACTOR'S APPROVED UNDER CASE NO. LANDSCAPE/TERMINATE SITE PLAN REVIEW FIRE DEPT. <input type="checkbox"/> APPROVED TITLE 18 (L.A.M.C. Sec. 700) <input type="checkbox"/> HYDRANT UNIT <input type="checkbox"/> OTHER DEPT. OF TRANSPORTATION <input type="checkbox"/> DRIVEWAY/VEHICLE LANE <input type="checkbox"/> OAD NO. CAL GARA AGARD-ASSISTANT DEPT. WATER & POWER CASH/SURFTY BOND NO. MILES MOVED	
SEWER RESERVATION NO. SEWER FACILITIES CHARGE <input type="checkbox"/> NOT APPLICABLE <input type="checkbox"/> DUE <input type="checkbox"/> PAID GRADING DIVISION <input type="checkbox"/> HILLSIDE NOTICE MAILED <input type="checkbox"/> HILLSIDE NOTICE POSTED <input type="checkbox"/> -TE SEWERAGE SYSTEM ON CRA APPROVED RE-DEV. PROJECT OUR TURAL AFFAIRS		PLUMBING CONTRACTOR'S APPROVED UNDER CASE NO. LANDSCAPE/TERMINATE SITE PLAN REVIEW FIRE DEPT. <input type="checkbox"/> APPROVED TITLE 18 (L.A.M.C. Sec. 700) <input type="checkbox"/> HYDRANT UNIT <input type="checkbox"/> OTHER DEPT. OF TRANSPORTATION <input type="checkbox"/> DRIVEWAY/VEHICLE LANE <input type="checkbox"/> OAD NO. CAL GARA AGARD-ASSISTANT DEPT. WATER & POWER CASH/SURFTY BOND NO. MILES MOVED	

LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

GENERAL 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 8, 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

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

☐ I have and will maintain a certificate of consent to sell insurance 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: Golden Eagle Policy No: PWC248100-1

☐ 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.

Signature: [Signature] Date: 5-2-95

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 8, 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 only for the electrical permit.

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

☐ I have and will maintain a certificate of consent to sell insurance 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 No: _____

☐ 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.

Signature: _____ Date: _____

PLUMBING CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the plumbing contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 8, 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 only for the plumbing permit.

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

☐ I have and will maintain a certificate of consent to sell insurance 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 No: _____

☐ 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.

Signature: _____ Date: _____

HVAC CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the HVAC contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 8, 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 only for the HVAC permit.

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

☐ I have and will maintain a certificate of consent to sell insurance 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 No: _____

☐ 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.

Signature: _____ 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 SEC. 3700 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. 3087, 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.

Signature: [Signature] Date: 2-7-95

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, shall require the applicant for such permit to file a signed declaration that he or she is licensed pursuant to the provisions of the Contractors License Law (Chap. 8 commencing with Sec. 7000 of Div. 3 of the Business & Professions Code) or that he or she is exempt therefrom and 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 purpose of sale.

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

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

Print Name: _____ Signature: _____ Date: _____

☐ 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 the city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that I shall not approve or authorize the work specified herein. Also, that I do not authorize or intend to authorize any other person to do any work on the property. Furthermore, that neither the City of Los Angeles nor any board, department officer, or employee thereof, shall be responsible for the performance or results of any work distributed hereby, nor the condition of the property nor the cost upon which such work is performed.

Signature: JOHN BIRNEY Date: 5-2-95

☐ OWNER
☐ AUTHORIZED AGENT
☒ CONTRACTOR

☐ NEW BLDG/STRUCTURE
☐ RELOCATE EXIST. BLDG
☒ ADD, ALTER, REPAIR EXISTING BUILDING
☐ DEMOLITION OF EXISTING BUILDING

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

PERMIT CODE



A PROPERTY ADDRESS: **4000 CHEVY CHASE DR** SUBSIDIARY NO. **BRUNSWICK**
 TRACT(S) and COUNTY REF. NO. (For alpha tracts) e.g. J.G. McDonald Tract (AR 79-50) **WATTS SUB OF A PART OF THE RANCHO**
SAN RAFAEL (MR 5-200) BLOCK **2 (ARB 7 & 8)** DIST. MAP **159B209**
 LOT TYPE **LOT SIZE** **20M** BUILDING LINE **ALLEY** ASSESSORS ID **5594 016 015**
 APPROXIMATE BASEMENTS AND RESTRICTIONS **ZI 1574** **A2-1** CENSUS TRACT **1881** ADDR. APPD. DATE
 COUNCIL DIST. **4** FIRE DISTRICT **4** FLOOD ZONE
 GRADING **RE-ROOF**

B PROPERTY OWNER **GREEK FLORICS INC** PHONE **818 892-6615**
 ADDRESS **28520 MEADOWMIST DR** SUTELANT NO. **R. PAGE ROOFING**
RANCHO PALOS VERDES, CA. 90275 ADDRESS **16344 CHASE ST**
NO HILLS, CA. 91343 CITY/STATE/ZIP
 ARCHITECT NAME ADDRESS LIC CLASS ACTIVE STATE LIC NO. CITY BUS. LIC NO. PHONE NO.
 CONTRACTOR **R. PAGE ROOFING CO** **C39 714483** **315053** **818 892-6615**
 (22) **WATERHOUSE**
 DESCRIPTION OF WORK
☐ CHANGE REPAIR - PER ☐ PATCH PLASTER DRYWALL ☐ INT. NON-STRUCTURAL REMODEL ☐ DO. W. "LOW" CHANGEOUT ☐ RE-STUCCOING ☒ RE-ROOF
REMOVE (E) ROOFING & INSTALL 3-PLY CAP BUR. (150SQS).

C COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONNECTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE.
 A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS:
 ELECTRICAL WORK FOR PANEL SIZE <400 AMP AND TOTAL FLOOR AREA <10,000 S.F. ☐ PLUMBING (NOT INCLUDING FIRE SPRINKLING) ☐ HVAC WORK FOR RESIDENTIAL SIZE < 30,000 BTU AND A.C. SIZE < 30 TONS
 DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above)
 ELECT. CONTR. NAME ADDRESS LIC CLASS ACTIVE STATE LIC NO. CITY BUS. LIC NO. PHONE NO.
 PLUMB. CONTR.
 HVAC CONTR.

D NO. OF EXISTING BLDG. ON LOT AND USE
 LAYOUT
 STORIES
 DWELLING UNITS
 RECD PARKING
 LOCATION OF RECD FIRE SPRINKLERS
 TYPE OF INSPECTION **CS EQ FS MS GEN LA VN WLA SP**
 LATERAL/VERT. SYSTEMS ☐ SHEARWALL ☐ CONTINUOUS/SPREAD ☐ PILE/CAISSON ☐ EBF/CFB ☐ MAT/SLAB/ISOLATION ☐ OTHER
 SPECIAL INSPECTION ☐ CONC. > 3000 PSI ☐ FIELD WELDING ☐ GUNITE/HOTCRETE ☐ GUNITE BEAMS/CAISSONS ☐ MASONRY ☐ REBAR WELDS ☐ GRADING ☐ OTHER

04/09/96 01:43:50PM VMD4 T-5409 C 14
 BLDG PERMIT CO 207.50
 INVOICE # 0028354 08
 EI COMMERCIAL 4.62
 ONE STOP 4.24
 SYS DEV 12.73
 MISCELLANEOUS 5.00
 CITY PLAN SURC 6.23
 TOTAL 240.32
 CHECK 240.32

E P.C. NO. **CC** VALUATION (including all fixed operating equipment) \$ **28,000.00**
 PLAN CHECK **SUPP. PLAN CHECK** **E.G. 402** SUPPLEMENT TO PERMIT NO. **2000**
 PLUMB. POSTING **20150** PLAN CHECKED BY **gr**
 FIRE INSPECTION **ELEC. PERM. (20%)** FIRE HYDRANT **D.A. PLAN CHECKED BY**
 INSPECTION **PLUMB. PERM. (20%)** ARTS DEV. FEE **EXEMPT**
 RELOCATION FEE **HVAC PERM. (12%)** SCHOOL DIST. FEE **EXEMPT**
 SCHOOL DIST. PL. AREA **EXEMPT**
 ENERGY ☒ PURCHASED ☐ POWER CAP REQD ☐
 PLOT PLAN ATTACHED ☐ YES ☐ NO OTHER ATTACHMENTS (Describe) ☐ YES ☐ NO
 DATE **4/9/96**
 SIGNATURE **TSUCHIYA**

96VN 98749

Notice: A receipt for this fee has been substituted by an official notice, also clearly marked "RECEIVED" and a half year after the fee has been paid. This permit remains valid for one year after the fee has been paid or 180 days after the fee has been paid but no longer than the fee has been paid. If work is suspended, the permit shall be extended for a maximum period of 180 days (Sec. 90,000 L.A. B.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (Sec. 22, 12 & 33.13 L.A.M.C.).
 600 S. G ST. 2ND FL. 90012



Bldg--Alter/Repair
Commercial/EQ
Back Room Plan Check

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

Last Status: Ready to Issue
Status Date: 04/03/2001

TRACT	BLOCK	LOT(s)	ARB	MAP REF #	PARCEL ID # (PIN)	BOOK/PAGE/PARCEL
TR 5673		56		M B 61-58	159B205 291	5594 - 015 - 019

3. PARCEL INFORMATION

BAS Branch Office - LA

Bldg. Line - No/NA

Council District - 13

Community Plan Area - Northeast Los Angeles

Census Tract - 1881.000

District Map - 159B205

Environmentally Sensitive Area - YES

Energy Zone - 9

Fire District - FBZ

Lot Cut Date - 04/27/1950

Lot Size - 25 X 100

Lot Type - Interior

ZONE(S): Currently Not Available / 21-1

4. DOCUMENTS

ZI - ZI 1574

ZI - ZI 2274

5. CHECKLIST ITEMS

EQ Retrofit - Full Compliance-Division 91

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):

Scenic Expressions Llc

4000 Chevy Chase Dr

LOS ANGELES CA 90039

Tenant:

Applicant: (Relationship: Architect)

Michael Silva -

Po Box 260192

ENCINO, CA 91426

(818) 705-7768

7. EXISTING USE

22 Warehouse

PROPOSED USE**8. DESCRIPTION OF WORK**

STRUCTURAL ANALYSIS TO COMPLY WITH DIVISION 91 OF THE LABC
PER: THE ORDINANCE #169341 "CONCRETE TILT-UP"
ORDER DATED 6/9/2000

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

BLDG. PC By: Victor Cuevas

DAS PC By:

OK for Cashier: Victor Cuevas

Coord. OK:

Signature: *[Signature]*

Date: 4/3/01

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

Call toll-free (888) LA4BUILD

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

(LA4BUILD = 524-2845)

For Cashier's Use Only

W/O #: 01624574

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$301

PC Valuation:

FINAL TOTAL Bldg--Alter/Repair	193.42	Permit Issuing Fee	0.00
Permit Fee Subtotal Bldg--Alter/Rep	159.25		
Energy Surcharge			
Handicapped Access			
Supp. Plan Check	0.00		
Plan Maintenance	10.00		
Fire Hydrant Refuse-To-Pay			
E.Q. Instrumentation	0.50		
Supp. O.S. Surcharge	3.40		
Supp. Sys. Surcharge	10.19		
Planning Surcharge Misc Fee	5.00		
Supp. Planning Surcharge	5.08		

Sewer Cap ID:

Total Bond(s) Due:

12. ATTACHMENTSPlot Plan *[Signature]*

LA Department of Building and Safety
LA 04 10 030856 04/03/01 11:21AM

EQ PERMIT	\$159.25
PLAN MAINTENANCE	\$10.00
EI COMMERCIAL	\$0.50
ONE STOP SURCH	\$3.40
SYSTEMS DEVT FEE	\$10.19
CITY PLANNING SURCH	\$5.08
MISCELLANEOUS	\$5.00

Total Due: \$193.42
Check: \$193.42

C 11 A 1 1 1 1 1

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

PER INFORMATION ON PLANS PROVIDED BY ARCHITECT, THE BUILDING DOES NOT REQUIRE ANY WORK.

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information that has been captured electronically is not printed. Nevertheless, the information printed herein exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:**16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS****CLASS LICENSE# PHONE#**

(A) Silva Michael P O Box 260192, Encino, CA 91426
(C) Form Architectural 17721 Valley Vista Blvd, Encino, CA 91316

B C12976
442000

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the plan check fee has been paid. This permit expires two years after the building permit fee has been paid or 180 days after the fee has been paid and construction has not commenced or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. If doing work on a residential property, I certify that I hold a valid certification as a Home Improvement contractor per B&P Code, Section 7150.1c. The following applies to B contractors only: I understand the limitations of Section 7057 related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: B Lic. No.: 442000 Print: X MICHAEL SILVA Sign: X

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: _____ Policy Number: _____

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

Sign: X Date: 4/3/01 ☒ Contractor ☐ Authorized Agent ☐ Owner

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

19. CONSTRUCTION LENDING AGENCY

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

Lender's name: _____ Lender's address: _____

20. ASBESTOS REMOVAL

Notification of asbestos removal: ☒ Not applicable ☐ Letter was sent to the AQMD or EPA Sign: X Date: 4/3/01

21. OWNER-BUILDER DECLARATION

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

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

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

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

Print: _____ Sign: _____ Date: _____/_____/_____ ☐ Owner ☐ Authorized Agent

22. FINAL DECLARATION

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

Print: X MICHAEL SILVA Sign: X Date: 4/3/01 ☐ Owner ☒ Contractor ☐ Author. Agent

4010 E Chevy Chase Dr

Permit Application #: 00016 - 10000 - 24574

Bldg--Alter/Repair

City of Los Angeles - Department of Building and Safety

Plan Check #: B00LA06560

Commercial/EQ

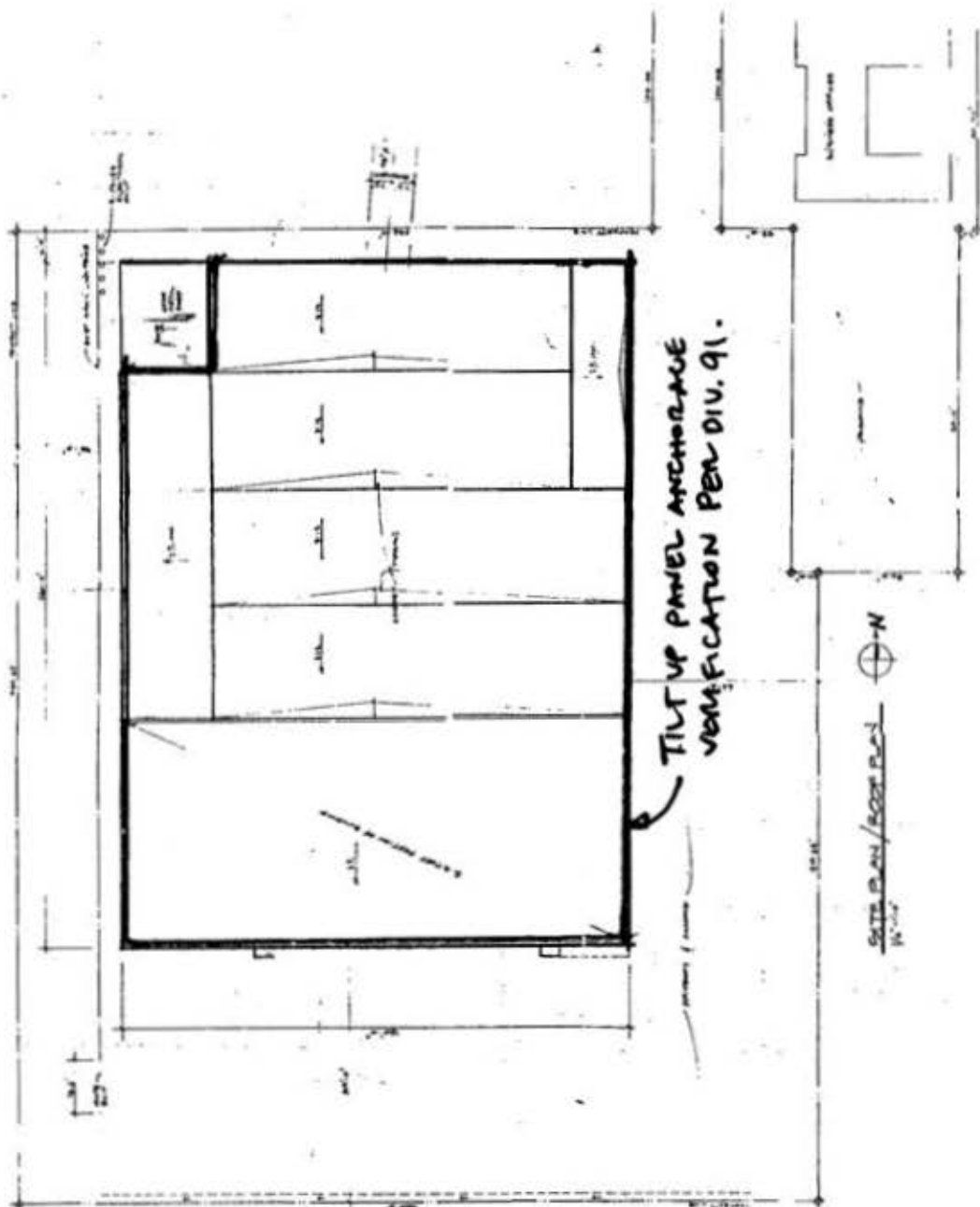
Initiating Office: METRO

Back Room Plan Check

PLOT PLAN ATTACHMENT

Printed on: 04/03/01 10:46:52

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





Bldg-Alter/Repair
Commercial
Express Permit
No Plan Check

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

Last Status: Ready to Issue

Status Date: 12/15/2006

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 5673		60		M B 61-58	159B205 295	5594 - 015 - 019

3. PARCEL INFORMATION

Area Planning Commission - East Los Angeles
LADBS Branch Office - LA
Council District - 13
Certified Neighborhood Council - Atwater Village
Community Plan Area - Northeast Los Angeles

Census Tract - 1881.00
District Map - 159B205
Environmentally Sensitive Area - YES
Energy Zone - 9
Earthquake-Induced Liquefaction Area - Yes

Lot Cut Date - 04/27/1950
Near Source Zone Distance - 0
Thomas Brothers Map Grid - 564-C6
Thomas Brothers Map Grid - 564-C7

ZONE(S): R1-1 /

4. DOCUMENTS

ZA - ZA-11454	CPC - CPC-1986-826	AFF - AFF-31988
ZA - ZA-1992-1146-RV	CPC - CPC-1989-177-IPRO	AFF - OB-12069
ORD - ORD-165351-SA30	AFF - AFF-12069	AFF - OB-13348
ORD - ORD-172316	AFF - AFF-13348	

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

Owner(s):
Blume, Margaret K Tr Margaret L K Blume T 6671 Sunset Blvd # 1575

HOLLYWOOD CA 90028

8182405955

Tenant:
Applicant: (Relationship: Agent for Contractor)
- Stratz Permit Service

(818) 735-7876

7. EXISTING USE

(22) Warehouse

PROPOSED USE**8. DESCRIPTION OF WORK**

PARTIAL REROOF. T/O (E) ROOF AND INSTALL 280 SQS. OF CLASS "A" B.U.R. SYSTEM (CAP SHEET) OVER (E) SHEATHING.

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

BLDG. PC By: DAS PC By:
OK for Cashier: Blanca Morales Coord. OK:

Signature: *Blanca Morales* Date: 12/15/06

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

Call toll-free (888) LA4BUILD (524-2845)

Outside LA County, call (213) 482-0000 or visit www.ladbs.org

For Cashier's Use Only

W/O #: 61625232

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$56,780

PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	620.37
Permit Fee Subtotal Bldg-Alter/Repa	508.50
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	11.92
O.S. Surcharge	10.81
Sys. Surcharge	32.43
Planning Surcharge	31.71
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	20.00
Permit Fee-Single Inspection Flag	

FIRE HYDRANT FEE NOTICE: THE CITY OF LOS ANGELES MAY AMEND THE FIRE HYDRANT FEE ORDINANCE. (LAMC SECTION 91.0304 (b) 8). THE OWNER OF THE PROJECT DESIGNATED IN THIS PERMIT SHALL BE OBLIGATED TO PAY TO THE DEPARTMENT A FIRE HYDRANT FEE IN THE AMOUNT TO BE CALCULATED PURSUANT TO ANY AMENDMENT TO THE FIRE HYDRANT FEE ORDINANCE. THIS FEE WILL BE USED TO PROVIDE ADEQUATE FIRE SAFETY FACILITIES AND SERVICES FOR NEW DEVELOPMENT. EXCEPTION: THIS PARAGRAPH NUMBER 8 SHALL NOT APPLY TO ANY PERMIT FOR DEMOLITION OF A BUILDING OR STRUCTURE.

LA Department of Building and Safety
VN 16 29 150777 12/15/06 11:57AM

BUILDING PERMIT COMM	\$508.50
BUILDING PLAN CHECK	\$20.00
EI COMMERCIAL	\$11.92
ONE STOP SURCH	\$10.81
SYSTEMS DEVT FEE	\$32.43
CITY PLANNING SURCH	\$31.71
MISCELLANEOUS	\$5.00

Total Due: \$620.37
Credit Card: \$620.37

06VN 10935

Sewer Cap ID:

Total Bond(s) Due:

12. ATTACHMENTS

* P 0 6 0 1 6 2 0 0 0 0 2 5 2 3 2 F N *

0111219200642539

14. APPLICATION COMMENTS

** Approved Seismic Gas Shut-Off Valve may be required. **

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS

(C) West Coast Roofing Co

3184 E Pico Blvd,

Los Angeles, CA 90023

CLASS LICENSE#

C39 281498

PHONE#

3232617193

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: C39 Lic. No.: 281498

Contractor: WEST COAST ROOFING CO

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: State Comp. Ins. Fund

Policy Number: 285-0002359

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

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

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

Lender's name (if any):

Lender's address:

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106/4.3.4 LAMC).

By signing below, I certify that:

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

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

Print Name:

ERIC JACOBY

Sign:

Eric Jacoby

Date:

12/15/06

Contractor

Authorized Agent

4000 E Chevy Chase Dr



Permit #:
Plan Check #: B14LA09386
Event Code:

14019 - 10000 - 02155

Printed: 07/15/14 08:26 AM

Bldg-Demolition Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR INSPECTION TO DEMOLISH BUILDING OR STRUCTURE	Issued on: 07/15/2014 Last Status: Issued Status Date: 07/15/2014
--	--	---

TRACT TR 5673	BLOCK 60	LOT 60	ABB MB 61-58	COUNTY MAP REF # MB 61-58	PARCEL ID # (PIN #) 159B205 295	ASSESSOR PARCEL # 5594 - 015 - 019
-------------------------	--------------------	------------------	------------------------	-------------------------------------	---	--

1. PARCEL INFORMATION Area Planning Commission - East Los Angeles LADBS Branch Office - LA Baseline Mansionization Ordinance - Yes Council District - 13 Certified Neighborhood Council - Atwater Village	Community Plan Area - Northeast Los Angeles Census Tract - 1881.00 District Map - 159B205 Environmentally Sensitive Area - YES Energy Zone - 9	Earthquake-Induced Liquefaction Area - Yes Near Source Zone Distance - 0 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 564-C6 Thomas Brothers Map Grid - 564-C7
---	--	--

ZONING(S): R1-1	2. DOCUMENTS ZA - ZA-11454 ZA - ZA-1992-1146-RV ORD - ORD-165351-SA30 ORD - ORD-172316	CPC - CPC-1986-826-GPC CPC - CPC-1989-177-IPRO CPC - CPC-2007-3036-RIO CPC - CPC-2008-3125-CA	BMO - Yes AFF - AFF-12069 AFF - AFF-13348 AFF - AFF-31988	AFF - OB-12069 AFF - OB-13348
------------------------	---	--	--	----------------------------------

3. CHECKLIST ITEMS Sewer Cap - Permit Required
--

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION Owner(s): BLUME, MARGARET K TR MARGARET L K BLUME TRUST AND 6671 SUNSET BLVD # 1575, HOLLYWOOD CA 90028 -- Tenant: LINDA DUTTENHAJER - 4000 CHEVY CHASE DRIVE, LOS ANGELES, CA 90039 -- (323) 463-5611 Applicant: (Relationship: Contractor) - YDG DEMOLITION SERVICES, INC. 136 N. GRAND AVENUE 125, WEST COVINA, CA 91791 -- (626) 444-0789	For Cashier's Use Only W/O #: 41902155
--	--

7. EXISTING USE (22) Warehouse	PROPOSED USE (23) Demolition
--	--

8. DESCRIPTION OF WORK DEMOLITION AND REMOVAL OF 2 STORY WAREHOUSE BUILDING APPROXIMATELY 57,921 S.F. CLEAR LOT. demo by handwreck. sewer cap is required
--

9. A. Bldg on Site & Use:

10. APPLICATION PROCESSING INFORMATION BLDG PC By: Gina Nei OK for Cashier: Eric Cabrera Signature: <i>Gina Nei</i> Date: 07/15/2014	DAS PC By: Coord. OK:
---	--------------------------

11. PROJECT VALUATION Permit Valuation: \$90,000 Sewer Cap ID:	Final Fee Period PC Valuation: \$90,000 Total Bond(s) Due:
---	--

12. ATTACHMENTS Demo Pre-Inspection Plot Plan
--

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org . To speak to a Call Center agent, call 311. Outside LA County, call (213) 473-3231.
--

LA 0031 103043796 7/15/2014 8:26:17 AM
 DEMO PERMIT \$690.00
 EI COMMERCIAL \$18.90
 ONE STOP SURCH \$14.18
 SYSTEMS DEVT FEE \$42.53
 CITY PLANNING SURCH \$41.40
 MISCELLANEOUS \$10.00
 PLANNING GEN PLAN MAINT SURCH \$34.50
 CA BLDG STD COMMISSION SURCHARGE \$4.00

Sub Total: \$855.51

Permit #: 140191000002155
 Building Card #: 2014LA34658
 Receipt #: 0103320575



* P 1 4 0 1 9 1 0 0 0 0 2 1 5 5 F N *

13. STRUCTURE INVENTORY

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

14019 - 10000 - 02155

(P) S2 Occ. Group: -57921 Sqft / 0 Sqft

(P) Type V-B Construction

14. APPLICATION COMMENTS:

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 19825 of the Health and Safety Code of the State of California.

15. BUILDING RELOCATED FROM:**16. CONTRACTOR, ARCHITECT & ENGINEER NAME****ADDRESS**

(C) V D G DEMOLITION SERVICES INC

136 N GRAND AVE #125,

WEST COVINA, CA 91791

CLASS

C21

LICENSE #

758628

PHONE #

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: **C21**License No.: **758628**

Contractor:

V D G DEMOLITION SERVICES INC**18. WORKERS' COMPENSATION DECLARATION**

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

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

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

Carrier: **STATE COMP. INS. FUND**Policy Number: **1911601**

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

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

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

Lender's Name (If Any):

Lender's Address:

21. FINAL DECLARATION

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

By signing below, I certify that:

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

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

Print Name: **DAVID SOTO**Sign: Date: **07/15/2014**☒

Contractor

☐

Authorized Agent



**City of Los Angeles
Department of Building
and Safety**

Current
Version 1

Demolition Pre-Inspection Report

Address: **4000 E CHEVY CHASE DR**

Council District: **13**

Permit Application: **14019-10000-02010**

Work Description:

******DPI**** DEMOLITION AND REMOVAL OF 1ST AND 2D STROY WAREHOSE BUILDING. 43000 SF**

Inspector/Telephone: **SAKO AGHAZARIAN, (213) 482-0364**

Inspection District: **LA**

Inspection Date: **07/02/2014**

Description of Work: ******DPI**** DEMOLITION AND REMOVAL OF 1ST AND 2D STROY WAREHOSE BUILDING. 43000 SF**

Number of Building(s) to Demo: **0**

Is Address Correct? **yes** If No, Enter Correct Address:

Plot Plan: **OK as provided** If Not Accurate, Why?

SEWER INFORMATION: **Public**

SEWER CAP: **Required**

PEDESTRIAN PROTECTION: **Fence**

Building	Basement	Exterior Wall Construction	No. of Stories	Height (Feet)	Type of Consturction
----------	----------	----------------------------	----------------	---------------	----------------------

101072420148725

ADJACENT BLDG INFO

Nly Side:

Sly Side:

Ely Side:

Wly Side:

Comments:

Bldg-Demolition

City of Los Angeles - Department of Building and Safety

Plan Check #: B14LA09386

Commercial

Plan Check

EC

PLOT PLAN ATTACHMENT

Initiating Office: METRO

Printed on: 07/10/14 12:47:31

OWNER:

MARGARET E. BLUME TRUST
 LINDY TRUST
 6671 SUNSET BLVD.
 HOLLYWOOD, CA 90028
 (323) 463-5611

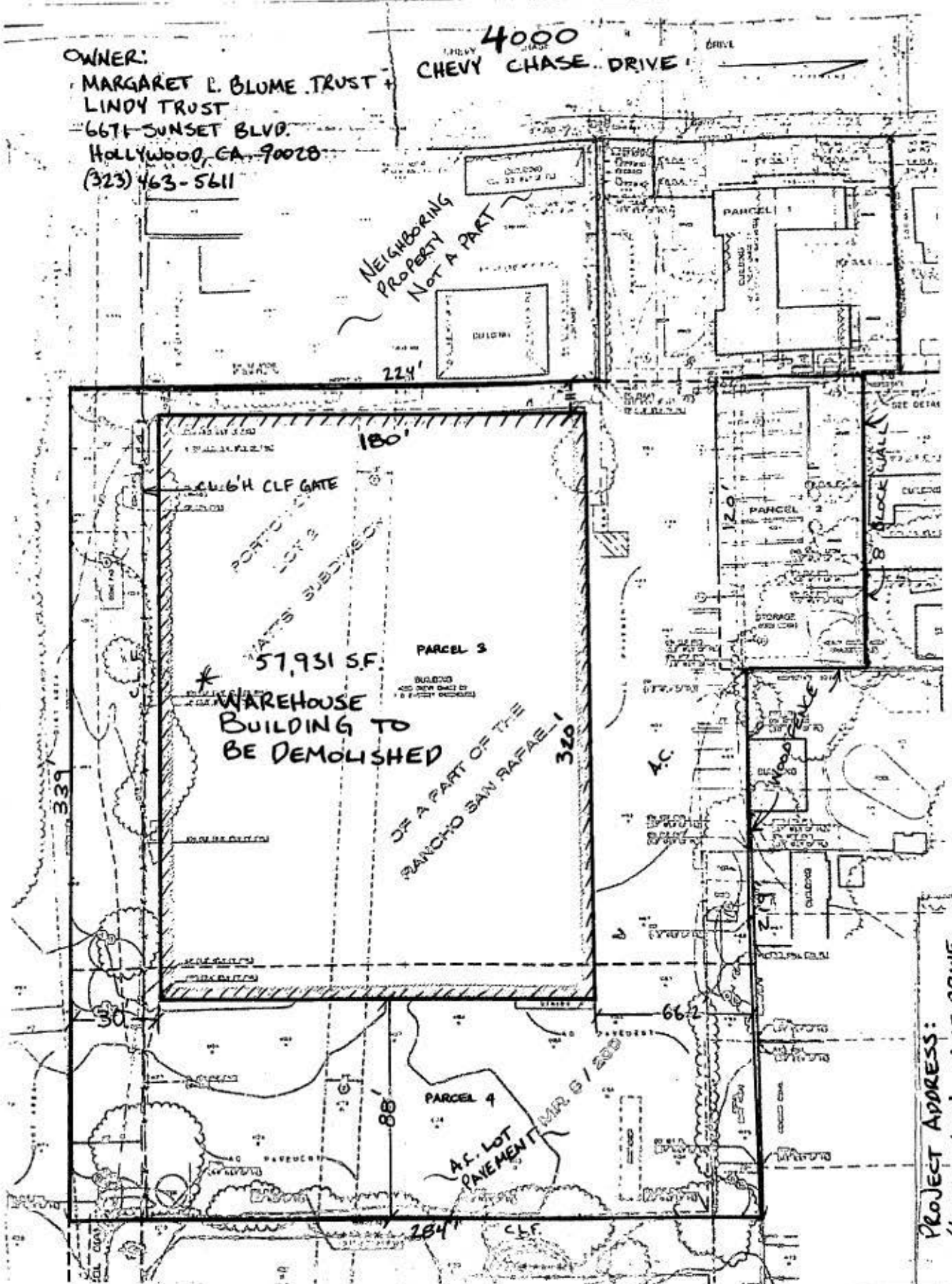
4000 CHEVY CHASE DRIVE

NEIGHBORING
 PROPERTY
 NOT A PART

1010724201482253

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

North



PROJECT ADDRESS:
 4000 CHEVY CHASE DRIVE
 LOS ANGELES, CA 90028

BOARD OF
BUILDING AND SAFETY
COMMISSIONERS

VAN AMBATIELOS
INTERIM PRESIDENT

E. FELICIA BRANNON
JOSELYN GEAGA-ROSENTHAL
GEORGE HOVAGUIMIAN
JAVIER NUNEZ

CITY OF LOS ANGELES

CALIFORNIA



ERIC GARCETTI
MAYOR

DEPARTMENT OF
BUILDING AND SAFETY
201 NORTH FIGUEROA STREET
LOS ANGELES, CA 90012

RAYMOND S. CHAN, C.E., S.E.
GENERAL MANAGER

FRANK BUSH
EXECUTIVE OFFICER

September 15, 2015

4000 Chevy Chase, LLC
Albert Van Luit & Co., Inc.
c/o Ennes and Associates, Inc.
6671 W. Sunset Boulevard, Suite 1575
Hollywood, CA 90028

Blume, Margaret K TR Margaret L K Blume TR and
Duttenhaver, Linda TR Lindy TR
6671 W. Sunset Boulevard, Suite 1575
Hollywood, CA 90028

**NOTICE TO STOP ALL WORK AND NOTICE OF INTENT TO REVOKE
BUILDING PERMIT NUMBER 14019-10000-02155 TO DEMOLISH A
WAREHOUSE ON THE PROPERTY LOCATED AT 4000 E. CHEVY CHASE
DRIVE**

The Department of Building and Safety (LADBS) issued Building Permit No. 14019-10000-02155 on July 15, 2014 to demolish a warehouse located at 4000 East Chevy Chase Drive. As part of the process for Building Permit No. 14019-10000-02155, LADBS required the applicant to obtain clearances from the Department of City Planning (DCP) for Planning Case Nos. CPC-2008-3125-CA, CPC-2007-3036-RIO, CPC-1989-177-IPRO, CPC-1986-826-GPC, ZA-11454, and ZA-1992-1146-RV to demolish the warehouse.

After the issuance of Building Permit No. 14019-10000-02155 for demolition, on October 30, 2014, the applicant filed a 60-unit small lot subdivision project which required a discretionary action and CEQA review with DCP, under Planning Case Nos. CPC-2014-4062-GPA-ZC-HD-ZAD-SPR and ENV-2014-4063-EAF.

On September 1, 2015, DCP notified LADBS that the Building Permit No. 14019-10000-02155 should have required a CEQA clearance from DCP in accordance with the California Code of Regulations Section 15268(d). The California Code of Regulations Section 15268(d), reads as follows:

September 15, 2015

Page 2 of 2

**NOTICE TO STOP ALL WORK AND NOTICE OF INTENT TO REVOKE
BUILDING PERMIT NUMBER 14019-10000-02155 TO DEMOLISH A
WAREHOUSE LOCATED AT 4000 E. CHEVY CHASE DRIVE**

"Where a project involves an approval that contains elements of both a ministerial action and a discretionary action, the project will be deemed to be discretionary and will be subject to the requirements of CEQA."

Therefore, LADBS has determined that Building Permit No. 14019-10000-02155 was issued in error and should be revoked. The authority to revoke permits is stipulated in Section 98.0601 of the Los Angeles Municipal Code, which reads:

"The Department shall have the authority to revoke any permit, slight modification or determination whenever such action was granted in error or in violation of other provisions of the code and conditions are such that the action should not have been allowed."

Hereby, you are ordered to immediately stop all demolition work approved pursuant to Building Permit No. 14019-10000-02155.

You have until September 29, 2015 to contact David Chang of my staff at (213) 482-0092 to address this matter and provide any reasons for which work should not be stopped and this building permit should not be revoked; otherwise, Building Permit No. 14019-10000-02155 will be revoked on September 29, 2015.



Colin Kumabe
Metro Plan Check Division Chief
Permit and Engineering Bureau

- c: Ifa Kashfi, Permit and Engineering Bureau Chief, LADBS
Larry Galstian, Inspection Bureau Chief, LADBS
Todd Borzi, Chief Inspector, Inspection Bureau, LADBS

4010 E Chevy Chase Dr



Permit #:
Plan Check #: B14LA11918
Event Code:

14030 - 10000 - 05420

Printed: 09/02/14 11:57 AM

Grading Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR GRADING PERMIT AND GRADING CERTIFICATE	Issued on: 09/02/2014 Last Status: Issued Status Date: 09/02/2014
--	--	---

1. TRACT TR 5673	BLOCK 56	LOT(s) 56	ABB M B 61-58	COUNTY MAP REF # M B 61-58	PARCEL ID # (PIN #) 159B205 291	2. ASSESSOR PARCEL # 5594 - 015 - 019
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3. PARCEL INFORMATION Area Planning Commission - East Los Angeles LADBS Branch Office - LA Baseline Mansionization Ordinance - Yes Council District - 13 Certified Neighborhood Council - Atwater Village	Community Plan Area - Northeast Los Angeles Census Tract - 1881.00 District Map - 159B205 Environmentally Sensitive Area - YES Energy Zone - 9	Near Source Zone Distance - 0 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 564-C6 Thomas Brothers Map Grid - 564-C7
---	--	--

4. DOCUMENTS ZI - ZI-2358 LA River Revitalization Master F CPC - CPC-1986-826-GPC ZA - ZA-1992-1146-RV ORD - ORD-165351-SA30 ORD - ORD-172316	CPC - CPC-1989-177-IPRO CPC - CPC-2007-3036-RIO CPC - CPC-2008-3125-CA	BMO - Yes AFF - AFF-31988 AFF - OB-12069 AFF - OB-13348
--	--	--

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION Owner(s): BLUME, MARGARET K TR MARGARET L K BLUME TRUST AND 6671 SUNSET BLVD # 1575, HOLLYWOOD CA 90028 -- Tenant: Applicant: (Relationship: Contractor) DAVID SOTO - -- (626) 444-0789	For Cashier's Use Only W/O #: 43005420
--	---

7. EXISTING USE PROPOSED USE (60) Grading - Non-Hillside
--

8. DESCRIPTION OF WORK grading for backfill of a basement cut 41 cy fill 1075 cy import 1034 cy

9. # Bridges on Site & Use:
--

10. APPLICATION PROCESSING INFORMATION BLDG. PC By: Eric Cabrera OK for Cashier: Eric Cabrera Signature: <i>Eric Cabrera</i> Date: 09/02/2014	DAS PC By: Coord. OK:
--	--------------------------

11. PROJECT VALUATION Permit Valuation: 1,075 cu yd Sewer Cap ID: Total Bond(s) Due:	Final Fee Period: PC Valuation: Total Bond(s) Due:
--	--

12. ATTACHMENTS

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org . To speak to a Call Center agent, call 311. Outside LA County, call (213) 473-3231.
--

LA 0003 103046945 9/2/2014 11:56:45 AM
GRADING PERMIT \$1,525.00
GRADING PLAN CHECK \$1,372.50
ONE STOP SURCH \$57.95
SYSTEMS DEVT FEE \$173.85
CITY PLANNING SURCH \$173.85
MISCELLANEOUS \$10.00
PLANNING GEN PLAN MAINT SURCH \$144.88

Sub Total: \$3,458.03

Permit #: 140301000005420
Building Card #: 2014LA36974
Receipt #: 0103340788



* P 1 4 0 3 0 1 0 0 0 0 5 4 2 0 F N *

12. STRUCTURE INVENTORY

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

14030 - 10000 - 05420

13. APPLICATION COMMENTS:

demolition permit under 14019-10000-02682

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 19825 of the Health and Safety Code of the State of California.

15. BUILDING RELOCATED FROM:**16. CONTRACTOR, ARCHITECT & ENGINEER NAME**

(C) V D G DEMOLITION SERVICES INC

ADDRESS

136 N GRAND AVE #125,

WEST COVINA, CA 91791

CLASS

C21

LICENSE #

758628

PHONE #

(626) 444-0789

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: C21 License No.: 758628 Contractor: V D G DEMOLITION SERVICES INC

18. WORKERS' COMPENSATION DECLARATION

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

- ☐ I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
- ☐ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: STATE COMP. INS. FUNDPolicy Number: 1911601

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

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19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

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

21. FINAL DECLARATION

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

By signing below, I certify that:

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

Print Name: DA ID SOTOSign: Date: 09/02/2014

Contractor



Authorized Agent

4010 E Chevy Chase Dr



Permit #:

14019 - 10000 - 02682

Plan Check #: B14LA11679

Printed: 09/02/14 11:57 AM

Event Code:

Bldg-Demolition Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR INSPECTION TO DEMOLISH BUILDING OR STRUCTURE	Issued on: 09/02/2014 Last Status: Issued Status Date: 09/02/2014
--	--	---

1. TRACT	BLOCK	LOT(s)	ABB	COUNTY MAP REF#	PARCEL ID # (PIN#)	2. ASSESSOR PARCEL #
TR 5673		56		M B 61-58	159B205 291	5594 - 015 - 019

3. PARCEL INFORMATION		
Area Planning Commission - East Los Angeles LADBS Branch Office - LA Baseline Mansuonization Ordinance - Yes Council District - 13 Certified Neighborhood Council - Atwater Village	Community Plan Area - Northeast Los Angeles Census Tract - 1881.00 District Map - 159B205 Environmentally Sensitive Area - YES Energy Zone - 9	Near Source Zone Distance - 0 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 564-C6 Thomas Brothers Map Grid - 564-C7

ZONES(S): R1-I

4. DOCUMENTS		
ZI - ZI-2358 LA River Revitalization Master Plan	CPC - CPC-1986-826-GPC	BMO - Yes
ZA - ZA-1992-1146-RV	CPC - CPC-1989-177-IPRO	AFF - AFF-31988
ORD - ORD-165351-SA30	CPC - CPC-2007-3036-RJO	AFF - OB-12069
ORD - ORD-172316	CPC - CPC-2008-3125-CA	AFF - OB-13348

5. CHECKLIST ITEMS
Sewer Cap - Permit Required

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION	For Cashier's Use Only	W/O #: 41902682
Owner(s): BLUME, MARGARET K TR MARGARET L K BLUME TRUST AND 6671 SUNSET BLVD # 1575, HOLLYWOOD CA 90028 -- Tenant: Applicant: (Relationship: Contractor) - VDG DEMOLITION SERVICES INC 136 GRAND AVE #125, WEST COVINA, CA 91791 -- (626) 444-0789		

7. EXISTING USE	PROPOSED USE
(13) Office	(23) Demolition

8. DESCRIPTION OF WORK
DEMOLITION OF SINGLE STORY OFFICE BUILDING WITH BASEMENT. FENCE & SEWER CAP REQUIRED. CLEAR LOT.

9. # Bldgs on Site & Use: OFFICE

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: Pranita Shah	DAS PC By:
OK for Cashier: Eric Cabrera	Coord. OK:
Signature: <i>[Signature]</i>	Date: 09/02/2014

11. PROJECT VALUATION	
Permit Valuation: \$15,000	PC Valuation:
Sewer Cap ID:	Total Bond(s) Due:

12. ATTACHMENTS
Demo Pre-Inspection Plot Plan

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org . To speak to a Call Center agent, call 311. Outside LA County, call (213) 473-3231.
--

LA 0003 103046945 9/2/2014 11:57:23 AM

DEMO PERMIT	\$227.50
BUILDING PLAN CHECK	\$0.00
EI COMMERCIAL	\$4.20
ONE STOP SURCH	\$4.63
SYSTEMS DEVT FEE	\$13.90
CITY PLANNING SURCH	\$13.65
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$11.38
CA BLDG STD COMMISSION SURCHARGE	\$1.00
BUILDING PLAN CHECK	\$0.00

Sub Total: \$286.26

Permit #: 140191000002682
Building Card #: 2014LA36975
Receipt #: 0103340789



* P 1 4 0 1 9 1 0 0 0 0 2 6 8 2 F N *

12. STRUCTURE INVENTORY

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

14019 - 10000 - 202682

(P) Basement (ZC): -1 Levels / 0 Levels
 (P) Floor Area (ZC): -6200 Sqft / 0 Sqft
 (P) Height (ZC): -10 Feet / -10 Feet
 (P) Length: -66 Feet / 0 Feet
 (P) Stories: -1 Stories / 0 Stories
 (P) Width: -55 Feet / 0 Feet
 (P) B Occ. Group: -2600 Sqft / 0 Sqft
 (P) S2 Occ. Group: -3600 Sqft / 0 Sqft
 (P) Type V-B Construction

14. APPLICATION COMMENTS:

DPI Permit #14019-10000-02011

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 19825 of the Health and Safety Code of the State of California.

15. BUILDING RELOCATED FROM:**16. CONTRACTOR/ARCHITECT/ENGINEER NAME**

(C) V D G DEMOLITION SERVICES INC

ADDRESS

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WEST COVINA, CA 91791

CLASS

C21

LICENSE #

758628

PHONE #

(626) 444-0789

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License Class: C21License No.: 758628Contractor: V D G DEMOLITION SERVICES INC**18. WORKERS' COMPENSATION DECLARATION**

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

Print Name: DAVID SOTOSign: DAVID SOTODate: 09/02/2014☒ Contractor☐ Authorized Agent

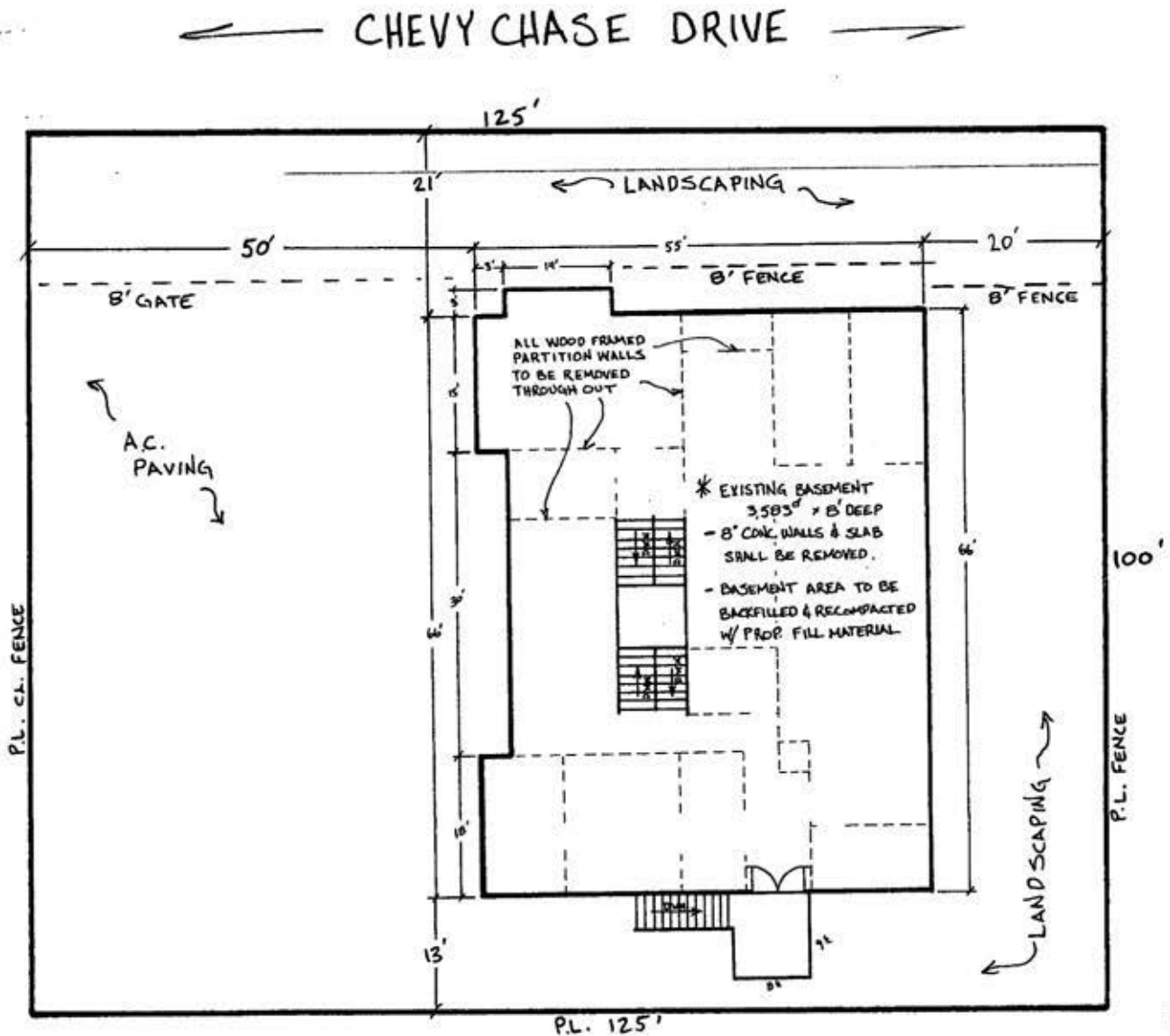
Bldg-Demolition
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B14LA11679

Initiating Office: METRO

Printed on: 09/02/14 11:04:42

PLOT PLAN ATTACHMENT**Basement Details:**

Existing basement is approx. 3,580s.f. in area by 8' in depth. (Approx. 66' x 50' area)

Basement walls shall be removed and soil shall be cut back to a 1:1 Slope as required for safety.

Concrete slab shall be removed and basement will be back filled with certified fill material.

Back filling and compaction of basement area to be performed by grading contractor.

Fill material shall conform to specifications set forth in soils report and compacted per details.

4010 Chevy Chase Drive, Los Angeles CA.

TRACT 5673

LOT 56

AP# 5594-015-019



**City of Los Angeles
Department of Building
and Safety**

Current
Version 1

Demolition Pre-Inspection Report

Address: **4010 E CHEVY CHASE DR**

Council District: **13**

Permit Application: **14019-10000-02011**

Work Description:

***** DPI*** DEMOLITION OF SINGLE STORY STUCCO OFFICE BUILDING
APPROX. 2600 WITH BASEMENT.**

Inspector/Telephone: **SAKO AGHAZARIAN, (213) 482-0364**

Inspection District: **LA**

Inspection Date: **07/02/2014**

Description of Work: ***** DPI*** DEMOLITION OF SINGLE STORY STUCCO
OFFICE BUILDING APPROX. 2600 WITH BASEMENT.**

Number of Building(s) to Demo: **1**

Is Address Correct? **yes** If No, Enter Correct Address:

Plot Plan: If Not Accurate, Why?

SEWER INFORMATION: **Public**

SEWER CAP: **Required**

PEDESTRIAN PROTECTION: **Fence**

Building	Basement	Exterior Wall Construction	No. of Stories	Height (Feet)	Type of Construction
Building 1					

1010805201406251

ADJACENT BLDG INFO

Nly Side:

Sly Side:

Ely Side:

Wly Side:

Comments:



View of Van Luit Wallpaper factory and house at 4004 E. Chevy Chace Drive that was later demolished to build Showroom Building, circa mid-1950s.

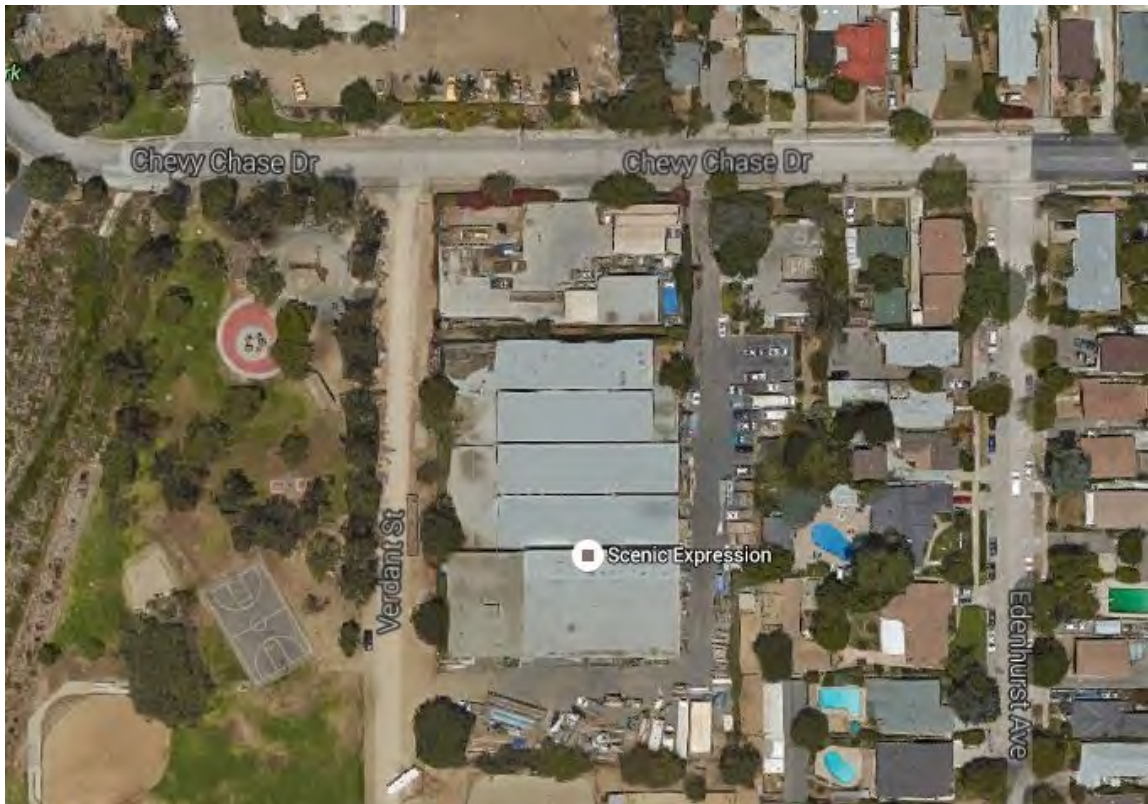
Albert Van Luit Complex Photographs



Albert Van Luit Complex, factory, East facade, 4000 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, showroom, 4004 E. Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, 4000-10 Chevy Chase Drive, 2015 (Google Earth Satellite View)



Albert Van Luit Complex, showroom building, 4004 Chevy Chase Drive, , 2015 (Google Earth Satellite View)



Albert Van Luit Complex, factory porch, 4000 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, factory, front porch, 4000 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, factory, rear facade, 4000 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, factory, rear facade, 4000 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, factory, clarestory window, 4000 Chevy Chase Drive, Sep. 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, factory, West facade, 4000 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, factory, interior, 4000 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, factory, clarestory window, 4000 Chevy Chase Drive, Sep. 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, factory, roof struts, 4000 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, Showroom, 4004 Chevy Chase Drive, September 9, 2015 (Photograph by Atwater Village Always)



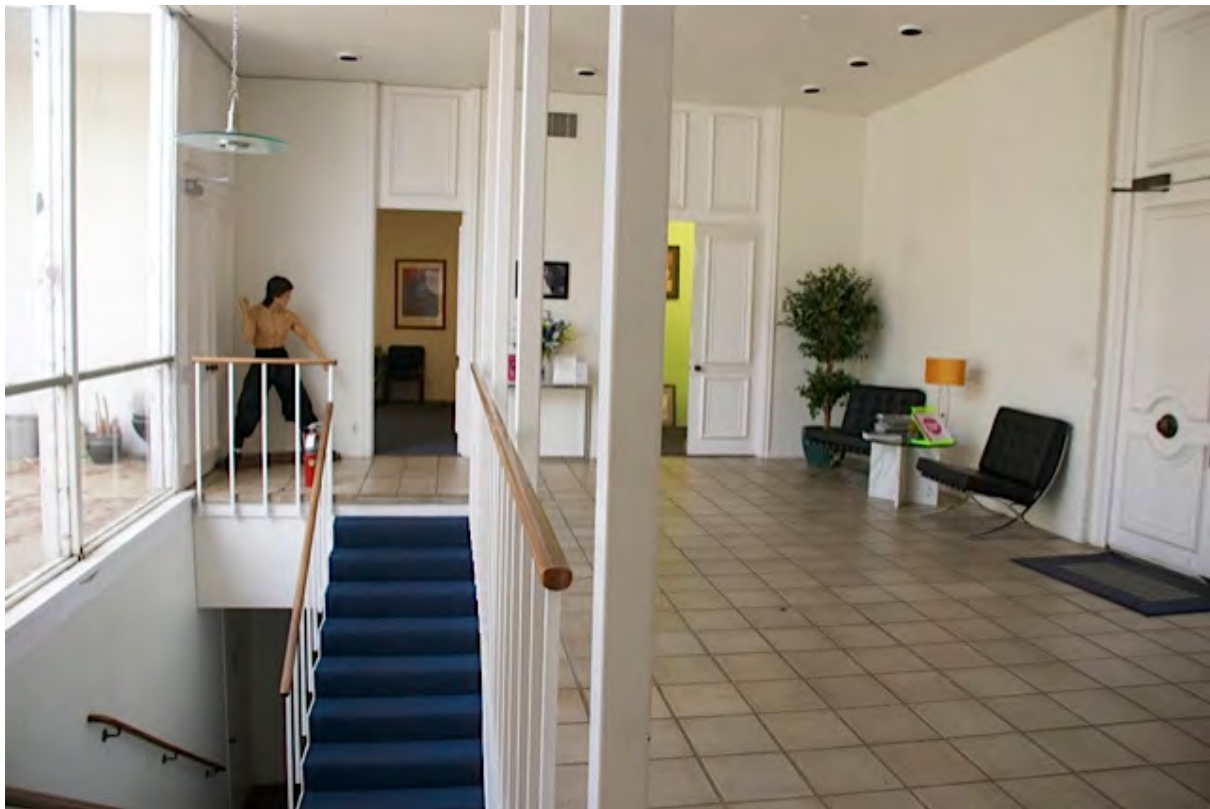
Albert Van Luit Complex, showroom, front porch, 4004 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, showroom, side porch, 4004 Chevy Chase Drive, September 23, 2015 (Photograph by Charles J Fisher)



Albert Van Luit Complex, showroom, foyer, 4004 Chevy Chase Drive, September 9, 2015 (Photograph by Atwater Village Always)



Albert Van Luit Complex, showroom, foyer, 4004 Chevy Chase Drive, September 9, 2015 (Photograph by Atwater Village Always)



Albert Van Luit Complex, showroom, courtyard, 4004 Chevy Chase Drive, Sept. 9, 2015 (Photograph by Atwater Village Always)



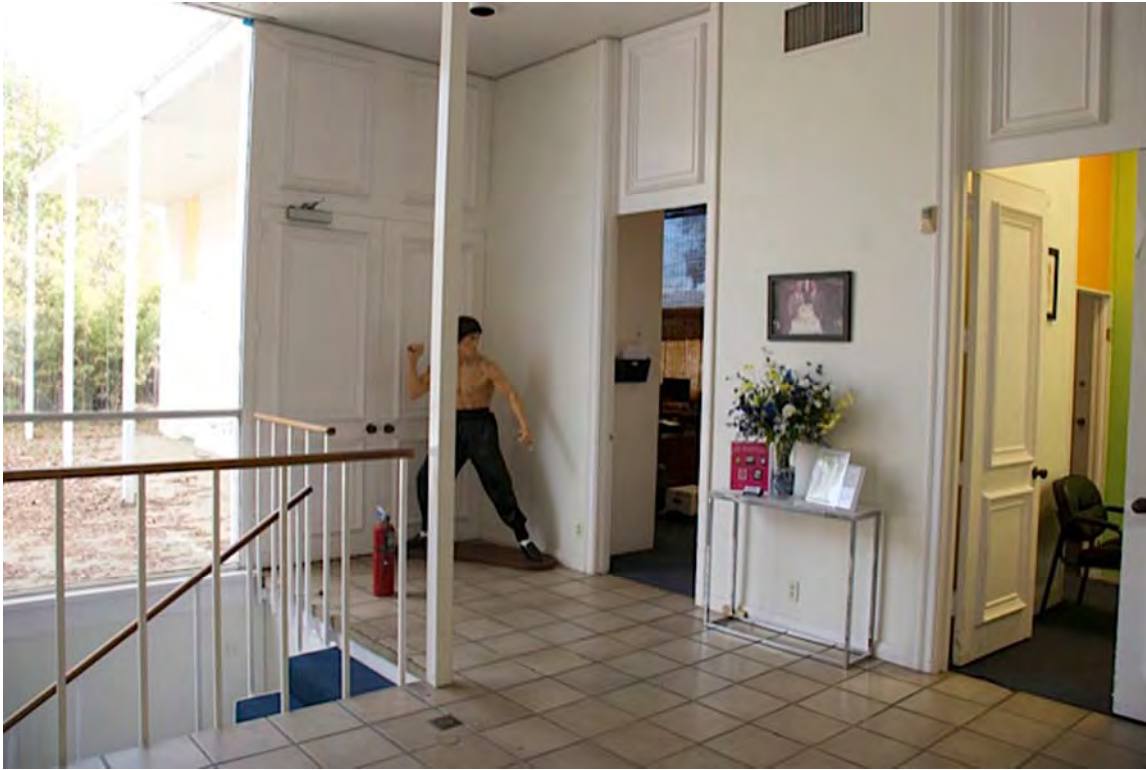
Albert Van Luit Complex, showroom, foyer, 4004 Chevy Chase Drive, September 9, 2015 (Photograph by Atwater Village Always)



Albert Van Luit Complex, showroom, office, 4004 Chevy Chase Drive, September 9, 2015 (Photograph by Atwater Village Always)



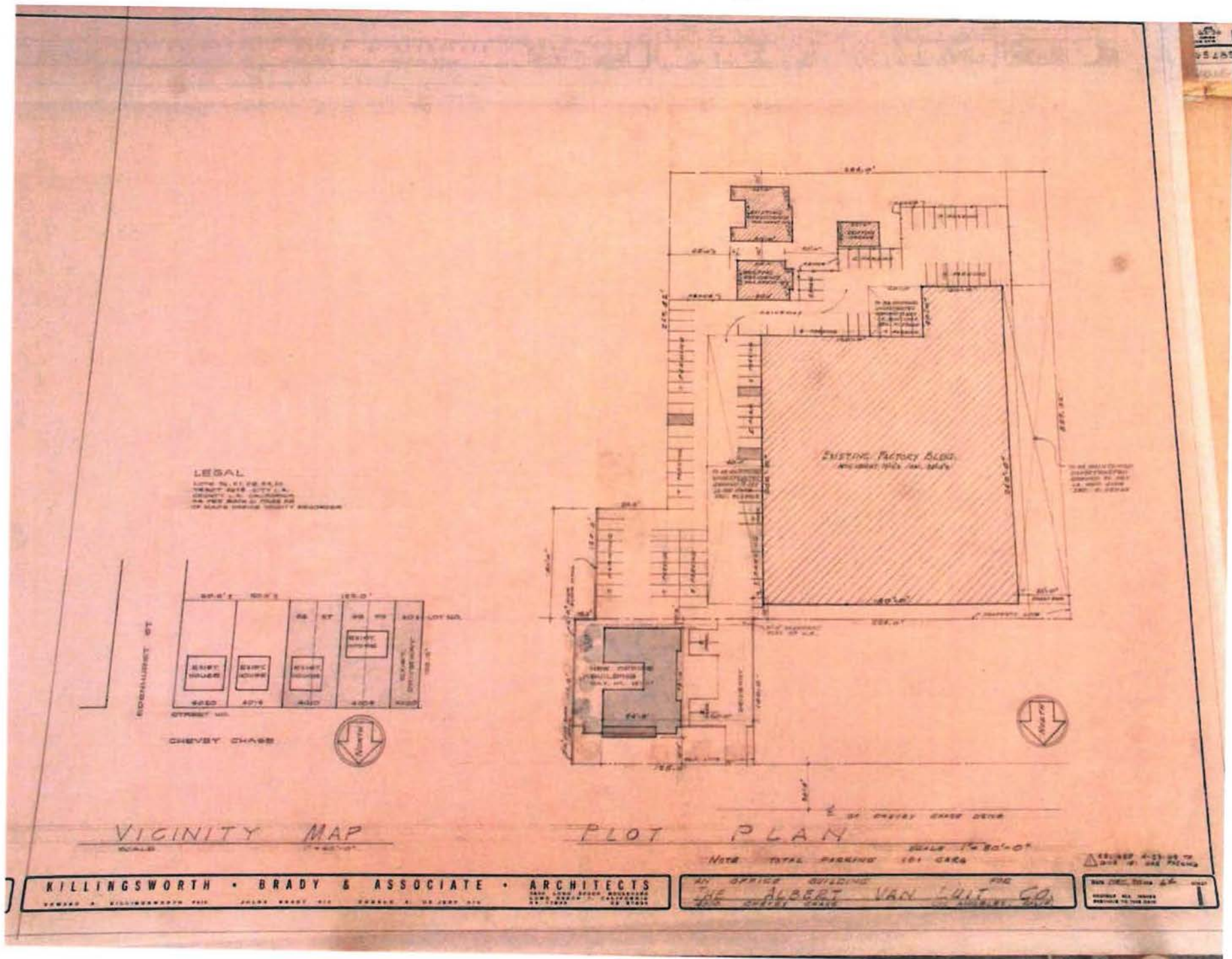
Albert Van Luit Complex, showroom, courtyard, 4004 Chevy Chase Drive, Sept. 9, 2015 (Photograph by Atwater Village Always)



Albert Van Luit Complex, showroom, foyer, 4004 Chevy Chase Drive, September 9, 2015 (Photograph by Atwater Village Always)

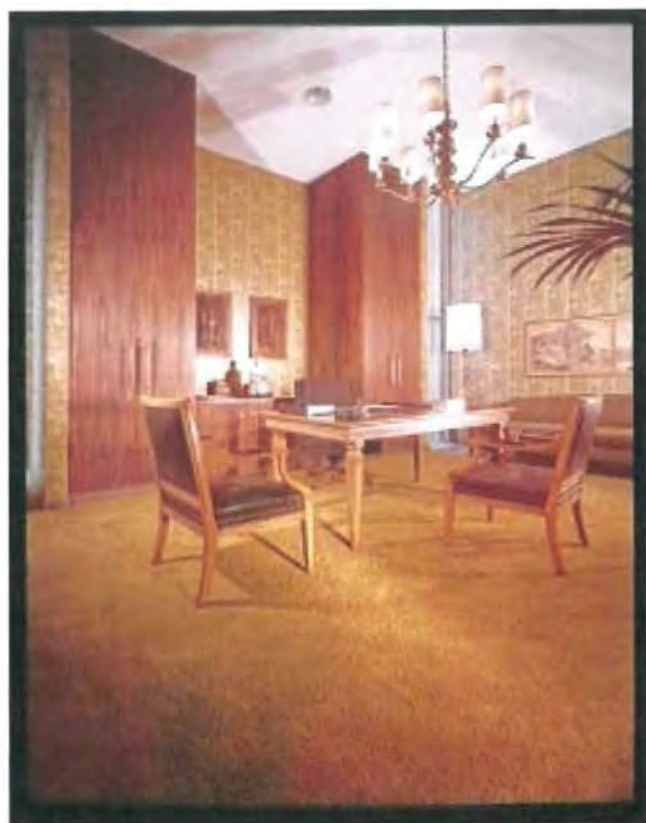


Albert Van Luit Complex, esuestrian trail, 4000-10 Chevy Chase Drive, September 9, 2015 (Photograph by Atwater Village Always)





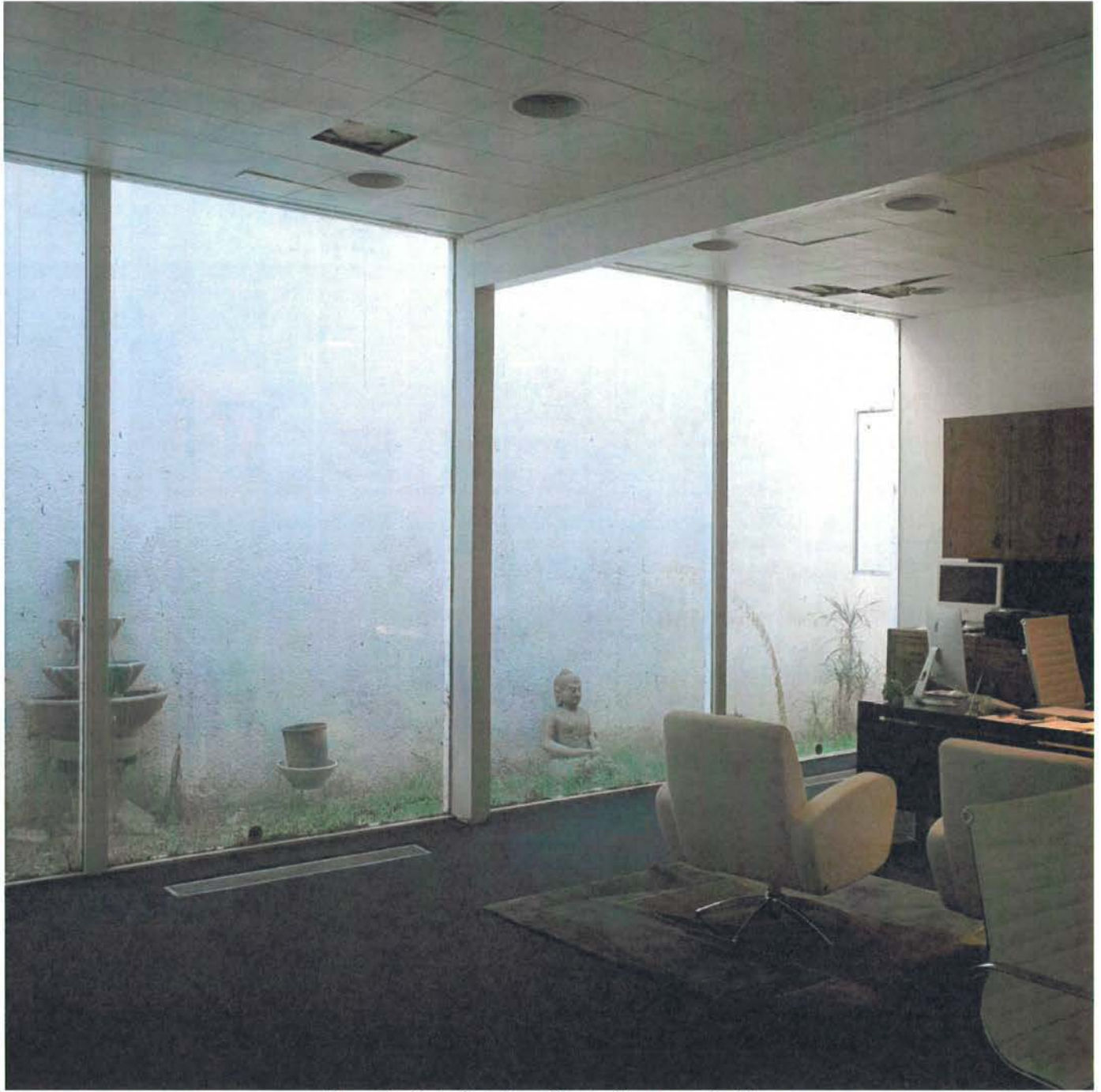




Albert Van Luit Complex
Photographs by Douglas Hill,
Nov. 11, 2015



Albert Van Luit Complex, lobby of Showroom Building



Albert Van Luit Complex, office in Showroom Building



Albert Van Luit Complex, lobby stairs in Showroom Building



Albert Van Luit Complex, lobby in Showroom Building



Albert Van Luit Complex, court yard of Showroom Building



Albert Van Luit Complex, front facade of Showroom Building



Albert Van Luit Complex, street facade of Showroom Building



Albert Van Luit Complex, interior of factory Building



Albert Van Luit Complex, interior of factory Building



Albert Van Luit Complex, rear facade of factory Building



Albert Van Luit Complex, East facade of factory Building



Albert Van Luit Complex, East facade of factory Building



Albert Van Luit Complex, front steps and canopy of showroom Building



Albert Van Luit Complex, street facade of showroom Building

Hammers Residence

Bibliography

Books:

McAlester, Virginia and Lee.....A Field Guide to American Houses.....©1990

Volland, Jennifer M. & Mullio, Cara...Edward A. Killingsworth: An Architect's Life....©2013

Los Angeles Times Articles (attached):

Live in the Office...and Like It! By Harriet Gilpin.....February 10, 1952, Page F10

What I Believe-Killingsworth by Esther McCoy.....February 3, 1957, Page M16

A Showcase for Interior Design.....March 14, 1965, Page J8

Edward Killingsworth Elected.....October 22, 1967, Page J4

Modern Design is Topic.....September 19, 1976, Page G12

An Artist in Architecture.....May 1, 1983, Page J1

Edward Killingsworth, 86, Case Study Architect by Elaine Woo.....July 14, 2004. Page B5

Additional Data Sources:

Los Angeles County Assessors Records, Los Angeles City Building Permits, Los Angeles County Subdivision Maps, United States Census Records, Social Security Death Index, California Death Index.

Albert Van Luit Complex

Bibliography

Books:

McAlester, Virginia and Lee.....A Field Guide to American Houses.....©1990

Volland, Jennifer M. & Mullio, Cara...Edward A. Killingsworth: An Architect's Life....©2013

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To: Richard Barron, AIA, Chair
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Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: January 27, 2016

Honorable Chair Richard Barron and Cultural Heritage Commissioners,

On behalf of our community organization, Atwater Village Always (“AVA”), we offer the attached supplemental report in support of AVA’s Nomination of the Albert Van Luit Complex as an Historic-Cultural Monument for the City of Los Angeles.

This supplemental report includes:

- Statement of Significance
- Information demonstrating that The Albert Van Luit Complex is eligible for listing as a Los Angeles Historic-Cultural Monument under Criterion 1 of the Los Angeles Cultural Heritage Ordinance, as structures “in which the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified
- Transcripts from interviews with Van Luit Complex community members
- Letters of support from experts, former Van Luit factory workers and designers, Van Luit Complex neighbors and community members
- *Historic Resources Assessment, 4000 E. Chevy Chase Drive, Los Angeles*, by Historic Resources Group, Aug. 12, 2015

Sincerely,



Jackie Sloan, on behalf of Atwater Village Always

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STATEMENT OF SIGNIFICANCE

The Albert Van Luit Complex is eligible for listing as a Los Angeles Historic-Cultural Monument under:

- Criterion 1 of the Los Angeles Cultural Heritage Ordinance, as structures “in which the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified,” because both the daylight factory and the showroom/office building are associated with:
 - the post World War II innovations developed by Albert Van Luit in the production, distribution, marketing, design, color, and day-to-day management procedures in the wallpaper industry in Los Angeles, the United States and internationally;
 - the use of daylight integral to the success of the innovations developed by Albert Van Luit in the design, manufacturing and marketing of wallpaper; and
 - a safe LGBT industrial workplace from 1950-1970 and significant contributions to the history of LGBT commercial art (innovations in wallpaper manufacturing and design) by Albert Van Luit.¹
- Criterion 3 of the Los Angeles Cultural Heritage Ordinance, as structures which “embody distinguishing characteristics of an architectural-type specimen, inherently valuable for the study of a period, style or method of construction,” because:
 - the factory embodies distinguishing characteristics, and is an architectural type specimen, of the “Daylight Factory” architectural style for commercial building, a type of building identified by the Office of Historic Resources as a significant property type in the Citywide Survey draft context statements for industrial development;” and
 - the showroom/office building embodies distinguishing characteristics, and is an architectural type specimen, of the Mid-Century Modern Style for commercial building; and
- Criterion 4 of the Los Angeles Cultural Heritage Ordinance, as a structure which is “a notable work of a master builder, designer, or architect whose individual genius influenced his or her age,” because the showroom is a significant work by the master architect Edward A. Killingsworth, an architect whose individual genius influenced his age.

¹ *SurveyLA LGBT Historic Context Statement, Sept. 2014*, p. 96.

SUPPLEMENTAL REPORT OVERVIEW

The focus of this supplemental report is to provide additional information and support demonstrating that The Van Luit Complex meets Criterion 1 of the Los Angeles Cultural Heritage Ordinance.

To reference information demonstrating that the Van Luit Complex meets Criteria 3 and 4 of the Los Angeles Cultural Heritage Ordinance, please consult the following:

1. *Historical-Cultural Nomination Application, Van Luit Complex*, dated Oct. 6, 2015, including attachments, previously submitted by Charlie Fisher on behalf of Atwater Village Always.
2. *Historic Resources Assessment, 4000 E. Chevy Chase Drive, Los Angeles*, by Historic Resources Group, Aug. 12, 2015 (attached hereto).
3. Over 95 letters of support, previously submitted for the Van Luit Complex “under-consideration” hearing, from:
 - experts (including architects, designers, and wallpaper manufacturers)
 - community groups (including the Los Angeles Conservancy, the Atwater Village Neighborhood Council, the Los Angeles Equine Advisory Committee to the LA City Council, and the Atwater Village Chamber of Commerce)
 - Van Luit Complex employees, neighbors, equestrians and community members
4. Selected letters of support from the following experts, previously submitted, are attached for convenience:
 - a. Kenneth A. Breish, PhD, USC School of Architecture, dated November 21, 2015
 - b. Lauren Weiss Bricker, PhD, California State Polytechnic University, Pomona, dated November 25, 2015
 - c. Adrian Scott Fine, on behalf of the Los Angeles Conservancy, dated November 25, 2015
 - d. Luis G. Hoyos, RA, California State Polytechnic University, Pomona, dated November 24, 2015
 - e. Kelly Sutherlin McLeod, dated November 25, 2015
 - f. Patricia Morton, University of California, Riverside, dated November 24, 2015
 - g. Cara Mullio, author, *Edward A. Killingsworth: An Architect’s Life* (Hennessey & Ingalls, 2013), dated November 17, 2015
 - h. Jennifer Volland, author, *Edward A. Killingsworth: An Architect’s Life* (Hennessey & Ingalls, 2013), dated November 17, 2015

ELIGIBILITY UNDER CRITERION 1

- **The Albert Van Luit Complex should be preserved under Criterion 1 because of its association with post World War II innovations developed by Albert Van Luit that revolutionized the production, distribution, marketing, design, color, and day-to-day management procedures in the wallpaper industry in Los Angeles, the United States and internationally.**

Van Luit's Innovations in the Wallpaper Industry

Appendix A: Van Luit's Innovations and Reputation in the Wallpaper Industry, provides a complete account of Van Luit's innovations in the wallpaper industry. In summary, "Van Luit was the guiding genius behind the enormous success of [Albert Van Luit & Co.]."² "He contributed to every aspect of the business, including promotion, distribution, production, design, and color."³ His award winning formula was summed up as: "[t]asteful color and design, closely guarded production techniques and bomb-proof vaults [for storing hundreds of silk screen originals]."⁴

Below are Van Luit's salient innovations:

- **Drying Ovens:** "In 1951...Van Luit worked with engineer John Bruce to develop a revolutionary silk screening process that utilized drying ovens in place of air-drying which required a great deal of space and labor."⁵ He also developed a "method to put moisture back into the paper to keep it from turning brittle."⁶
- **Scenics:** "Van Luit revolutionized the wallpaper industry by printing hand-screened scenic wallpaper in the U.S. 'Scenics' were 27-inch-wide panels of wallpaper that recreated an entire scene. He utilized advanced photographic techniques to develop 'miniature scenics.' The miniaturization process enabled customers to view the entire scene as it would appear in their home."⁷

² *Tax Case* p. 3.

³ *Tax Case* p. 3.

⁴ "The Challenge of a Blank Wall," *Los Angeles Times*, May 13, 1962 (attached)(hereinafter referred to as *LATimes-Blank Wall*).

⁵ HRG p. 3 (internal citation omitted).

⁶ *LATimes-Blank Wall*.

⁷ *Historic Resources Assessment, 4000 E. Chevy Chase Drive, Los Angeles*, by Historic Resources Group, Aug. 12, 2015, p. 3 (internal citations omitted)(hereinafter referred to as *HRG*).

- **Distribution:** Van Luit created a revolutionary distribution system. “As opposed to marketing high-quality wallpaper through interior designers, Van Luit conceived the idea of marketing his product through retail outlets [...] a distribution system which still exists today.”⁸
- **Wings:** “For promotional purposes, Van Luit conceived of displaying wall coverings on specially designed multiplex ‘wings.’ This method, the best for displaying the product to the consumer, was later adopted by many manufacturers in the wall-covering industry.”⁹
- **Quality Control:** “Van Luit also instituted a program of quality control which enabled [...] relatively consistent color for bolts of wallpaper produced at different times.”¹⁰ Often working 7 days a week,¹¹ Van Luit’s “phenomenal success . . . was attributable almost entirely to Van Luit’s guiding genius--his technical and artistic abilities, his business sense, his flare for effective marketing, and his unceasing devotion to his work.”¹² Burt Kallander, current production manager at Bradbury & Bradbury Art Wallpaper, which produces hand-made wallpaper, concludes that “[t]he key to producing high quality work is to remain involved in the process, much the way Van Luit himself did.”¹³
- **Color/Van Luit Touch:** “Van Luit’s greatest contributions . . . were in the areas of design and color. He possessed a genius for determining commercially salable design and color combinations. Van Luit worked with designers to achieve the desired effects, and had complete control over the final decisions on color. The end product of Van Luit’s supervision was so unique as to be instantly recognizable in the industry as the ‘Van Luit touch.’ This unique quality is reflected in the unusual longevity of Van Luit designs.”¹⁴ Van Luit also had an uncanny ability to create subtle colors as part of his wallpaper offerings. These “putty-like” colors always became the most popular. Van Luit designers referred to these colors as “FOP,” which stands for “funny old putty,” the phrase Van Luit used to describe the color he envisioned to his team.¹⁵ While the industry average for new sample books was approximately every two years,

⁸ *Tax Case* p. 4; *HRG* p. 3.

⁹ *Tax Case* p. 3-4.

¹⁰ *Tax Case* p. 4.

¹¹ *Tax Case* p. 7.

¹² *Tax Case* p. 13-14.

¹³ *Bradbury & Bradbury Letter of Support, January 19, 2016*, p. 2 (hereinafter referred to as *Bradbury & Bradbury*).

¹⁴ *Tax Case* p. 6.

¹⁵ *Knight, Virginia, Interview, January 18, 2016*, p. 2, 4 (hereinafter referred to as *Knight*)(attached).

some Van Luit sample books were commercially viable for up to twelve years,”¹⁶ and many are still available today.¹⁷

Van Luit’s Lasting Influence on and Superior Reputation in the Wallpaper, Design and Film & Television Industries not only in Los Angeles, but the United States, and all over the world.

- **World wide sales:** “By 1953, Van Luit scenics were sold all over the world including Latin America, Europe, Asia, and the United States.”¹⁸ “Van Luit wallpapers have decorated fashionable homes and hostelrys all over the globe. The company export[ed] to every free country of the world.”¹⁹
- **The Allman Award:** Van Luit won the Justin P. Allman award in 1962, an award recognized as “the industry’s highest honor.”²⁰ The award recognized Van Luit as “an individual in the industry who has made a lasting contribution(s) to the industry over a significant period of time.”²¹
- **Superior reputation in the wallpaper industry between 1950-1970:** Van Luit “was the prestigious wallcovering to have.”²² Even as late as 1970, Van Luit was recognized as “the best wallpaper company at the time.”²³ “Van Luit’s wallpaper was the ‘Cadillac’ of wallpaper.”²⁴
- **Lasting reputation in the wallpaper industry:** Even today, Van Luit wallpaper still has a world-wide reputation.²⁵ “Van Luit is synonymous with excellence and sophistication in the world of design and color. His silk screening and finished product rivals the finest manufacturers from Europe.”²⁶ For a listing of publications and venues where Van Luit wallpaper appeared, and in many cases, still appears today, see **Appendix A**.

¹⁶ *HRG* p. 3 (internal citations omitted).

¹⁷ Available through Blue Mountain Wallcoverings, www.blmtn.com/.

¹⁸ *HRG* p. 4.

¹⁹ *LATimes-Blank Wall*.

²⁰ *Tax Case* p. 7; *HRG* p. 4.

²¹ See www.wallcoverings.org/?page=AllmanAward; *Wallcoverings Association Allman Award Criteria* (attached).

²² *Knight* p. 1.

²³ *Grumbley, Jim, Letter of Support* dated Jan. 18, 2016, p. 1 (hereinafter referred to as *Grumbley*).

²⁴ *Gaydos, Bud, Letter of Support* dated January 16, 2016, p. 2 (hereinafter referred to as *Gaydos*).

²⁵ *Kirsch, Aaron, Astek Tour & Interview*, January 15, 2016 p. 5 (hereinafter *Kirsch*).

²⁶ *Pinnella, Dan, Letter of Support* dated January 19, 2016, p. 2 (Hereinafter referred to as *Pinnella*).

- **Superior reputation in the design industry:** Luit’s wallpaper dominated the design industry, and he “was involved with the design community, and. . . every aspect of the design world.”²⁷ For a listing of designers who used Van Luit wallpaper in their work, see **Appendix A**.
- **Stellar Reputation In the Film and Television Industry:** “Albert Van Luit’s wallpaper dominated film and television sets in the 1950’s and ’60’s.”²⁸ This reputation continues, with Van Luit “wallpaper most recently seen in the films *Road to Perdition*, *Almost Famous*, and *Django*.”²⁹ This is possible because of the foresight of people like Aaron Kirsh, who back in the 1980’s bought 100,000 rolls of Van Luit wallpaper in an effort to preserve Van Luit’s product, particularly for Hollywood.³⁰ “In the television industry Van Luit wall coverings were the go-to source. Wall treatments can be tricky on TV; too much contrast on camera will ruin a set design. With the contrast problem resolved coupled with a plethora of fabulous designs, Van Luit wallpaper has always been the best.”³¹ “Albert Van Luit and his company created an extraordinary product conducive to television over several decades.”³² Even such shows as “*I Love Lucy*” featured Van Luit wallpaper.³³
- **The Albert Van Luit Complex should be preserved under Criterion 1 because both the daylight factory and the showroom/office building are associated with the use of daylight integral to the success of the innovations developed by Albert Van Luit in the design, manufacturing and marketing of wallpaper.**

The cornerstone of Van Luit’s wallpaper innovation and success was his use of daylight. He obtained this light from the large, north-facing windows in his daylight factory, and the windows and indoor/outdoor spaces in his showroom.

Appendix B: Color, Light & the Daylight Factory: Keys to Van Luit’s Wallpaper Innovation demonstrates how color, light and the daylight factory were key to Van Luit’s innovations and success in the wallpaper design and manufacturing process.

²⁷ Virginia Knight, *Letter of Support dated January 18, 2016*, p. 3 (hereinafter referred to as *Knight LOS*).

²⁸ Kirsch, Aaron, *Letter of Support dated Nov. 19, 2015* (hereinafter referred to as *Kirsch LOS*).

²⁹ *Kirsch LOS*.

³⁰ *Kirsch* p. 3.

³¹ Shaffner, John, *Letter of Support dated January 19, 2016*, p. 2 (hereinafter referred to as *Shaffner*).

³² *Shaffner* p. 2.

³³ “*I Love Lucy, LA at Last!*” season 4, episode 17 (filmed Dec. 2, 1954, aired Feb 7., 1954); “*I_Love_Lucy-AVLspringbough.pdf*” attached; *Kirsch LOS*.

In summary:

- **Color:** The colors were mixed by hand, and color match was crucial to Van Luit's innovation and success.³⁴ The "colorists were the real specialists. Color is the reason screen printing is a niche that will not die."³⁵ Van Luit was known for his ability to create custom colors.³⁶ Matching color by eye is delicate and time consuming, and Van Luit's quality control was "unsurpassed."³⁷ "[Van Luit] would meticulously watch what [employees] were doing," and would join in or make adjustments as needed during the process.³⁸
- **Natural light:** To achieve the necessary color match, "daylight made all the difference," because Van Luit's product was ultimately used in homes, which have natural light.³⁹ "In order to maintain [color] purity, non-metameric lighting was essential for accurate color matching."⁴⁰ The colorists at the Van Luit factory had to "check their results under natural daylight conditions" as part of their "color matching process."⁴¹ "Color matching is especially critical in producing custom orders [. . .]. To match a color for someone's home, you must be able to test the match in that same mix of natural and artificial lighting that is present in a home. The fact that Van Luit's factory had ample daylight means that designers and printers could evaluate the color right there on the factory floor, as they walked down the long tables."⁴²
- **The Daylight factory & north-facing windows:** The Daylight factory, with its north-facing windows, provided the crucial element to Van Luit's innovation and success. Experts in the wallcovering field agree that Van Luit most likely chose to build a daylight factory to provide the type of light he needed to match color.⁴³ It was crucial that "Van Luit's factory had north facing windows that provided ample daylight on the factory floor."⁴⁴ "This is an important architectural characteristic, because when you are printing wallpaper, you must have good lighting."⁴⁵ "Art

³⁴ *Grumbley* p.1.

³⁵ *Wells, William, Letter of Support* dated Jan. 18, 2016, p. 2 (hereinafter referred to as *Wells LOS*).

³⁶ *Knight*. p.1.

³⁷ *Gaydos* p. 1; *see also Kirsch* p. 2.

³⁸ *Knight*. p.1.

³⁹ *Knight* p. 1.

⁴⁰ *Wells LOS* p. 2.

⁴¹ *Wells LOS* p. 3.

⁴² *Bradbury & Bradbury* p. 2.

⁴³ *Kirsch* p. 2.

⁴⁴ *Bradbury & Bradbury* p. 2.

⁴⁵ *Bradbury & Bradbury* p. 2.

studios are also built with north facing windows, which provide soft, diffused, natural lighting. The Van Luit factory's north facing windows would have provided this same great lighting."⁴⁶

- **The Albert Van Luit Complex should be preserved under Criterion 1 because of its association as a safe LGBT industrial workplace from 1950-1970 and significant contributions to the history of LGBT commercial art (innovations in wallpaper manufacturing and design) by Albert Van Luit.**

The Van Luit Complex provided a safe LGBT Industrial Workplace

Together, Van Luit's daylight factory and showroom tell the story of an LGBT commercial wallpaper industry that achieved worldwide acclaim between 1950 and 1970. This history has been largely unknown, and certainly undocumented. Within the gates of the Van Luit Complex, LGBT individuals could safely work and socialize between 1950 and 1970.⁴⁷ Although most of the members of the Van Luit community have died, and are unable to tell their own stories, both the daylight factory and the showroom are still standing, and are in excellent condition. It is through these buildings that this LGBT history can be preserved.

Appendix C: The Life of Albert Van Luit (1897 – 1970) includes a biography gathered from publications, public records, interviews with former Van Luit employees, interviews with Van Luit neighbors, and letters of support. This biography details Van Luit's life, including his relationships with Van Luit & Co. employees and neighbors, as well as his LGBT identity.

A detailed description of the uniquely inclusive culture and environment at the Albert Van Luit Complex is attached as *Appendix D: The Culture and Environment at the Albert Van Luit Complex: Van Luit at the Helm*. Van Luit, who identified with the LGBT minority, was an inclusive leader who demonstrated no bias for ethnicity, gender or sexual orientation. He was a leader who embraced all types of persons, as well as, and especially, their viewpoints and opinions. Van Luit's passion for harmonious aesthetics, executed with unsurpassed quality, which comprised the "Van Luit touch," was the vision and will-power behind his success. However, were he alive today, testimonies from those who knew him and/or worked with him and are still living, would support the idea that he would generously credit his numerous innovations and achievements to be ultimately the result of his associations with individuals - whether employees, colleagues, or friends - who shared similar values and possessed similar integrity as Van Luit himself.

⁴⁶ Bradbury & Bradbury p. 2; Pinnella p. 1-2.

⁴⁷ Knight, Virginia, Interview II, January 25, 2016.

The Van Luit Complex was the site of Significant Contributions to the History of LGBT Commercial Art by Albert Van Luit

The SurveyLA LGBT Historic Context Statement (dated Sept. 2014)⁴⁸ charts the historic context of LGBT resources in Los Angeles. The eligibility standards outlined in *SurveyLA LGBT* have been embraced by the City of Los Angeles as the most comprehensive set of criteria for preserving LGBT resources. The Van Luit Complex fits within the same pattern for preserving commercial artists as that laid out in *SurveyLA LGBT*.⁴⁹ **Appendix E: The Van Luit Complex Satisfies the SurveyLA LGBT Eligibility Standards** offers a complete analysis.

As outlined in the eligibility standards, “Theme 8: Queer Art” includes “significant properties [that] are directly associated with LGBT persons who made significant contributions to the history of art.”⁵⁰ This includes contributions to both fine art, and commercial art.⁵¹ “LGBT persons have found success in all aspects of the Los Angeles art scene from commercial to fine. However, they were not always able to express their sexuality or identity in their work.”⁵² And, even if some commercial artists “may have been able to lead openly gay lives, their sexual orientation was not necessarily an explicit theme in their work.”⁵³

Following World War II, “it was difficult, even risky, to express same-sex attraction, and the traditionally liberal art world was no exception. Expressions of nonconforming sexual and gender behavior in art prior to the 1960s were mostly restricted to the underground or the extremely subtle.”⁵⁴ As a result, at Van Luit & Co., although “[e]verybody was gay,” LGBT identities had to be carefully managed.⁵⁵ “Mr. Van was very closeted, and that wasn’t supposed to be out. And he even married, but it was a sham. But Bob and Buzz and Carol, and Lee Tillory . . . In the 50’s it wasn’t ok.”⁵⁶

The rise of commercial art offered great opportunities for artists like Van Luit. “During the 1920s, the rise of a modern consumer culture led to the development of whole new fields of commercial art. American corporations hired artists to design and produce goods that had previously been made at home and/or by hand, and they hired other artists to market their wares.

⁴⁸ SurveyLA LGBT Historic Context Statement (dated Sept. 2014) (hereinafter referred to as *SurveyLA LGBT*).

⁴⁹ *SurveyLA LGBT* p. 96.

⁵⁰ *SurveyLA LGBT* p. 96.

⁵¹ *SurveyLA LGBT* p. 87.

⁵² *SurveyLA LGBT* p. 87.

⁵³ *SurveyLA LGBT* p. 88.

⁵⁴ *SurveyLA LGBT* p. 87.

⁵⁵ *Knight* p. 3.

⁵⁶ *Knight* p. 3.

These new fields of fashion, interior, industrial, and graphic design, created new opportunities for artists to make a living, and many of those artists were LGBT persons.”⁵⁷

SurveyLA LGBT includes a detailed description of Sasha Brastoff as a prime example of the type of prominent commercial artist worthy of preservation under the eligibility standards. Van Luit’s prominence, his factory & showroom, and his artistic contributions are surprisingly similar to those of Brastoff, and equally deserving of preservation.

“Some LGBT artists, such as Sasha Brastoff, first found employment in the entertainment industry as production or costume designers, and then left after World War II to form their own businesses when the studio system began to crumble.”⁵⁸ Like Van Luit, “Brastoff was born . . . in Cleveland, Ohio.”⁵⁹ Brastoff “trained and danced with the Cleveland Ballet as a teenager and attended the Western Reserve School of art.”⁶⁰ And, like Van Luit, Brastoff eventually made his way to Los Angeles. “Near the end of World War II, Brastoff moved to Los Angeles and got a contract with 20th Century Fox as both a designer and entertainer.”⁶¹ Again, similar to Van Luit, “[b]y 1947, [Brastoff] opened his first plant, producing hand painted ceramics. He expanded to a factory in 1952.”⁶² After a fire destroyed Brastoff’s factory, “[i]n 1953, he opened a new 35,000 square foot factory and showroom and would go on to employ over 100 people.”⁶³

The parallels between Brastoff and Van Luit are easy to see. Van Luit was born in 1897 in Cleveland, and “became involved in the wall-covering business at age 14. He began in a part-time job in a retail wallpaper store in Cleveland, Ohio.”⁶⁴ “After high school, Van Luit attended art school for a more formal education in interior design,” and “[i]n 1935, Van Luit moved to California and opened a sole proprietorship to manufacture wallpaper.”⁶⁵ Like Brastoff, Van Luit opened a factory in the early 1950’s, and eventually a showroom,⁶⁶ and employed numerous people over the years.

“While Brastoff suffered a nervous breakdown and left as business began to dwindle, [his] factory would sell his designs up until it closed in 1973. In the meantime, he produced sculptures, jewelry, and other decorative arts for other companies and exhibits until 1985 when his health prevented further artistic pursuits. Brastoff passed away in 1993 from cancer, but the

⁵⁷ *SurveyLA LGBT* p. 87.

⁵⁸ *SurveyLA LGBT* p. 87.

⁵⁹ *SurveyLA LGBT* p. 87.

⁶⁰ *SurveyLA LGBT* p. 87.

⁶¹ *SurveyLA LGBT* p. 87.

⁶² *SurveyLA LGBT* p. 87.

⁶³ *SurveyLA LGBT* p. 87.

⁶⁴ *Tax Case* p. 3.

⁶⁵ *Tax Case* p. 3.

⁶⁶ *HRG* p. 3.

designs he produced at his factory are still quite popular and sought-after.”⁶⁷ Van Luit worked in his factory until his death in 1970. Like Brastoff, Van Luit’s designs are still popular and sought after all over the world today and can still be seen in film and tv.⁶⁸ Furthermore, Van Luit’s innovations in the areas of wallpaper production, marketing, design, color and distribution have forever influenced the wallpaper industry.

⁶⁷ *SurveyLA LGBT* p. 87-88.

⁶⁸ *Kirsh LOS*.

Appendix A

Van Luit's Innovations and Reputation in the Wallpaper Industry

Van Luit's Innovations in the Wallpaper Industry

“In 1935, Van Luit moved to California and opened a sole proprietorship to manufacture wallpaper.”⁶⁹ In 1940 Van Luit contributed the assets of the proprietorship to the partnership owned by Van Luit, Joseph Cannell, and North Baker, and the partnership was incorporated in 1945 under the name “Albert Van Luit & Co.”⁷⁰

“Van Luit's was the guiding genius behind the enormous success of [Albert Van Luit & Co.].”⁷¹ “He contributed to every aspect of the business, including promotion, distribution, production, design, and color.”⁷² His award winning formula was summed up as: “[t]asteful color and design, closely guarded production techniques and bomb-proof vaults [for storing hundreds of silk screen originals].”⁷³ “For promotional purposes, Van Luit conceived of displaying [Van Luit] wall coverings on specially designed multiplex ‘wings.’ This method, the best for displaying the product to the consumer, was later adopted by many manufacturers in the wall-covering industry.”⁷⁴

“Van Luit revolutionized the wallpaper industry by printing hand-screened scenic wallpaper in the U.S. ‘Scenics’ were 27-inch-wide panels of wallpaper that recreated an entire scene. He utilized advanced photographic techniques to develop ‘miniature scenics.’ The miniaturization process enabled customers to view the entire scene as it would appear in their home. Previously, all scenics had been imported from Europe and printed there from thousands of wood blocks. Van Luit’s silk-screening brought down the cost of scenics to the level of other hand-made

⁶⁹ *Albert Van Luit Co. v. Commissioner*, United States Tax Court, March 13, 1975, p. 3 (hereinafter referred to as *Tax Case*) (attached).

⁷⁰ *Tax Case* p. 2-3.

⁷¹ *Tax Case* p. 3.

⁷² *Tax Case* p. 3.

⁷³ “*The Power of a Blank Wall*,” *Los Angeles Times*, May 13, 1962 (attached)(hereinafter referred to as *LATimes-Blank Wall*).

⁷⁴ *Tax Case* p. 3-4.

papers.”⁷⁵ “The process is complicated, and requires adjustments to color in order to cure distortions and fairly depict the full-size scene.”⁷⁶

“Van Luit also established new practices in wallpaper production and a revolutionary distribution system.”⁷⁷ “As opposed to marketing high-quality wallpaper through interior designers, Van Luit conceived the idea of marketing his product through retail outlets. Due to Van Luit's experience and extensive travel, he knew many wallpaper dealers and was thus able to establish a distribution system which still exists today. Van Luit also instituted a program of quality control which enabled [...] relatively consistent color for bolts of wallpaper produced at different times.”⁷⁸ “These promotional and marketing innovations advanced [Van Luit's] position in the wall-covering industry and were key factors in [his] high sales volume and high profit margin.”⁷⁹

“Van Luit was instrumental in establishing new practices in wallpaper production. In 1951, the same year that the new factory opened, Van Luit worked with engineer John Bruce to develop a revolutionary silk screening process that utilized drying ovens in place of air-drying which required a great deal of space and labor.”⁸⁰ He also developed a “method to put moisture back into the paper to keep it from turning brittle.”⁸¹

“The most significant production technique introduced by Van Luit involved the use of a photographic process which enabled any desired background to be printed on wall-covering material. A scene is then printed on this background. Prior to the development of this process only one wall in a room would be covered by wallpaper. The remaining walls were painted to match the color of the ‘scenic.’ The new technique substantially increased petitioner's sales because it permitted the consumer to have one wall of ‘scenic, and the other three walls covered in a complementary background paper. In addition, the complexity of the background prevented imitations by others in the industry, thus assuring the unique quality and market position of the Van Luit product.”⁸²

“Van Luit's greatest contributions ... were in the areas of design and color. He possessed a genius for determining commercially salable design and color combinations. Van Luit worked with designers to achieve the desired effects, and had complete control over the final decisions

⁷⁵ *Historic Resources Assessment, 4000 E. Chevy Chase Drive, Los Angeles*, by Historic Resources Group, Aug. 12, 2015, p. 3 (internal citations omitted)(hereinafter referred to as *HRG*).

⁷⁶ *Tax Case* p. 4.

⁷⁷ *HRG* p. 3.

⁷⁸ *Tax Case* p. 4.

⁷⁹ *Tax Case* p. 4-5.

⁸⁰ *HRG* p. 3 (internal citation omitted).

⁸¹ *LATimes-Blank Wall*.

⁸² *Tax Case* p. 5-6.

on color. The end product of Van Luit's supervision was so unique as to be instantly recognizable in the industry as the 'Van Luit touch.' This unique quality is reflected in the unusual longevity of Van Luit designs.”⁸³

Van Luit also had an uncanny ability to create subtle colors as part of his wallpaper offerings. These “putty-like” colors always became the most popular. Van Luit designers referred to these colors as “FOP,” which stands for “funny old putty,” the phrase Van Luit used to describe the color he envisioned to his team.⁸⁴ While the industry average for new sample books was approximately every two years, some Van Luit sample books were commercially viable for up to twelve years.”⁸⁵ Today, Van Luit wallpaper is still available through Blue Mountain Wallcoverings.⁸⁶

“By 1953, Van Luit scenics were sold all over the world including Latin America, Europe, Asia, and the United States.”⁸⁷ “Van Luit's special talent in this respect made his name synonymous with fine quality and workmanship in the wall-covering industry. In recognition of Van Luit's contributions, the interior design industry presented Van Luit the Justin P. Allman award in 1962,” an award recognized as “the industry’s highest honor.”⁸⁸ Notably, the award was bestowed upon Van Luit himself, not his company, as “an individual in the industry who has made a lasting contribution(s) to the industry over a significant period of time.”⁸⁹ “The award is designed to recognize individuals who have demonstrated the ability to be true leaders of the industry. The award is not designed to recognize companies.”⁹⁰

“In addition to the above-described notable achievements, Van Luit was responsible for the day-to-day administration of the business, including sales, promotion, etc. Because of his 35 years experience, he was personally a significant sales factor for petitioner. He knew many people in the wall-covering industry and never lost touch with the interior designers who created much of petitioner's business.”⁹¹

“Van Luit devoted nearly all of his time to the business, often working 7 days a week. His home was on property adjacent to the factory and was often used for meetings and entertainment of

⁸³ *Tax Case* p. 6.

⁸⁴ *Knight, Virginia, Interview, January 18, 2016*, p. 2, 4 (hereinafter referred to as *Knight*)(attached).

⁸⁵ *HRG* p. 3 (internal citations omitted).

⁸⁶ See www.blmtn.com/.

⁸⁷ *HRG* p. 4.

⁸⁸ *Tax Case* p. 7; *HRG* p. 4.

⁸⁹ See www.wallcoverings.org/?page=AllmanAward.

⁹⁰ *Wallcoverings Association Allman Award Criteria* (attached).

⁹¹ *Tax Case* p. 7.

industry clients and business associates.”⁹² Van Luit’s “phenomenal success . . . was attributable almost entirely to Van Luit’s guiding genius--his technical and artistic abilities, his business sense, his flare for effective marketing, and his unceasing devotion to his work.”⁹³

Van Luit’s Lasting Influence on and Superior Reputation in the Wallpaper Industry

“Van Luit wallpapers have decorated fashionable homes and hostelrys all over the globe. The company export[ed] to every free country of the world.”⁹⁴ Van Luit “was the prestigious wallcovering to have.”⁹⁵ Even as late as 1970, Van Luit was recognized as “the best wallpaper company at the time.”⁹⁶ And, “[w]ithout a doubt, Van Luit wallpaper was the easiest to install due to the quality of its materials.”⁹⁷ “Van Luit’s wallpaper was the ‘Cadillac’ of wallpaper.”⁹⁸ It was shipped directly from the factory “to high-end clients, to the best hotels in Las Vegas, to Europe, and . . . all over the US.”⁹⁹

Even today, Van Luit wallpaper still has a world-wide reputation.¹⁰⁰ “Van Luit is synonymous with excellence and sophistication in the world of design and color. His silk screening and finished product rivals the finest manufacturers from Europe.”¹⁰¹ Burt Kallander, current production manager at Bradbury & Bradbury Art Wallpaper, concludes that “[t]he key to producing high quality work is to remain involved in the process, much the way Van Luit himself did.”¹⁰² Even today, Bradbury & Bradbury’s “customers sometimes mention Van Luit as an industry standard, expressing their disappointment that his products are no longer available” from Van Luit’s factory.¹⁰³

⁹² *Tax Case* p. 7.

⁹³ *Tax Case* p. 13-14.

⁹⁴ *LATimes-Blank Wall*.

⁹⁵ *Knight* p. 1.

⁹⁶ *Grumbley, Jim, Letter of Support* dated Jan. 18, 2016, p. 1 (hereinafter referred to as *Grumbley*).

⁹⁷ *Grumbley* p. 1.

⁹⁸ *Gaydos, Bud, Letter of Support* dated January 16, 2016, p. 2 (hereinafter referred to as *Gaydos*).

⁹⁹ *Gaydos* p. 2.

¹⁰⁰ *Kirsch, Aaron, Astek Tour & Interview*, January 15, 2016 p. 5 (hereinafter *Kirsch*).

¹⁰¹ *Pinnella, Dan, Letter of Support* dated January 19, 2016, p. 2 (Hereinafter referred to as *Pinnella*).

¹⁰² *Bradbury & Bradbury Letter of Support, January 19, 2016*, p. 2 (hereinafter referred to as *Bradbury & Bradbury*).

¹⁰³ *Bradbury & Bradbury* p. 2.

Listed below are just some of the places where Van Luit wallpaper appeared, and in many cases, may still be found today:

- *The Maynard Parker (1900-1976) photo collection at the Huntington Library*, comprised of 112 photo shoots, black and white negatives and color transparencies of Van Luit's wallpaper
- June/July 1940 Arts & Architecture magazine
- March 1958 House Beautiful magazine, p.124-129
- September 1961 (photo shoot) for House Beautiful
- May 1963 (photo shoot) for House Beautiful
- July 1964 Architectural Digest COVER, photo shoot at Cannell & Chaffin with "Niwa No Hana" wallpaper
- Nov. 7, 1965 L.A. Times Home Magazine
- Sept. 18, 1966 L.A. Times Home Magazine p.29
- Jan. 1967 House Beautiful (cover photo by George Szanik; table of contents with cover information; photo by George Szanik and comment by Van Luit designer John Leigh Spath; page 55 "Bangalore," page 56 "Meadow Grange," and page 60 "Pompeii," set ups by John Leigh Spath featuring Van Luit fabric and wallcoverings).
- Pacific Design Center, Los Angeles, Van Luit Showroom, 1987-88
- Cooper-Hewitt Museum at the State University of New York, "The wall-coverings department contains the largest and most varied collection of wallpaper in the United States, with more than 10,000 examples. Pieces date from the late 17th century to the present and represent many countries of origin." Contains two Van Luit sample books. (Scenic Miniature, Georgian Floral, 1950, screen printed. Gift of Donald D. MacMillan).¹⁰⁴
- The Hagley Museum and Library (Wilmington, Delaware), Van Luit Catalogues located in their Stacks¹⁰⁵
- *Off the Wall: Wonderful Wall Coverings of the Twentieth Century*, Chronicle Books 2004, by Lena Lencek and Gideon Bosker, p. 86.
- Fashion: designer Alexander McQueen's 2010 Resort collection featured fabric based on Van Luit wallpaper, also worn by Drew Barrymore for the Toronto premiere of Barrymore's movie "Whip-It"¹⁰⁶
- L.A. Times, June 8, 1958 *Preview of new trends in room decoration*

¹⁰⁴ See <https://collection.cooperhewitt.org/search/collection/?query=Albert+Van+Luit>.

¹⁰⁵ See <http://www.hagley.org/library>; and <http://h92010.eos-intl.net/H92010/OPAC/Search/SimpleSearch.aspx?TaskCode=1689740&TitleListPageSize=25&SavedSearch=true>.

¹⁰⁶ See <http://www.evadesigns.com/interior-design/wall-decor/your-walls-dressed-to-impress>.

- L.A. Times, Oct. 19, 1958 *All-American Design*
- L.A. Times, Apr. 20, 1959 *Decorator Will Speak* (notice of Albert Van Luit speech at County Museum)
- L.A. Times, Jan. 28, 1962 *Challenge of a Blank Wall (Allman Award)*
- L.A. Times, March 14, 1965 *A Showcase of Interior Design*
- L.A. Times, Apr. 21, 1968 *1968 Showcase of Interior Design: Sprightly Facelift for a Relic...*
- L.A. Times, March 14, 1965 *A Showcase of Interior Design*
- L.A. Times, Oct. 3, 1965 *On a Grand Scale*
- L.A. Times, Apr. 7, 1968 *Design pacesetters: 1968 Award Winners Share Honors*
- L.A. Times, Apr. 21, 1968 *1968 Showcase of Interior Design: Sprightly Facelift for a Relic...*
- L.A. Times, Apr. 25 1971 *Pasadena Showcase 1971*

Van Luit's Lasting Reputation In the Design Industry

Van Luit's wallpaper dominated the design industry. "Albert Van Luit was involved with the design community, and, really every aspect of the design world."¹⁰⁷ "Mr. Van himself really had a sense of timeless design. In addition to his own preferences, he of course accommodated residential trends and retro looks popular with the film industry."¹⁰⁸

In Van Luit's day, "all of the designs were photographed in setups around the city [of Los Angeles], for publication, or for archival purposes. Often it was at the Robertson showroom, at Cannell & Chaffin, or at Knapp & Tubbs. On occasion, actual installations were photographed. I still have today some of the old Architectural Digests and other magazines where his work was published. George Szanik was the premiere photographer for some time, though Maynard Parker gets most of the credit."¹⁰⁹

"Van Luit participated in all kinds of AID/ASID programs. There were design shows at places like the Pan Pacific, the Palladium and the County Fairgrounds. These shows were a good opportunity for designers to get exposure, and Van Luit was very generous with giving us wall-coverings and wallpaper scenics. Not only did he give us the paper, but he'd pay for having it

¹⁰⁷ Virginia Knight, *Letter of Support dated January 18, 2016*, p. 3 (hereinafter referred to as *Knight LOS*).

¹⁰⁸ *Knight LOS* p. 3.

¹⁰⁹ *Knight LOS* p. 3.

applied. Of course, it was good exposure for his work as well, especially if there was a new pattern he wanted to introduce.”¹¹⁰

So many respected designers used Van Luit wallpaper that it is impossible to list them all. Here are just a few of the designers and design firms, mentioned in our interviews and research about Van Luit, who used Van Luit wallpaper in their work:

William Norman Davies, AID (1958 Roman Holiday article), Jerry Alsobrook, FASID, Tom Hamilton, ASID, Don Douglas, Mary Jane Carson, Jerry Pierce, AID, Marion Paul, Ruth Brand, Harold Grieve, Dorothy Paul, AID, Penny Paul, Bob Brown, Jerome Gans, Anthony Forsythe, “Trend Interiors” (company name), Arthur Elrod, J. Shelly Thedford, Mary Ayer Schwyzer, AID, John S. Outcoul, architect, Louise Mahar, Fanny Rantz, John Leigh Spath, H. B. Caroline, Cannell & Chaffin (used Van Luit wallpaper in the design of the Presidential Suite at the Beverly Wilshire Hotel).

The following design show sites also exhibited Van Luit wallpaper:

Hollywood Palladium, Century City Home Show, Orange County Fairgrounds Costa Mesa, Palm Springs Decorators Show, and the L.A. Memorial Sports Arena. And finally, the following retailers utilized Van Luit wallpaper in their set ups: Knapp & Tubbs, Cannell & Chaffin, Bluff’s Newport, Pico Furniture, Dunbar Furniture, W. & J. Sloane, and Barker Brothers.

Van Luit’s Stellar Reputation In the Film and Television Industry

“Albert Van Luit’s wallpaper dominated film and television sets in the 1950’s and ’60’s.”¹¹¹ This reputation continues, “his wallpaper most recently seen in the films *Road to Perdition*, *Almost Famous*, and *Django*.”¹¹² This is possible because of the foresight of people like Aaron Kirsh, who back in the 1980’s bought a truckload of Van Luit wallpaper, in an effort to preserve Van Luit’s product, particularly for Hollywood.¹¹³

“In the television industry Van Luit wall coverings were the go-to source. Wall treatments can be tricky on TV; too much contrast on camera will ruin a set design. With the contrast problem resolved coupled with a plethora of fabulous designs, Van Luit wallpaper has always been the

¹¹⁰ *Knight LOS* p. 3.

¹¹¹ *Kirsch, Aaron, Letter of Support dated Nov. 19, 2015* (hereinafter referred to as *Kirsch LOS*).

¹¹² *Kirsch LOS*.

¹¹³ *Kirsch* p. 3.

best.”¹¹⁴ “Albert Van Luit and his company created an extraordinary product conducive to television over several decades.”¹¹⁵ Even such shows as “I Love Lucy” featured Van Luit wallpaper.¹¹⁶

Ed Stephenson, Production Designer of many shows including the *Golden Girls*, also loved Van Luit wallpaper and said, “There is no other wallpaper where the values are not in such a high contrast, so you can use these on television.”¹¹⁷ Shaffner, who earned money in his high school and college days by selling and hanging Van Luit wallpaper in Montana, went on to a successful career in Hollywood designing “interiors for sitcoms such a *Friends*, *Two and a Half Men*, *The Big Bang Theory* and more.”¹¹⁸ Shaffner finds that “Van Luit patterns were the only wallpaper that you could really count on that would not have too heavy a contrast, so it was very shootable. I would always use it on ballrooms, weddings, and grand rooms of any kind. I still dig around through the books from Astek, and sure enough, I’ll pick up a book and look on the back and realize, it’s an old Van Luit pattern! Aaron Kirsh, (of Astek Wallcoverings), knows I have a soft spot for Van Luit paper because hanging it on walls put me through college.”¹¹⁹

¹¹⁴ *Shaffner, John, Letter of Support* dated January 19, 2016, p. 2 (hereinafter referred to as *Shaffner*).

¹¹⁵ *Shaffner* p. 2.

¹¹⁶ *Knight LOS* p. 3; “*I Love Lucy, LA at Last!*” season 4, episode 17 (filmed Dec. 2, 1954, aired Feb 7., 1954)(attached).

¹¹⁷ *Shaffner* p. 1-2.

¹¹⁸ *Shaffner* p. 1-2.

¹¹⁹ *Shaffner* p. 2.

Appendix B

Color, Light & the Daylight Factory: Keys to Van Luit's Wallpaper Innovations & Success

Color as key to Van Luit's innovation & success

“[W]hen I was working [at the Van Luit factory in the 1950's and 60's], it was all one big open space where the colorists and printers worked together, and there was a real sense of teamwork. The printers were Carol and another woman, her partner. Together they moved the screen along opposite sides of the long tables, which took a lot of coordination. As soon as they were done with a run, there were people who cleaned the screens with squeegees; it was critical that the screens be kept very clean. Mr. Van would be there, and everyone would watch until the print dried and we would see how it came out. We never really knew how the design looked until it dried. All of the natural light in the factory was very important to this whole process, partly because the end use was primarily in homes, which have a combination of daylight and artificial light.”¹²⁰

“There were skilled crews just for mixing paint. The colors were mixed by hand in the paint room, off a master copy of the design. The colors were probably not as exact as they would be today with the use of computers, but they were a really good match. Sometimes the printers had to wait anywhere from 15 minutes to a few hours for the paint mixers to get a good color match before they could start a run. Color match was crucial.”¹²¹ The “colorists were the real specialists. Color is the reason screen printing is a niche that will not die.”¹²²

“600 yard long rolls of paper were run through 45 foot silk screens, one color at a time, i.e. if the design had 15 colors, the 600 yard roll was run through the machine 15 times for the 15 screens. I think the printing machine was about 50 ft long. There was a screen for each color. For example, the brown screen might have a branch, part of a bird and part of a house. The green screen might have grass, leaves, etc. When the design had many colors, a big run (i.e. 10 of 600 yards), could take weeks.”¹²³

¹²⁰ Virginia Knight, *Letter of Support dated January 18, 2016*, p. 2 (hereinafter referred to as Knight LOS).

¹²¹ Grumbley, Jim, *Letter of Support dated Jan. 18, 2016*, p. 1 (hereinafter referred to as Grumbley).

¹²² Wells, William, *Letter of Support dated Jan. 18, 2016*, p. 2 (hereinafter referred to as Wells LOS).

¹²³ Grumbley p. 2.

Van Luit “had very good quality control. There was an inspection team, who would inspect for quality of printing as the paper went through. If, for example, there was a smudge, they would cut out that section. Foremen would also watch for quality as we were printing.”¹²⁴ “Quality Control was unsurpassed.”¹²⁵

A similar hand-made wallpaper making process is still practiced today, at Bradbury & Bradbury Art Wallpapers, founded in 1979.¹²⁶

Natural Light as key to Van Luit’s innovation & success

The cornerstone of Van Luit’s wallpaper success was his use of daylight in his design, manufacturing and marketing process. He obtained this light from the large north-facing windows in his daylight factory, and the windows and indoor/outdoor spaces in his showroom.

Van Luit “could do custom, any colors you want,” explains Virginia Knight, who collaborated with the color team at the Van Luit factory from the early 1950’s.¹²⁷ “[Y]ou could change the depth, the value of the color, by which colors went first. [Van Luit] would meticulously watch what we [employees] were doing, or sometimes he and I would be doing it together, to see how strong of a color that wanted to be, or if it wanted to be kind of translucent, or if it wanted to be very opaque. So, [Van Luit] was involved. And daylight made all the difference. Because fluorescent light, which was what we all had then in factories . . . , is not daylight. And [Van Luit’s] wallcoverings were used in residential mostly, sometimes commercial. So, daylight totally creates what you’re going to have in a home. Whereas if it was solid, fake light, incandescent [light], it doesn’t have the same effect at all. So, [Van Luit] was very innovative. And the things that he produced showed that. And that’s why they were known everywhere.”¹²⁸

“In order to maintain [color] purity, non-metameric lighting was essential for accurate color matching.”¹²⁹ The colorists at the Van Luit factory had to “check their results under natural daylight conditions” as part of their “color matching process.”¹³⁰

Today, the wall covering industry has the luxury of new technologies to assist in the process of color matching. GTI Graphic Technology, Inc. is one such company that provides information, as well as products and services for color matching assessment. They define Color Temperature

¹²⁴ *Grumbley* p. 3.

¹²⁵ *Gaydos, Bud, Letter of Support* dated January 16, 2016, p. 1 (hereinafter referred to as *Gaydos*); see also *Kirsch* p. 2.

¹²⁶ *Grumbley* p. 3.

¹²⁷ *Knight*. p.1.

¹²⁸ *Knight* p. 1.

¹²⁹ *Wells LOS* p. 2.

¹³⁰ *Wells LOS* p. 3.

as “[a] rating of a light sources color output.”¹³¹ One of the common names associated with color temperature is “North Sky Daylight,” which is described as: “A bluish colored light source originally used for grading cotton and other evaluation applications. [...] It is derived from the light coming in a north facing window in the northern hemisphere at noon at various times throughout the year.”¹³²

Daylight Factory – offering crucial natural light

Experts in the wallcovering field agree that Van Luit most likely chose to build a daylight factory to provide the type of light he needed to match color. Kirsch, of Astek, explained that, even today, a designer will sometimes step outside to color match, and to see the effect of natural lighting on color.¹³³ The older technique used by Van Luit was all done by eye, so having daylight on the factory floor would be critical.¹³⁴

According to Burt Kallander, production manager at Bradbury & Bradbury Art Wallpapers, it was significant that “Van Luit’s factory had north facing windows that provided ample daylight on the factory floor.”¹³⁵ “This is an important architectural characteristic, because when you are printing wallpaper, you must have good lighting.”¹³⁶ Kallander notes that “[a]rt studios are also built with north facing windows, which provide soft, diffused, natural lighting. The Van Luit factory’s north facing windows would have provided this same great lighting.”¹³⁷

Bradbury & Bradbury uses a wallpaper manufacturing process today that is similar to Van Luit’s. “Like Van Luit, we at Bradbury & Bradbury mix our color by eye, and we print our wallpaper on long tables. As the paper moves down the table during the process, it is important to look back and be able to detect if there are any problems with the color. Good lighting is critical to being able to spot a problem immediately.”¹³⁸

Kallander explains further that because “[t]he final application of wallpaper is most often in homes ... we must be attuned to and be prepared for a mix of natural light and artificial light. As

¹³¹ *Explanation of Various Light Sources and Their Use in Visual Color Matching Applications*. GTI Graphic Technology, Inc. retrieved from <http://www.gtilite.com/gti-pdf/Various-Light-Sources.PDF>, January 22, 2016 (hereinafter referred to as *GTI*).

¹³² *GTI*.

¹³³ *Kirsch, Aaron, Astek Tour & Interview*, January 15, 2016 p. 2 (hereinafter *Kirsch*).

¹³⁴ *Kirsch* p. 2.

¹³⁵ *Bradbury & Bradbury Letter of Support, January 19, 2016*, p. 2 (hereinafter referred to as *Bradbury & Bradbury*).

¹³⁶ *Bradbury & Bradbury* p. 2.

¹³⁷ *Bradbury & Bradbury* p. 2.

¹³⁸ *Bradbury & Bradbury* p. 2.

part of the development process, when you are evaluating and critiquing a design, you may want to adjust the colors depending on how they look in the daylight, versus how they look in artificial light. Color matching is especially critical in producing custom orders, which I understand Van Luit's factory also offered. To match a color for someone's home, you must be able to test the match in that same mix of natural and artificial lighting that is present in a home. The fact that Van Luit's factory had ample daylight means that designers and printers could evaluate the color right there on the factory floor, as they walked down the long tables."¹³⁹

Other experts in the wallpaper manufacturing industry agree with Bradbury & Bradbury. For example, Daniel Pinnella, of Nu-Camouflage wallpaper and manufacturing, echoed the importance of proper lighting, especially when making wallpaper by hand. "I had to have really good lighting for my process. I used 15-foot loft-style skylights in my studio to achieve the type of lighting I needed. Natural light would have also been crucial to Van Luit to achieve such a high standard in his era. It's really important to have a good color matching by eye. In manufacturing wallpaper, you have different lot runs, and you can't mix up the lots, because there is a different color mixture in each lot. And, it is difficult to install paper from 2 different lots next to each other. To get the best color match, Van Luit's factory needed daylight."¹⁴⁰

¹³⁹ Bradbury & Bradbury p. 2.

¹⁴⁰ Pinnella, Dan, *Letter of Support* dated January 19, 2016, p. 1-2.

Appendix C

The Life of Albert Van Luit (1897 – 1970)

Information from Publications and Public Records:

The most comprehensive biography published about Albert Van Luit appears in a 1962 Los Angeles Times article written in honor of Van Luit having won the Justin P. Allman Award, for his achievement in advancing the wallpaper industry.¹⁴¹

Public records provide additional information about Van Luit, including that he was born in Ohio on August 2, 1897, that he was the second of three sons born to John Van Luit and Jennie Windt Van Luit, and that he died in May of 1970.¹⁴² Van Luit “came to Los Angeles from Ohio in the 1930s and opened his first wallpaper factory in a garage on Hollywood Boulevard. Van Luit became involved in the wall covering business at age 14 when he began a part-time job in a retail wallpaper store in Cleveland, Ohio. After high school, Van Luit attended art school for a more formal education in interior design.”¹⁴³ “In 1935, Van Luit moved to California and began designing and manufacturing wallpaper.”¹⁴⁴

As early as 1940, 43-year-old Van Luit lived with his mother Jennie, and 28-year-old William Stark, in a “rented house at 3940 Edenhurst Avenue.”¹⁴⁵ This rented home is located .9 miles from the current site of the Van Luit Complex, in what is now called Atwater Village.

By 1944, census data reveals that “Van Luit and his [eventual] wife Birdie lived on a residential parcel adjacent to the factory parcel at 4410 Edenhurst Avenue.”¹⁴⁶ At the age of 52, Van Luit married Birdie Walker Hamilton on December, 27, 1949 by the Justice of the Peace in LA County.¹⁴⁷ By 1951, Van Luit built and opened his daylight factory, The Albert Van Luit Co., at

¹⁴¹ “*The Challenge of a Blank Wall*,” *Los Angeles Times*, May 13, 1962 (attached).

¹⁴² *United States Census, 1920*, database with images, *FamilySearch* (<https://familysearch.org/ark:/61903/1:1MD18-QN8>; accessed 19 January 2016); *Albert Van Luit Obituary*, *Los Angeles Times*, June 1, 1970.

¹⁴³ *Historic Resources Assessment, 4000 E. Chevy Chase Drive, Los Angeles*, by Historic Resources Group, August 12, 2015, p. 2-3 (hereinafter referred to as *HRG*)(internal citations omitted).

¹⁴⁴ *HRG* p. 3.

¹⁴⁵ *HRG* p. 4 (internal citations omitted).

¹⁴⁶ *HRG* p. 4.

¹⁴⁷ *Van Luit, Albert, marriage license* (attached).

4000 Chevy Chase Drive.¹⁴⁸ Because “[h]is home was on property adjacent to the factory,” it “was often used for meetings and entertainment of industry clients and business associates.”¹⁴⁹

Information from Oral Histories, including Van Luit’s LGBT Identity:

The richness of Van Luit’s life, including his LGBT identity, is not found in public records and publications. During Van Luit’s lifetime, it was not safe to make one’s LGBT identity known publically. “Following World War II, driven in part by nostalgia and in part by paranoia, the general need for America to return to ‘normal’ resulted in a very conservative political and social climate. Popular media promoted the ideal nuclear family, seen in television shows such as *Leave it to Beaver* and *Father Knows Best*. Officials were on the lookout for communists and ‘sex perverts.’ In this era that so valued ‘sameness,’ it was difficult, even risky, to express same-sex attraction...”¹⁵⁰ To uncover this vital information, our community members have contacted and interviewed neighbors, former Van Luit employees, and members of the wallpaper, design and film and television industries. Van Luit’s extraordinary life emerged from these oral histories.

Van Luit built his factory in his own back yard, and “used to walk to work from his house.”¹⁵¹ Neighbors shared fond memories of watching Van Luit “stride from the factory thru the back gate of his stable to go home for lunch or to return home after a day at the factory.”¹⁵²

“Van Luit may have been attracted to the area for its equestrian history because in 1944, he built stables at his home. According to Sanborn Fire Insurance maps, a 20-foot bridal [sic] path ran along the western boundaries of Edenhurst Avenue’s residential parcels.”¹⁵³ Van Luit was an avid horseman, and enjoyed riding horses in his neighborhood with friends, including Ralph Van Hoorebeke, a prominent designer in the film and television industry.¹⁵⁴

¹⁴⁸ HRG p. 6-7.

¹⁴⁹ *Albert Van Luit Co. v. Commissioner*, United States Tax Court, March 13, 1975, p. 7 (hereinafter referred to as *Tax Case*) (attached).

¹⁵⁰ *SurveyLA LGBT Historic Context Statement*, September 2014, p. 87 (hereinafter referred to as *SurveyLA LGBT*).

¹⁵¹ *Haley, Yvonne P., Letter of Support*, dated Nov. 15, 2015 (hereinafter referred to as *Haley*)(attached).

¹⁵² *Costas, Pete, Letter of Support*, dated Nov. 11, 2015 (hereinafter referred to as *Costas LOS*)(attached).

¹⁵³ HRG p. 4.

¹⁵⁴ *Murree, Jan, Interview & Photo, January 15 & 19, 2016*, p. 1, 4 (hereinafter referred to as *Murree*)(attached).

By as early as 1955, and certainly by 1960, Van Luit was estranged from his wife Birdie; she did not live in the 4410 Edenhurst home.¹⁵⁵ Van Luit identified as gay, and/or bisexual.¹⁵⁶ From as early as 1955, and continuing until his death in 1970, Van Luit was in a relationship with Art Mendez (1922 – 2005), a dancer in the entertainment industry, who also taught ballroom dancing.¹⁵⁷ Ms. Murree was also one of Mendez's dance partners in local dance competitions.¹⁵⁸

Van Luit and Mendez entertained regularly in the 4410 Edenhurst home.¹⁵⁹ Van Luit also invited his colleagues and employees to his home.¹⁶⁰ “[Van Luit] used to have lots of parties in the house in the 60's.”¹⁶¹

Van Luit created an entertainment space in his back yard, complete with a pool, pool house, gas lights, a fountain system and a huge Bonsai tree beside the pool.¹⁶² Van Luit's lover, Art Mendez, “had done all the designs of the ponds and landscaping, including outside walls, garage, plantings and trees.”¹⁶³ Van Luit's next door neighbor, Chio Watson, “was friends with Van Luit. She used to sing while her husband played piano at Van Luit's parties. Van Luit would bring guests to the parties in vans, and all the neighbors were part of it. They all had ponds and Bhuddas [sic] in their backyards. The statues were passed from yard to yard.”¹⁶⁴ Toni and Joe Gothard lived on Edenhurst, across the street from Van Luit, and owned a restaurant on Melrose, where “[f]amous musicians and politicians ate . . . even the president of the United States. . . Joe was a tennis teacher and taught Van Luit tennis. Toni and Joe provided the food for many of Van Luit's parties. They were part of the clique of neighbors who enjoyed the Van Luit parties.”¹⁶⁵

Van Luit was an important figure in his neighborhood. He was generous with his neighbors, who describe him as “a most gracious, interesting & talented individual.”¹⁶⁶ For example, he gave his neighbor Jan Murree “carte blanche” to stop by his home, swim in his pool, and stop by

¹⁵⁵ *Knight, Virginia, Interview, January 18, 2016*, p. 3, 5 (hereinafter referred to as *Knight*)(attached); *Murree* p. 1.

¹⁵⁶ *Murree*, p. 1-4; *Knight*, p. 3, 5.

¹⁵⁷ *Knight* p. 1, 5; *Murree* p. 1, 3. Mendez's dance credits include dancing in Lena Horne's troupe, and dancing in the 1953 film *Lili*. *Murree* p. 4.

¹⁵⁸ *Murree* p. 2.

¹⁵⁹ *Murree* p. 3.

¹⁶⁰ *Knight*, p. 2, 3; *Tax Case* p. 7.

¹⁶¹ *Haley*.

¹⁶² *Haley*.

¹⁶³ *Haley*.

¹⁶⁴ *Haley*; “I have the piano from the restaurant in my home now, with the original cigarette burns on the keys.” *Haley*.

¹⁶⁵ *Haley*.

¹⁶⁶ *Costas LOS*.

the factory whenever she wanted to.¹⁶⁷ Ms. Murree recalls that until Van Luit's death, she enjoyed visiting him, and using his pool in the summer.¹⁶⁸ Van Luit also owned and rented out several of the homes adjacent to the factory and along the bridle path, including the one that Ms. Murree rented in 1964, and another one that Ms. Murree and Mr. Costas rented a few years later.¹⁶⁹ Van Luit offered free wallpaper to his neighbors to decorate their homes, including Ms. Murree and Mr. Costas.¹⁷⁰ Van Luit also sold wallpaper to his employees "really cheap."¹⁷¹

Van Luit lived in his Edenhurst home until his death in 1970, at which time Mendez lived in the home.¹⁷²

¹⁶⁷ *Murree* p. 1.

¹⁶⁸ *Murree, Jan, Letter of Support*, dated Nov. 17, 2015 (hereinafter referred to as *Murree LOS*).

¹⁶⁹ *Murree LOS*; and *Costas LOS*.

¹⁷⁰ *Murree LOS*; *Costas LOS*.

¹⁷¹ *Grumbley, Jim, Letter of Support* dated Jan. 18, 2016, p. 3 (hereinafter referred to as *Grumbley*).

¹⁷² *Murree* p. 4.

Appendix D

The Culture and Environment at the Albert Van Luit Complex: Van Luit at the Helm

Albert Van Luit, who identified with the LGBT minority, was an inclusive leader who demonstrated no bias for ethnicity, gender or sexual orientation. He was a leader who embraced all types of persons, as well as, and especially, their viewpoints and opinions. Van Luit's passion for harmonious aesthetics, executed with unsurpassed quality, which comprised the "Van Luit touch," was the vision and will-power behind his success. However, were he alive today, testimonies from those who knew him and/or worked with him and are still living, would support the idea that he would generously credit his numerous innovations and achievements to be ultimately the result of his associations with individuals - whether employees, colleagues, or friends - who shared similar values and possessed similar integrity as Van Luit himself.

With the construction of Albert Van Luit's daylight factory, enabling him to move design and manufacturing virtually in the backyard of his home in Atwater Village, Van Luit unleashed his dreams. Already well-known for his scenics and the innovative process that made them an affordable reality during his days in a garage on Hollywood Boulevard,¹⁷³ he now had the space and light to make real his expanded visions. Talent filled the factory in the form of colorizers, designers, printers, shippers, silk-screen makers and silk-screen washers, including the attendant administrators, managers and supervisors. Each individual made their entrance into the factory through the same door in order to clock in their time at the factory.¹⁷⁴ With Albert Van Luit at the helm, he led his team in the production of wallpaper and scenics that consistently surpassed the market's expectations in versatility, design, and quality.

Over the years, Van Luit's team grew, just like his factory grew and expanded as demand for his products grew. In the first years following the end of World War II, Van Luit's factory was a safe haven for the sexual minority, who were experiencing increased hostility.¹⁷⁵ "Mr. Van was like a Big Daddy to all the employees; he was like a father figure, but not authoritarian. He was like the father some of us wish we had, especially for the immigrants and disenfranchised."¹⁷⁶

¹⁷³ *LA Times - Blank Wall.*

¹⁷⁴ *Caresia, Hector, Interview*, January 20, 2016 (hereinafter referred to as *Caresia*).

¹⁷⁵ *SurveyLA LGBT* p. 87

¹⁷⁶ *Knight, Virginia, Interview II*, January 25, 2016 (hereinafter referred to as *Knight II*).

Among a lesbian silk-screen printer, a Cuban American colorist,¹⁷⁷ and gay or bisexual designers,¹⁷⁸ were immigrants coming from Austria (supervisor Paul Tamas¹⁷⁹), Cuba (machinists,¹⁸⁰ colorists, Manuel Romero and Oscar Caballero¹⁸¹), Egypt (colorist Sa'ad¹⁸²), Argentina (printers Hector Caresia and Daniel Torres¹⁸³) and Mexico. Hence, over the years there was any number of a combination of men or women, gay or straight, who were either Egyptian, Cuban, Cuban American, American, Argentine, Chicano, or Mexican. This is the diversity we know of via testimonies; it is certainly possible there was more diversity than we have discovered and documented.

As evidenced in *The life of Albert Van Luit (Appendix C)*, Van Luit established a harmonious co-existence with his neighbors. The testimonies below show that Van Luit similarly established a certain harmony within his daylight factory; an environment that imbued a sense of pride in their work at the factory; an environment that facilitated a cohesive and creatively stimulating environment where color specialists, printers and designers collaborated on the factory floor under the watchful eye of Van Luit. He generously facilitated the creative process between them, encouraging experimentation with various techniques, sometimes making suggestions. Observing color choices he would say, “well, that’s a possibility” [...] and then begin to offer a suggestion “I kind of want to do...” and then leave everyone “hanging on his words.”¹⁸⁴ Van Luit genuinely cared about his work force, whom he relied upon to similarly care about their roles in the factory. For example, “[Van Luit] treated everybody equally; there were no grunt jobs”¹⁸⁵ working on the factory floor, as one might assume a silk-screen washer might be. Silk-screen washers were charged with the care, maintenance and security of Van Luit’s “crown jewels,”¹⁸⁶ hence this position Van Luit could only entrust to individuals who understood their value. “The silk-screen washers were gifted and talented - they had to do it just right because the screens were very fragile.”¹⁸⁷

Bud Gaydos (male, straight, Caucasian, formerly employed in the shipping department, early ‘70s), also recalls his co-workers and remembers “we were like a big team, working together,

¹⁷⁷ *Knight II.*

¹⁷⁸ *Knight LOS.*

¹⁷⁹ *Wells LOS.*

¹⁸⁰ *Wells LOS.*

¹⁸¹ *Caresia, p. 4*

¹⁸² *Knight II; Wells LOS.*

¹⁸³ *Caresia p. 6.*

¹⁸⁴ *Knight LOS p. 2.*

¹⁸⁵ *Knight II.*

¹⁸⁶ *LA Times - Blank Wall.*

¹⁸⁷ *Knight II.*

striving to do our best. I guess we proud of our product.”¹⁸⁸ Jim Grumbly, (male, straight, Caucasian, former printer 1970-72) recalls:

Van Luit employees were as diverse as the community was in 1970. It was the first time I was exposed to gay people, and John Leigh Spath was unquestionably gay. I recall he was one of the big wigs, a designer, who would roam around the factory from time to time to see how things were going. It was my impression that gay folks dominated the design field, but I was aware that a gay man also worked in the shipping department. In time, by being around gay people, it just wasn’t a big deal anymore, and I realized they weren’t all just designer types.¹⁸⁹

Jim’s experience demonstrates what research tells us today, i.e., that increased exposure to the LGBT community reduces homophobia. Likewise for persons who identify with the sexual minority, who commonly experience internalized homophobia. Virginia Knight (female, lesbian, Caucasian, former designer and decorator from 1955 - ‘60s) discusses painful memories that were eased by finding her “home”¹⁹⁰ at the Van Luit factory:

I was homophobic, I was. I hated myself and would call others queer because I had to believe, ‘I’m not one of them.’ One day when I was attending Hollywood High School, a bunch of guys from the Hollywood Legion called me a queer - I’ll never forget how awful that felt - they saw me, they knew. And so did my brother. He made me see a psychiatrist because he was afraid of what would happen if our parents ever found out; he said, “It would kill them!” When I told the psychiatrist these things he said, “Well now, I’d like to talk to your brother! But, we have 50 minutes left. Let’s talk about your career.” When I told him my desire to be an interior decorator, he told me, “You’ll be accepted there.” I was so lucky! Of all the psychiatrists I could have seen, I had the good fortune to meet him. And he was right, too. When I found myself at Albert Van Luit & Company I felt comfortable, easy; it was quite a relief.¹⁹¹

Will Wells (male, straight, Caucasian, former R&D on a prototype rotary screen press 1978-80) knew of John Leigh Spath, (mentioned above), but did not interact with him. However, his good friend George Bellinger, a colorist, associated with him:

¹⁸⁸ *Gaydos* p. 2.

¹⁸⁹ *Grumbley* p. 1.

¹⁹⁰ *Knight II*.

¹⁹¹ *Knight II*.

Even though he was about 30 years older than me, George was a good friend; he lived in Pasadena and told funny stories about his family. He was a friendly guy who lived in Pasadena and had visited John Spath at his home near the Los Feliz Bridge a few times.¹⁹²

Jim Grumbly and Will Wells, both Caucasian, recall being supervised by Latino men Arturo Mendez and Alfredo Burnal.¹⁹³ Will describes Alfredo as “[...] a very earnest and standup guy [...] he had some excellent advice about how to survive working times when one's body really did not think that it was a good idea.”¹⁹⁴ Of his Austrian supervisor, Paul Tamas, Will remembers, “he had been an officer in the Austrian (“not German,” he was careful to remind you) artillery in the second world war. He tried teaching me a few words in Magyar, but gave up when we both realized that my [palate] would never be able to make those sounds.”¹⁹⁵

Will describes his experience with the Cuban machinists:

A handful of Cuban guys worked on the day shift. I'm not sure they spoke much English. They kept to themselves pretty much and were a little hard to talk to. But they were really smart. They made the machines go. If a flatbed press were to break down, they'd have it up and running within the hour. They drank a serious brand of coffee: Cafe Bustelo. They would bring this to work in a silver Thermos, brewed to espresso strength and cut about half and half with cane sugar, so that it was more like drinking hot syrup than the American coffee of the time. They were gracious enough to share from time to time in tiny Styrofoam cups. I loved it.¹⁹⁶

Will recalls his friend, an Egyptian colorist, Sa'ad:

Sa'ad was closer to my age—30-something and married. I think he was uneasy with American culture, but he would invite me over to his apartment to show me his artwork, which was very impressive. He was a painter and his love in life was to create replicas of classical, romantic paintings. He exhaustively researched the techniques of the Masters and was able to create almost perfect copies.

Hector Caresia (male, straight, Argentine, former printer 1969-73) speaks proudly of his time at the daylight factory, especially the work he did with his friend and printing partner, Daniel

¹⁹² Wells LOS.

¹⁹³ Wells, William, *Email Transcript*, January 2016 (hereinafter referred to as *Wells*).

¹⁹⁴ Wells.

¹⁹⁵ Wells.

¹⁹⁶ Wells.

Torres, and states “I always felt that safety precautions were being taken. We took breaks throughout the night, so as not to make mistakes in our printing process.”¹⁹⁷ Hector also remembers surviving an earthquake in the factory:

On the day of the 1971 [San Fernando] earthquake I was sleeping during my break. My shift on graveyard started at 11 pm and finished at 7:30 am. At 6 am I was taking my last break, resting on some boxes, when a jolt woke me up, and then there was a rumble that lasted 15-20 seconds. The other workers were shouting, and running out the front door. Everything was shaking. The huge roofs in the factory were shaking and really moving, as if their flaps were going to open. The electricity went out, as the transformers on the lot shook. I will never forget that morning at the Albert Van Luit factory almost 45 years ago. But, everything was fine after the earthquake. The cement didn’t crack, nothing broke, the building did not fall down, there was no damage, and no one was hurt. Which makes me think that if this big, beautiful daylight factory building could withstand that earthquake, it was built to last. I agree the Albert Van Luit Complex should be preserved as a monument to the workers and the innovation of Albert Van Luit.¹⁹⁸

Will speaks of the “lifers,” those “who were loyal to, honored by working for, and believed in the company Albert Van Luit created.”¹⁹⁹ Here he describes another friend at the factory:

Then there was Eddie, another long-timer, who worked as a screen washer. He always used affectionate, Spanish terms when talking with us, as if we were family. I was horrified when he collapsed on the job and died a couple of weeks later [after leaving Van Luit & Co]. I don’t know if it had to do with the screen wash, but in those days we routinely used acetone and benzene. We usually had fresh air coming in through the open steel sash windows, but some of the specialized spaces could be quite noxious.²⁰⁰

Virginia Knight experienced the heady days when Van Luit was at the height of his career. She remembers Van Luit being honored with the Justin P. Allman award,²⁰¹ but more importantly to her, she remembers the home she found with him and among their colleagues and collaborators at the factory; and she remembers he gave her - “a borderline professional” - a chance.²⁰² Hector Caresia remembers starting as a printer’s assistant and being promoted to printer, and his friend

¹⁹⁷ *Caresia.*

¹⁹⁸ *Caresia.*

¹⁹⁹ *Wells LOS.*

²⁰⁰ *Wells LOS.*

²⁰¹ *LA Times - Blank Wall.*

²⁰² *Knight II.*

Alfredo Bernal starting out as a printer and being promoted to supervisor, who a decade later was one of Will Well's supervisors.²⁰³ Jim Grumbley remembers encountering a gay person for the first time when he started at the Van Luit factory, and later realizing it wasn't such a big deal.²⁰⁴ He also credits his experience at the factory for helping him get started on a career path.²⁰⁵ Bud Gaydos only worked a couple of years at the factory, like Will and Jim. But, Bud was a bit of an activist, participating in "sit-ins" at Griffith Park, and so it makes sense he participated in efforts to unionize at the Van Luit factory in the early 70's.²⁰⁶ Will Wells' experience at the factory encompasses a period eight years after the death of Van Luit. He witnessed "unsafe and shady practices"²⁰⁷ by management and bemoaned the cruel way that Van Luit's loyal and life-long employees were treated when the factory closed:

One day the management locked the doors and closed the company, without notifying its employees. Many of them had been life-long employees, or "lifers," and believed in the company. Some employees - with families to feed - came to work every day from as far away as Compton and Inglewood. It was sad news for the families and a sad ending for the Albert Van Luit factory, but it wasn't surprising.²⁰⁸

Without Van Luit at the helm, the factory appears to have fallen into demise. The decade following Van Luit's death heralded a rise in environmental consciousness and unions attempting to improve working conditions and provide benefits to employees, both costly to the bottom line of any business endeavor. In this century, and in this decade it's not hard to imagine that if a person like Van Luit had remained at the helm after his death, he or she would have negotiated the coming changes with the same conscientiousness he exhibited during his decades at the helm.

²⁰³ *Caresia LOS; Wells.*

²⁰⁴ *Grumbley.*

²⁰⁵ *Grumbley.*

²⁰⁶ *Gaydos.*

²⁰⁷ *Wells LOS.*

²⁰⁸ *Wells LOS.*

Appendix E

The Van Luit Complex Satisfies the SurveyLA LGBT Eligibility Standards

The Van Luit Complex should be preserved as an LGBT historic resource in Los Angeles, pursuant to the standards outlined in the SurveyLA LGBT Historic Context Statement dated September 2014:

Theme 8: Queer Art

Property Type: Commercial

Property Type Description: Van Luit Complex, consisting of a two-story Post-War daylight factory (JR Wyatt, 1950) and a two-story Mid-Century Modern Style office-showroom (Killingsworth-Brady, 1965), located at 4000-10 E. Chevy Chase Blvd., LA, CA 90039, used for the production of Van Luit's wallpaper.

Property Type Significance: The Van Luit Complex is significant because it was directly associated with significant contributions to the history of art, specifically commercial art, made by Albert Van Luit, an LGBT commercial artist.

Geographic Location: 4000-4010 E. Chevy Chase Drive, Los Angeles, CA 90039

Areas of Significance: Art (Commercial), Social History

Period of Significance: The factory was built in 1950, and the showroom was built in 1965, both of which fall within the period of significance of 1945-1980.

Eligibility Standards:

- Van Luit made important contributions to the history of commercial art, namely wallpaper production, distribution, marketing, color and design. Van Luit also provided a safe workplace and community for LGBT artists, factory workers, designers and individuals between 1950 and 1970.
- The Van Luit Complex (factory and showroom) are directly associated with the productive life of Albert Van Luit, where he created community, worked and made innovations from 1950 until his death in 1970.

Character-Defining/Associative Features:

- The Van Luit Complex should be preserved under Criterion 1 because it was the site where Albert Van Luit revolutionized the wallpaper industry and created an LGBT community from 1950 to 1970.
- The Van Luit Complex factory and showroom retain most of the essential character-defining features from the period Van Luit occupied the Complex (1950-1970).²⁰⁹

Integrity Considerations:

- The integrity of the Van Luit Complex is based on the period of 1950-1970 during which Van Luit occupied the Complex and was involved in every aspect of his wallpaper manufacturing company.²¹⁰
- The Van Luit Complex retains the integrity of Location, Design, Feeling and Association from 1950-1970. “The growth of Albert Van Luit & Co. over the years resulted in regular expansion of the factory facilities. As a result, the factory site underwent many changes between 1953 and 1972. However, the changes all took place under the ownership of Van Luit and reflect the growth of his business.”²¹¹ “A recent site visit confirms that both the factory and the showroom have not suffered from substantial alterations and retain integrity of significant materials including continuous steel sash windows and jalousie windows.”²¹² The showroom also “retains significant character-defining features of the [Mid-Century Modern architectural] style and reflects [Edward] Killingsworth’s influential design aesthetic.”²¹³

²⁰⁹ *HRG* p. 11.

²¹⁰ *HRG* p. 11.

²¹¹ *HRG* p. 6.

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²¹³ *HRG* p. 11.

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30. *United States Census, 1920*, database with images, *FamilySearch* (<https://famiysearch.org/ark:/61903/1:1MD18-QN8>: accessed 19 January 2016), Albert Van Luit in household of Jennie Van Luit, Cleveland Ward 4, Cuyahoga, Ohio, United States; citing sheet 7B, NARA microfilm publication T625 (Washington D.C.: National Archives and Records Administration, n.d.); FHL microfilm 1,821,361.
31. *Van Luit, Albert*, marriage license.
32. *Van Luit, Albert*, obituary, *Los Angeles Time*, June 1, 1970.
33. Volland, Jennifer, author, *Edward A. Killingsworth: An Architect's Life* (Hennessey & Ingalls, 2013), *Letter of Support*, dated November 17, 2015.
34. *Wallcoverings Association Allman Award Criteria*; wallcoverings.org.
35. Wells, William, *Email Transcript*, January 2016.
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Albert Van Luit Co. v. Commissioner

United States Tax Court

March 13, 1975, Filed

Docket No. 4856-73.

Reporter

1975 Tax Ct. Memo LEXIS 315; T.C. Memo 1975-56; 34 T.C.M. (CCH) 321; T.C.M. (RIA) 750056

ALBERT *VAN LUIT* CO., INC., Petitioner v.
COMMISSIONER OF INTERNAL REVENUE,
Respondent

Core Terms

wallpaper, contributions, color, compensation paid,
wall-covering, services, partnership, Salary,
manufactured, bargain

Counsel: *Don M. Pearson* and *Daniel J. Clinton, Jr.*, for the petitioner.

Jeffrey C. Kahn, for the respondent.

Opinion by: FEATHERSTON

Opinion

MEMORANDUM FINDINGS OF FACT AND OPINION

FEATHERSTON, *Judge*: Respondent determined deficiencies in petitioner's Federal income taxes for 1969 and 1970 in the amounts of \$ 73,963.29 and \$ 34,028.68, respectively. The only issue for decision is the reasonableness of compensation paid by petitioner to its chief executive and major shareholder.

FINDINGS OF FACT

Petitioner is a corporation with its principal offices and place of business in Los Angeles, California. Petitioner keeps its books and records, and reports its income using the accrual [*2] method of accounting and a calendar year basis.

In 1940, Joseph Cannell, North Baker, and Albert

Van Luit (hereinafter Van Luit) formed a partnership for the purpose of producing wallpaper. Joseph Cannell and North Baker contributed \$ 2,500 each to the partnership, and Van Luit contributed his sole proprietorship. In 1945, the partnership was incorporated under the name of Albert Van Luit Co., Inc. The shareholders and the percentage of shares owned were:

 [Go to Table1](#)

From the date of incorporation until March 10, 1969, these three shareholders comprised petitioner's board of directors. Commencing on March 10, 1969, Daniel J. Clinton, Sr., served as the fourth member of the board of directors. Van Luit was not related by blood or marriage to any of the members of the board. Van Luit died on May 28, 1970, at the age of 72.

During the taxable years at issue until Van Luit's death, petitioner's officers were:

 [Go to Table2](#)

Petitioner [*3] manufactured and distributed wallpaper of a superior quality. Van Luit was responsible for petitioner's successful operation at every level.

Van Luit became involved in the wall-covering business at age 14. He began in a part-time job in a retail wallpaper store in Cleveland, Ohio. His employer sold high-quality wall coverings imported from France and England. After high school, Van Luit attended art school for a more formal education in interior design.

In 1935, Van Luit moved to California and opened

a sole proprietorship to manufacture wallpaper. As stated above, in 1940 he contributed the assets of the proprietorship to the partnership owned by Van Luit, Joseph Cannell, and North Baker, and the partnership was incorporated in 1945.

Van Luit's was the guiding genius behind the enormous success of petitioner's business. He contributed to every aspect of the business, including promotion, distribution, production, design, and color.

For promotional purposes, Van Luit conceived of displaying petitioner's wall coverings on specially designed multiplex "wings." This method, the best for displaying the product to the consumer, was later adopted by many manufacturers in the wall-covering [*4] industry.

In the mid-1940's, Van Luit utilized advanced photographic techniques to develop miniatures of the "scenic" style wallpaper manufactured by petitioner. "Scenics" consist of 27-inch-wide panels of wallpaper which recreate an entire scene. The miniaturization process enabled the prospective customer to view the entire scene as it would appear in the home. The process is complicated, and requires adjustments to color in order to cure distortions and fairly depict the full-size scene.

Early in petitioner's history, Van Luit established a revolutionary distribution system. As opposed to marketing high-quality wallpaper through interior designers, Van Luit conceived the idea of marketing his product through retail outlets. Due to Van Luit's experience and extensive travel, he knew many wallpaper dealers and was thus able to establish a distribution system which still exists today. Van Luit also instituted a program of quality control which enabled petitioner to guarantee relatively consistent color for bolts of wallpaper produced at different times.

These promotional and marketing innovations advanced petitioner's position in the wall-covering industry and were key factors [*5] in petitioner's high sales volume and high profit margin.

In the area of production, Van Luit was instrumental in bringing about significant developments in petitioner's techniques. Beginning in 1951, Van Luit worked with an engineer, John Bruce, to develop a revolutionary silk-screening process which utilized drying ovens in place of the older air-drying method which required a great deal of space and labor. The Van Luit process permitted the paper to move past a stationary silk screen whereas, previously, the screen had been moved along the paper. This innovation permitted, for the first time, mass production of silk screen wall coverings.

The most significant production technique introduced by Van Luit involved the use of a photographic process which enabled any desired background to be printed on wall-covering material. A scene is then printed on this background. Prior to the development of this process only one wall in a room would be covered by wallpaper. The remaining walls were painted to match the color of the "scenic." The new technique substantially increased petitioner's sales because it permitted the consumer to have one wall of "scenic," and the other three walls [*6] covered in a complimentary background paper. In addition, the complexity of the background prevented imitations by others in the industry, thus assuring the unique quality and market position of the Van Luit product.

In 1969, Van Luit caused petitioner to commence studies in design and engineering with a view to installing a Kidder Press. The petitioner ultimately purchased such a press, with design and color production modifications caused by Van Luit's work. The Kidder Press enabled petitioner to vastly increase its volume by doubling its manufacturing capacity.

Van Luit's greatest contributions to petitioner were in the areas of design and color. He possessed a genius for determining commercially salable design and color combinations. Van Luit worked with designers to achieve the desired effects, and had complete control over the final decisions on color.

The end product of Van Luit's supervision was so unique as to be instantly recognizable in the industry as the "Van Luit touch." This unique quality is reflected in the unusual longevity of Van Luit designs. Most members of the industry produce a new book of samples on a 2-year cycle. While petitioner also produces new selections [*7] every 2 to 3 years, its sample books continue to be commercially viable for up to 12 years.

Van Luit's special talent in this respect made his name synonymous with fine quality and workmanship in the wall-covering industry. In recognition of Van Luit's contributions, the interior design industry presented Van Luit the Justin P. Allman award in 1962.

In addition to the above-described notable achievements, Van Luit was responsible for the day-to-day administration of the business, including sales, promotion, etc. Because of his 35 years experience, he was personally a significant sales factor for petitioner. He knew many people in the wall-covering industry and never lost touch with the interior designers who created much of petitioner's business.

Van Luit devoted nearly all of his time to the business, often working 7 days a week. His home was on property adjacent to the factory and was often used for meetings and entertainment of industry clients and business associates.

During the tax years at issue the salaries paid to the shareholder-employees were as follows:

 [Go to Table3](#)

[*8] Petitioner's sales, taxable income, taxes paid, salaries paid to Van Luit and other shareholder-employees, dividends distributed, and net worth for 1960 through 1972 are as follows:

 [Go to Table4](#)

 [Go to Table5](#)

[*9]

Van Luit received a base salary plus 30 percent of the net profits of petitioner. This compensation was a formula established by the partnership, and later adopted by the corporation in 1946. In the years at issue, the base salary he received was \$ 27,500. The arrangement was reviewed periodically by the board of directors, but was never changed. The members of the board agreed that Van Luit was entitled to the compensation payable under the formula.

In addition to this compensation, Van Luit received \$ 100 per month from petitioner for expenses. Petitioner did not provide him with a car or any other corporate amenities. Van Luit did not participate in any pension or profit-sharing plan.

Petitioner deducted the compensation paid to Van Luit on its 1969 and 1970 Federal income tax returns. Respondent determined that the compensation paid to Van Luit was excessive by the amounts of \$ 135,812 for 1969 and \$ 69,164 for 1970 and disallowed the deductions to that extent in each year.

ULTIMATE [*10] FINDING OF FACT

The compensation paid by petitioner to Van Luit in 1969 and 1970 was reasonable within the meaning of section 162(a)(1). ^{1/}

OPINION

Section 162(a)(1) permits a corporation a deduction in computing taxable income for reasonable compensation paid to its employees. The issue of whether the amounts paid to Van Luit constituted reasonable compensation is factual, and the burden of proving reasonableness is on petitioner, *Botany Mills v. United States*, 278 U.S. 282 (1929); *Dielectric Materials Co.*, 57 T.C. 587, 591 (1972).

Petitioner contends that the contingent compensation plan herein at issue was a long-standing policy, and the product of an arm's-length

^{1/} All section references are to the Internal Revenue Code of 1954, as in effect during the tax years in issue, unless otherwise noted.

bargain between Van Luit and an independent majority of the board of directors. Moreover, the plan was in effect before any services were rendered by Van Luit. Petitioner maintains that the regulations, [section 1.162-7\(b\)\(2\)](#),^{2/} and a substantial body of case law support the reasonableness of such a compensation plan. [*11] See [Mayson Mfg. Co. v. Commissioner](#), 178 F.2d 115, 120 (C.A. 6, 1949); [Lewisville Investment Co.](#), 56 T.C. 770, 781-783 (1971). The arm's-length nature of the contract, in conjunction with the remarkable contributions and service of Van Luit provide, according to petitioner, more than ample support for the reasonableness of the compensation. We agree, and hold for petitioner.

[*12] Van Luit was compensated pursuant to the formula adopted by the board of directors as corporate policy in 1946. The board of directors consisted of persons unrelated to Van Luit, each of whom had a substantial interest in the corporation which was adverse to Van Luit's, and Van Luit owned only 50 percent of petitioner's stock. The compensation arrangement was the product of a free bargain between petitioner and Van Luit designed to secure "on fair and advantageous terms the services of the individual." [Sec. 1.162-7 \(b\)\(2\)](#), [Income Tax Regs.](#) See [Streckfus Steamers, Inc.](#), 19 T.C. 1, 6 (1952); [California Vegetable Concentrates, Inc.](#), 10 T.C. 1158, 1166 (1948);

^{2/} [Sec. 1.162-7](#) Compensation for personal services.

(b) The test set forth in paragraph (a) of this section and its practical application may be further stated and illustrated as follows:

* * * * *

(2) The form or method of fixing compensation is not decisive as to deductibility. While any form of contingent compensation invites scrutiny as a possible distribution of earnings of the enterprise, it does not follow that payments on a contingent basis are to be treated fundamentally on any basis different from that applying to compensation at a flat rate. Generally speaking, if contingent compensation is paid pursuant to a free bargain between the employer and the individual made before the services are rendered, not influenced by any consideration on the part of the employer other than that of securing on fair and advantageous terms the services of the individual, it should be allowed as a deduction even though in the actual working out of the contract it may prove to be greater than the amount which would ordinarily be paid.

[Draper & Co.](#), 5 T.C. 822, 839-840 (1945). Compare [Consolidated Apparel Co.](#), 17 T.C. 1570, 1579 (1952), reversed in part and affirmed in part 207 F.2d 580 (C.A. 7, 1953); [Dielectric Materials Co.](#), *supra*; [R. H. Oswald Co.](#), 185 F.2d 6, 9 (C.A. 7, 1950). The fact that the payments bore no relationship to Van Luit's stockholding, and that the compensation was bargained for when petitioner was not producing large profits [*13] further buttress the reasonableness of the compensation formula. See [Soabar Co.](#), 7 T.C. 89, 92 (1946). Nor do we think that petitioner's business or Van Luit's participation therein had so changed as to render the plan unreasonable as a measure of the value of his services. Cf. [Pepsi-Cola Bottling Co. of Salina, Inc.](#), 61 T.C. 564, 569 (1974), on appeal (C.A. 10, May 16, 1974).

Moreover, and perhaps more significant, the compensation, apart from the bargain, was reasonable under all the circumstances. Petitioner's success was due almost exclusively to the remarkable efforts of Van Luit, which are described in detail in our Findings. In light of his past and continuing services, and his exceptional contributions to petitioner, Van Luit was entitled to substantial compensation. [Dielectric Materials Co.](#), *supra* at 591; [Mayson Mfg. Co. v. Commissioner](#), *supra*; [Adams Tooling, Inc.](#), 33 T.C. 65, 73 (1959), affd. 289 F.2d 554 (C.A. 7, 1961). Petitioner's phenomenal success, graphically shown in the table quoted in our Findings, was attributable almost entirely to Van Luit's guiding [*14] genius--his technical and artistic abilities, his business sense, his flare for effective marketing, and his unceasing devotion to his work. We think petitioner has shown that Van Luit's compensation was reasonable.

In an attempt to refute petitioner's evidence, respondent introduced expert testimony on the subject of executive compensation. While the witness possessed excellent credentials, he was not at all familiar with the wall-covering industry nor with the significance of Van Luit's contributions and innovations. Thus, we are not convinced by his

testimony that Van Luit's compensation was unreasonable.

We also note that respondent introduced evidence of compensation paid to chief executives of certain corporations in the industry. However, the corporations described as comparable by respondent were not nearly as financially successful as petitioner, were not headed by executives with Van Luit's talents or reputation, and were not actual competitors with Van Luit's unique product.

Basing our conclusion upon all the evidence of record, we hold that the compensation paid to Van Luit for 1969 and 1970 was reasonable.

To reflect the foregoing and concessions made by the parties,

[*15] *Decision will be entered under Rule 155.*

Albert Van Luit Co. v. Commissioner

Table1 ([Return to related document text](#))

Albert Van Luit	50 percent
Joseph Cannell	25 percent
North Baker	25 percent

Table1 ([Return to related document text](#))**Table2** ([Return to related document text](#))

Name	Title
Albert Van Luit	President and chief executive officer
Joseph Cannell	Vice president
Daniel J. Clinton, Sr.	Secretary
North Baker	Treasurer

Table2 ([Return to related document text](#))**Table3** ([Return to related document text](#))

	1969	1970
Albert Van Luit	\$ 195,811.72	\$ 94,164.26 (until 5/28/70)
Joseph Cannell	21,900.00	26,200.00
North Baker	19,500.00	23,200.00

Table3 ([Return to related document text](#))**Table4** ([Return to related document text](#))

		Compensation		
Calendar		Taxable	Federal	Paid to
Year	Gross Sales	Income	Income Tax	A. Van Luit
1960	1,886,770.57	115,670.76	54,338.18	70,168.15
1961	1,862,805.20	122,662.52	58,284. 51	72,201.67
1962	1,949,780.56	125,453.25	59,609.26	73,463.91
1963	2,193,674.74	235,223.57	114,678.73	122,529.37
1964	2,566,009.47	190,505.1 6	85,440.32	106,873.84
1965	2,799,443.61	320,834.29	145,515.94	162,161.74
1966	2,963,440.76	238,110.66	101,775.42	128,575.96
1967	3,064,375.31	224,332.85	99,923.90	121,643.73
1968	3,584,112.13	341,479 .13	170,069.52	175,146.60
1969	3,901,135.41	372,085.96	188,644.16	195,811.72

Albert Van Luit Co. v. Commissioner

		Compensation		
Calendar		Taxable	Federal	Paid to
Year	Gross Sales	Income	Income Tax	A. Van Luit
1970	3,903,439.47	452,660.49	216,046.47	94,164.26 ¹
				Compensation
				Paid to D.J.
				Clinton, Sr.
1970	3,903,439.47	452,660.49	216,046.47	29,250.00 ²
1971	4,596,347.46	624,695.62	292,217.95	94,576.32
1972	5,750,830.34	823,296.19	357,469.98	124,428.02

Table4 ([Return to related document text](#))Table5 ([Return to related document text](#))

		Compensation		Company Net Worth	
		to Other			
Calendar	Shareholder-	Cash		(Capital Stock and	
Year	Employees	Dividends		Retained Earnings)	
1960	19,400.00	0.00		775,148.81	
1961	19,400.00	0.00		839,526.82	
1962	19,400.00	0.00		905,43 7.90	
1963	23,400.00	0.00		1,023,845.21	
1964	26,400.00	15,000.00		1,116,577.04	
1965	26, 400.00	15,000.00		1,397,230.62	
1966	26,400.00	15,000.00		1,397,230. 62	
1967	26,400.00	15,000.00		1,506,639.57	
1968	30,900.00	15,000.00		1,643,216.14	
1969	41,400.00	10,000.00		1,814,690.23	
1970	20,026.76 ¹	0.00		2,046,119.88	
1970	29,373.24 ²	0.00		2,046,119.88	
1971	73,450.84	0.00		1,859,669.66 ³	
1972	93,352.00	0.00		2,304,593.69	

Table5 ([Return to related document text](#))¹ Salary for 1970 to May 28, 1970, the date of death of Albert Van Luit.² Salary for 1970 after May 28, 1970, the date of death of Albert Van Luit.³ Stock redemption in 1971.

End of Document

Bradbury & Bradbury

A R T W A L L P A P E R S

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Burt Kallander, production manager
Bradbury & Bradbury Art Wallpaper
P.O. Box 155
Benicia, California 94510
burt@bradbury.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: January 19, 2016

I am the production manager at Bradbury & Bradbury Art Wallpapers. We are the premier resource for those seeking to create a vintage atmosphere in their historic homes. We specialize in 19th and 20th century wallpapers, reproducing historic patterns and also reinterpreting them with alternate colorings to offer our clients as many choices as possible.

Bradbury & Bradbury Art Wallpapers was founded in 1979, by Bruce Bradbury with the mission of rediscovering and recreating the best in historic wallpaper design. An important goal of our company has always been to make fine hand-printed art wallpapers affordable to the homeowner by making our papers available directly by mail order. Though most of our papers are used in period residences, our work has included installations for major museum exhibits, and reproductions of historic patterns for state, federal and international historic preservation projects. Our designs have been seen in countless sets for movies and television, and we maintain a close relationship with the hospitality and entertainment industry giants.

P.O. Box 155 • Benicia, CA 94510 • Phone: 707.746.1900 • Fax: 707.745.9417

www.bradbury.com

Our lead designer, Steve Bauer, took over the company in 2005, and has begun to extend our range of wallpaper styles further into the 20th century, beginning with a collection of dazzling designs from the Art Deco period.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. I understand that Van Luit's factory had north facing windows that provided ample daylight on the factory floor. This is an important architectural characteristic, because when you are printing wallpaper, you must have good lighting. Art studios are also built with north facing windows, which provide soft, diffused, natural lighting. The Van Luit factory's north facing windows would have provided this same great lighting.

Like Van Luit, we at Bradbury & Bradbury mix our color by eye, and we print our wallpaper on long tables. As the paper moves down the table during the process, it is important to look back and be able to detect if there are any problems with the color. Good lighting is critical to being able to spot a problem immediately.

The final application of wallpaper is most often in homes, so we must be attuned to and be prepared for a mix of natural light and artificial light. As part of the development process, when you are evaluating and critiquing a design, you may want to adjust the colors depending on how they look in the daylight, versus how they look in artificial light. Color matching is especially critical in producing custom orders, which I understand Van Luit's factory also offered. To match a color for someone's home, you must be able to test the match in that same mix of natural and artificial lighting that is present in a home. The fact that Van Luit's factory had ample daylight means that designers and printers could evaluate the color right there on the factory floor, as they walked down the long tables.

The key to producing high quality work is to remain involved in the process, much the way Van Luit himself did. Since I began at Bradbury & Bradbury in 1985, I never had the chance to meet Albert Van Luit. However, customers sometimes mention Van Luit as an industry standard, expressing their disappointment that his products are no longer available.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex, and hope that Van Luit's factory will be preserved as an important part of our industry's and our country's history.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Burt Kallander', with a stylized, flowing script.

Burt Kallander, production manager
Bradbury & Bradbury

USC School of Architecture

Date: 21 November 2015

Mr. Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Kenneth A. Breisch, Ph.D
School of Architecture
University of Southern California
204 Watt Hall
Los Angeles, CA 90089-0291

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org and atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Dear Mr. Burton:

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I am an Assistant Professor in the School of Architecture at the University of Southern California with a Ph.D. in Art History from the University of Michigan, where I specialized in the history of American architecture. In 2002 I founded the Graduate Program in Historic Preservation at USC and currently teach graduate courses in The History of American Architecture, and The Modern Tradition in Southern California. I currently serve as President of the Society of Architectural Historians, an international organization devoted to the study and preservation of our historic built environment.

Based on my expertise, I am writing to support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles. The Van Luit Factory, which was designed by J. R. Wyatt in 1950, is an excellent example of



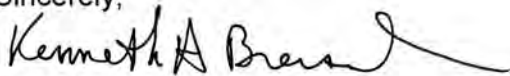
daylight factory design, employing north-facing, saw-tooth windows to bring indirect natural light into the interior. Its reinforced concrete construction allows for large unobstructed floor spaces, which, when combined with the generous overhead lighting, make it an excellent candidate for adaptive reuse.

The adjacent Van Luit office-showroom was designed by award-winning architects Edward Killingsworth and Jules Brady in 1965, principals in one of the most important Southern California architectural firms of the post-war era. Reflecting the Mid-Century Modern architectural style that was a hall-mark of these years, it retains significant character-defining features that perfectly reflect the firm's influential architectural aesthetic. Its U-shaped plan creates a remarkably free flow of space between the exterior and interior spaces of the structure.

Killingsworth was responsible for integrating landscape design into all of the firm's projects. The resulting unification of exterior and structural spaces, combined with the crisp geometry of the steel and glass construction and flat roof, reflect the very best of the Southern California, Mid-Century Modern aesthetic, a style which was popularized by *Arts and Architecture* magazine and its internationally renowned Case Study house program, for which Killingsworth and Brady designed the widely acclaimed Frank House in Naples, CA. The wooden lattice screens and overhead folding-shades that Killingsworth and Brady incorporated into the Van Luit design are particularly elegant features of the firm's contribution to this style. They are characteristic of their use of light and shade to create rhythmic patterns that play across the surfaces and floors of the structure.

For the above reasons, I strongly support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

A handwritten signature in black ink, reading "Kenneth A. Breisch". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Ken Breisch, Ph.D.
Assistant Professor



25 December 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

RE: Historic-Cultural Monument Nomination of the Albert Van Luit Complex, 4000 E. Chevy Chase Drive

Dear Mr. Barron:

Thank you for this opportunity to express my support for the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. I am writing to you as an architectural historian, historic preservation consultant and professor of architecture at California State Polytechnic University, Pomona, where I co-coordinator of the historic preservation program.

Based on my review of the nomination and the additional documentation prepared by Historic Resources Group, it is clear that the complex is of historic significance. In particular, I would like to address the integral relationship between business and design that is inherent in the Albert Van Luit Complex. As the documents make clear, Van Luit was innovative as a designer and marketer of wallpaper. His naturally-lit reinforced concrete and steel factory was designed to address the manufacturing requirements of his successful and expanding business. The showroom needed to perform a different function; its incorporation of landscape within the office setting captured the informality that epitomized the California lifestyle. In selecting Edward Killingsworth as his architect, Van Luit recognized the work of another innovative designer whose contemporary commercial and residential works captured the values Van Luit hoped to bring to his clients through his own products.

The Albert Van Luit Complex is a unique cultural resource for the City of Los Angeles. It reflects the City's long history as a place of business and design innovation. For these reasons, I support the designation of the complex as a Los Angeles Cultural Heritage Monument.

Sincerely yours,

Lauren Weiss Bricker, Ph.D.
Architectural Historian

Interview Transcript of Hector Caresia, a former Van Luit Employee

Date: January 20, 2016

Location: Home of Kelly Blanpied at 4001 Verdant Street LA, CA 90039

Present: Hector Caresia, his daughter Roxana Caresia, Carrie Sutkin, and Kelly Blanpied

[Ed: In a follow-up interview in which Mr. Caresia focused on photographs to facilitate his memory, we learned that his work history at the Van Luit Complex was bifurcated. Prior to his employment at Albert Van Luit & Company, Mr. Caresia was a busboy at Taix Restaurant on Sunset Boulevard in Echo Park. He began his employment at Van Luit in 1969, working the graveyard shift until 1973, when he returned to Taix Restaurant. Then, at some point he resumed work at the Van Luit factory. He was an employee at the Van Luit factory, when the factory ceased operations.]

I am 82 years old, and unhealthy. It's hard for me to remember all the details about this period in my life, and I no longer remember all the names of the men I worked with. I first started at Van Luit on the graveyard shift in 1969; it was right after I had my only child, Roxana.



Myself, Hector Caresia, on the Albert Van Luit factory floor, 1970

There is one name I am trying to remember: the name of the HR person at Van Luit. I remember he was an American, and his office was in between the cafeteria and the time-clock. We all had to enter the factory through the same door, (located at the front of the factory on the east side), so we could check in to work.



Albert Van Luit Complex, factory porch and employee entrance 9/23/2015



My friends from the shop floor
From Left: Unknown, myself, and Alfredo Bernal, 1970

The photo below shows colleagues I considered my mentors. Most of my colleagues were mainly Latino - Cubans, Cuban Americans, Argentines, Chicanos, and Mexicans. I would say each shift was split 50/50 between Latino and White workers, although I think on the graveyard shift there may have been more Latinos. Colorists, Manuel Romero and Oscar Caballero were both born in Cuba, and worked with me on the graveyard shift.



Me, Oscar Caballero, Manuel Romero 1970

There was a younger, Cuban American, whose name I can't remember, who also worked the graveyard shift; he's wearing a striped shirt in the photo below. Arturo Mendez, is to my immediate left, and Alfredo Bernal to my right. We were all friends and got along very well at work.



From Left: Alfredo Bernal, unknown, me, Arturo Mendez, and young Cuban American colorist whose name I cannot remember, 1970.

We worked two man shifts on the silk-screen and my printing partner was Daniel Torres, an Argentine like myself. He was a good friend, and he may have been the one who helped me get my foot in the door the first time I applied for employment at Van Luit. He would come to my home and socialize with my family, until Torres divorced his first wife, bought a truck, and moved to Arizona to become a truck driver.

At first, our work was done manually and I worked on the manual silk-screen press. We would pass a squeegee over the screen by hand. It required two people, each person set up on each side of the screen. When we used the squeegee, we alternated strokes and made several passes to make sure the color was distributed evenly. Then the paper would pass through a drier, and after it was dried and inspected for flaws, we would apply a new screen and new color. We would repeat this process until all the design colors were applied. I always felt that safety precautions were being taken. We took breaks throughout the night, so as not to make mistakes in our printing process.

I worked at the factory until I felt I needed to change jobs. Around 1973 I returned to Taix restaurant, and later I decided to return to the Van Luit Factory, only this time I worked the day shift. When I returned, the Van Luit factory was using semi-automatic machines, each machine doing the work that used to take two people to do. Later, they were replaced with fully automatic machines.

I don't remember meeting or seeing Albert Van Luit during the years I worked there. I knew that he lived very close to the complex. I would drive to the complex each day from my home and park next to his personal office [the design showroom]. I also remember there being horses at the southern end of the complex beyond the factory.

On the day of the 1971 [San Fernando] earthquake I was sleeping during my break. My shift on graveyard started at 11 pm and finished at 7:30 am. At 6 am I was taking my last break, resting on some boxes, when a jolt woke me up, and then there was a rumble that lasted 15-20 seconds. The other workers were shouting, and running out the front door. Everything was shaking. The huge roofs in the factory were shaking and really moving, as if their flaps were going to open. The electricity went out, as the transformers on the lot shook. I will never forget that morning at the Albert Van Luit factory almost 45 years ago. But, everything was fine after the earthquake. The cement didn't crack, nothing broke, the building did not fall down, there was no damage, and no one was hurt. Which makes me think that if this big, beautiful daylight factory building could withstand that earthquake, it was built to last. I agree the Albert Van Luit Complex should be preserved as a monument to the workers and the innovation of Albert Van Luit.



Myself and my daughter Roxana, during interview

Photos

1. Myself, Hector Caresia, on the Albert Van Luit factory floor, 1970 (Caresia collection)
2. Albert Van Luit Complex, factory porch (Photographed 9/23/2015 by Charles J Fisher)
3. From Left: Unknown, myself, and Alfredo Bernal, 1970 (Caresia collection)
4. Clockwise: Me, Oscar Caballero, Manuel Romero 1970. (Caresia collection)
5. From Left: Alfredo Bernal, unknown, me, Arturo Mendez, and young Cuban American colorist whose name I cannot remember, 1970. (Caresia collection)
6. Myself and my daughter Roxana, during interview (Photographed 1/20/216 by Kelly Blanpied)



Jackie Sloan <atwatervillagealways@gmail.com>

Van Luit Complex - on behalf of Hector Caresia (with historic photos)

Jackie Sloan <atwatervillagealways@gmail.com>

Sun, Nov 15, 2015 at 1:31 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

On behalf of Hector Caresia, who does not have email access, we are forwarding his letter of support for the Van Luit Complex below, and attaching his personal photos of working in the Van Luit Factory.

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Hector Caresia

203 N. Catalina Street.

Los Angeles, CA 90004

Email: roxanacaresia@hotmail.com**Previous Address: 1406 ½ N. Manzanita St. LA CA 90027****Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15, 2015

I remember being at the site, on February 9, 1971 during an earthquake. I had never felt an Earthquake. It was early in the morning. My wife and daughter were on a trip to Argentina, when we felt that Earthquake. I started working at The Albert Van Luit factory in 1969. I never met the owner. But I heard he was very nice. My friends knew Mr. Oscar and Daniel had been working at the factory longer than I had. Oscar and another man, Manuel Romero, were "colorists." Daniel was the

printer. I was a printer's assistant and then I became a printer, where I made \$8.00 per hour in 1970. Alfredo Bernal was another co-worker, he was a printer, and then he became Supervisor. I have attached a photograph of me and my co-workers taken the 1970's.

I remembered that there were lots of windows in the factory; we needed a lot of light. And there were heaters also, to dry the glue and paint. I moved the paint over the silk screens, and then I entered the big rolls of paper, into a dryer. The dryers were very noisy. My Supervisor was Mr. Mendez, a Mexican-American. There was no air conditioning, but lots of windows. We would eat inside the building in their cafeteria. We had two breaks, ten minutes each and one lunch of 30 minutes. At first I was a laborer and then I used semi-automatic machines. For all of these reasons, we support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely

Hector Caresia

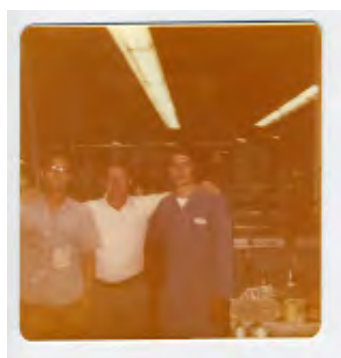
4 attachments



PHOTOS_AVL-1.jpg
844K



PHOTOS_AVL-2.jpg
843K



PHOTOS_AVL-3.jpg
774K



PHOTOS_AVL-4.jpg
978K

November 11, 2015

Richard Barron, AIA Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Room 620
Los Angeles City Hall
200 No. Spring Street
Los Angeles, CA 90012

Re: Van Luit Complex

Sir:

As a member of the Atwater Community since the early 1960s, I wish to convey my memories and support for the Historic-Cultural Monument nomination for the above referenced complex.

I live at 4014 Chevy Chase, adjacent to the property in review and have enjoyed having such a wonderful complex abut my property. Van Luit had the buildings constructed so that no noise bothers the adjacent properties. With wonderful trees and plantings to buffer any noise from the factory, the complex blends so well with the rest of the street, you wouldn't know there were any commercial buildings there. I hope this is kept that way.

I originally moved into the area and rented one of the two houses owned by "AL" Van Luit's company off the bridle path running behind the property. He was a most gracious, interesting & talented individual. He had the factory provide me with wall coverings to redecorate the house. As the house was south of the parking lot, I had many occasions to see him stride from the factory thru the back gate of his stable to go home for lunch or to return home after a day at the factory.

I am most pleased that this property is up for a historic nomination, as so many times we lose our heritage to highrise apartments, etc.

Regards,

Pete Costas
4014 Chevy Chase



523 West Sixth Street, Suite 826
Los Angeles, CA 90014

213 623 2489 OFFICE
213 623 3909 FAX
laconservancy.org

November 25, 2015

Submitted by email

Richard Barron, President
Cultural Heritage Commission
Attention: Shannon Ryan
Office of Historic Resources
City Hall, 200 N. Sprint Street, Room 559
Los Angeles, CA 90012
Email: shannon.ryan@lacity.org

Re: Albert Van Luit Complex, 4000 E. Chevy Chase Drive

Dear President Barron and Members of the Commission:

On behalf of the Los Angeles Conservancy, I am writing in strong support of the nomination to designate the Albert Van Luit Complex a City of Los Angeles Historic-Cultural Monument. The Conservancy finds the property particularly significant for its associations with Albert Van Luit, who revolutionized the wallpaper industry, with the daylight factory property type, and with master architects Killingsworth, Brady & Associates.

The property at 4000 E. Chevy Chase Drive was developed over a period spanning three decades by Albert Van Luit. His Albert Van Luit & Company was the first wallpaper manufacturer in California and was notable for introducing numerous innovations to the industry including the printing of hand-screened scenic wallpaper, the utilization of drying ovens in place of air-drying, and the marketing of wallpaper through retail outlets instead of interior designers. The property served as the company's factory, executive offices, and one of its local showrooms and reflects the industrial history of the area. By the early 1950s, the company's international sales included Latin America, Europe and Asia.

The factory building on the property was designed by architect J. R. Wyatt and completed in 1951. It is an excellent example of the daylight factory property type and includes such character-defining features as a distinctive sawtooth roofline with continuous industrial steel sash windows and oversized bays of industrial steel sash windows on the building's south elevation. Between 1965 and 1967, master architects Killingsworth, Brady & Associates were retained to design a showroom



and office building for the property, which was designed in the Mid-Century Modern style and reflects the firm's influential design aesthetic.

Accordingly, the Conservancy urges the Commission to vote to take the nomination under consideration for Historic-Cultural Monument status.

Sincerely,

A handwritten signature in black ink that reads "Adrian Scott Fine". The signature is written in a cursive, flowing style with a large, stylized 'A' and 'F'.

Adrian Scott Fine
Director of Advocacy

Bud Gaydos

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Bud Gaydos
27138 Swift Street
Menifee, CA 92584

Dear Mr. Barron,

January 16, 2016

As a former Van Luit employee, I write this letter in support of the Historic Cultural Monument nomination of the Albert Van Luit Complex. I live and work in the San Diego area as a Clinical Research Nurse. I was born in Indiana, and at 9 years-old moved to California. I attended Irving Junior High and John Marshall High school. I worked at KFC during my years in high school and participated in the "sit-ins" happening in Griffith Park at that time. Some time after high school graduation (1970) I met up with my school buddy, Jim Grumbley. We decided to get an apartment in Glendale and we moved in together. In 1971, when I realized I could earn a higher income working at Van Luit than I was at KFC, I got a job working in the Shipping Department and doubled my income.

It was a nice place to work. Although the factory was in operation 24/7 printing wallpaper, the Shipping Department only worked during business hours. There were three of us and we were very busy. We would fit 4 (600ft) rolls on a pallet, stack the pallet 3 rolls high, and then use metal strapping to secure the rolls. I had to be mindful not to crush the ends of the rolls. We were constantly on the move (except for breaks). If we weren't loading out a shipment, we were off to the warehouse (a short distance away) in the stake-bed truck loading fresh rolls of paper, vinyl or foil to give to the printers. I would back my truck up to the loading dock, hop in my forklift, and then deliver fresh rolls to the printers, who were really good at what they did. Quality Control was unsurpassed. I recall the silk-screen makers working in the mezzanine above us. The colorists were very experienced (one of them whose name I don't recall had been with the Van Luit company for years). I was a friend to one of the younger colorists, Ron Baumgartner; we coached little league together during our time at Van Luit, but we lost contact after we left the company.

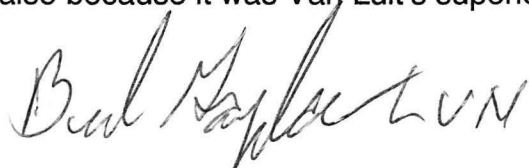
After inspection, we moved the rolls away from the machines into storage until the shipment was complete and ready to load out. Everything was done with such precision.

Bud Gaydos

We just knew we had a good product. There were very few small orders to ship. Van Luit's wallpaper was the "Cadillac" of wallpaper. We shipped to high-end clients, to the best hotels in Las Vegas, to Europe, and of course we shipped all over the US.

While there, I participated in efforts to unionize the workers (and increased my salary) but our intention was to unionize for employee benefits. I was young and wanted to travel, so after a stint in the Bay area helping my uncle with his window tinting business, I took off in 1973 and traveled the US with a friend.

As I look back on my time at Van Luit, I remember how we were like a big team, working together, striving to do our best. I guess you could say, we were proud of our product. (Quite the opposite of media depictions of factory work.) Likewise, I am proud of the teamwork I am engaged in today - evaluating treatments for Alzheimer's disease. I support the Historic Cultural Monument nomination of the Albert Van Luit Complex not only because the workplace inspired high standards of teamwork and performance, but also because it was Van Luit's superior product that inspired the workforce.

A handwritten signature in cursive script that reads "Bud Gaydos L.V.N.".

Bud Gaydos L.V.N.,
Clinical Research Nurse



Jackie Sloan <atwatervillagealways@gmail.com>

Van Luit Complex - on behalf of James Grumbley

Jackie Sloan <atwatervillagealways@gmail.com>

Mon, Jan 18, 2016 at 9:30 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, Jackie Sloan

<atwatervillagealways@gmail.com>, imcanyon1@yahoo.com

Bcc: kelly blanpied <kelly@kellyblanpied.com>, Jackie Sloan <jackie.thechildrensranch@gmail.com>

On behalf of James Grumbley (Wallpaper Hanger & member of the National Guild of Professional Paperhangers)
, who asked that we forward his letter of support:

From: Jim <imcanyon1@yahoo.com>**Sent:** Monday, January 18, 2016 10:05 AM**Subject:** Van Luit Complex**To:**

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Jim Grumbley
3950 Montezuma Drive
Lake Havasu City, AZ 86406

Dear Mr. Barron, January 15, 2016

I write to urge the Cultural Heritage Commission to designate the Albert Van Luit Complex as a Historic Cultural Monument for the City of Los Angeles. I was born and raised in the Glendale area, attending Atwater Ave Elementary, Irving Jr. High, and John Marshall High schools. For the past 42 years I have been a licensed contractor installing wallpaper, and a member of the National Guild of Professional Paperhangers. I recently retired and moved to Lake Havasu almost 3 months ago.

My first job was washing dishes when I was 14 years old. After that, I got a job at a liquor store that paid me 1.35/hour. Right after graduation from John Marshall High in June 1970, I started working at the Van Luit factory. It was a good place to work; I remember experiencing a sense of prestige working there because Van

Luit & Company was the best wallpaper company at the time. I remember that Mr. Van Luit's home was across the parking lot, but he had passed away shortly before I started working there.

Van Luit employees were as diverse as the community was in 1970. It was the first time I was exposed to gay people, and John Leigh Spath was unquestionably gay. I recall he was one of the big wigs, a designer, who would roam around the factory from time to time to see how things were going. It was my impression that gay folks dominated the design field, but I was aware that a gay man also worked in the shipping department. In time, by being around gay people, it just wasn't a big deal anymore, and I realized they weren't all just designer types.

I started my time at Van Luit working in the Sample Department, sending samples to customers all over the USA. My roommate, Bud Gaydos, worked in shipping, which I believe included international shipments. Working in the Sample Department was kind of fun, but the best part is that it paved the way into my future as I cultivated relationships with Van Luit's customers. There were six of us from Van Luit who were enrolled in a night school program for wallpaper installation at West Valley Occupational Center in 1972. Our instructor was the famous Bill Spires, one of the most accomplished and professional men in the wallpaper installation trade. The retail store owners I took orders from would tell me to finish my course work and get my license so they could refer me to their customers. Of the six of us, I was the only one to go on to make a living installing wallpaper.

Eventually, I opted to accept a graveyard position so I could earn 50 cents more an hour (a significant raise in the '70s). I was trained to be a printer, and because of that training, I learned a great deal about manufacturing quality wallpaper, which I have to say I came to deeply appreciate as I set out on my career as a paperhanger. In my 42 years of hanging wallpaper, I worked with many different brands. Without a doubt, Van Luit wallpaper was the easiest to install due to the quality of its materials.

Because almost all wallpaper today is printed digitally, I value the experience I had in manufacturing wallpaper prior to the digital age, and I appreciate the opportunity to share it now. Van Luit's factory was in operation 24 hours, with 3 shifts. There were skilled crews just for mixing paint. The colors were mixed by hand in the paint room, off a master copy of the design. The colors were probably not as exact as they would be today with the use of computers, but they were a really good match. Sometimes the printers had to wait anywhere from 15 minutes to a few hours for the paint mixers to get a good color match before they could start a run. Color match was crucial. The paint crew also had to be good at estimating the quantity of paint, since some of the runs were huge.

600 yard long rolls of paper were run through 4-5 foot silk screens, one color at a time, i.e. if the design had 15 colors, the 600 yard roll was run through the machine 15 times for the 15 screens. I think the printing machine was about 50 ft long. There was a screen for each color. For example, the brown screen might have a branch, part of a bird and part of a house. The green screen might have grass, leaves, etc. When the design had many colors, a big run (i.e. 10 of 600 yards), could take weeks.

Each screen had a "+" mark used for aligning the design at each run and so great care had to be taken for exact alignment. The Foremen watched over the initial alignment. When you see a "+" mark on wallpaper, it indicates old, or hand printed wallpaper. The designer's name, such as John Leigh Spath, may also be printed there in the margins next to the "+" mark.

The screens were very precious, and when we finished with a screen another crew would take them away, clean them, and then store them in concrete vaults located on the park side of the factory, (in case of fire).

I was at the end of the 600 yard roll where it went into the dryers. I believe there were about 18 - 20 machines, each machine running a different pattern, unless there was a big order for a certain design. During my time at Van Luit jacquard was a very popular design.

The company had very good quality control. There was an inspection team, who would inspect for quality of printing as the paper went through. If, for example, there was a smudge, they would cut out that section. Foremen would also watch for quality as we were printing.

We printed on paper, vinyl and foil. It was available in single, double, and triple rolls. Employees could buy Van Luit wallpaper really cheap at \$1/roll for paper, \$2 for vinyl, and \$3 for foil. These rolls would have retailed for \$30 to \$50. My mom had the best wallpaper of anyone we knew!

It's obvious that working for Van Luit & Company had a great impact on my life, and not just in terms of the career I chose, but how I practiced my profession. I am still passionate about good quality wallpaper, and respect those that continue to manufacture with silk-screens, like Bradbury & Bradbury. Their website (<http://www.bradbury.com/studio.html>) describes a similar process of printing wallpaper that I described above. Now that I'm retired and have ample time to reflect upon my life while fishing in Lake Havasu, I can't help but wonder about the many others that passed through Albert Van Luit's Complex, and whether their lives were as profoundly affected as mine was. I am proud to be a part of this

history, and I hope by preserving the factory, generations to come will learn about Van Luit, about his passion for excellence, and how his kind of leadership in the commercial arts inspired folks like me. This is why I support the designation of the Albert Van Luit Complex as a Historic Cultural Monument for the City of Los Angeles.

James Grumbley,
Wallpaper Hanger and member of the National Guild of Professional
Paperhangers



Jackie Sloan <atwatervillagealways@gmail.com>

Van Luit Complex

Yvonne Haley <yvonne@aol.com>

Sun, Nov 15, 2015 at 10:34 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Yvonne P. Haley and Dawn Haley
4410 Edenhurst Avenue
LA, CA 90039

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument nomination for the Albert Van Luit Complex

Date: November 15, 2015

My daughter Dawn and I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex as long time residents of Atwater Village, and more specifically, as the current owner of Albert Van Luit's home, which is adjacent to the Van Luit Complex. My daughter and I have lived in Van Luit's former home for the past 31 years.

Even though our back yard borders on the Van Luit Complex, when we look out from our back yard, we can still clearly see the hills of Griffith Park. When they designed the factory, it was done with consideration of the people and the neighborhood, so we can see the hills and the sky. And it is set back from the property lines, and the stable is between our home and the factory and offices.

The owners have always kept the property clean and nice. My daughter and I have always felt safe. People never came in and out of the Van Luit Complex all night long. All activities have always stopped at dark.

Van Luit used to walk to work from his house. He used to have lots of parties in the house in the 60's and 70's. A man from the gas company came once and said he used to attend the parties, and told me about the gas lights that Van Luit had outside in the back yard.

In my back yard I have a huge bonsai pine with a fountain system. It borders Van Luit's former horse stable, which is just to the north. Our guest house was Van Luit's pool house. He entertained back there.

As I said, from our back yard, we can see the factory and the hills. We felt the stable should have stayed a part of our property. I tried to buy it, but they wouldn't sell it to me. The bridle trail from Verdant to the factory passes in back of my property, and should have still gone all the way through to Chevy Chase. I tried to keep access to the trail open.

In 1983, I was driving the neighborhood looking for a home to buy and saw the for sale sign in front of 4410 Edenhurst Avenue. I saw this lovely Japanese woman, Chio Watson, who lived next door, and I said, "I'm going to be your neighbor." She went and got ladders from her home and brought them over so we could climb over and look at the property. When I called about the house, they said it was in escrow. But it fell out, so I was able to buy it. Chio was friends with Van Luit. She used to sing while her husband played piano at Van Luit's parties. Van Luit would bring guests to the parties in vans, and all the neighbors were part of it. They all had ponds and Bhuddas in their back yards. The statues were passed from yard

to yard.

Toni Gothard, and her husband Joe, lived across the street, and owned a restaurant on Melrose that had no name. Famous musicians and politicians ate there, even the president of the United States. I have the piano from the restaurant in my home now, with the original cigarette burns on the keys. Joe was a tennis teacher and taught Van Luit tennis. Toni and Joe provided the food for many of Van Luit's parties. They were part of the clique of neighbors who enjoyed the Van Luit parties.

My daughter likes to tell the stories of how we used to go to famous houses in Los Feliz, and the owners of the homes would say, "Look, we have Van Luit wallpaper. That's what makes this house so valuable." My mom would smile and tell them, "Well, we *live* in the Van Luit Estate."

Dawn adds, "Growing up, I didn't feel like I lived by a wallpaper factory. There were trees that covered the buildings, and the street are lined with trees on both sides."

As I said, we've lived here for approximately 3 decades. I always had a solid relationship with the property owners. Any time I had issues, such as with electrical or plumbing, they were always nice. They always invited us over for the holidays for cocoa, cookies, coffee and wine. For a while, they even stored paintings in the complex, and we'd go and view them. I've loved living in the Van Luit house.

I've even met Van Luit's lover, who has come to visit me at my house. He had bought a home off the 210 freeway, but he really wanted this house, because it was Van Luit's. He had done all the designs of the ponds and landscaping, including outside walls, garage, plantings and trees. He did things well.

The Van Luit Complex buildings were made so well, and have withstood the test of time, even earthquakes. They also fit seamlessly into the surrounding community, and are set back so respectfully from the residences and other stables, and horse arenas around them.

The idea of these buildings remaining in our community makes me feel safe. For all of these reasons, we feel The Van Luit Complex should be preserved as a historic monument for the City of Los Angeles.

Sincerely,

Yvonne P. Haley and Dawn Haley

To: Atwater Village Always

From: Sian Winship, Architectural Historian;
Christine Lazzaretto, Principal

Date: August 12, 2015

Per your request we have researched the parcels associated with 4000 E. Chevy Chase Drive in the City of Los Angeles, California for potential historic significance.¹ The information in this memo emphasizes research focused on resources associated with the parcels themselves rather than adjacency issues. To this end, the memo describes the background, early associations at the site, Albert Van Luit & Co, architect J.W. Wyatt, the daylight factory property type, the evolution of the site, and its association with Edward A. Killingsworth, FAIA. In addition to researching the parcels, a limited site visit was conducted. Access to the property is restricted; therefore, the information available is limited to what is visible from the public right of way.

BACKGROUND

The parcels located at 3990 and 4000 E. Chevy Chase Drive (APN 5594-016-001, APN 5594-015-019 and 5594-016-015) are bounded by Chevy Chase Drive to the north, privately-owned equestrian property to the south, residential parcels of Tract 5673 to the east, and Verdant Street to the west.

The parcel at 3990 E. Chevy Chase Drive (APN 5594-016-001) and the larger parcel at 4000 E. Chevy Chase Drive (APN 5594-016-015) were originally part of the Watts Subdivision surveyed in April 1883 by C.H. Watts, M.E. Hodgins, E.T. Wright, and M.L. Wicks. Watts was a Pasadena real estate and insurance man who also operated a livery business in the Los Angeles area.² Watts also owned the 125-acre ranch in South Los Angeles, the neighborhood which still bears his name today.

¹ The historic address for these properties was simply "Chevy Chase Drive," without the "E. Chevy Chase" distinction. The addresses are used interchangeably in this document.

² "Watts Was Called Mudtown, Formerly," *Los Angeles Times*, October 10, 1965, G1.

MEMO

Historic Resources Assessment 4000 E. Chevy Chase Drive, Los Angeles

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200, Pasadena, CA 91105-1915
Telephone 626 793 2400, Facsimile 626 793 2401
www.historicresourcesgroup.com

The smaller parcel at 4000 E. Chevy Chase Drive (APN 5594-015-019) was originally part of the nearby residential Tract 5673 subdivided in November of 1922 by Charles and Henriette Biebesheimer. At the time, present day Chevy Chase Avenue was known as Parkdale Avenue — perhaps a reference to its adjacency to nearby Griffith Park. Although the recent Historic-Cultural Monument application for Griffith Park shows the original 1897 Park Survey park boundaries may have included the researched parcels, The Watts Subdivision map suggests this was not the case.³

EARLY ASSOCIATIONS

Building permit research indicates that the parcel associated with 3990 Chevy Chase was owned by C.M. Hagener, who moved a stucco and wood office building to the site from 3257 Verdugo Road in 1946. In 1955, a new lumber shed was erected on the property.⁴ The permit history for this parcel appears incomplete, as no demolition permit for the earlier office structure is available. And although information on Haegener is scarce, Sanborn Maps from 1951 suggest that the site was used for welding.⁵

Building permit research indicates that the first structure associated with the larger parcel at 4000 E. Chevy Chase Drive, was a house and garage erected for Reverend Gayle W. Wood in 1946.⁶ Rather than using the house as his own residence, it appears that Wood engaged in some level of post war speculative housing development as permits show him to also be the owner of adjacent 4010 Chevy Chase Drive and 4014 Chevy Chase Drive, both built in 1946. Wood was best known for his association with the Glendale Foursquare Church and as president of the Glendale Council of Protestant Churches.⁷

ALBERT VAN LUIT & CO

After World War II, the parcels at 4000 E. Chevy Chase Drive became associated with Albert Van Luit & Co, the first wallpaper manufacturer in California.⁸ Albert Van Luit (1897-1970) came to Los Angeles from Ohio in the 1930s and opened his first wallpaper

³ Daniel Paul, "HCM Nomination for Griffith Park," January 2008, 350.

⁴ Los Angeles Department of Building and Safety, Building Permit LA29036.

⁵ Sanborn Map, Los Angeles 1906-Jan 1951, Vol. 40, Sheet 4098.

⁶ Los Angeles Department of Building and Safety, Building Permit 1946 19174.

⁷ "Glendale Church Group Elects Rev. Torvik," *Los Angeles Times*, February 7, 1960, GB5.

⁸ "Wallpaper," *Los Angeles Times*, October 25, 1953, J14.

MEMO

Historic Resources Assessment 4000 E. Chevy Chase Drive, Los Angeles

HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200, Pasadena, CA 91105-1915
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factory in a garage on Hollywood Boulevard.⁹ Van Luit became involved in the wall covering business at age 14 when he began a part-time job in a retail wallpaper store in Cleveland, Ohio.¹⁰ After high school, Van Luit attended art school for a more formal education in interior design.

In 1935, Van Luit moved to California and began designing and manufacturing wallpaper.¹¹ In 1938, Van Luit revolutionized the wallpaper industry by printing hand-screened scenic wallpaper in the U.S. "Scenics" were 27-inch-wide panels of wallpaper that recreated an entire scene. He utilized advanced photographic techniques to develop "miniature scenics." The miniaturization process enabled customers to view the entire scene as it would appear in their home.¹² Previously, all scenics had been imported from Europe and printed there from thousands of wood blocks. Van Luit's silk-screening brought down the cost of scenics to the level of other hand-made papers.

Van Luit also established new practices in wallpaper production and a revolutionary distribution system. Van Luit was instrumental in establishing new practices in wallpaper production. In 1951, the same year that the new factory opened, Van Luit worked with engineer John Bruce to develop a revolutionary silk screening process that utilized drying ovens in place of air-drying which required a great deal of space and labor.¹³ As opposed to marketing high-quality wallpaper through interior designers, Van Luit marketed them through retail outlets. This distribution system was key to Van Luit's high sales volume and high profit margin.

Van Luit was known for his industry contributions to the design and color of wallpaper. His ability to anticipate salable designs and color combinations became known as "The Van Luit Touch" and was reflected in the unusual longevity of the company's designs. While the industry average for new sample books was approximately every two years, some Van Luit sample books were commercially viable for up to twelve years.¹⁴

⁹ "Obituary 3," *Los Angeles Times*, June 1, 1970, A4

¹⁰ *Albert Van Luit Co, Inc. vs. Commissioner*, March 13, 1975.

http://www.leagle.com/decision/197535534betcm321_1299.xml/ALBERT%20VAN%20LUIT%20CO.,%20INC.%20v.%20COMMISSIONER

¹¹ *Ibid.*

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ *Ibid.*

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By 1953, Van Luit scenics were sold all over the world including Latin America, Europe, Asia, and the United States.¹⁵ In 1962, in recognition of his contributions, the interior design industry presented Van Luit with the Justin P. Allman award, the industry's highest honor.

Van Luit and his mother Jennie were associated with the adjacent residential tract as early as 1940 when they rented the house at 3940 Edenhurst Avenue.¹⁶ By 1944, Van Luit and his wife Birdie lived on a residential parcel adjacent to the factory parcel at 4410 Edenhurst Avenue. They remained there until 1970. Van Luit may have been attracted to the area for its equestrian history because in 1944, he built stables at his home. According to Sanborn Fire Insurance maps, a 20-foot bridal path ran along the western boundaries of Edenhurst Avenue's residential parcels.¹⁷

Van Luit appears to have profited from the surge in homebuilding during the post-World War II period. In 1950-51, he moved operations from his location at 1649 S. Central Avenue in Glendale and erected a new factory at 4000 E. Chevy Chase Drive (1951, J.R. Wyatt, AIA). It would serve as the company's factory, executive offices, and one of its local showrooms (Beverly Hills was another location). The company also had showrooms in Cleveland, Chicago, and New York City. With Van Luit's death in 1970 and the recession of the early 1970s, the company was ultimately acquired by home furnishings manufacturer, Simmons Co. in 1976.¹⁸ The Van Luit brand still exists today under the ownership of Toronto-based Blue Mountain Wall Coverings.

J.R. WYATT, AIA (1905-1977)

For the design of his new factory, Van Luit turned to architect J.R. Wyatt, AIA. James Raymond Wyatt, Jr. was born in Spokane, Washington and educated at Montana State College. Wyatt appears in Los Angeles as early as 1925 at which time he is a draftsman in the office of Ira Seehorn. Although little is known about Seehorn, Wyatt's second job as a draftsman in 1927 was for Allan Ruoff, a home developer and builder.¹⁹ In 1928, Wyatt worked as a draftsman for the well-known Los Angeles-based architectural firm Parkinson

¹⁵ "Wallpaper," *Los Angeles Times*, October 25, 1953, J14.

¹⁶ U.S. Census, 1940.

¹⁷ Sanborn Map, Los Angeles 1906-Jan 1951, Vol. 40, Sheet 4098.

¹⁸ "Simmons Chief Says Soft Mattress Sales Will Firm," *Los Angeles Times*, January 19, 1977, D9.

¹⁹ "Second Home Builder Held for Trial on Theft Charges," *Los Angeles Times*, June 1, 1939, A2.

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and Parkinson and was Secretary of the Los Angeles Architectural Club.²⁰ In 1929, he worked for architect Marshall P. Wilkinson. During the Great Depression, Wyatt found work locally as a draftsman for Charles A. Hunter and Hugo Eckart.²¹ The 1940 Census, however, lists Wyatt as unemployed in 1939 and living with his mother Clara R. Wyatt, a seamstress for a motion picture company. He lists his occupation as “Architect for Building Construction.”

In 1940, Wyatt established his own architectural practice.²² In 1946, he became a member of the American Institute of Architects. Little is currently known about his body of work. Wyatt’s other known industrial design is the 1956 remodeling for the KCOP building at 7165 Willoughby Avenue.²³

In June of 1960, Wyatt suffered from ill health and a crippling disease that prevented him from “...getting around in the way necessary to act as Architect.”²⁴ Classified ads appearing in the *Los Angeles Times*, however, indicate he did not completely retire, as he offered “Building Plans made for any project.”²⁵ Wyatt passed away in Los Angeles in 1977.

THE DAYLIGHT FACTORY PROPERTY TYPE

Daylight factory types have been identified by the City of Los Angeles Office of Historic Resources as a significant property type in the citywide historic resources survey, SurveyLA. As described in the SurveyLA Draft Historic Context Statement for Industrial Development, “prior to the widespread use of electric lighting, controlling and capitalizing on daylight was a necessary component of the design of manufacturing buildings. Daylight was brought into the building using a variety of methods, including expansive industrial sash windows, orientation of intensive hand work next to the exterior walls of the building, skylights and specialized roof forms.”²⁶

The character defining features of this property type include: 1-2 stories in height (often with mezzanine level); continuous industrial steel sash windows on two or more

²⁰ Architect and Engineer, January, 1928, Vol. 90.

²¹ American Institute of Architects Application for Membership, September 17, 1945, 1.

²² American Institute of Architects Application for Membership, September 17, 1945, 2.

²³ City of Los Angeles, “KCOP Site Historic Resources Report,” April 2008, 14.

²⁴ “American Institute of Architects Application for Membership Emeritus,” January 9, 1961.

²⁵ “Classified Ad 4,” *Los Angeles Times*, December 31, 1961, CS8.

²⁶ LSA Associates, Inc., “Draft Historic Context Statement Survey LA Industrial Development Context,” July 2011, 176.

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elevations; oversized bays of industrial sash windows; sawtooth, butterfly Aiken or monitor rooflines; and extensive use of skylights in the absence of more dramatic rooflines.

SurveyLA has identified the period of significance of the daylight factory property type to be 1910 to 1940 — a brief but prolific period when daylight factories were part of the standard industrial design. This period also coincides with the greatest period of industrial growth in Los Angeles' history. After World War II, the widespread use of fluorescent lighting and the development of the "controlled conditions factory" made it the common factory building type.

The Albert Van Luit & Co factory building at 4000 E. Chevy Chase Drive is a late example of the daylight factory property type. The factory building includes continuous industrial steel sash windows in its distinctive sawtooth roofline. Oversized bays of industrial steel sash windows are also featured on the south elevation. Although no interior inspection of the building was made for purposes of this study, historic building permits refer to the presence of a mezzanine floor.²⁷ Although the factory construction and additions post-date the established period of significance, it appears to be an excellent example of the type.

EVOLUTION OF THE VAN LUIT FACTORY SITE

The growth of Albert Van Luit & Co. over the years resulted in regular expansion of the factory facilities. As a result, the factory site underwent many changes between 1953 and 1972. However, the changes all took place under the ownership of Van Luit and reflect the growth of his business.

The original one-story, 22-foot high L-shaped factory (1950-51, J.R. Wyatt) consisted of two concrete buildings with composition roofs. The factory was originally designed to hold 110 occupants. The larger building, 31' x 141' was attached to a smaller 37' x 39' building.²⁸ The smaller building was the site of silk screening and the larger building was dedicated to manufacturing/printing.²⁹ In August of 1950, the location of the smaller building was moved from the south of the larger volume to the western edge of the larger volume. The building was placed at the northern end of the parcel with access via a

²⁷ Los Angeles Department of Building and Safety, Building Permit, 1972LA60069.

²⁸ Los Angeles Department of Building and Safety, Building Permits, LA21259 and LA25945.

²⁹ Sanborn Map, Los Angeles 1906-Jan 1951, Vol. 40, Sheet 4098.

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driveway off Chevy Chase Drive. The factory was ready for occupancy as of March 30, 1951.³⁰

In 1953, a one-story 40' x 40' addition to the factory at the north-western corner, enclosed the L-shape into a rectangle.³¹ In 1954, the company erected the first of a series of large additions to the original building without the formal services of an architect. The one-story, 40' x 160' steel frame, tilt-up concrete wall addition was located on the south side of the factory.³² Two years later, in 1956, the factory expanded again with another 40' x 180' and 20' x 40' concrete tilt up building.³³ In 1957-58, a 2-story 40' x 60' addition was made.³⁴

In 1958, the company hired an architect, Detroit-born Sheldon Brown, AIA (1935-unknown) to make interior alterations in the form of new offices and recreation rooms.³⁵ Brown, who graduated with a B. Arch from the University of Southern California in 1961, worked on the Van Luit project prior to his graduation.³⁶

During the 1960s, the factory expansion continued with the addition of a two-story 40' x 120' wood and stucco structure on the southwestern portion of the building.³⁷ By March of that same year, it appears that property directly adjacent to the site on the south was purchased in anticipation of more expansion. This property contained two single-family residences³⁸ and a garage structure, which was relocated on the lot.³⁹ By August of the same year, another 40' x 120' and 40' x 60' one- and two-story additions, respectively, were made bringing the size of the factory to 33,600 square feet.

In 1962, the company embarked on some interior remodeling of rooms within the western portion of the existing building with Burbank-based architects Prescott & Whalley. Alfred Clayton Prescott, AIA (1917-1987) and Raymond Whalley, AIA (1918-2011) were

³⁰ Los Angeles Department of Building and Safety, Certificate of Occupancy, LA25945 and LA 21259.

³¹ Los Angeles Department of Building and Safety, Building Permit, LA54667.

³² Los Angeles Department of Building and Safety, Building Permit, LA97298.

³³ Los Angeles Department of Building and Safety, Building Permit, LA37863.

³⁴ Los Angeles Department of Building and Safety, Certificate of Occupancy, LA83303.

³⁵ Los Angeles Department of Building and Safety, Building Permit, LA15924.

³⁶ American Architects Directory, 1970, American Institute of Architects, 111.

³⁷ Los Angeles Department of Building and Safety, Building Permit, LA50931.

³⁸ These two residences may be the same structures associated with the rear of 4400 Edenhurst Avenue in a 1951 Sanborn Map of the area.

³⁹ Los Angeles Department of Building and Safety, Building Permit, LA56553.

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partners from 1948 to 1961. Prescott attended USC's night school and worked as a draftsman in many Los Angeles architecture firms including the office of Richard Neutra.⁴⁰ Whalley also attended the USC evening program and it may have been that they met there as students. The firm is best known for its work in the Burbank area including the County Court Building (1954, Prescott & Whalley), Burbank City Hall Annex (1959, Prescott & Whalley), and Horace Mann Elementary School (1955, Prescott & Whalley) in Los Angeles.⁴¹ Whalley later went on to partner with Robert F. Weit.

In 1963, Albert Van Luit & Co. erected an 8' x 50' neon sign on the west side of the factory building — perhaps to take advantage of passing cars on the nearby Interstate 5 Freeway.⁴²

In the early 1960s, the firm purchased several adjacent residential lots along Chevy Chase Drive directly east of the driveway. These would eventually be combined into the smaller parcel (APN 5594-015-019). As historic photos by Robert C. Cleveland show, two single-family dwellings were razed for the construction of a U-shaped showroom and office building (1965/67, Killingsworth, Brady & Associates).⁴³ The 13' high brick, stucco and wood building was oriented with its front door facing west — along the driveway entrance to the factory. In 1967, Killingsworth, Brady & Associates were once again hired to build a steel-framed entrance canopy on the western elevation of the showroom building. The showroom/office building was designed in the Mid-Century Modern style. The use of brick, ornamental lighting sconces, and front doors with decorative wooden molding were likely a nod to Van Luit's traditional wallpaper designs.

During the 1970s, the factory continued to expand. Two, two-story additions were constructed at the southern end of the building, removing a previous one-story addition in the process.⁴⁴ As with all the factory additions, no architect appears on the building permits. By 1972, historic aerial photographs indicate that the two single-family residences and relocated garage building had been demolished.

Based on historic building permit research, alterations included a partial reroof in 2006. A demolition permit for a 2-story warehouse building of 57,921 square feet was issued in 2014, but appears not to have been completed. A recent site visit confirms that both the factory and the showroom have not suffered from substantial alterations and retain

⁴⁰ American Institute of Architects Application for Membership, October 10, 1947, 3.

⁴¹ American Architects Directory, 1962, American Institute of Architects, 752.

⁴² Los Angeles Department of Building and Safety, Building Permit, 1963LA38322.

⁴³ Los Angeles Department of Building and Safety, Building Permit, 1965LA96040.

⁴⁴ Los Angeles Department of Building and Safety, Building Permit, 1972LA43529.

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integrity of significant materials including continuous steel sash windows and jalousie windows. The historic neon sign has, however, been removed.

KILLINGSWORTH, BRADY & ASSOCIATES

Edward Abel Killingsworth, FAIA (1917-2004) was born in Taft, California. In 1921, he and his family moved to Long Beach, California where he would live and work until his death. In 1935, he enrolled at the School of Architecture and Fine Arts at the University of Southern California and graduated in 1941. His first job was for noted Long Beach architect, Kenneth S. Wing, AIA (1901-1986).

In 1953, the architecture firm of Killingsworth, Brady & Smith was organized as a partnership with Jules Brady and Waugh Smith. For the first ten years of the practice, the firm focused on residential work, including highly acclaimed projects for the John Entenza *Arts & Architecture* Case Study House program: Case Study House #26 (1963, Killingsworth, Brady & Smith), Case Study House #23/Triad (1961, Killingsworth, Brady & Smith) in La Jolla, Case Study House #25/The Frank Residence (1962, Killingsworth, Brady & Smith) in Long Beach, and the Case Study Apartments #2 (Killingsworth, Brady & Associates).⁴⁵

In their book *Edward A Killingsworth: An Architectural Life*, authors Cara Mullio and Jennifer M. Volland note that while Killingsworth has “traditionally been positioned within the larger story of the Case Study House (CSH) program...to attribute Killingsworth’s trajectory solely to Entenza and the CSH program fails to recognize the panoply of forces that yielded a career of longevity and critical success.”⁴⁶ They go on to note “Killingsworth was among the few CSH architects to establish a national and international practice in large-scale projects and planning.”⁴⁷

In addition to appearing on the pages of the seminal *Arts & Architecture* magazine, the firm’s work was widely published in *Architectural Record*, *Progressive Architecture*, the *American Institute of Architects Journal*, *House and Home*, *Western Architect and Engineer*, *LA Architect* and the *Los Angeles Times Home Magazine*. It was also published internationally and continues to be featured in contemporary design magazines such as *Dwell*. Killingsworth was selected by noted author and architectural historian Esther McCoy to author one of her seminal “What I Believe” articles in the *Los Angeles Times*.

⁴⁵ The apartments were never completed.

⁴⁶ Jennifer M. Volland and Cara Mullio, *Edward A Killingsworth: An Architectural Life* (Santa Monica, CA: Hennessey + Ingalls, 2013), 14.

⁴⁷ Jennifer M. Volland and Cara Mullio, *Edward A Killingsworth: An Architectural Life* (Santa Monica, CA: Hennessey + Ingalls, 2013), 15.

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The Society of Architectural Historians/Southern California Chapter has also conducted several tours of Killingsworth office and residential buildings in recent years.

In addition to his architecture practice, Killingsworth taught design at the University of Southern California in the early 1960s. In the words of the Dean of the School of Architecture at USC, Sam Hurst, "I consider him to be one of the most outstanding architects of this region, who has distinguished himself thus far on small buildings and is now being awarded substantially larger commissions."⁴⁸

In 1963, two years prior to his work on the Albert Van Luit & Co. project, Killingsworth was honored with Fellowship in the American Institute of Architects for his achievement in design. By that time the firm had won thirty-two major architectural awards — including twenty-eight from the regional and national AIA. In addition to Killingsworth's residential work, his work on office buildings also achieved international recognition with the receipt of the first prize and the Sao Paulo Medal of Honor for the Cambridge Office Building (1960, Killingsworth, Brady & Smith) in Long Beach. The award was presented at the VI Biennial, an architectural competition held among fifty countries and heralded as the "Top-designed new commercial structure in the world."⁴⁹ By 1981, the firm had won forty-two special AIA awards.⁵⁰ In 2000, USC named Killingsworth "Alumnus of the Year."⁵¹

Over the years the name of the firm evolved as partners changed. It operated as Killingsworth, Brady & Smith (1955-64), Killingsworth, Brady and Associates (1964-1982) and Killingsworth, Stricker, Lindgren, Wilson & Associates (1982-2001). One Killingsworth building has been listed on the National Register of Historic Places including Killingsworth Offices (1955, Killingsworth, Brady & Smith) at 3833 Long Beach Boulevard in 2008. The City of Long Beach has designated the following Killingsworth buildings as historic landmarks: Cambridge Building (1960, Killingsworth, Brady & Smith) at 320 E. Bixby Road, Killingsworth Offices (1955, Killingsworth, Brady & Smith) at 3833 Long Beach Boulevard and the Opdahl House (1957, Killingsworth, Brady & Smith) at 5576 Vesuvian Walk.

Killingsworth's design for the Albert Van Luit & Co. showroom and office employs many signature design elements of the Mid-Century Modern style and many of the same design elements Killingsworth used in the Cambridge Office Building. The U-shaped plan of the

⁴⁸ Letter from Sam T. Hurst to the AIA, November 15, 1962.

⁴⁹ Edward A. Killingsworth, FAIA Application, American Institute of Architects.

⁵⁰ "Long Beach Architect To Be Honor Awards Juror," *Anaheim Bulletin*, September 5, 1981.

⁵¹ U.S. Parks Service, National Register Nomination, "Killingsworth, Brady & Smith," January 9, 2009, 14.

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building creates a free spatial flow between gardens and workspace. The crisp, pure geometry of design, the interweaving of interior and exterior space, flat roof, and the use of modern industrial materials including steel and glass are all hallmarks of the Mid-Century Modern style and Killingsworth as architect. Like the Cambridge Office Building, the Van Luit & Co. building incorporates wooden lattice screens on the face and as umbrella shade elements that create rhythmic shadows on perimeter screen walls. The double-high entrance design and strong vertical elements of jalousie windows for the Van Luit & Co. building strongly evoke Killingsworth's residential designs for the Case Study House program. As Killingsworth himself stated, "...if there is a trademark to my architectural oeuvre, it must be these tall doors. To me, the tall door points up to the importance of the fine space."⁵²

Integration of exterior and interior was fundamental to Killingsworth's design aesthetic. As a result, landscaping was an important component of each project, and Killingsworth designed all the landscaping for the firm. Building and landscape were designed as one unified whole and the architect was known to deliberate over the selection and placement of trees in his designs.

Approximately thirty-five original drawings and plans for the Albert Van Luit & Co. office and showroom are located in the Edward Killingsworth archive at University of California, Santa Barbara. Interior and exterior photographs of the building are also available as negatives in the Maynard Parker Collection at the Huntington Library.

CONCLUSION

Based on a preliminary historic resources evaluation of the parcels associated 4000 E. Chevy Chase Drive, it is HRG's professional opinion that there is evidence of historic significance at the site that merits further study. The factory building is an excellent example of the daylight factory property type identified by the City of Los Angeles in its study of citywide industrial development. It retains significant character-defining features of the type, and continues to convey its historic significance as a twentieth century industrial property. The site overall reflects the industrial history of the area, and was the long-term home of Albert Van Luit's wallpaper factory. Changes to the property over time reflect the growth in Van Luit's business and the demand for additional services on the site. The showroom building was designed in the Mid-Century Modern architectural style by master architect Edward A. Killingsworth, FAIA. It retains significant character-defining features of the style and reflects Killingsworth's influential design aesthetic.

⁵² Excerpted from *Edward Killingsworth: Setting a Modern Standard*. Sherman Oaks, CA: Society of Architectural Historians/Southern California Chapter, 2005.

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NEW CONSL

1 **ELECT. DIV.**
Plan, not for use
After not for use
Plan, not for use
Plan, not for use

**APPLICATION TO
ERECT A NEW BUILDING
AND FOR A
CERTIFICATE OF OCCUPANCY**

Form B-1-204-43-5
**CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION**

Lot No. 60-0122

Tract 5873 and parcel as per attached legal description;

Location of Building 4000 Chevy Chase Drive
(House Number and Street)

Between what cross streets Edenhurst and end of Chevy Chase Dr.

Approved by
City Engineer
J.C.
Deputy

USE INK OR INDELEBIL PENCIL

1. Purpose of building Factory Families NONE Rooms 8
(Store, Dwelling, Apartment House, Hotel, or other purpose)

2. Owner Albert Van Laif & Co. Phone CH 3-1456
(Print Name)

3. Owner's address 1649 South Central Ave. P.O. Glendale, Calif.

4. Certified Architect J.W. Wyatt State License No. C-346 Phone XT 4658

5. Licensed Engineer NONE State License No. _____ Phone _____

6. Contractor NONE State License No. _____ Phone _____

7. Contractor's address owner 1649 098 St 3175
48000.00

8. VALUATION OF PROPOSED WORK
(Including all labor and material and all permanent fixtures, heating, ventilating, water supply, plumbing, gas, fire equipment, electrical wiring and electrical equipment therein or thereon.)

9. State how many buildings NOW on lot and give use of each: NONE
(Store, Dwelling, Apartment House, Hotel or other purpose)

10. Size of new building 81'4" x 39'42" No. Stories 1 Height to highest point 22' Size lot 239' x 274'

11. Material Exterior Walls Concrete Type of Roofing Composition

For:
Accessory (a) Footing: Width Varies Depth in Ground 2'0" Width of Wall 6"
Buildings (b) Size of Studs 2x4 Material of Floor Concrete
and similar (c) Size of Floor Joists NONE Size of Rafters 4" x 10"
structures

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

Plans, Specifications and other data must be filed.

Sign here J.W. Wyatt Architect
(Owner or Authorized Agent)

BY _____

FOR DEPARTMENT USE ONLY

PLAN CHECKING NOV 13 30
Date AUG 17 1936
Receipt No. 7461 13368
Valuation 98,000 160,000
60 + 575.00

REINFORCED CONCRETE
Bldg. Cement
Tons of Reinforcing Steel

FEES
Bldg. Per. 135.00
Cert. of Occupancy 135.00
Total 270.00

TYPE Z GROUP G Mainland No. 110 Corner Lot
Key Lot None Lot Area None Lot Area Keyed None Per. Survey None Survey Map No. 157-205

PERMIT No. LA25945
Plans and Specifications checked None
Corrections required None
Plans, Specifications and Approvals checked and approved None
For Plans None Filed with None

APPROVED AND APPROVED None
Inspector None Supervisor None
Specimen Approved None Specimen Building None

Stamp here when Permit is issued NOV 13 30
midpeter

Z.A. 11634 see map

Building permit for factory identifying J.W. Wyatt, AIA as the architect.

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Original building permit for showroom showing Killingsworth, Brady & Associates as architect.

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Historic Resources Assessment

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BAS Form B-3-R10-44

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

CITY OF LOS ANGELES
DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR.	LOT	BLK.	TRACT	CENSUS TRACT
	56-60		5673	159-205
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING			ZONE
16, retail store	16, same			R-3-1
3. JOB ADDRESS				FIRE DIST.
4004 Chevy Chase Dr				
4. BETWEEN CROSS STREETS	AND Term			INSIDE KEY COR. LOT
Edenhurst				REV. COR.
5. OWNER'S NAME	PHONE			LOT SIZE
Albert Van Luit & Co				125 x 100
6. OWNER'S ADDRESS	P.O. BOX			ZIP
4004 Chevy Chase Dr				
7. ARCHITECT OR DESIGNER	STATE LICENSE NO.			PHONE
Killingsworth Brady & Assoc	C698			427-7939
8. ENGINEER	STATE LICENSE NO.			PHONE
Carl Hart	SE 7093			
9. CONTRACTOR	STATE LICENSE NO.			PHONE
10. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
50 x 70	1	16	1 retail	
11. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR	
brick	brick	gravel	conc	
12. JOB ADDRESS				DISTRICT OFFICE
4004 Chevy Chase Dr				
13. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	2,000			GRADING
14. NEW WORK:				CRIT. SOIL
(Describe)	canopy			HIGHWAY DEED.
NEW USE OF BUILDING	GROUP	SPRINKLERS REQ'D SPECIFIED	SIZE OF ADDITION	STORIES
			22 x 20	
BLDG. AREA	MAX. OCC.	TOTAL	PLANS CHECKED	PLANS APPROVED
DWELL. UNITS	GUEST ROOMS	SPACES PARKING	REQ'D PROVIDED	PLANS APPROVED
P.C. No.	CONT. INSP.	APPLICATION APPROVED		INSPECTOR
P.C.	S.P.C.	G.P.I.	B.P.O.	I.F.
650			1000	
				O.S.
				C/O
				TYPIST

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

SEP-15-67 445635 •53106 X-2 CK 6.50
SEP-15-67 445645 •53106 X-1 CK 10.00

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	Name	Date
(Owner or Agent)	DaLton	9/14/67
Bureau of Engineering	ADDRESS APPROVED	
	SEWERS AVAILABLE	
	NOT AVAILABLE	
	DRIVEWAY APPROVED	
	HIGHWAY DEDICATION REQUIRED	
	COMPLETED	
	FLOOD CLEARANCE APPROVED	
Conservation	APPROVED FOR ISSUE	
	FILE #	
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	
Traffic	APPROVED FOR	

Alteration building permit for office/showroom showing Killingsworth, Brady & Associates as architect for addition of canopy.

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View of driveway to Albert Van Luit & Co. looking south from Chevy Chase Drive as photographed by Maynard Parker in 1964 prior to the demolition of the two single family residences for the showroom/office. Original factory building (1951, J.R. Wyatt) is visible in upper right hand corner of the photograph. Source: Maynard Parker Collection, Huntington Library.

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West elevation/entrance of the Albert Van Luit & Co. Mid-Century Modern style showroom building (1965/7, Killingsworth, Brady & Associates) photographed by Maynard Parker in early 1967. Note canopy has not yet been constructed. Simple rectilinear geometries, flat roof and jalousie windows are present. Source: Maynard Parker Collection, Huntington Library.

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Front façade of the showroom/office with brick and stucco façade, wooden window screens, and tile pavers. Note sawtooth roofline of factory building is visible in the upper right hand corner of the photo. Photo from early 1967. Source: Maynard Parker Collection, Huntington Library.

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Photo of the post-and-beam patio structure of the U-shaped showroom/office building looking eastward. Photo from early 1967. Source: Maynard Parker Collection, Huntington Library.

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View looking west from the open end of the patio of the U-shaped building. Floor to ceiling glass and extension of the tile pavers ensures integration of the interior and exterior spaces. Photo from early 1967. Source: Maynard Parker Collection, Huntington Library.

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Interior of the showroom/office building. Note stairway to basement space. Photo from early 1967. Source: Maynard Parker Collection, Huntington Library.

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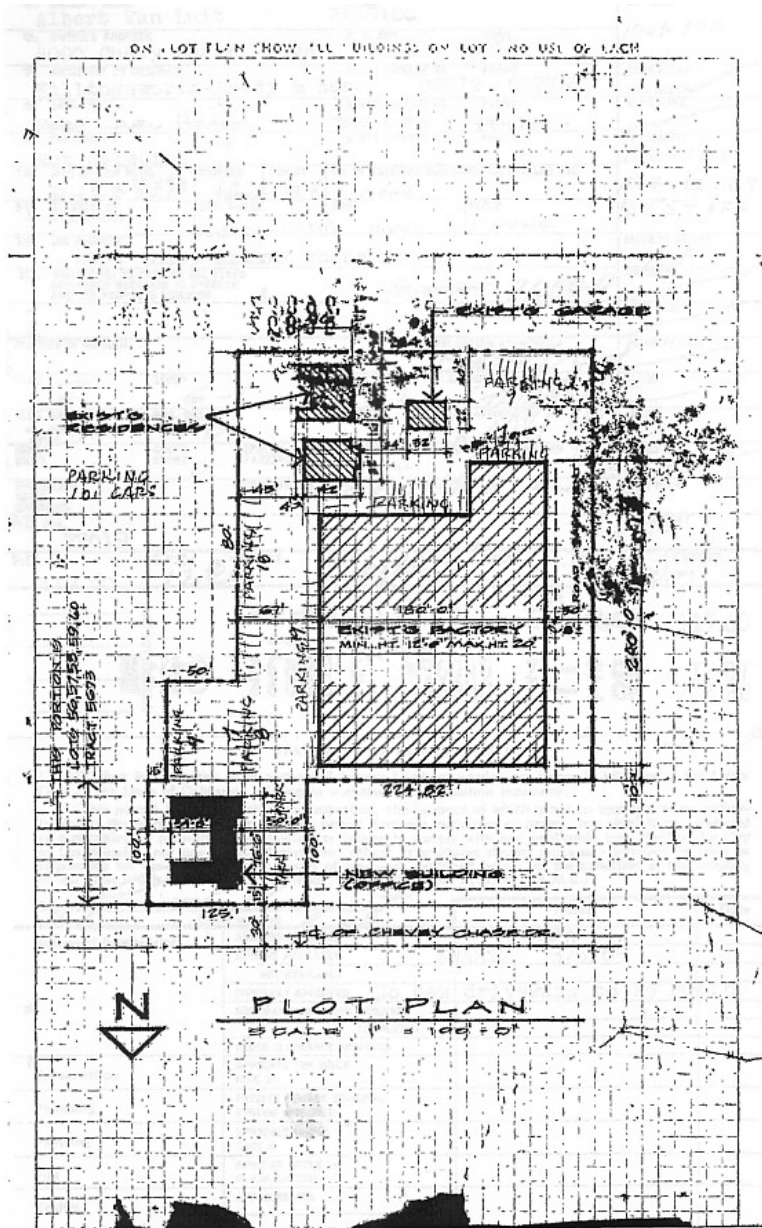
View of the integration of interior and exterior spaces. Photo from early 1967. Source: Maynard Parker Collection, Huntington Library.

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Plot plan from 1965 building permit for showroom/office shows relationship of existing factory. Also shown are two residences and garage building that were ultimately razed to make room for future factory expansion. Source: Los Angeles Department of Building and Safety.

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Historic Aerial of large parcel in 1948 showing building at 3990 Chevy Chase and empty large parcel prior to construction of Albert Can Luit & Co factory. Source: Historic Aerials.com

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Aerial view of the parcels, 1952 features original Wyatt factory building. Source: HistoricAerials.com.

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Aerial view of the parcels, 1964 shows growth and expansion southward. Source: HistoricAerials.com.

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Aerial view of the parcels, 1972 shows continued growth and expansion southward along with showroom/office building with canopy on the small parcel north east of the driveway. Source: HistoricAerials.com.

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Aerial view of the parcels, 2003 shows U-shaped showroom building. Source: HistoricAerials.com.

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Google Earth photo accessed August 11, 2015. Factory and office/showroom remain intact.

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Photo of the award-winning Cambridge Office Building (1960, Killingsworth, Brady and Smith). Source: *Edward A. Killingsworth: An Architect's Life*, 173.

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Garden green space at Cambridge Office Building (1960, Killingsworth, Brady and Smith) featuring the same character defining features as the Van Luit showroom/ office including floor to ceiling glass windows and wood lattice shade screens. Source: *Edward A. Killingsworth: Setting a Modern Standard*, 4.

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Photo of Albert Van Luit in the courtyard of the office/showroom. Date unknown. Source: Ancestry.com

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View of Sawtooth Daylight Factory roofline with continuous steel sash windows as visible from E. Chevy Chase Drive. Photographed August 9, 2015.

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The north façade of the Daylight Factory featuring all of its large steel sash windows.
Photographed August 9, 2015.

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The south façade of the Daylight Factory featuring all of its large steel sash windows.
Photographed August 9, 2015.

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The south elevation of the undated shed/garage located at 3990 E. Chevy Chase Drive. Photographed August 9, 2015.

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Albert Van Luit & Co. office showroom/office (1965/7, Killingsworth, Brady and Smith) with 1967 steel canopy addition. Photographed August 9, 2015.

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View of northern side yard featuring floor-to-ceiling glass, steel casement windows, landscaped area, screening wall, and wooden lattice sun screen. Photographed August 9, 2015.

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report on color trends**

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Moroccan crafts**

FORECAST!

Greys, apricots, hunter green and white will be big in '76. Muted tones will be in vogue, too, as our homes are considered backdrops for plants, collections and people. Color is personal and trends shouldn't influence in any way."

PHYLLIS ROWEN AND BOB MENTZER, ASID,
Los Angeles

In table settings, there are only two colors: good and bad. Color trends are invented to speed along obsolescence. No decent designer would ever use 'decorator colors' like aqua, for instance. Good colors are clear, true colors, not muddy colors. This is true of any shade or tone and has nothing to do with the price of an object. Inexpensive earthenware and the costliest porcelain can have good color. Plastic can have it, too, as seen in the fantastic colors of Italian plastic."

GEORGE O'BRIEN,
Tiffany & Co.

The deep, rich tones of wine, rust, navy, browns and dark green. And, at the same time, a huge burst in the use of white, flat and untinted. Deep hues are back because they're cozy, nostalgic, go with a mix of styles. And white is back as a clean, unadorned background for classic furniture and modern art."

EMILY MALINO,
Washington, D.C.

Navy, white and beige will be important, as well as all of the natural—not necessarily neutral colors from nature."

ROBERT METZGER,
New York

People are dispirited over the world situation, and color in the home will cheer them up. Clear, fresh colors like apple green, coral, ultramarine blue—shiny and glazed—will be bold in use but not always in tone this year."

MARIO BUATTA,
New York

My new fabric 'colors' are greys, ranging from silver to steel and zinc, some spiked with silver gimp or accented with jet and ivory. The greys slide into ashen browns, again leavened with ivory. The mood is refined, remote, understated—my reply to the muchness of aggressive color and pattern."

JACK LENOR LARSEN,
New York

The colors of stone and mushroom and especially those of sunset over a city. They're the perfect introduction to night, when the home is most active."

BRUCE GREGGA,
Chicago

Color is personal, not to the designer but to the client. A designer should be able to use color or not use it with equal skill. Dusty rose and the purplish ashes of roses will be favored colors in the coming year. I also like the absence of color when furniture or collections warrant it."

RICHARD HIMMEL, ASID,
Chicago

To simplify our lives, to eliminate the artificial, to create a more natural lifestyle, we see colors soft and pure: peach, straw, stone, varied browns, the grey tones."

HARRY HINSON,
Hinson & Co.

HERE'S YOUR PERSONAL GUIDE TO COLOR TRENDS AND DEVELOPMENTS—A SPECIAL REPORT BY LEADING DECORATORS, DESIGNERS AND HOUSE BEAUTIFUL EDITORS



FELICIANO

Our mood has changed and is reflected in our color sense. Instead of the flashing electric reds and greens left over from the 60s, we have moved into a calmer and more restful period that will manifest itself in softer tones: pearl grey used with melon, pale blue with cream, soft yellow with the light touch of a fresh strawberry. Where bold colors are used, they will couple with softer accents, as plum walls with champagne trim and fabrics with soft-colored backgrounds."

CARLETON VARNEY, New York



GEORGE R. ZAHNER

"The 70s, like the 50s, are a time of neutrals—beige, charcoal, taupe, brown. Today, though, there is a subtle difference in that these neutrals have a richness to them—a pink tone. I see an important trend in flower colors—tender, not blatant—especially peach, the loveliest background for a woman. Also, I am so delighted to report that, among those who know how to use them, greys are coming back strong."

JOHN SPATH, *Ward Van Ltd. Co.*

"The neutrals are very strong, especially browns, and a keen look at our prints on black backgrounds, revealing a wide variety of moods."

WILLIAM LAMPARTER, *Century Furniture*

"Our color story is tied into the Bicentennial and, as such, will center around those Federalist colors of 18th-century Williamsburg—rich cranberry, cream and blue."

ROBIN ROBERTS, *Chaucer House*

"Color this year will have definite character. Fashion colors are bright and flashy in the home, the ecology theme has given powerful impetus to the earth tones, with the stabilizing neutrals as basics."

BONNIE BENDER, *WPG Interiors*

"Our major emphasis will be a livelier harvest gold color with a secondary interest in chocolate brown."

WOODY NEESE, *West End*

FORECAST!

"My opinion is that no color is better than another at a particular time. But some predictions are pastels, putty and green."

JOHN CURRAN, *New York*

"Deep brown, considered a 'classic neutral,' will have fresh combinations with the pastels."

KENNETH X. CHARBONNEAU, *Benjamin Moore & Co.*

"The colors of the next year will be more muted, influenced by the modern-Oriental. Browns, oranges, rusts, dark blue will be strong. Fabrics follow color trends in clothing."

ELLEN L. MCCLUSKEY, *FAISD New York*

"The trend will be toward lighter, brighter, stronger colors in the kitchen as an emotional lift. Harvest gold will be popular. And watch for a renewed interest in white appliances."

ARTHUR N. BECVAR, *General Electric*

"It would appear to me that all colors are most important. The year makes very little difference. I note a new love of color among older clients. The young love naturals."

DAVID HOLCOMB, *Winston-Salem, N.C.*

"In towels, bright primary colors, naturals like our new brown-paper-bag color and peach to coral will be important."

BOB BERGER, *Martex*

"Our lifestyles demand that we organize and simplify our surroundings. The 'no-colors'—sand, cream, putty, dove—will be desired with stronger color accents. I think toward cool and icy blues for lightness and 'fresh air,' the serenity of naturals and the precision of Colonial colors."

GEORGE ANDERSEN, *New York*



RUBEN DE SAAVEDRA

"Though the Bicentennial will prompt a surge of red, white and blue, I will continue to choose in-between colors—neither primaries nor pastels—as the easiest to live with, not tiring, and adaptable. Artwork will provide the contrast. With it, people may be bold and, yet, change from time to time."

RUBEN DE SAAVEDRA, *ASID, New York*

"Lighter wall colors—white and off-white, yellow and beige—are increasing in popularity, perhaps because they obscure the seams and joints in dry wall construction revealed by darker colors. Another reason might be the budget. Deeper ones are more expensive and require more lighting."

W. B. HANFT, *Sacred Points Inc.*



WILLIAM GAYLORD

"We are presently experiencing a renaissance of natural tones. But colors are not exclusive to years. Rather, their use is so personal that it must vary for each individual. Personally, I like shades of beige and white as backgrounds. They let the colors of everyday objects, as well as people, take on their importance."

CHUCK WINSLOW, *New York*

"We are showing more blue than ever and this covers all shades of blue. When we see a direction in a color, we try to display it on the showroom floor, but it takes about six months to see if it has been accepted by the consumer. We have been told that the major family is important now and that yellow and green have peaked. In our modern area, the neutrals, like cream and beige, continue strong."

FREDRICK BEUKEMA, *Hammel Furniture*

"The more sophisticated the client, the more neutral he or she is in the selection of color."

L. JARMIN ROACH, *ASID, Los Angeles*

"Strong, muted colors—brick, teal, hunter green—will gain importance, as we have had too much exposure to primary colors. Neutrals, too, will last in our color vocabulary."

RON COLLIER, *Los Angeles*

"I like to make background colors in tune with the attitude of the owner and the climate. For warm climates, red-blue walls and glazed subway tile floors; for cool, damp climates, warm tones of slate, brown, clay tones, sand."

WILLIAM GAYLORD, *ASID, San Francisco*

"Yellow will be the single outstanding color this year. Slightly less popular will be rust, orange and yellow-green. Brown will be big, running from light to very dark, with emphasis on wheat and camel. This year's look is natural and these colors reflect that. What's natural seems to equal what's good, clean and warm."

J. ALLEN MONTEI, *Furniture Corp.*

"I see a softening of color, paler shades more pleasant to live with. Our top seller is the green family, moving away from yellow to mint."

RUTH CLARK, *Daniel Heintz*

"We are entering a period of change with darker shades, more subtle colors, Apricot, terra-cotta, russets and earth tones are strong. Greens are soft, with emphasis on celadon instead of lime."

POLLY BAERREIS, *Tanlinson*

LOOK FOR...

the subtleness of silver, grey and steel grey as basic backgrounds in decorator rooms with sharp, clear colors used to spice the schemes as accent statements.

LOOK FOR...

a new version of the popular metal mini-blinds that will be colored on one side, white on the other. Colored side is keyed to interior color scheme; the white side avoids conflict with the color used on the exterior of the structure.

LOOK FOR...

more color in kitchen cabinetry as "European-style" models appear in increasing volume. Use of new laminates will expand a consumer's color choice; too.

LOOK FOR...

new interpretations of traditional Early American and Federal values in both points and fabrics, prompted by the Bicentennial, but toned down. Red, white and blue will soften to rusts and burgundies, beiges and creams and a span of blues from navy to indigo.

LOOK FOR...

"ice cream" colors to sweeten the decorating scheme—vanilla, blueberry, butter pecan, chocolate brown and peach.

LOOK FOR...

colorful designs to enliven the interior surfaces of cookware with non-stick finishes. DuPont has come up with the technology for manufacturers who are interested in a bright idea for kitchen.

LOOK FOR...

peach, navy blue and denim to be three high-style colors for the year to come.

LOOK FOR...

deepening shades and jewel tones in china that will add new depth and drama to table settings. Opaline green, golden brown and brick will become three strong influences. And in stone-ware, textural differences will take the lead, especially effective if combined with subtle monochromatic colorways.

LOOK FOR...

vertical blinds equipped with slats that will take inserts of fabric, wallpaper and other decorative material. Inserts can be removed or interchanged to vary the window treatments at will.

LOOK FOR...

more yellow and earth tones—especially the browns—in cookware, and watch for a renewed interest in whites as a major kitchen appliance choice, on a comeback throughout the home.

LOOK FOR...

a resurgence of off-whites, eggshells and neutrals in milliner flanking, as gentle background colors accented with bold patterns of lime green, burnt orange, strong blue and brilliant reds.



calling to attention...

with a bold primitive and strong, Charles H. Lewis, ASID, uses rich browns, black and wood to create this study that roughs it with elegance.

Central to the theme is the pattern of "Bongalore" from **Alcott Van Lee & Co.** Its tie-dye design appears in upholstery fabric on sofa and chair, "goat's hair" sheep at the windows and in wallpaper that ties it together against the muted target. Accents of special note are the antique Near Eastern trunk, turn-of-the-century Tiffany music box, decanter and evert gillows.

purring...

In shades of peaty peach, this bedroom, also by Charles H. Lewis, is a contemporary take-off on a traditional four-poster theme. The cocoon pattern is "Meadow Grange" from **Alcott Van Lee & Co.**

appearing in chaise bedspread and wing chair upholstery, on papered walls and once again in a sheer tracery of the full pattern for the draperies and tent. Furnishings split between the traditional and exotic, on the traditional end a saddle, on the exotic end a pair of night tables. What more exotic than the four-poster bed of brass, chrome and Lucite designed by Charles Hollis Jones?—a three-dimensional frame for a landscape by John Speth.

stating in simple terms...

This New York City duplex uses the purest lines and colors. Bob Becker, design director of **Helix Furniture Co.**, designed both room and furnishings, seeking to create architecture with soft, sculptural forms. His deep blue velvet sofa, upholstered on a chocolate corral, surrounds an illuminated coffee table. On a, the surrealist form of a Sergio Asti vase—a vertical balance for the long Kenneth Nelson graphic.

56

the many voices of color



OTHER: GEORGE H. ZIMMERMAN
LEFT: BOB BECKER
RIGHT: KENNETH NELSON



flowers fall in whispers...

from a deep plum sky in this bedroom whimsically designed by L. Justin Roach, ASD, for a showcase house of the Pasadena Junior Philharmonic Committee. A vintage decor of rose charm, it blooms with wallcoverings and fabrics by C. W. Stockwell & Co.—on walls, ceiling, chair and ottoman, "Windsong," for the bed hanging and painted lampshade, "Korn Shu Texture," also repeated in sheer on the window and the bedspread is a happy combination of the two. The plain carpet by Downing Mithun Inc. is a plush base that muffles all noise. The only accents are pure white, the highlights in lacquered four poster bed designed by Waldo Fernandez.

and cheers...

clearly audible in the multicolored burst of jungle flowers strewn throughout this light-filled bedroom. Here is a truly bold statement of color, a carefree fling with a single all-over pattern of abounding exuberance. "Bakaba Jungle" from Morley. We see it lurched on walls, emphasizing tall arched windows. From there, it leaps non-stop to the Parson-style bed, where it is used to upholster the base, make a canopier, cover all kinds of pillows and, of course, as bedding. On the floor, highly polished and left in its natural state, is a brightly colored area rug, needlepointed to match the fabric. No other accents are needed and none intrude, with the exception of a forestful, stylized peacock chair, comfortable for needleworking, a rustic lounge chair and masses of plants.

and woods bid welcome...

in a dining room of mellow tobacco-brown and blue, ASD, combined in this of Charles H. Lewis, ASD, Designer. The chairs are a harmonious whole. The over-all pattern on the wallpaper and fabric is "Penguin" from **Alfred A. Knapp & Co.** taken from the detailing of a fresco found in their city. This is worked with Oriental touches of painted bamboo chairs and the antique brass chandelier, top, a bit of Early Americana in painted glass globes.



the
many
voices of
color

RIGHT: LESTER A. SCHWARTZ
RIGHT: LESTER A. SCHWARTZ

Luis G. Hoyos RA
Professor, Department of Architecture
California State Polytechnic University, Pomona

MEMORANDUM

Date: 24 November, 2015
To: Mr. Lambert Giessinger, Historic Preservation Architect
Office of Historic Resources
City of Los Angeles Planning Department

Re: Albert van Luit Complex
4000 E Chevy Chase Dr.
Atwater Village
Nomination by Charles Fisher

Dear Mr. Giessinger:

I am in support of the application for City of Los Angeles Cultural Historical Monument submitted on October 2015 by Charles Fisher, for the building located at 4000 East Chevy Chase Drive, Atwater Village, the site of the Albert Van Luit and Company, the first wallpaper company in the state.

I support this nomination as a former member and chair of the State Historic Resources Commission, I can attest to efforts to establish a Modern Resources Committee which attempted to call attention to California's Modernist buildings of the Mid-Century period in hopes of improving their chances of study and preservation. In addition, I can report efforts of the National Park Service's Landmarks Committee (I am a member since 2010) to document and preserve key buildings of the 20th Century.

Edward A. Killingsworth is a noted exponent of mid-century modernism in California. While his work is duly recorded in many publications dealing with his residential production. His work in the realm of industrial development is largely unknown, hence the case for scarcity of the resource may be made.

The building exhibits key characteristics of Killingsworth's oeuvre and seems to be in good condition. It would seem (but must be acknowledged in the lack of a detailed analysis) the building would be a prime candidate for an adaptive re-use project, where the manufacturing areas could very easily be turned into offices in the service of today's robust market for "creative offices". In short, I believe this building should be put to continued and productive use, not just for practical or economic reasons but in recognition of the work of the firm Killingsworth and Brady, a noted exponent of California Modernism.

Please do not hesitate to contact me at lghoyos@cpp.edu or by phone at 323 377 1953. I am happy to lend my voice to those who would prefer to have our architectural history documented and preserved.
Yours sincerely,

X

Prof Luis G. Hoyos

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ALBERT VAN LUIT
SPRING BOUGH CHERRY BLOSSOMS
ON THE SET OF I LOVE LUCY, EPISODE LA AT LAST



<https://www.etsy.com/listing/180275365/vintage-1960s-van-luit-company-spring>



<http://www.bakingadgets.com/tag/i-love-lucy-decor/page/3>

ALBERT VAN LUIT
SPRING BOUGH CHERRY BLOSSOMS
ON THE SET OF I LOVE LUCY, EPISODE LA AT LAST



I LOVE LUCY

"LA AT LAST!"

SEASON 4
EPISODE 17

FILM DATE:
DEC. 2, 1954

ORIGINAL AIR
DATE:
FEB. 7, 1955

SOURCE:
WIKIPEDIA

"LIST OF
I LOVE LUCY



Tour and Interview with Aaron Kirsch, founder and CEO of Astek Inc.

January 15, 2016

15924 Arminta St., Van Nuys, CA 91406

Aaron Kirsch, Jackie Sloan, Kelly Blanpied, John Sabato, Cheryll Roberts.

Transcript:

About 30 yrs Aztek started in the back of my truck as a distributor of wall coverings, including Van Luit wall covering and many other products. We got into digital production about 15 years ago. We service the Hollywood sector, the interior design community, and as well as architectural designers. Right now we're printing for major hotels and retailers throughout North America. I think we're also working on a couple of movies right now so that's always nice.

[Side conversation with John Sabato, retired production designer: Yah, that was about twenty-six years ago - I would load up my truck and go to all the locations. Now we have a full time driver who does all that for me. I think you were on the 3rd floor when we were doing In Living Color. I remember by the time I got to your office, carrying a large number of in-stock books, I was covered with sweat!]

Right now we're in the Resource library. The show I just visited in Germany is the World Wall Covering and Fabric show. World economics are not kind right now, so everybody is singing the blues, but as a company we've been fortunate. We've created this nice little niche for what we do. We're still a distributor and manufacturer so we print for a lot of people world-wide.

In this [historical resource] office you'll see books from the late 1800's, up until the 1920's and 1930's. All through here you'll see books that we resource in the sense that with Hollywood there's period movies coming on; right now I'm working on the movie, The Young Pope, they're looking for stripes from 30 years ago. I mean simple things, like Road to Perdition from the 1920's, to Django with cowboys. Michael Reebo was a production designer, and the sad news is that worked for him a few days, and then he went off and did the movie [Django] in Louisiana and passed away on set. But, it's always fun to work with people working on period pieces, like Almost Famous

[Question whether Aaron has knowledge of which TV shows used Van Luit paper; he answers with this reference below.]

I know John Schaffner, a well known production designer, who as a college kid used to sell Van Luit wall coverings. That's how he earned his living before he became a famous production designer. So, he has a penchant for Van Luit paper.

[See Letter of Support and website of award-winning John Shaffner www.shaffnerstewart.com]

There are many production designers that for a long period of time loved the Van Luit product because it has a very authentic look that you don't see in today's market place, you really don't.

There's not much [Van Luit] in today's market; I think there's one or two Van Luit books currently (the company has been bought and sold so many times). Blue Mountain is the most recent company with Van Luit Trademark rights. They've struggled; I don't know if they'll survive another year, personally. I don't know where those rights will end up.

So, going back through, this is our Resource Library for the design trade. These are all our custom prints that we do for art companies to... here, we just finished a project for Mandalay Bay, this one we designed for Harrah's in Las Vegas. So, we do design and print our own materials here and that's important. It gives you a good idea [of the relationship between] resource and design.

[As we pass through a hall, Sabato asks about the bubble wrap Aaron printed some years ago.] With technology today can print on all kinds of materials [like the cork in the historical resource office], and the wood paneling here.

So, you're coming into the Production area, and all I ask is that if you see a printer running don't stare at the lights. They're high intensity quartz lamps. Everything we do here is green, so no toxicity; the inks have no volatile chemicals them.

[Question about lights]

The lights are to cure the ink, that's they're only purpose. The ink is controlled by the computer, everything is done by computer today with Photoshop and Illustrator and then it's all sent to the RIP station. At the RIP station, a file is set up on how you want to size it. They will always be color corrections. In the digital world you'll always have slight shifts from color to color, affected by room temperature, humidity, or if the material has a slightly different coating; these are all factors that change colors.

[Clarification: RIP stands for raster image processing (verb) or raster image processor (noun). RIP takes a digital file from your graphics software and turns it into a raster image file for your printer.]

[Question whether Aaron's career started pre-digital]

My uncle was a silk-screener in the '70s, I worked with him a little, not a lot. I also knew I didn't want to do silk-screening ...

[Question to clarify that silk screening was Van Luit's process]

Yes, silk-screen was part of it; Van Luit also used what was called a rotogravure machine. All of his product was handprinted at the beginning.

Here we're doing rigid printing for a TV show called Code Black and they'll probably use this for flooring. We can print on 2 inch thick material, anything up to 8 feet wide, and pretty much any type of material. Over here are small latex printers.

Here we're printing samples for a local client. A lot of people want to get into the wall covering business, creating their own designs; they're basically independent designers. To them, we're what they call Contract Printers, taking their designs to print.

We print for a lot of companies throughout the world right now. These here are blank rolls to print on, a lot of base material. Some of these rolls are 250 yards long, and some are only 50 yards long. Most of them are 54" to 60" in width. These are printed materials. When we're in full swing, this is the re-roll area where we proof our product before shipping to clients.

[As Aaron looks over the printed stock, he names who the jobs are for, mostly high-end hotels like Marriott, Mandalay Bay, and others he can't name.]

This is for Google corporate headquarters; we're doing some window graphics working with a designer in Northern California who's selling the job and we're doing the print. It's pretty cool, using high tech machinery.

We contract out all our shipping. We don't want to have anything to do with that end of the business. We're doing multiple properties in China right, so that's pretty cool.

Resource library is where I started in business; the printing part came later.

These are all our pre-printed materials. Over here is a large section of Van Luit material. This book made I made 25 years ago with Van Luit patterns. [photos]

I bought out the VL factory when they were closing out. I bought 100,000 rolls in one clip. It was at that time the most expensive thing I ever did.

You can see the distinctive look, with the mottled backgrounds in this one here. It was just beautiful. It was beautiful at that time, and to this day, you really don't see this type of stuff, like this silk-screen background [that gives the appearance of physical texture]. It's a flat print, but the paper seems to have a visual texture; it's the way that it was printed. Today, the way that it's printed digitally is the norm, but back then Van Luit was doing all this by hand with different color passes over the paper with the silk-screen.

[Question about a designer's name being printed on the margin of paper, particularly John Leigh Spath. Not able to find any paper with his name on it without too much rummaging; the name isn't familiar to him because Aaron didn't come into the business until 1984 and Spath was active in the '70s. We did see evidence of what Jim Grumbley described with the "+" mark in the wallpaper margins, on a baseball motif paper from the 1940s for Walt Disney productions]

So that's the Van Luit section [names off a few wallpaper companies that are "thinning out today" and we head further into the back of the building]

They're kind of hidden, but see all the black books in the back? Albert Van Luit's older collection; they would send out about 5000 books to retailers, those in the design trade.

[We're looking at a large stack of Van Luit books]

Here's a really old book of some of the old scenics that were hand printed with silk-screens. This is my oldest Van Luit book. [photo]

Kinney Brothers in Chatsworth was also a distributor for Van Luit, not just myself.

[Question: Why would VL factory sell you 100,000 rolls?]

Oh, it was obsolescence to them. Every 3-5yrs Van Luit would come out with a new collections. So, the older the collection, I would be first in line. My interest was in preserving, particularly for Hollywood; Bernie Vyzga was a big fan, David Sackaroff, Ed Stephenson, Michael Reba, Michael Hinds was a huge fan. To this day he goes rummaging in that back section; he's pretty much chewed up a lot of the good stuff.

This is part of my life back here, we didn't throw anything away for years, but I've had to start purging; we don't sell this stock, instead we use as inspiration.

[Question: Is there an option to reproduce?]

No, not legally unless it's at least 70 years old because of copyright. [Is the baseball diamond old enough?] Maybe, but we keep it for inspiration.

[Enter design department upstairs; states hires from FIDM and others; IT department on opposite side; we return to the Resource Library where Aaron looks for more Van Luit books, the newer collections]

Blue Mountain currently has Van Luit, but it's not the original technique, or quality of print and material that it was. Van Luit was one of the best. It was easy to install; in gram weight it was heavier and their quality control was superb.

[Q: why did Van Luit choose the style of factory with natural light?]

Naturally. For the natural light coming through; it's all about the color; to see the effect of lighting, sometimes a designer will step outside (to color match. For Hollywood, it's different (with their stage lights). Natural lighting is better, but we do have a color booth, a spectrometer. But the older technique, it was all done by eye; all a formula, that's my assumption - a pretty good one.

[Q: A printer from the 70's told us that production was sometimes held up by the colorizers]

There's still a company - I was just in New York recently where a company still uses the old methods; they have a machine from the 1890's, pretty archaic, but it still works to this day, with big gas heaters; they're specialists in color matching. Pretty much the last in the industry.

[Q: What is Van Luit's reputation/status in the industry?]

World wide; Van Luit at its peak was superior. There was none better in the mid to upper end market, more of the upper end market. In quality, there really was none better. It's a lost art - even in the digital world, I'm proud of what we do, but there are things we can't do that were hand done.

[Q: Did you ever go to the factory]

No, never went into the factory; I did visit the showroom [see letter of support] when Bruce Ryan was there.



Jackie Sloan <atwatervillagealways@gmail.com>

Van Luit Complex

Aaron Kirsch <kirsch@astekwallcovering.com>

Fri, Nov 20, 2015 at 8:55 AM

To: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Aaron Kirsch

Home:

Business: Astek Inc., 15924 Arminta St, Van Nuys, CA 91406

Email: kirsch@astekwallcovering.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 19, 2015

To Whom It May Concern:

I am the founder and CEO of Astek Inc., a leader in both the wallcovering and custom digital printing industries. We work with clients worldwide, a clientele who spans a variety of industries including hospitality, architecture, interior design, fashion retail, motion picture and television. In such a competitive and diverse marketplace, we attribute our success to our dedication to innovative design, commitment to quality, and excellence in service. This is a business model we did not invent, but which we benefit from the talents of Albert Van Luit who revolutionized the wallpaper industry in the United States.

Astek Inc. has been in business for over 30 years, and currently has over 30,000 rolls of Van Luit wallpaper in stock. We've been a mainstay to the film and television industry for these past decades since Albert Van Luit's wallpaper dominated film and television sets in the 1950's and '60's. Astek Inc. continues the Van Luit tradition, his wallpaper most recently seen in the films *Road to Perdition*, *Almost Famous*, and *Django*.

The Van Luit Complex is an architecturally amazing place to conduct business. I recall visiting Production Designer Bruce Ryan when his offices were set in the grandeur of the Van Luit office and showroom, an exceptional example of Edward Killingsworth's International Style design that echoes his Case Study homes. The Daylight Factory is certainly a gem to preserve with its north facing windows letting in light and air without inviting harsh light or heat.

It is for these reasons and more, that I support the nomination of the Albert Van Luit Complex as a Historical Cultural Monument to the City of Los Angeles.

Sincerely,

Aaron Kirsch, President and CEO of Astek, Inc.

Aaron Kirsch



Interview of Virginia Knight, ASID, CID

January 18, 2016

Interview conducted at the Van Luit Complex factory and showroom, 4000 E. Chevy Chase Drive, and later continued at the home of Kelly Blanpied, 4001 Verdant Street, LA 90039

Virginia Knight, Jackie Sloan, Cheryl Roberts, Gene Gilbert and then Kelly Blanpied

Virginia Knight:

I worked at the showroom on Robertson Blvd, in Beverly Hills adjacent, but I came over here [to the factory] all the time to work on designs and color ways. I was especially active in the print colors that a scenic or a new wallpaper was going to be produced [in]. Have you ever seen anybody silkscreen? Well, it takes 2 people, and the screens, well the wallpaper and after it was trimmed, turned out to be 27 inches wide, so it would make an 8-foot mural if all 4 panels were put together. And how the colors were applied made a big difference... oh gosh this is so familiar, look at this [walking into the showroom].

[Discussion of Maynard Parker photographs and George Szanik]

He made all sorts of textured wallpapers that things could be printed onto. Wallpaper racks... sample wings.

Discussion of various Van Luit wallpapers, even in Oregon.

It was the prestigious wallcovering to have.
We changed it somewhere along the line... some guy decided to call it wallcovering...

He participated in all kinds of AID/ASID programs, he would be very, very generous with giving us wallcoverings, wallpaper scenics, especially if there was a new pattern he wanted to introduce. He'd not only give us the paper, but he'd pay for having it applied to places like the Pan Pacific or the Pasadena Showcase house, or the Palladium, those were all places where AID/ASID had shows.

You had to be really coordinated... walk them across 2 at a time.
These were all hand screened.

...

He could do custom, any colors you want. And even to the extent that you could change the depth, the value of the color, by which colors went first.

He would meticulously watch what we were doing, or sometimes he and I would be doing it together, to see how strong of a color that wanted to be, or if it wanted to be kind of translucent, or if it wanted to be very opaque. So, he was involved. And daylight made all the difference. Because fluorescent light, which was what we all had then in factories and everything, is not daylight. And his wallcoverings were used in residential mostly, sometimes commercial. So, daylight totally creates what you're going to have in a home. Whereas if it was solid, fake light, incandescent, it doesn't have the same effect at all. So, he was very innovative. And the things that he produced showed that. And that's why they were known everywhere.

They were like a brand name. A good brand name.

[Looking inside some of the offices]

He was very much influenced by Asian ... As you can see, he was very influenced by Asian kinds of ... and he perfected printing on grasscloth, which no one had done before, because grasscloth was very textured...

...The buddah, [observing statue in the atrium of the showroom, outside the executive office] he was very influenced by things like that.

He was a big guy. He did look like an ice cream cone. A dough boy.

[Looking inside some other offices, then walking towards the factory and standing outside]

...

He had horses.

...

He was hands on, he was not a bean counter... although he knew intuitively what would sell. And when we would do color ways, and we'd have all these patches of colors of what we were going to do. And I wasn't hired for that, but somehow I got pulled over from the showroom to do that with him. And we got along very well. He would I would always put all these bright colors together – pink and red, blue and green – which were unheard of in the 50's, and he'd ... what's the word...ok, he would... tolerate is too harsh a word. He'd allow me to have a little say in those decisions. He wouldn't just diss them. He'd say, "that's a possibility." And then he say very gently, "you know what we really need," and he'd pause and get all of our attention, "is a funny old putty color." Just a funny old putty. So we came to call that, all the other employees that were in on it, "FOP," funny old putty. And damned if the funny old putty wasn't the one that outsold everything, always, always. But he'd allow us to do one bright one that was kind of an attention getter, and it would get a lot of publicity, you know everybody'd talk about it. But FOP, that would be the one.

[observed Van Luit's stable, home and poolhouse from the factory parking lot].

Q: Did you ever go to his home?

Knight: Yeah, I did. He had parties. Although in the daytime we always ended up at Tam O'Shanter.

...

He was a very calm, fatherly type of person.

...

He encouraged young spirited people. He liked to be surrounded by them, and he liked to help them, and encourage their success. A good guy.

[Discussion of Van Luit's relationship with Art Mendez]

Q: Did you ever meet Art Mendez?

Knight: Oh, sure. Oh yeah, is he still around?

Bob Mitchell was the one that got me the job. Bob was like his [Van Luit's] assistant.

[Virginia discusses her education and how she came to get the job at Van Luit's showroom, Arnold Bower at Hollywood High School, interviewing and job-hunting in 1951, a job at a fabric showroom, Bob Mitchell ran showroom at 100 S. Robertson and recruited Knight, she worked there 5 or 8 years, started by decorating the scenics; Bob's betrayal of Knight, jealous of her being close to Van Luit, Mr. Van attempts to work it out, but Knight leaves on good terms with Mr. Van, Bob Mitchell ends up leaving Van Luit and opens Bob Mitchell Design, a traitor through and through]

[Discussion of Van Luit showroom at Pacific Design Center, Knight becomes a decorator]

I didn't know how to swim, but I was in the water many times.
And he had a Malibu house and I went there many times. Maybe 5 or 6 times.

[Discussing Van Luit's backyard]

He had Asian everything...

All very Tiki, and

He loved entertaining, and he was so generous with sharing his wealth, his success.

...

There was always music.

[Going inside the factory]

Graduated Hollywood High in 1949.

Carol, that was the name of the gal, don't know her last name, she was the main silk screener. There were two of them [women], and they were a couple.

Everybody was gay.

Mr. Van was very closeted, and that wasn't supposed to be out. And he even married, but it was a sham. But Bob and Buzz and Carol, and Lee Tillory . . .

In the 50's it wasn't ok.

[Discussion of LA Conservancy's efforts to preserve LGBT resources; discussion of what the factory could be used for; something for the community; Van Luit's cause was the decorating business and giving things gratis; Knight to help reach out to the design industry]

I remember all the windows, and there were lots of tables that were the base, the framework of the silk screening.

Gallon coffee container size, paints would be in that and then we'd pour it over and then...

I was hired in the showroom, and the only reason I got over here was because at some point I was talking to Mr. Van about color and things, and he invited me to come over

here and work with the colors. And that was a wonderful opportunity because, I love color, and I love doing it. When they'd be introducing a new line, a new design . . . Caravan, a scenic with soldiers marching on horses; Lucien Horton, he was the designer of Caravan. Skinny horses, very thin, taking liberty with horses, very colorful and really a huge seller.

It was all a very big communal kind of a, this was all open. And the colors, what I said about mixing colors, I remember just tons of buckets of color and we'd pour a little of this one and that one, and mix it, and try it out. And he was there, he was very hands on. FOP. Funny old putty. He was so cute and we'd all just laugh about it, because he was right.

We would sometimes say, ok, but now run it again, those same 4 or 5 colors, but put that one first and that one 2nd and that one 3rd and that one 4th, which would completely change the finished product. It's all machines, and all computers now. But it was like a painting, every one was hand printed, hand screened. No machines.

It'd be.... Mr. Van needs you at the factory today, so I'd either drive here from home, or go to the Robertson showroom first. Showroom was at corner of Alden Drive and Robertson.

[Discussion of horses in the area]

Horses were all around here.

[Discussion of where Knight worked after Van Luit, decorator, W. & J. Sloane's]

[Interview location changed - drove to Kelly Blanpied's home on Verdant Street]

[Discussion of design business today, vs. in the past]

Flowering Tree

Spring Bough

Printing scenic on textured wallpaper that he would print, too. He sold rolls and rolls of the background paper, too, not just the scenic printed on it.

Caravan (soldiers on skinny legged horses)

I Love Lucy – Spring Bough, behind the bed (not sure which show of Lucy's that it was).

George Szanik – also photographed Van Luit, and he was the premiere photographer for some time.

Maynard Parker is getting all the credit in the Architectural Digest Virginia is looking at.

Sinclair (used to be Sinclair Paint) reps Van Luit now (on Ventura Blvd, between Laurel and Coldwater) – Jerry Shimmer says they still have Van Luit wallpaper there now.

Because it was hand printed locally, you could get any color you wanted. Whatever the designer wanted.

AID would have fundraising things (decorators shows) at the Pan Pacific, and Mr. Van would supply the wall coverings and pay for the labor. He cared about the design business.

[Knight is still working, and has her own firm.]

[Knight speaks about color use/mixing at the factory]

The order in which you put the ink on made a huge difference in the outcome.

Delana Constantine – big designer at the time, she came to the factory because she was doing a custom and so concerned, and VK did strike offs (samples) for Delana. Delana was the first designer I heard specifically ask for the order to be changed in the process.

Mr. Van himself was involved in the process.

[Discussion of FOP – funny old putty.]

I was able to be involved in the selection of colors. Mr. Van was very kind, “well that’s a possibility” – meaning there’s not a chance in hell. “Well I kind of want to do a’funny old putty’ color.”

[Knight describes FOP, and how it was always the most popular in terms of selling. There was always an FOP in every line.]

He came from Cleveland, Ohio.

Rocky River and birchbark boats in Lake Erie.

Birdie – stand offish. I did meet her. They never lived together. Maybe she lived in the Malibu house?

Art Mendez – I think he may have lived at the house.

We all called him Mr. Van.

[Discussion of everything being just open, and the air.]

Daylight -all those windows, the end user was homes, so Van Luit needed daylight, to see the color. Open, silkscreen stations.

I don’t remember drums or dryers, as far as I remember. I think it was all hand-done. Scenics were all hand done (paper 30 inches wide). Silkscreen prints to 27.5 inches. The rolls – may have been converted to some type of machinery.

[Bob Mitchell says to Van Luit that Knight quit. Bob told Knight that Van Luit fired her. Bob then left Van Luit and opened a competing shop. Left Van Luit to go to W. & J. Sloane.]

[Discussion of other designers Knight may have known.]

Carol, the printer and her partner ____? They were the main printers.

Van Luit's parties – everyone would go.

Van Luit had no prejudice.

[Discussion of Joe Cannell. Knight didn't know Joe, but knew Steve Cannell]

I didn't know them at Van Luit, but at Cannell & Chaffin.

Cannell & Chaffin and Van Luit used the same ad agency.

I took Steve's place at Cannell & Chaffin when Steve quit to be a writer.

1:26 Did lots of set ups at Cannell's. Cannell started in books, then furniture, then commercial design, then got stiffed by a Saudi. Eventually went out of biz.

North Baker – son in law of Cannell, one of the Cannell daughters married a Baker (Dan Baker)

[Discussion of Knight working on the San Clemente Western White House]

1975 AID and SNID merged and became ASID.

[Discussion of how Knight opened her own business for her 50th birthday. In 1981, she was still at Cannell & Chaffin, and they announced they were closing. She didn't care, because she was going to open her own biz.]

[Discussion of how Knight helped design Nixon's presidential suite; ashtray, leather chair in President's office; Tom Hamilton.]

Joe Cannell -- When they were landing on the moon, I brought in my portable tv, and everyone said Joe would kill me, so I asked if Joe directly if he wanted to watch with me on my tv and he said yes! Very nice guy when you weren't afraid of him.

I didn't see Joe Cannell and Van Luit together, it wasn't really known that they were partners.

[Discussion of basement of Cannell & Chaffin – Bart Cannell loved modern. Knight asked to do modern in the basement. Projectors and gel lights. Cannell & Chaffin didn't end up liking it. She designed an umbrella for Brown Jordan. To get a tan!]

Transcript of interview conducted via telephone
Date: January 25, 2016
Virginia Knight, ASID CID, semi-retired designer

I've been talking to people and discovering a deeper appreciation for Albert Van Luit.

He treated everybody equally; there were no grunt jobs. The silk-screen washers were gifted and talented - they had to do it just right because the screens were very fragile. The woman I watched printing wallpaper with silk screens knew her stuff. Carol knew color; she knew how much paint to add when printing, and how much pressure to apply to the screen. She was an artist.

Mr. Van was like a Big Daddy to all the employees; he was like a father figure, but not authoritarian. He was like the father some of us wish we had, especially for the immigrants and disenfranchised. As a woman, I felt disenfranchised attending LACC where it was expected I would take sewing and cooking courses, but I wasn't interested. There were no interior design schools at the time that I could go to and get a degree. I learned on the job, first in fabrics, then in wallpaper. Fortunately, Mr. Van hired people who were borderline professionals, giving new comers a chance.

I found my home at Albert Van Luit & Company. When I moved in with my girlfriend, my parents ostracized me and we never spoke again. A couple of years later when I started working for Mr. Van, he and the people he employed became my longtime family.

I was homophobic, I was. I hated myself and would call others queer because I had to believe, 'I'm not one of them.' One day when I was attending Hollywood High School, a bunch of guys from the Hollywood Legion called me a queer - I'll never forget how awful that felt - they saw me, they knew. And so did my brother. He made me see a psychiatrist because he was afraid of what would happen if our parents ever found out; he said, "It would kill them!" When I told the psychiatrist these things he said, "Well now, I'd like to talk to your brother! But, we have 50 minutes left. Let's talk about your career." When I told him my desire to be an interior decorator, he told me, "You'll be accepted there." I was so lucky! Of all the psychiatrists I could have seen, I had the good fortune to meet him. And he was right, too. When I found myself at Albert Van Luit & Company I felt comfortable, easy; it was quite a relief.

I believe in the goodness of the man who created the factory that bears his name so, in addition to preserving the Atwater Village neighborhood, Albert Van Luit needs to be honored because he was a true creative artist. His wall covering collections are still seen the world over, the scenics and murals on tv shows and film. Even more important for historic preservation, is that Mr. Van employed quite a diverse collection of people, long before it was politically correct or LGBT groups even existed. Mr. Van hired and nurtured a cross section of humanity. People who otherwise were marginalized, even unemployable. So, it's not just the 60 homes I object to - it's losing the heritage. Do an onsite inspection in Atwater Village. Take a field trip down Chevy Chase Drive and Verdant Street - the trees, the horses, the factory and the showroom - save Atwater Village history and save the Albert Van Luit Complex.



Jackie Sloan <atwatervillagealways@gmail.com>

Van Luit Complex

1 message

GinyKnight@aol.com <GinyKnight@aol.com>

Tue, Jan 19, 2016 at 3:23 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Virginia Knight, ASID, CID
ginyknight@aol.com
Business name: Home Healer
(semi-retired designer)

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: January 18, 2016

I recently learned of the nomination of the Albert Van Luit Complex for Historic-Cultural status. Having worked there for about eight years as a young woman in the mid 1950's into the 1960's, I enthusiastically endorse this nomination.

Today I had the wonderful opportunity to revisit the old wallpaper factory in Atwater Village, where my career in interior design was launched. The Van Luit wallpaper showroom was at that time located at 100 S. Robertson. I had a job nearby, and was actually first recruited by Bob Mitchell, who worked for Mr. Van Luit, to come and work in the wallpaper showroom. At the showroom, one of my jobs was to create vignettes in areas that were sized to fit the wallpaper. I

would have the wallpaper installed, and dress each "room" with furniture suited to the style of the wallpaper. However, my duties were quite varied, and included working at the factory, as well as at decorator shows.

Mr. Van (as we called him) was originally from Cleveland Ohio, as I was, and I suppose we rather bonded over this. I remember discussing the Rocky River and sailing birch bark boats in Lake Erie. My work at the factory included creating the different colorways for particular designs. I was young at the time, and fond of very bold colors, like red, yellow, orange and fuchsia. Mr. Van was very involved in the color selection process, as he was in all aspects of the business. He would observe my color choices and say "well, that's a possibility" (meaning there's not a chance in hell!). He would say "I kind of want to do (he would always hesitate until everyone was hanging on his words) a 'funny old putty' color." It was an off white that included a little dirty olive green, ochre, umber, and a lot of white. Every new line

had a "funny old putty," and it was always the best seller. He really had a sense of color and design. After a while the rest of us came to call Mr. Van's favorite shade "F.O.P." He meticulously watched what we were doing, or sometimes he and I would be deciding together how strong a color wanted to be, or if it wanted to be kind of translucent, or if it wanted to be very opaque. In addition to experimenting with color, he made all kinds of textured papers that designs could be printed onto, something that of course could not be done nowadays. These textured papers were popular and he sold many rolls of this background paper too; not just the scenic printed on it.

I understand the factory was added onto later, but when I was working there, it was all one big open space where the colorists and printers worked together, and there was a real sense of teamwork. The printers were Carol and another woman, her partner. Together they moved the screen along opposite sides of the long tables, which took a lot of coordination.

As soon as they were done with a run, there were people who cleaned the screens with squeegees; it was critical that the screens be kept very clean. Mr. Van would be there, and everyone would watch until the print dried and we would see how it came out.

We never really knew how the design looked until it dried. All of the natural light in the factory was very important to this whole process, partly because the end use was primarily in homes, which have a combination of daylight and artificial light.

Besides a positive work environment, a sense of camaraderie was also fostered in our time off. We would go for Moscow Mules at the Tam, and we would hang out in Van Luit's back yard across the parking lot, which had an Asian design that he so loved. I didn't swim, but I put my feet in the pool. I did meet Mr. Van's wife Birdie on occasion, but she was very unapproachable. I never saw her at the house, and I don't think they lived together. She might have stayed at the Malibu

house. Mr. Van was gay, and was very close to his partner Art Mendez. But, because this was the 50's, Mr. Van was married, and, to the outside world, he kept his gay identity in the closet. Perhaps this is one reason that he was so unprejudiced.

The Van Luit factory also accommodated custom designs, and one of the big clients was Delana Constantine, a famous designer at the time. One time the printers were doing a strike-off for her, and she suggested using the same colors, but reversing the order in which the inks were put on the screen. This was the first time I had heard this idea of changing the order, and it completely altered the depth of the color, and even the look of the design.

Every year Van Luit would do a new collection, and produce a new book which would have the new designs and some of the old ones. One freelance designer I remember was Lucien Horton, who produced the design called Caravan, an image with large stylized horses. It was quite a departure from Van Luit's very Asian, very subtle designs, and it was a big smash, though, of course, it couldn't last, because it was so stylized. Mr. Van himself really had a sense of timeless

design. In addition to his own preferences, he of course accommodated residential trends and retro looks popular with the film industry. One example is the Spring Bough design that was used behind the bed in at least one episode of I Love Lucy.

Of course, all of the designs were photographed in setups around the city, for publication, or for archival purposes. Often it was at the Robertson showroom, at Cannell & Chaffin, or at Knapp & Tubbs. On occasion, actual installations were photographed. I still have today some of the old Architectural Digests and other magazines where his work was published. George Szanik was the premiere photographer for some time, though Maynard Parker gets

most of the credit.

Van Luit participated in all kinds of AID/ASID programs. There were design shows at places like the Pan Pacific, the Palladium and the County Fairgrounds. These shows were a good opportunity for designers to get exposure, and Van Luit was very generous with giving us wallcoverings and wallpaper scenics. Not only did he give us the paper, but he'd pay for having it applied. Of course, it was good exposure for his work as well, especially if there was a new pattern he wanted to introduce.

I really cannot emphasize enough how much Albert Van Luit was involved with the design community, and, really every aspect of the design world. I'm so happy that his story has resurfaced after all this time, and sincerely hope that his buildings, and therefore his memory will be preserved.

Sincerely,

Virginia Knight



KELLY SUTHERLIN McLEOD
ARCHITECTURE, INC.

November 25, 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 North Spring Street
Los Angeles, California 90012

Re: Historic-Cultural Monument nomination of the Albert Van Luit Complex

Honorable Chair Richard Barron and Cultural Heritage Commissioners,

It is with strong conviction that I submit to you this letter of support for the designation of the Albert Van Luit Complex, located at 400 East Chevy Chase Drive, as a Historic-Cultural Landmark.

A leader in the county's professional preservation community, I am the founding principal of Kelly Sutherlin McLeod Architecture, Inc. – a firm focused on the preservation of 20th century cultural resources since 1988. It is a great honor to also be a steward of the legacy of Edward A. Killingsworth, FAIA. Having the good fortune of personally knowing and working with Ed, I have dedicated years to the ongoing study, writing and lecturing about, and preservation of Killingsworth architecture. My architectural practice is located in the office building Killingsworth designed in 1955 for his own practice, and where the Killingsworth firms were headquartered throughout Ed's profuse and influential five-decade career.

Ed Killingsworth was the most prolific of the Case Study House Program architects. In 1965, when the firm of Killingsworth, Brady & Associates designed the one-story, International style, Albert Van Luit office and showroom, the firm was embarking into an international market which led to global commissions for the next three decades - architectural projects for which Killingsworth gained international renown.

The building Killingsworth designed for the Albert Van Luit Complex contains signature design elements recognized as quintessential Killingsworth architecture:

- a u-shaped plan for free spatial flow between the garden and workspace
- slender vertical steel framing and large expanses of glass below a flat roof
- tall delicate trellises casting lacey shadows on the building walls below
- accentuated, thin vertical entrance doors



KELLY SUTHERLIN McLEOD
ARCHITECTURE, INC.

Page 2 of 2

As recognized by the City's Office of Historic Resources, the Albert Van Luit Complex is an irreplaceable resource with a rich multi-chaptered history spanning between the original daylight factory building through the iconic International style building designed by Killingsworth. The national and international recognition of Edward A. Killingsworth's work and significance is well documented and established. The buildings which comprise the Albert Van Luit Complex have been noted by professional historians as retaining their essential character-defining features of type, and as continuing to convey their historic significance. Insomuch, the Albert Van Luit complex is both a worthy and exemplary candidate for designation as a Historic-Cultural Monument. I urge you to support this nomination recognizing the rich and significant history of Los Angeles.

Respectfully,

Kelly Sutherlin McLeod
President, Kelly Sutherlin McLeod Architecture, Inc.

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SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF THE HISTORY OF ART
RIVERSIDE, CALIFORNIA 92521-0319
TEL: (951) 827-4627
FAX: (951) 827-2331

November 24, 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Sent via email to: shannon.ryan@lacity.org and lambert.giessinger@lacity.org
cc: CHC@lacity.org and atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

I write in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I am a professor of architectural history at the University of California, Riverside where I teach the history of modern architecture. I serve as the Editor-in-Chief of the *Journal of the Society of Architectural Historians*, the foremost academic journal on the history of the built environment. I have also been a registered architect in the state of New York. As an architect, I worked on the renovation of Carnegie Hall with James Stewart Polshek and Partners, and on several other historic preservation projects. Additionally, I am a homeowner in Atwater Village and reside several blocks from the Van Luit Complex.

On the basis of my expertise, I consider the Van Luit Complex to have real importance for the history of architecture in Los Angeles and for the Atwater Village neighborhood.

The Van Luit Factory (J.R. Wyatt, 1950) is exemplary of the daylight factory type, which has been so important to the history of industrial development in Los Angeles. It has retained its distinctive sawtooth light monitors, concrete structure, roof trusses, and clear-span interior spaces, which are central characteristics of the type. It appears to be an ideal structure for conversion to other uses such as creative offices or live-work studios. The factory is sited in such a way as to respect the adjacent equestrian and residential properties, with ample setbacks and provision for equestrian access along the property boundary. While it is a large building, the appearance of its size is mitigated by its sensitive relationship to the neighborhood. Over the years, it has become a landmark in North Atwater Village.

The Van Luit showroom by Edward A. Killingsworth and Jules Brady (1965) is a gem of Killingsworth's work and of Mid-Century architecture. It has retained the essence of the design's historic integrity and characteristics. Killingsworth was renowned for his innovative residential buildings, notably his six designs for the Case Study House program. The showroom represents a less

well-known facet of his output even while it displays many elements common in Killingsworth's celebrated opus. The showroom and offices open through glass walls and doors onto courtyards that were originally landscaped with tropical plants and water elements. The showroom is a classic display of Killingsworth's skill at creating a flow of space between interior and exterior spaces, typical of Mid-Century design. The elegance of the proportions, simplicity of detail, and gracious scale give this structure real architectural significance. Details such as interior wood paneling, light fixtures, exterior lattice screens, and casework doors remain intact.

The Van Luit factory and showroom are unusually well-preserved and significant examples of the daylight factory type, on the one hand, and Edward Killingsworth's Mid-Century commercial work, on the other.

In addition to its architectural worth, the Van Luit Complex has been integrated into Atwater Village for more than 65 years. It is part of a fragile ecology of equestrian, residential, light industrial and park uses that can be found nowhere else in Los Angeles.

In light of all aspects of its significance, I strongly support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

A handwritten signature in dark ink, appearing to read "Patricia A. Morton". The signature is fluid and cursive, with a large initial "P" and "M".

Patricia A. Morton
Associate Professor of Architectural History
Editor, *Journal of the Society of Architectural Historians*

Begin forwarded message:

From: Cara Mullio <cmullio@aol.com>

Subject: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 19, 2015 at 11:22:22 AM PST

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Dear Cultural Heritage Commission,

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 17, 2015

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex in Los Angeles.

In 2007, I co-organized the Edward A. Killingsworth archives and soon after I co-authored a monograph on his work, titled *Edward A. Killingsworth: An Architect's Life*. During my years of research on Killingsworth, several important buildings by Killingsworth were unduly compromised, destroyed and/or demolished. The nomination of Albert Van Luit Complex will secure the tutelage, preservation and education of this important property. The property and buildings are critical to the history of the Atwater Village neighborhood, the Van Luit Company and to the architects who authored these structures. Please don't allow another piece of our Los Angeles history to disappear.

The Killingsworth's office-showroom was designed in 1965. It retains its significant character-defining features of the time and reflects Killingsworth's influential design aesthetic. The office-showroom is indicative of Killingsworth's architectural language with visual vistas opened through glass walls and doors onto landscaped courtyards. Killingsworth was responsible for the building's landscape elements that created a more unified whole, allowing a natural way to view the various wallpaper designs on display. The U-shaped plan of the building creates a free spatial flow between gardens and workspace.

Killingsworth designed most of his projects in Long Beach or overseas. It is rare to have one of his firm's commercial projects located elsewhere and to be so intact. It is unique to have a Killingsworth project situated within a larger compound such as seen here in the Van Luit Complex. The office-showroom is documented in Killingsworth archives, which are located at the Architecture and Design Collection at the University Art Museum, University of Santa Barbara. Materials that represent this project include working drawings, blueprints and elevations. The factory building -- an excellent example of the daylight factory type identified by the City of Los Angeles in its study of citywide industrial development -- and office-showroom maintain architecturally noteworthy features and continue to convey a historic significance as a twentieth century property. For all of these reasons, I support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Cara Mullio

letter sent to Richard Barron November 17, 2015

1. Interview of Jan Murree, Pete Costas, Roy Yeakey, Elaine Brock, Norm Nakamura

January 15, 2016

Interview conducted 4007 Verdant Street, LA, 90039, by Jackie Sloan, Cheryll Roberts, an Kelly Blanpied

Re: Van Luit, Birdie, meeting Van Luit

Jan Muree: Fence around it. My house and bridle trail went right behind his house and to the gate. I used to go there a lot I never met Birdie she wasn't around a lot in those days - I think they had a mini -divorce, a separation...I never saw her they were mostly separated

I moved here 1964 (met Pete). She [Birdie] wasn't living there anymore, mostly Al. I had carte blanche to go through the gate and use the swimming pool, a lot of down time when not at the studios

Al gave up riding horse when I met him. Ralph was my riding partner.

I was a secretary, worked with producers; movies first, then TV. Set Decorators used his stuff because Al was known in the industry as having the best. Ralph a decorator introduced her to Al

Cattle drive and oil wells (a special run) across one wall, back room library lovely burnt orange & gold bamboo removed gold, bathroom ceiling - house torn down to build parking lot. Little house, moved into big house (and 2 car garage). When people moved out big house Pete (a contractor) and I moved into together. Pete planted 92 tomato plants (Greek).

Re: Factory/going inside factory

Q: Did you go inside the Factory?

Jan Murree: Oh yeah, the guys would be working in there, "come on in" that's how I knew how it was made - that's how I know how silk-screen painting works. Mostly guys worked with - two ladies, designers (not Virginia) Carol and her roommate () both dead. lived on Bemis, most people lived near by [DIARIES]. Al's major designers, loved Asian design because so uncluttered

[Discussing the atmosphere around the factory]

Jan Murree: The Boys (factory workers) watched my dogs tear up my pillows - looked like snow.

Re: Joseph and Steve Cannell

Jan Murree: Al's partner's . I knew Steven, his father owned a furniture store. Joke at studio Call me lady J and I call him Steven J, couldn't drive dyslexic so had a chauffeur. He did all NBC shows, I worked with him a lot.

I didn't know the partners b/c they didn't really come around a lot. North Baker? his secretary Daniel Clinton? nope

[Cheryll mentions Knapp & Tubbs, now Baker, Knapp & Tubbs - North? at Columbia (Jan asks) b/c worked with Cornell Wile asked if she would work for him]

Jan Murree: All the major studios used Al's his products by Art Directors and Set Decorators, studios had the money so they could spend it on high end paper

Re: Art Mendez

Jan Murree: He used to take me along to dancing competitions and take me along and bought dress and shoes he adopted me.

Pete Costas: He mentioned that he took somebody with him all the time.

Jan Murree: It was me!

I don't know if anybody even knew about [Van Luit's relationship with Art Mendez] it because they didn't advertise it; only if you were close friends did you know about it

Elaine: Does his daughter still live in Shadow Hills?

Jan Murree: I don't know, could be, but there not under Mendez. He bought houses for each of his 3 kids, one son and 2 daughters - kind of flakes b/c daddy gave them everything.

Jackie: How did you feel when you learned he was gay?

Jan Murree: Every third person in the industry is gay!

Jackie: Problem with history gathering of gay folks because couldn't publicize it not in the papers...

Jan Murree: Only those in his close circle knew. I worked with gay people all the time so it didn't bother me.

Pete Costas: it did me [his laughs]

Jan Murree: people in the factory? Oh they loved him, he was a good employer (Pete chimes in same). He was a really nice person, too.

Pete Costas: He was a good man.

Jan Murree: He took good care of his people. He took good care of his people, too. They had picnics, all sorts of things.

Pete Costas: Good to the kids and all the family (Art's kids). Al was good to his employees, he was very generous. He was a very generous man.

Jackie: What year would it be that Art & Al were living together?

Jan Murree: 60s, he died 1970; Art's family knew, Al's family knew; they didn't advertise it. Never met any of Al's family.

Elaine Brock: Jane Shaw used to be here, younger than us. She's up in the Shadow Hills area,

Jan Murree: Art was in Sunland

Elaine Brock: wondering if people there would know stuff

Jan Murree: Norm did you know Art?

Norm Nakamura: No, I didn't know anyone in the factory. I spent time at River Ridge so I could get free rides!

Re: Parties

[Kelly Blanpied arrives]

Jackie: what about parties?

Jan Murree: Never invited to parties, no concept. I was 18, I could care less about old men and their parties.

Jackie: He had a reputation of bringing people in vans to his parties (so it wouldn't disrupt the neighbors; he brought them in through the back; neighbor played piano for them

Jan Murree: At that time I didn't now that - yes, bring them through the parking lot. Have you gone on social media and ask did you ever go to Van Luit's? Take an ad out in the trades.

Elaine Brock: Hossy Hester (dead many years) Sanders owned house next door; I can call a lady at Paddock might know...

Recap

Jan Murree: No, they did not live there together, Art had his house, but spent most of his time at Al's. Gotta understand the era at the time. Birdie was not there in the 60's. Never met Birdie. I was running around with actors.

At MGM did research, used my diaries as resource. How could I keep track of my boyfriends with my diaries.

Jan Murree: I came here early 60's. Met Pete 1964. Working two jobs to buy clothes. Working in a beer bar in comes handsome young man, Pete. Gay guy and straight guy owned the bar - down on Vermont. Worked downtown at the phone company, then stop at the bar to work then come home.

Elaine Brock: also worked at the phone company on 4th and Hill - had to wear stilettos. Blond hair.

Jan Murree: required to wear heels and blond hair.

Jackie: Yvonne met Art - Art came to her several times; asking, he wanted to by the house

Jan Murree: Yah he [Art] loved that house

Jackie: Yvonne believed he had done some of fountains; bonsai, gardens

Jan Murree: I had a stag horn from the original Staghorn, it was huge.

Art was a dancer a decorator, whatever he wanted to be. We don't know if he's still alive.

Upstairs in the factory (Mezzanine) guys doing some of the drawings. I didn't know them by name, I just called them The Boys.

Kelly: Van Luit may have been known for being welcoming to any minority

Jan Murree: Al had no prejudices, color, age, sex, as long as you were an artist

[Pete Costas: and showed up]

Jan Murree: Art loved his kids and his grandkids; Art was bisexual; about same age as Al

Roy: Joan McCormick

Elaine: Yvonne here since the 80's

Cheryll: Letter said 31 years

Jan Murree: He danced and toured with Lena Horn's troupe; taught ballroom dancing in Hollywood. He was a great dancer, all you had to do was hang on.

Art b. 1922 d. March 2005 after Al died he [Art] moved into the house.

Al liked being surrounded by younger people because he thought young

Cheryll: Al ill?

Jan Murree: I don't know,

Roy: I don't think he was

Jan Murree: Art wasn't ill. Art rented the house after Al died.

Roy: Art would come over and talk to Joan a lot and said he was living in the neighborhood

Jan Murree: Maureen, the fat one, skinny daughter and son always getting into trouble, bailing him out.

No Dorothy didn't go to the parties. Joan? No I don't know anyone in the neighbor who went to Al's parties.

Jan Murree: The Chatos (Japanese couple) Yvonne's neighbor the Katamatsu's Holly Hill, deed?

Jan Murree: Gloria Mendez, the [Art's] wife. She was here when the kids having a birthday, she wasn't fond of me b/c we'd go dancing. She knew about Al. Everyone knew Art was bisexual. It wasn't a secret.

Jackie: Where did they live:

Jan: Art would pick me up at the house (says she doesn't know where they lived). Great taste in clothes

Elaine: Don Mangel, his parents

Jan Murree: I dated Don Mangel what would you like to know. They weren't involved with Art; they were strictly horse people, nothing to do with Art. I had my horse at Mangels. Donny's father was an ex-wrestler.

[further discussion of Don Mangel, horse world, wallpaper museum ideas, Mendez family relatives]

Jan Murree: Walt Disney and Ralph Van H very good friends - Ralph did half the design of Disneyland b/c Walt didn't have too much money. You know the castle's big torches on the side, well he went down to commercial laundry and got plastic Clorox type jugs, cut the bottom out and that's how they made the torches. I know all the things underneath because Ralph took me

Designers were on the 2nd floor mezzanine because the light came in so they could see to draw. The back light and sides

You didn't need the light to print blue, but gold

Elaine: the paint vats; lead paint. when taking the contamination out truck set on fire.

[Further discussion of Saddle & Sirloin, Dorothy Hom, and Chevy Chase neighbors].

Jan Murree: Neighbor, Dorothy Hom (Chinese), wrote a book on her family -- Peacock Alley. When her grandmother moved down from San Francisco, came to Chinatown in downtown LA. Peacock mail. Her grandmother was the Opium queen of downtown Chinatown, tunnels under Chinatown, hidden in the tunnels, and in the kitty litter. Dorothy had a restaurant. She wrote each night, long hand. She asked me to edit it. Dorothy's niece Doris typed it up, and I [Jan] did 3 edits (over 1,000 pages). Finished it and gave it to Dorothy's son, and he got designs on it. Dorothy moved her house from Beverly Hills to Chevy Chase.

Frank family owned Lowry's chain, TamOshanter – Jan rode with the women.

Model home from the 50's, won at Pan Pacific horse races \$1, and carted over to Chevy Chase, and now Roy lives in it (he inherited it). He got it after renting a room from the English woman who owned it, Joan McCormack (she was about the 3rd owner). Pete calls it a lucky house.

2. Telephone Interview of Jan Murree

January 19, 2016

Interview conducted over the telephone by Cheryll Roberts

Cheryll: Do you remember Carol's partner's name?

Jan Murree: Carol and her partner Gina/Jenna (sp?) met at the Van Luit factory, and then became roommates, and later became a couple. They started out as printers, then became designers.



Pete Costas Oct. 1964

**4014 Chevy Chase Dr.
P.O.. Box 39556
Los Angeles, CA 90039**

November 17, 2015

Richard Barron, AIA Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Room 620, Los Angeles City Hall
200 No. Spring Street
Los Angeles, CA 90012

Re: -Van Luit Complex - Proposed Historic Nomination

Mr. Barron:

I herby offer my support for the Historic-Cultural Monument nomination for the Van Luit complex. I have been privy to Mr. Van Luit's properties since 1964 when I moved into one of his rental houses adjacent to the parking lot & bridle trail behind his house on Edenhurst.

I was boarding my horse at 4000 Verdant Street (the only place in Los Angeles which allows horse keeping). I was looking to relocate my home into the area and when I mentioned it to my riding partner (Ralph Van Hoorbeke {of the LA Blue Book, & motion picture scenic designer fame}), he said his friend Albert Van Luit had a couple of houses for rent and he would approach him. Al was very gracious and I soon moved into the smaller of the two houses located south of the factory car parking lot. I was redecorating it in a western motif and Al gave me one of his most interesting scenic* wallpapers – a cattle drive passing underneath oil wells. This covered one complete wall of my living room.

This began my love affair with Atwater and my friendship with Albert Van Luit. My friend Ralph had been a close personal friend since WWII and still enjoyed visits with him at home and the factory. That's how I was invited to go to the factory and witness the integral silk screening process Al did on all his wallpapers. What a sight! Two people (Al also hired women – ahead of his time), one on each side of the table who took the long paint brush and walked the length of the table where the paper was laid out. Then they returned to do the next portion. That's what made his papers so special!

He also had many designs to fit any decorator's needs. Although' he loved the simplicity of the Asian culture (as evidenced in is personal home built with minimalist lines & garden reflecting oriental design) his wallpaper designs went from Baroque to modern. Until his death, I enjoyed visiting him and enjoying use of this pool in the summer. He was a very special person.

It would be a shame if we lost this important piece of our neighborhood history and I fully support this complex for historic nomination. It is hoped that someone would make this property a museum for wallpaper (so other upcoming artists could enjoy) since I cannot find any reference to a such a museum other than in Paris.

Regards,

Jan Murree

*Just one of the many scenics Van Luit was known for



Jackie Sloan <atwatervillagealways@gmail.com>

Van Luit Complex

1 message

Dan Pinnella <danp123@me.com>

Tue, Jan 19, 2016 at 2:20 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Daniel Pinnella
Matter Music
Nu-Camouflage
10733 Chandler Blvd.
North Hollywood, CA 91601
danp123@me.com

January 19, 2016

Dear Sir:

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. My name is Daniel Pinnella and I was a wallpaper designer and manufacturer for approximately ten years. From 1998 to 2007 I had my own wallpaper design and manufacturing company, Nu-Camouflage. My wallpaper was distributed by Stark Carpet and Old World Weavers (now Stark). Before that, I was a contractor and designer.

My family has also been manufacturing, designing and contracting wallpaper for about eight decades on the East Coast (Pinnella, Inc.) - where the use of and industrial production of wallpaper is considerably larger. My brother is a consultant and expert for Stark Carpet and Old World Weavers (now Stark), with 50 showrooms around the world. He is also a contractor and installs wallpaper for celebrities and politicians including the Oval Office at the White House, Mayor Bloomberg, Billy Joel, and Calvin Klein.

At Nu-Camouflage, part of the way that I designed wallpaper was textural, to have a 3-D effect. I wanted customers to be able to see a dimension beyond the surface of the first layer of the paper; to be able to look into it, the way you can on an old piece of wood. So, when you saw my wallpaper from the side-view, it looked more opaque; but when you stood in front the colors would come out. To achieve one of my most innovative and popular styles, I used a metallic substraight, and then I would weave by hand and with brushes semi-transparent ink to create the illusion of woven fabric over gold. It looked like golden wool. The Wynn Hotel features my wallpaper, as does the Montage Hotel in Hollywood. I also created wallpaper for many celebrities. I had to have really good lighting for my process. I used 15-foot loft-style skylights in my studio to achieve the type of lighting I needed.

Natural light would have also been crucial to Van Luit to achieve such a high standard in his era. It's really important to have a good color matching by eye. In manufacturing wallpaper, you have different lot runs, and you can't mix up the lots, because there is a different color mixture in each lot. And, it is difficult to install paper from 2 different lots next to each other. To get the best color match, Van Luit's factory needed daylight.

In my opinion, as an expert in the field of handmade wallpaper, the uniqueness and groundbreaking work of Albert Van Luit is reason enough to designate his factory and show room as a Historic-Cultural Monument for the City of Los Angeles. Van Luit is synonymous with excellence and sophistication in the world of design and color. His silk

screening and finished product rivals the finest manufacturers from Europe.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Daniel Pinnella

JOHN | JOE
SHAFFNER | STEWART

P R O D U C T I O N D E S I G N

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January 18,2016

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Sent via email:

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Dear Mr. Barron,

I write this letter in support of the Historic Cultural Monument Nomination of the Albert Van Luit Complex.

As a youth in Missoula, Montana in 1972 I was working for my high school drama teacher's husband, Ron Johnson, who owned and operated a design center/ showroom on Higgins Avenue and he just loved Van Luit wall-covering. Ron was an aficionado of Van Luit. Van Luit designers experimented with advanced techniques, with multiple veneers of colors and tone. Because he often went to LA for the LA Market, he became friends with the person who ran the Van Luit company at the time.

I remember making a delivery to a doctor's wife in Kalispell who wanted to redo her dining room in Van Luit patterns, because if you got Van Luit wallpaper, you knew you were getting the best stuff! I could always up-sell wallpaper if it was a Van Luit pattern, but I was also busy hanging wallpaper, so I know, that of them all, Van Luit was the easiest to install; it was always well printed and of high quality.

After college, as I moved around, I always kept a couple rolls of Van Luit paper thinking that someday I would use it. My major break into television started when I began working for Ed Stephenson, Production Designer of many shows including the GOLDEN GIRLS who also happened to love Van Luit wallpaper! He would say, "We need to do wallpaper for this set,"

www.shaffnerstewart.com

ARSENIO HALL . CONAN . LATE LATE SHOW WITH CRAIG FERGUSON
MOM . TWO AND A HALF MEN . BIG BANG THEORY . FRIENDS . MIKE AND MOLLY . DREW CAREY .
MISS UNIVERSE . AMERICAN MUSIC AWARDS . GEORGE LOPEZ . SAG AWARDS . ESPY AWARDS
CELINE DION SPECIAL . JERRY LEWIS MDA TELETHON . EMMY AWARDS . MAGIC OF DAVID COPPERFIELD
. NATIONAL REPUBLICAN CONVENTION . NFL HONORS . SPIRIT AWARDS . STAR SEARCH

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and out would come the Van Luit books. He told me, "There is no other wallpaper where the values are not in such a high contrast, so you can use these on television."

As time went on and I started doing more interiors for sitcoms such a FRIENDS, TWO AND HALF MEN, THE BIG BANG THEORY and more I discovered just exactly what Ed was talking about after looking through hundreds of books - Van Luit patterns were the only wallpaper that you could really count on that would not have too heavy a contrast, so it was very shootable. I would always use it on ballrooms, weddings, and grand rooms of any kind. I still dig around through the books from Aztek, and sure enough, I'll pick up a book and look on the back and realize, it's an old Van Luit pattern! Aaron Kirsh, (of Aztek Wallcoverings), knows I have a soft spot for Van Luit paper because hanging it on walls put me through college.

In the television industry Van Luit wall coverings were the go-to source. Wall treatments can be tricky on TV; too much contrast on camera will ruin a set design. With the contrast problem resolved coupled with a plethora of fabulous designs, Van Luit wallpaper has always been the best. Because Albert Van Luit and his company created an extraordinary product conducive to television over several decades, I support the nomination of the Albert Van Luit Complex as a Historic Cultural Monument for the City of Los Angeles.

Yours truly,



John Shaffner
Production Designer
john@shaffnerstewart.com
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. NATIONAL REPUBLICAN CONVENTION . NFL HONORS . SPIRIT AWARDS . STAR SEARCH

SurveyLA

LGBT Historic Context Statement

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

September 2014

Prepared by:



With contributions from:

Carson Anderson, Senior Architectural Historian, ICF/Jones & Stokes
Wes Joe, Community Activist

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Introduction

Purpose and Scope

The lesbian, gay, bisexual, and transgender (LGBT) historic context is a component of SurveyLA's citywide historic context statement and was partially funded with a grant from the California Office of Historic Preservation. This context provides guidance to SurveyLA field surveyors in identifying and evaluating potential historic resources relating to Los Angeles' rich LGBT history. The context provides a broad historical overview on the growth of gay and lesbian identities, communities, and politics in Los Angeles and then focuses on themes and geographic areas associated with extant resources. As the narrative reveals, these resources date primarily from the 1930s to the 1970s and are largely concentrated in neighborhoods between Downtown and Hollywood such as Westlake, Angelino Heights, Echo Park, and Silver Lake. Resources located in adjacent cities, such as West Hollywood and Beverly Hills are not included in the scope of this context because they are separate jurisdictions. While focusing on historical themes associated with political, social, and cultural institutions, the context also identifies individuals and organizations that played significant roles in LGBT history throughout Los Angeles.

Los Angeles has led the nation in cultivating a politicized gay consciousness and building gay institutions. The city's prominent role in creating the modern gay political movement, however, has been overshadowed by the symbolic power of New York's Stonewall riots in 1969 as well as San Francisco's reputation as the country's preeminent gay city.

Historic resources associated with the LGBT community are the product, at their core, of the dynamic, conflicting, and intersecting perspectives of personal identity, public attitudes about human sexuality, behavioral science theories concerning sex and gender, and the resulting distillation of that discourse as public policy acted upon by agents of local and state government, such as the police. During the 20th century, Los Angeles, along with San Francisco and New York City, were the key locations where sexual identity became the basis for efforts within the political and cultural spheres to gain recognition and acceptance of sexual and gender minorities as full members of American society. LGBT historic resources in Los Angeles include sites, buildings, structures, and districts in diverse locations throughout the city that:

- are significant places of social interaction (e.g., city parks, bars, and nightclubs);
- are significant sites of political action and reaction (e.g., bars, cafes, and parade routes);
- are associated with LGBT persons or key LGBT supportive persons who were significant in the political, cultural, and social history of Los Angeles (e.g., residences, offices, and studios);

- are associated with significant LGBT businesses (e.g., such as magazine publishers, bookstores, and retail shops);
- are associated with pioneering institutions and organizations developed as direct products of the early gay liberation movement to address the particular educational, cultural, health, or spiritual needs of LGBT persons (e.g., offices, churches, synagogues, and health facilities).

SurveyLA's citywide historic context statement covers the period from about 1850 to 1980. Each theme therein may cover a shorter period of time depending on the topic and associated resources. The 1980s were, of course, a transformational period in LGBT history because of the AIDS pandemic. The era of sexual freedom came to an end and a generation of gay and bisexual men in the prime of their lives was wiped out. The response to this crisis in Los Angeles was, however, an outpouring of generosity and activism from both inside and outside the LGBT community. By the end of the 20th century, the agenda of the gay liberation movement had changed from seeking tolerance to demanding acceptance, and issues changed from equality in the workplace to equality in more personal matters such as marriage. While this important period in LGBT history in Los Angeles will not be covered at this time, it is recommended that future updates of the citywide context statement include LGBT themes relating to the more recent past.

Terms and Definitions

It should be noted here that the LGBT community is diverse, and segments within the community have been known by a variety of names. What does it mean to call oneself homosexual? gay? lesbian? queer? Where did these and other words come from and how have they changed over time?

The term "homosexuality" is derived from the Greek and Latin words for "same" and "sex." Thus, it was used historically (particularly in religious, medical, and legal texts) to describe romantic attraction, sexual attraction, or sexual behavior between members of the same sex. Thus, the word homosexual was applied to both men and women. We have avoided using the word homosexual as a noun in this context, because it sounds very clinical and is frequently used to denigrate LGBT persons, couples, and relationships.

During the 1930s, men who were attracted to men or in same-sex relationships began calling each other "gay," although the term did not really catch on until the 1950s. Although homosexual women were referred to as lesbians by this time, gay was also used as an umbrella term that included homosexual men, lesbians, bisexuals, and transgenders. Thus, we have taken the liberty to sometimes use the word "gay" as an umbrella term for men and women.

The term "homophile" is an alternative word for homosexual or gay that was used briefly in the middle of the 20th century. It was preferred by early LGBT organizations and individuals because it is derived from the Greek word for "love" rather than "sex." In

recent years it has been adopted by anti-gay groups, so we have only used the word when it is included in titles and direct quotes.

"Transgender" is also an umbrella term used to describe a broad range of people who express and/or experience gender differently from societal norms. It includes people who are transsexual, cross-dressers or otherwise gender nonconforming. We recognize that not all transgender people will or have undergone gender transition. We use both the chosen and given names of transgender persons in this context.

"Queer" is a term with multiple meanings. It is sometimes used as a sexual orientation label instead of bisexual and sometimes used to describe sexually transgressive explorers. For decades queer was used as a derogatory adjective for gays and lesbians, but in the 1980s gay and lesbian activists began to use it to self-identify. Like many reclaimed words, they are considered acceptable when used by a member of the group, but not by outsiders. Therefore, the term "queer" is not used here except in the discussion of the visual arts, because "queer art" is a term that has been adopted by artists who challenge sexual and gender norms in their work.

Throughout this historic context statement the term "LGBT" is used to broadly describe the entire community of "un-straight" people.

Existing Scholarship, Archives, and Outreach

Research on the history of the LGBT community was largely restrained by fear and intolerance within academia until the 1970s. The publication of several seminal works on gay history signaled a new era of critical thinking about sexual and gender identity. Many of the early histories focused on establishing the sexual orientation of historical figures such Alexander the Great, Walt Whitman, and Frieda Kahlo, to name a few. In a society that offered only negative images of LGBT persons, these biographies of respected historical figures provided the community with much needed heroes. Subsequent histories focused on homosexual repression and resistance, and documented early gay civil rights organizations. The histories of gay men have generally placed emphasis on sexuality, while the histories of lesbians have stressed the importance of romantic friendship.

Several books on LGBT history in the United States were used as background information for this context to provide a frame of reference for the events and trends that took place in Los Angeles. These included *Gay American History* (1976) by Jonathan Katz, *Out of the Past: Gay and Lesbian History from 1869 to the Present* (1995) by Neil Miller, *The Gay Metropolis* (1997) by Charles Kaiser, and *A Queer History of the United States* (2011) by Michael Bronski. Other books that were helpful focused on particular periods of history, they included *Coming Out Under Fire: The History of Gay Men and Women in World War Two* (1991) by Allan Bérubé and *Masked Voices: Gay Men and Lesbians in Cold War America* (2012) by Craig M. Loffin.

The history of LGBT persons in the entertainment industry is especially relevant to Los Angeles, and there are a number of books on the topic. However, we found many to

be sensationalistic and anecdotal. We found *Behind the Screen: How Gays and Lesbians Shaped Hollywood, 1910-1969* (2002) by William Mann to be well researched and refreshing in that it includes individuals behind as well as those in front of the camera.

Recent scholarship specifically on the LGBT history of Los Angeles that was critical to this context included *Mapping Gay L.A.* (2001) by Moira Kenney, *Gay L.A.: A History of Sexual Outlaws, Power Politics, and Lipstick Lesbians* (2006) by Lillian Faderman and Stuart Timmons, and *Bohemian Los Angeles and the Making of Modern Politics* (2007) by Daniel Hurewitz.

The three archives below have collections focused on LGBT history. These archives were used to fill information gaps in the secondary source material mentioned above and included in the bibliography.

- June L. Mazer Lesbian Archives in West Hollywood
- Vern and Bonnie Bullough Collection of Sex and Gender at the Oviatt Library
- ONE National Gay and Lesbian Archives in Los Angeles

The community was invited to participate in the project through MyHistoricLA.com, an online forum. MyHistoricLA.com was designed to engage the public in SurveyLA by providing a framework for community members and groups to share information with survey professionals. Information submitted about properties associated with LGBT history was incorporated into the lists of known resources at the end of each theme in the context.

Finally, numerous individuals attended a community meeting held in March 2014 and provided useful information in the development of this context as well as the identification of associated resources. Other individuals, such as the community activist Wes Joe, exchanged information with the research team on a regular basis and steered the direction of the project. Their participation was very much appreciated and enriched the context with details about the community that could not be gathered from books or archival materials.

Historical Overview

At the beginning of the 20th century California was a place at the edge of the world - a place where nonconformists could find greater freedom to act upon their core values, and where the anonymity afforded by a place with large numbers of transplanted people provided the chance to reinvent oneself. While Los Angeles was not yet a major American city, between 1890 and 1900 the population exploded from 50,395 to 102,479. By comparison, San Francisco was the ninth largest city in America, with a population of 342,782. However, in 1920 Los Angeles had grown to the tenth largest city in the U.S. with a population of 576,775, and San Francisco had fallen to twelfth place with a population of 506,676.

The rapid increase in the population during the first few decades of the 20th century can be attributed to transportation improvements such as the completion of the transcontinental railroad and the development of the Los Angeles Harbor, the opening of the Los Angeles Aqueduct which secured a reliable source of water, the discovery of oil, and the blossoming of the motion picture industry. Los Angeles attracted thousands of single men and women with new employment opportunities in these and other industries who lived in apartment hotels and boarding houses in Downtown and nearby neighborhoods. The transient nature of these neighborhoods permitted the development of L.A.'s gay and lesbian subculture.

A LGBT community clearly existed in Los Angeles prior to 1900. Although little is known about this period, historical accounts during the frontier days of Los Angeles reported unconventional sexual and gender behavior and used euphemisms such as "peacock" and "strong-minded" to describe men and women who were likely gays, lesbians, and transgenders.¹ The Merced Theater in present-day El Pueblo de Los Angeles State Historical Park played host to masked balls for male and female prostitutes and became a covert gay lodging house.² The relative tolerance for such behavior ended in 1898 when the City of Los Angeles enacted an anti-masquerading ordinance in response to La Fiesta celebrations. La Fiesta was a weeklong celebration, along the same lines as Mardi Gras, which culminated in All Fool's Night. Although the celebration was organized by the Los Angeles Merchants Association, it drew the wrath of conservative Protestant groups who were trying to change the lawless image of the city. Amidst the rowdiness, the behavior Protestants found most disturbing was cross-dressing.³ Thus began a period in which the LGBT community was isolated by low levels of public acceptance and sustained efforts by the Los Angeles Police Department (LAPD) to discourage nearly all public expressions of nonconforming sexual and gender behavior.

¹ Of course, derogatory words such as "sissies" and "fairies" were also used, and expressed a special disdain that heterosexual men had for homosexual behavior.

² Lillian Faderman and Stuart Timmons, *Gay L.A. A History of Sexual Outlaws, Power Politics, and Lipstick Lesbians* (Berkeley, CA: University of California Press, 2006), 28; No Author, "Precautions to Prevent Rowdiness on All Fool's Night," *Los Angeles Times*, April 10, 1897, 14; No Author, "Earned Their Pay: Busiest Session of the City Council For Months," *Los Angeles Times*, April 5, 1898, 10.

³ Faderman and Timmons, 14-17.

During the early part of the 20th century, much of the LGBT subculture was centered around Main Street, a working class entertainment and vice district. Here, several bars, dance halls, and theaters catered to gays and lesbians and featured male and female impersonation acts. As the connection between theatrical impersonation and sexual behavior had not yet been made by American audiences, the anti-masquerading ordinance was not enforced against entertainers. Indeed, male and female impersonators were popular throughout the country during the period and were described in the mainstream press as wholesome family entertainment.



Figure 1: Julian Eltinge was the nation's most popular female impersonator at the beginning of the 20th century. *The Fascinating Widow* was a musical that was written for him. Source: <http://www.thejulianeltingeproject.com/bio.html>

The amazing and mysterious life of Julian Eltinge, the renowned female impersonator of his day, is told in *Bohemian Los Angeles* by Daniel Hurewitz. Eltinge began performing in female attire as a child and first appeared on Broadway in 1904. Hurewitz explains that the seriousness of his act differentiated it from his contemporaries as well as the post-World War II “drag queens” that were mocking the ideals of womanhood.⁴ Eltinge performed throughout Europe and the U.S. on vaudeville circuits. In 1917, he moved to Los Angeles to act in motion pictures and built a house for himself in Silver Lake.⁵ Off stage, Eltinge maintained an exceptionally masculine profile to combat rumors about his sexual orientation.

The City's anti-masquerading ordinance was fortified by state laws that further criminalized facets of homosexual conduct. Enacted in 1915, California State Penal Code 288a made oral sex a felony.⁶ Sodomy had been a felony in California since 1850. It was difficult to capture individuals in the act; however, as it was typically performed in private between consenting adults. Improvements in personal hygiene and the invention of the

⁴ Daniel Hurewitz, *Bohemian Los Angeles and the Making of Modern Politics* (Berkeley, CA: University of California Press, 2007), 27.

⁵ The anti-masquerading law was eventually applied to entertainers such as Eltinge. His obituary stated that eight months before he died “the Police Commission ruled that his act at a film city nightclub was controversial to one of its rules prohibiting female impersonators.” No Author, “Eltinge, Famed Female Impersonator, Passes,” *Los Angeles Times*, March 8, 1941, 1A.

⁶ The law was enacted as a direct result of the arrest of 31 men in Long Beach in 1914.

zipper helped to popularize oral sex at the beginning of the century. Pershing Square and Westlake Park became sites where working class gay/bisexual men could go to at certain times of the day or night to find one another and engage in quickie sex.⁷

Turkish baths were another venue used by gay/bisexual men to identify and find one another. One of the earliest bathhouses was the Palace Turkish Baths, which opened in 1906. It originally operated as a straight venue, offering massages and Turkish bath facilities, but gradually evolved into a clandestine gay bathhouse.⁸ This risky behavior challenged traditional ideas about privacy that made moral crusaders very uncomfortable. While the laws against sodomy and oral sex did not address the sexual orientation of the participants, they were used to entrap, arrest, and prosecute gay/bisexual men. As a consequence, bars, nightclubs, parks, and bathhouses were under constant surveillance by the LAPD Vice Squad.



Figure 2: A mix of heterosexual, homosexual, and bisexual men mingling in the relatively tolerant social space in Pershing Square. Source: Los Angeles Public Library Photo Collection.

The lesbian presence in the city was less visible during the early part of the 20th century, in part because many working class lesbians “passed” as men in order to gain access to better paying jobs.⁹ Lesbians were also not prone to being entrapped by the police in places like Pershing Square or Westlake Park because female-female sex acts were rarely carried out in public places that were under surveillance. Cohabiting women were also not viewed with the same suspicion as their male counterparts. Thus, they had more opportunities to have sex and to develop relationships in private. Indeed, one

of the main reasons men resorted to having sex in public and semi-public places was out of fear that their landlords or neighbors would learn their true identities. Such exposure could ruin careers and lives.

The independent spirit that drew people to Los Angeles at the end of the 19th century was also a factor in why the city became the center of the American entertainment industry during the early part of the 20th century. Gays, lesbians, and bisexuals played a central role in shaping the motion picture industry in front of and behind the camera. Filmmakers found the Southern California climate attractive because it allowed them to film outside in a wide variety of locations and settings. Initiated in cramped facilities in

⁷ Faderman and Timmons, 30.

⁸ Constructed in 1906, the building still stands at 128-32 E. Fourth Street and operates as the KLYT Baths.

⁹ The book *Lavender Los Angeles* (22-23) mentions women who dressed in male attire among their friends, as well as examples of transgender men, women who lived their lives as men.

Edendale (on the border of present-day Echo Park and Silver Lake) and Hollywood, filmmaking quickly spread to the west where land was still undeveloped and plentiful. By 1911, Edendale was the center of the motion picture industry on the West Coast. While Edendale and Hollywood functioned as the major production centers for the industry, several studios were located in West Los Angeles and the San Fernando Valley.¹⁰

Actors, writers, and designers began moving to Los Angeles during the 1920s to practice their crafts in this new medium. Many of these creative types came from vaudeville circuits and legitimate theaters in New York and Europe with looser sexual strictures than Los Angeles, which still had small town values.¹¹ They brought with them a bohemian lifestyle that instead valued nonconformity and adventure in all aspects of life including sex.¹² Gays, lesbians, and bisexuals enjoyed tremendous freedom and influence in the entertainment industry - with certain obvious limitations. For example, Dorothy Arzner, Alla Nazimova, George Cukor, and James Whale led relatively open lives in Hollywood among their peers, but their sexual orientation remained hidden from the American public. In the case of actresses such as Marlene Dietrich, Greta Garbo, and Katherine Hepburn, their gender ambiguity added to their appeal. But male film stars had to be much more guarded with their sexual identities and relationships. Nevertheless, the LGBT community blossomed in late 1920s and early 1930s Los Angeles, and Hollywood in particular, as the population of the region soared.

While private parties and personal networks were the foundation of the LGBT subculture, bars and nightclubs functioned as important places for social interaction. Despite the fact Prohibition was enacted in 1919, making the sale of alcohol illegal, the nightlife in Los Angeles was very active and an underground speakeasy culture emerged where people with different sexual orientations mixed. Places like B.B.B.'s Cellar and Jimmy's Backyard featured female impersonators. Indeed the drag scene was so successful that many New York performers came to Los Angeles after that city cracked down on drag shows.¹³ Gender bending performances were also popular in vaudeville theaters and jazz clubs beyond Hollywood. Club Alabam on Central Avenue, which was a venue for jazz music, hosted an annual drag ball that attracted a multiracial crowd.

The more public homosexuals became, however, the more they were believed to threaten the American way of life. Homosexuality became associated with the hedonism of the Roaring Twenties that many believed had plunged the country into the Depression. The repeal of Prohibition in 1933 legalized the sale of alcohol, but was ironically accompanied by a decline in the city's nightlife. By this time, government officials began to view the popularity of impersonator revues in speakeasies as an

¹⁰ "Historic Context Statement: The Southeast San Fernando Valley Sub-regional Planning Area of the City of Los Angeles." Prepared by Historic Resources Group for the Los Angeles Conservancy. Revised September 14, 1990.

¹¹ Hurewitz, 118-121.

¹² Faderman and Timmons, 39-40.

¹³ *Roots of Equality, Lavender Los Angeles* (Charleston, SC: Arcadia Publishing, 2011), 35.

indication of the growing immorality of the city, which was being brought about by the increased visibility of LGBT persons. At the beginning of the decade, raids on bars and nightclubs typically involved liquor law violations. By the middle of the decade, these arrests gave way to charges of masquerading and indecency. In addition to the increase in the number of arrests, there was an increase in the severity of penalties. In 1930, someone convicted of masquerading might be charged a fine or sentenced to ten days in jail; in 1933, they would be sentenced to six months in jail, the maximum penalty under the law. Despite the fact that bars and nightclubs were raided frequently, most continued to operate.¹⁴ Others moved to West Hollywood, which was an unincorporated area of Los Angeles County at the time. Business owners found that the Los Angeles County Sheriff's Department was less vigilant in the enforcement of anti-gay laws.

The backlash against homosexuality reached new heights in 1937. Sensational reports about sex crimes in newspapers such as the *Los Angeles Examiner* created a public panic. The owner of Clifton's Cafeteria, Clifford Clinton led the campaign to rid the city of vice and corruption. His campaign included recalling Mayor Frank Shaw for alleged misconduct. Shaw attempted to deflect the unwanted attention on his administration by forming the Sex Bureau to control sexual degenerates. The crime statistics were, of course, inflated by the intensified policing of the LGBT community earlier in the decade. Since all homosexual acts were against the law and most were classified as sex crimes, homosexuals were lumped together with rapists and child molesters. Much of the reporting about sex crimes reinforced the false notion that homosexuals were child molesters. Men with the economic means to hire an attorney were able to plea bargain for a lesser charge in hopes of paying a fine. However, those who lacked educational or financial resources could be convicted of felonies and sentenced to lengthy terms in jail. These disparities created class tensions within the gay subculture of Los Angeles.¹⁵

World War II facilitated the abandonment of traditional gender and sex roles and inadvertently brought gay and lesbian people together. The war created unprecedented economic opportunities for women on the home front and, to some extent, service in the military. While women were not able to enlist, they were able to volunteer in the Women's Army Corps (WAC) or Navy Women Accepted for Volunteer Emergency Services (WAVES). Men as well as women were thrown into same-sex settings for extended periods of time. With the absence of male companions on the home front, women formed close, and sometimes sexual, relationships with one another. Servicemen likewise had new opportunities for gay experiences away from their families.

The various branches of the U.S. Armed Forces consistently held that LGBT persons were unfit for military service. Historically, personnel caught engaging in homosexual activity were court martialed and dishonorably discharged. The mass mobilization for World War II and the unprecedented sexual activity among servicemen made it impractical to convene military courts. Besides, the Armed Forces needed able-bodied men and

¹⁴ Hurewitz, 121-122.

¹⁵ Hurewitz, 122-135.

women to win the war. Thus, gays and lesbians were generally tolerated. However, when they were caught having sex they were hospitalized and discharged under Regulation 615-360, Section 8, which applied to the mentally ill. Discharges for homosexuality were often printed on blue paper and were sometimes called "blue discharges." Blue discharges were disqualified from the benefits of the G.I. Bill and could be prevented from civilian employment. Many of those who were discharged could not return home because they would be rejected by their families, so they settled in port cities such as Los Angeles, San Francisco, and New York. Thus World War II fostered the development of permanent LGBT communities in urban areas such as Los Angeles.¹⁶

The lesbian community that formed in North Hollywood during this period illustrates the importance of World War II to the LGBT community. The airports in Van Nuys, Glendale, and Burbank made the San Fernando Valley the logical location for wartime industries. Lockheed and Vega Aircraft constructed facilities in Burbank, a neighboring city, which required thousands of employees. Women filled the vacancies in this workforce that were left by men joining the Armed Forces. The relatively high wages of defense industries jobs meant that single women could afford to rent their own apartments for the first time. As more women were drawn to the East San Fernando Valley during the 1950s and early 1960s, the social life of these residents came to be reflected in the area's built environment in the form of restaurants, nightclubs, and bars catering to lesbians, as well as through more ephemeral associations with area parks due to a preponderance of women's softball teams.

After the war, however, the country reaffirmed and protected traditional gender roles and severely stigmatized deviance from heterosexuality. Women who filled labor shortages in defense industries during the war were told to return to household work because the jobs they had been performing belonged to returning veterans. Many attracted to the same sex retreated to what soon came to be known as the closet. With World War II over, the Cold War began almost immediately as the Soviet Union gained power in Central and Eastern Europe. Conservative politicians like Senator Joseph McCarthy fueled American's anxieties about communism. The House Un-American Activities Committee (HUAC) was the most prominent and active government committee involved in anti-communist investigations. HUAC was notorious for its investigation of the motion picture industry in 1947. HUAC also targeted gays and lesbians because they were believed to be susceptible to blackmail by Soviet agents because they were mentally unstable. Rooting out communism became comingled with forcing homosexuals out of the closet and into the open where they were treated like sexual perverts and criminals. In 1953, President Dwight Eisenhower signed Executive Order 10450, banning homosexuals from working for the federal government or any of its private contractors. The order listed homosexuals as security risks, along with alcoholics and neurotics.

¹⁶ For more information on this subject see *Coming Out Under Fire: The History of Gay Men and Women in World War II* by Allan Bérubé.

In Los Angeles this effort to ferret out homosexuals was led by the Chief of Police, William Parker. Appointed in 1950, Parker did not invent police tactics to entrap gay and bisexual men, but he did much to regularize and institutionalize them. The Vice Squad, which had been dismantled in 1939, was reinstituted and renamed "Administrative Vice."¹⁷ The unit reported directly to Parker and productivity was measured by the number of prostitutes and homosexuals arrested. Historians Lillian Faderman and Stuart Timmons documented a dramatic increase in arrests for so-called sex crimes between 1947 and 1950. In 1947 there were 1,656 arrests for "sexual perversion" or "lewd and lascivious conduct." Three years later arrests increased by 86.5%.¹⁸

Ironically the police crackdown on gay and lesbian bars laid the foundation for the nation's gay liberation movement. While the anti-gay hysteria forced many men and women deeper into the closet, a few began to fight back. As historian Allan Bérubé put it:

The taste of freedom during the war, the magnitude of the postwar crackdown, and the example of the growing black civil rights movement caused more and more lesbians and gay men to think of themselves as an unjustly persecuted minority. They increasingly realized that when they defended their new bars from attacks by queer bashers, when lesbians and gay defendants began to plead 'not guilty' in court, and when bar owners challenged the cops and liquor control boards, they were actually fighting to establish a public turf of their own, defending their right to gather in public places.¹⁹

Los Angeles played a critical role in the gay liberation movement with the work of Harry Hay, Edith Eyde, W. Dorr Legg, and others. Harry Hay was an actor and political activist who used his charm and organizing skills to help found the Mattachine Society. The society sought to gain acceptance through greater communication between homosexuals and heterosexuals. The name was based on Medieval French secret societies of masked men who, through their anonymity, were empowered to criticize ruling monarchs with impunity. The Mattachine Society was originally organized like the Communist Party, of which Hay was a member, with cells and oaths of secrecy.

The organization received an unexpected boost in membership with the arrest of one of the co-founders Dale Jennings. In February 1952, Jennings was arrested in MacArthur Park²⁰ and charged with lewd behavior. Up until this point, men defended themselves by denying that they were homosexuals. Jennings admitted to being a homosexual, but defended himself by claiming that the police had entrapped him. Jennings

¹⁷ "History of the Vice Division," *Los Angeles Police Department*, accessed March 18, 2014, http://www.lapdonline.org/detective_bureau/content_basic_view/1987.

¹⁸ Faderman and Timmons, 376.

¹⁹ Alan Bérubé, "Marching to a Different Drummer: Lesbian and Gay GIs in World War II," in *Hidden History: Reclaiming the Gay and Lesbian Past*, edited by Martin B. Duberman, Martha Vicinius, and George Chauncy Jr. (New York, NY: New American Library, 1989), 393.

²⁰ By this time the name of Westlake Park had been changed to MacArthur Park in honor of General Douglas MacArthur. However, the neighborhood is still referred to as Westlake.

surprising acquittal was heralded as a major victory for gay rights. A dozen Mattachine chapters immediately formed, however, the frenetic growth of the organization resulted in a change in the leadership.

While the Los Angeles chapter of the Mattachine Society fizzled out after the departure of the original founders, it survived elsewhere. In October 1952, a Mattachine chapter in West Hollywood formed ONE Incorporated, an educational and advocacy organization for gay rights. ONE Incorporated's publication *ONE*, a magazine that discussed topics in LGBT history, behavioral science, cultural arts, and civil liberties, was unprecedented in the breadth of its national readership. ONE Incorporated readily admitted women, and Joan Corbin, Irma Wolf, Stella Rush, Helen Sandoz, and Betty Perdue were vital to its early success. ONE and Mattachine in turn provided vital help to the Daughters of Bilitis in the launching of their newsletter *The Ladder* in 1956. The Daughters of Bilitis was the counterpart lesbian organization to the Mattachine Society, and the organizations worked together on some campaigns and ran lecture-series. Bilitis came under attack in the early 1970s for 'siding' with Mattachine and ONE, rather than with the new separatist feminists.

Despite the fact that many of the early leaders of the gay liberation movement were political radicals, intolerance for transgender people was an underlying theme. Early gay and lesbian leaders tended to be white, well educated, and middle class; and believed that the path to acceptance was assimilation. Thus, those who were too flamboyant in their voice or dress were shunned. It was not until the 1960s that leaders embraced the idea of uniting lesbians, gays, bisexuals, and transgenders into a community.

During the late 1960s and early 1970s the movement shifted its focus from educating mainstream society about sexual and gender identity to cultivating a politicized gay consciousness and building gay institutions. A few of the old guard, such as Jim Kepner and Don Slater, joined the younger, more militant activists. During this period the level of group resistance to police harassment and other forceful displays of homophobia began to rise. In 1967, a police raid at the Black Cat, a gay bar in Silver Lake, touched off protests that predated by two years the Stonewall riots in New York City. The 1969 Stonewall riots, in which gays and lesbians fought back against the police for several nights, became a symbol for the struggle for gay rights.²¹

On New Years Eve, the LAPD swarmed the Black Cat, beating and arresting sixteen patrons and bartenders for exchanging same-sex kisses. Six of the men arrested that night were convicted of lewd conduct for kissing another man, which meant that they were registered as sex offenders. A new LGBT organization, PRIDE (Personal Rights in Defense and Education) organized protests in front of the Black Cat that lasted for several days. Established in 1966, PRIDE set a new tone for gay political groups like the Gay Liberation Front and the Radical Fairies. PRIDE led aggressive, in your face,

²¹ Faderman and Timmons, 155-57.

demonstrations against the suppression by the LAPD of gay gatherings or same-sex meetings in Los Angeles.



Figure 3: Flower Power police harassment protest, LAPD Harbor Division. Source: *Gay L.A.* Lillian Faderman and Stuart Timmons. New York: Basic Books, 2006.

The next year, the arrest of two patrons at The Patch in Wilmington prompted a massive show of resistance. This time instead of arresting the men for same-sex kissing, they were arrested for same-sex dancing. The owner Lee Glaze offered to pay bail for those arrested and urged the patrons to fight for their rights as citizens. A spontaneous civil disobedience action began in which patrons that were not arrested marched to the LAPD's Harbor Division station to demand the release of those arrested. Along the way Glaze stopped at a florist and bought bouquets of flowers, with the notable exception of

pansies, and presented them to the officers. This single event morphed over the next several months into a series of LGBT community Flower Power marches to the police station.²²

The growing resistance to police harassment corresponded with the emerging LGBT newspaper media, such as *The Advocate* and *The Lesbian Tide*. These widely circulated LGBT newspapers provided an unprecedented level of information about what was happening locally, as well as across the country, that was of interest to LGBT persons. The development of LGBT media also greatly expanded social networking opportunities beyond what had been possible during preceding decades. In turn, the emergence of LGBT media and opportunities to market directly to a more open community provided the basis for an explosion of LGBT-owned businesses during the period (including real estate firms, accountants, doctors, bookstores, retail shops, discotheques, bathhouses, and nightclubs).

In 1969, two important LGBT organizations were founded, the Gay Community Services Center (GCSC) and the Los Angeles Chapter of the Gay Liberation Front. The GCSC would eventually change its name to the Gay and Lesbian Center. At their core were two gay men, Don Kilhefner and Morris Kight. Although the GCSC had a political component, its primary mission was providing social services to the LGBT community. Incorporated in 1971, the GCSC would become one of the largest LGBT organizations in the country. The Gay Liberation Front (GLF) was founded in New York City in direct response to the Stonewall riots. The GLF had a broad political platform demanding the end to the persecution of LGBT persons, denouncing racism, and attacking traditional gender roles. By the end of 1969, chapters were quickly formed in other cities in the U.S., such as Los Angeles and San Francisco, as well as London. Although the GLF folded by

²² Faderman and Timmons, 158.

the middle of the decade, they demonstrated against negative images of LGBT persons in print media and on television and organized the first gay pride parade down Hollywood Boulevard.

One of the primary goals of LGBT organizations was the repeal of California laws that criminalized homosexuality. Many states in the U.S. repealed their sodomy laws in the early 1970s when they modernized their penal codes; however, California was an exception to the rule. California's sodomy repeal effort began in 1969 with urging from Morris Kight, Reverend Troy Perry, and others. The repeal bill was introduced to the California legislature starting in 1969 by Assemblyman Willie Brown, and every year afterwards until its passage in 1975. In 1975, the liberal Democratic Senate Majority Leader, George Moscone — running for Mayor of San Francisco — twisted many arms for its passage. When the Senate deadlocked on a 20-20 vote, Moscone locked the chamber doors, until Lieutenant Governor Mervyn Dymally could fly back from Denver and cast the tie-breaking vote. Then Governor Jerry Brown signed it into law.²³

The gains made by the LGBT community during the 1970s were being made by women as well. Lesbians played an important role in the women's movement, which sought to eliminate sexism from the workplace, among other goals. Lesbians involved in the GCSC, GLF, and other organizations began to form their own separate organizations and revitalize old ones. For example, lesbian feminists including Delia Villarreal and Jeanne Córdova reformed the Daughters of Bilitis in 1971. As historians Faderman and Timmons explain, "many lesbians were now deciding that they had less in common with gay men than with straight women."²⁴ The Supreme Court decision in *Roe vs. Wade* legalizing abortion strengthened the women's movement. Feminist and lesbians across the country, including Los Angeles, began forming women's health clinics and claiming greater control over their own bodies. The first Feminist Women's Health Center was founded in Los Angeles by a group of women who had been running an abortion referral service. This evolved into a clinic and the other clinics throughout the state.

Finally, by the late 1970s, the new visibility of the LGBT community prompted significant homophobic backlash in the political arena – a defining example being Proposition 6 – the so-called Briggs Initiative of 1978, which sought to purge LGBT persons from teaching in the public schools. Ironically, as the LGBT community organized itself in a massive way and in coalition with non-gay allies to defeat this legislation, it demonstrated a new level of political astuteness and power, both in Los Angeles and statewide. The mobilization to successfully defeat Proposition 6 served as a capstone to decades of political organizing and public educational efforts on the part of Los Angeles' LGBT community and was a defining event in affirming LGBT identity and in demonstrating the power the LGBT community had in shaping its own destiny.

²³ "History of Sodomy Laws," *Sodomy Laws*, accessed March 1, 2014, <http://www.glapn.org/sodomylaws/history/history.htm>.

²⁴ Faderman and Timmons, 182.



Figure 4: No on Proposition 6 demonstration on Hollywood Boulevard, 1978. Beginning in 1966, many LGBT protests took place on Hollywood Boulevard—often beginning at the corner of Las Palmas Avenue and McCadden Place—an important LGBT social gathering locus beginning in the 1950s. Source: Los Angeles Public Library Photo Collection.

Chronology of Events in Los Angeles LGBT History

The type, location, and period of significance of LGBT historic resources have been shaped by trends in local and national history that are unrelated to sexual identity, as well as historical events that are particular to Los Angeles and California in geographical terms and that are directly related to sexual identity. The major events in Los Angeles LGBT history are summarized below:

- | | |
|-------------|--|
| 1898 | The City of Los Angeles enacts an anti-masquerading ordinance to discourage public displays of cross-dressing. |
| 1915 | California State Penal Code 288a is enacted, making oral sex a felony rather than a simple misdemeanor. During this period, the LAPD begins a campaign of harassment that lasts for decades. |
| 1919 | Prohibition is enacted and in effect during a period in which the city's population grew substantially, including its LGBT population. |
| 1922 | The anti-masquerading ordinance is amended to expressly prohibit women from "masquerading" as persons of the opposite sex. Heightened police harassment and arbitrary arrests of women result. |

- 1933** The repeal of Prohibition brings the underground speakeasy culture to an end.
- 1937** Before Mayor Frank Shaw is recalled, he forms the Sex Bureau to control sexual degenerates.
- 1942-1945** World War II and the accompanying mobilization brings thousands of formerly isolated LGBT persons together in the military and wartime industrial production activities in Los Angeles.
- 1947** *Vice Versa*, the first lesbian publication in the U.S., is written and self-published by Edythe Eyde (aka Lisa Ben) at RKO Studios in Hollywood.
- 1948** *Sexual Behavior in the Human Male*, which disseminated the research of Dr. Alfred Kinsey's Institute for Sex Research, is published in January. The widely discussed best seller demonstrates for the first time that homosexuality is more prevalent than had been believed previously and describes it as being on a continuum of sexual behaviors.
- 1950** The Mattachine Society, the first sustained American gay rights group, is formed in the home of Harry and Anita Hay.
- 1952** ONE Incorporated is established as the public advocacy and education arm of the Mattachine Society.
- Dale Jennings is arrested for allegedly soliciting a police officer in a bathroom in Westlake Park. His trial draws national attention to the Mattachine Society, and membership increases dramatically after Jennings contests the charges, resulting in a hung jury.
- 1953** ONE Incorporated begins the publication of *ONE Magazine*, the first pro-gay publication in the U.S.
- Between 1950 and April 1953, several chapters of the Mattachine Society were established across California. Representatives from these chapters met together for the first time in April 1953 at First Universalist Church to create the charter for the organization.
- Sexual Behavior in the Human Female*, the companion to the earlier book on male sexuality, is published in September. The widely read book, which challenged widely held presuppositions about female libido, prompts even greater controversy than its predecessor.
- President Dwight Eisenhower signs Executive Order 10450, banning homosexuals from working for the federal government or any of its private

contractors. The order lists homosexuals as security risks, along with alcoholics and neurotics.

1954 In October, the U.S. Post Office declares *ONE Magazine* obscene.

Dr. Elmer Belt becomes one of the first surgeons in the country to perform sex-reassignment operations. He ceased operations at the end of 1954 when a committee of doctors at UCLA decided against the practice; however, he restarted quietly a few years later.

1955 The Daughters of Bilitis is founded in San Francisco by four lesbian couples. It is the first national lesbian political and social organization in the U.S.

The redevelopment of Bunker Hill results in the wholesale demolition of the neighborhood for modern high-rise office buildings and prompts a demographic shift of gay men from Downtown to the Westlake, Echo Park, and Silver Lake neighborhoods at a time when numerous heterosexual households in those neighborhoods were relocating to the suburbs.

1956 The ONE Institute of Homophile Studies is founded. In addition to organizing classes and annual conferences, it also published the *ONE Institute Quarterly*, a journal dedicated to the academic exploration of homosexuality

1957 Dr. Evelyn Hooker's publication of her groundbreaking research in the *Journal of Projective Techniques* is possibly the earliest published empirical study disputing the widespread psychiatric assumption that homosexuality is a mental illness. The research for the article was conducted in Los Angeles.

1958 In a landmark freedom of the press case, the U.S. Supreme Court reverses the lower court rulings against the ONE Incorporated, enabling it to continue mailing its magazine through the U.S. postal service. This is the first time the U.S. Supreme Court rules on a case involving homosexuality.

The Los Angeles chapter of the Daughters of Bilitis is organized by Stella Rush (nee Stan Russell) of ONE Incorporated and Helen Sanders (nee Helen Sandoz).

1959 The first known instance in the LGBT community of gender-transgressive persons resisting arbitrary police arrest occurs at Cooper's Donuts in Downtown. The customers throw their coffee and food at the arresting officers driving them from the shop. This minor but significant rebellion transpired ten years prior to the better-known rebellion at the Stonewall

Inn in New York City and seven years prior to a similar occurrence at Compton's Cafeteria in San Francisco.

1961 Illinois becomes the first U.S. state to remove sodomy from its criminal code through the passage of the American Law Institute's Model Penal Code.

Virginia Prince creates the Hose and Heels Club, the nation's first peer support group for male transvestites. Within a year, it had chapters across the country.

1966 On May 12, the first gay (car) parade of record occurs on Hollywood Boulevard to protest the ban on homosexuals serving in the military. This was the first of five LGBT demonstrations (1966-1967) across the nation protesting the military ban.

Activist Steve Ginsberg forms the radical LGBT rights group Personal Rights in Defense and Education (PRIDE). The organization's name is believed to be the origin of the phrase "gay pride."

1967 LAPD officers disrupt a New Year's celebration at the Black Cat Bar in Silver Lake and arrest its patrons for exchanging same sex New Year's Eve kisses. The incident sparks what may have been the largest public gay rights demonstration to date.

The raid and protests have also been credited with inspiring Richard Mitch to publish *The Advocate*, initially as the newsletter of PRIDE, one of the organizations, which sponsored the demonstration at the Black Cat.

1968 First known "gay-in" takes place at Griffith Park. Gay-ins were inspired by the sit-ins and teach-ins that occurred during the 1960s, which were organized to raise public awareness of a particular issue.

The arrest of two patrons at The Patch in Wilmington prompts a massive show of resistance. The single event morphs over the next several months into a series of LGBT community Flower Power marches to the police station.

The Metropolitan Community Church is formally organized by Rev. Troy Perry. It is the earliest continuous religious congregation organized by LGBT persons to meet the spiritual needs of the LGBT community, and the world's largest LGBT religious denomination.

1969 In July, the Stonewall Rebellion in New York City marks an internationally significant turning point in LGBT consciousness, when gender-transgressive patrons at the Stonewall Inn, a LGBT bar in Greenwich Village fight the police and resist arrest following a routine bar raid.

Inspired by the Stonewall Rebellion, Morris Kight and others organize the Gay Liberation Front in Los Angeles, a radical advocacy organization arguing for the immediate and full acceptance of LGBT persons.

The LGBT community plays a key role in the election of Peggy Stevenson to the City Council from the 13th District.

1970 The Gay Community Services Center, the first known free “drop-in” health clinic/counseling/educational organization in the U.S. opens its doors on Wilshire Boulevard.

The first Christopher Street West gay pride parade is held honoring the rebellion at the Stonewall Inn in New York the preceding year. Rev. Troy Perry, Bob Humphries, and a lesbian on horseback led the parade from its starting point at McCadden Place and Hollywood Boulevard.

Unitarian Universalist Association becomes the first mainstream religious organization in the U.S. to recognize LGB clergy and laity within its ranks and demands an end to discrimination.

1971 The International Psychologists and Psychiatrists conference convenes at the Biltmore Hotel with a plan to declare electric shock therapy as the official “cure” for homosexuality. The conference was disrupted by throngs of activists who begin a dialog with the American Psychiatric Association.

The Lesbian Tide, published by the Los Angeles chapter of the Daughters of Bilitis, becomes the first magazine to use “lesbian” in its title.

1972 Simone Wallace, Gahan Kelley, and Adele Wallace open the Sisterhood Bookstore, a pioneering woman/lesbian business enterprise devoted to selling books and periodicals focused upon women/lesbian-related subject matter.

1973 Paul Laporte, in a bid to regain his council seat (13th District), and Burt Pines, a candidate for City Attorney, visit a series of bars and nightclubs in Silver Lake to publicly campaign for LGBT votes.

The American Psychiatric Association declassifies homosexuality as a mental disorder.

1974 Ed Edelman publically seeks LGBT support in his campaign for a seat on the County Board of Supervisors. Per his campaign promises he hires David Glascock as his deputy, the first known openly gay political appointment in the nation.

- 1975** Homosexuality is legalized in California due to the Consenting Adult Sex Bill.
- A benefit for the Gay Community Services Center at the Mark IV Bathhouse is raided. As a result, there are major changes in LAPD policy regarding policing the gay community.
- 1976** The formation of the Municipal Elections Committee Los Angeles (MECLA) to promote LGBT supportive candidates for public office marks a milestone in shaping electoral politics in Los Angeles. David Mixner, attorneys Roberta Bennett and Diane Abbit, and Steve Lachs were key organizing members.
- Mayor Tom Bradley issues a proclamation officially establishing Gay Pride Week in Los Angeles, a dramatic milestone marking an end to the discriminatory policies of the City of Los Angeles towards the LGBT community.
- 1978** Greater and greater LGBT visibility during the 1970s prompts a backlash by conservatives, including the qualification of Proposition 6 for a statewide referendum. Proposition 6, also known as the Briggs Initiative, would have required the firing and prohibited the hiring of LGBT public school teachers. An unprecedented coalition of LGBT and non-gay organizations worked together to defeat the initiative.

Themes Related to LGBT History in Los Angeles

The following themes relate to extant resources that have important associations with LGBT history in Los Angeles. These themes are consistent with the overall content and format developed for SurveyLA's Citywide Historic Context Statement (HCS). The narratives here are intended to supplement and complement existing narratives for each theme.

Theme 1 – The Gay Liberation Movement (1948-1980)

Theme 2 – LGBT Persons and Their Impact on the Entertainment Industry (1917-1980)

Theme 3 – The Reconciliation of Homosexuality and Religion (1950-1980)

Theme 4 – Gay Bars as Social Institutions (1920-1980)

Theme 5 – Homosexuality: the Mental Illness That Never Was (1948-1980)

Theme 6 – The LGBT Community and the Media (1945-1980)

Theme 7 – Gays and Lesbians in the Los Angeles Literary Scene (1912-1980)

Theme 8 – Queer Art (1945-1980)

Theme 8 – Queer Art (1945-1980)

LGBT persons have found success in all aspects of the Los Angeles art scene from commercial to fine. However, they were not always able to express their sexuality or identity in their work. Following World War II, driven in part by nostalgia and in part by paranoia, the general need for America to return to “normal” resulted in a very conservative political and social climate. Popular media promoted the ideal nuclear family, seen in television shows such as *Leave it to Beaver* and *Father Knows Best*. Officials were on the lookout for communists and “sex perverts.” In this era that so valued “sameness,” it was difficult, even risky, to express same-sex attraction, and the traditionally liberal art world was no exception. Expressions of nonconforming sexual and gender behavior in art prior to the 1960s were mostly restricted to the underground or the extremely subtle.¹⁶³ Los Angeles emerged as an important center for modern art in the United States during the 1960s and 1970s when LGBT artists were becoming more visible within the art community and when lesbians were seeking autonomy from the gay liberation movement. During this period, artistic expressions of homosexuality became more acceptable, but were not without controversy.

Commercial Artists

During the 1920s, the rise of a modern consumer culture led to the development of whole new fields of commercial art. American corporations hired artists to design and produce goods that had previously been made at home and/or by hand, and they hired other artists to market their wares. These new fields of fashion, interior, industrial, and graphic design, created new opportunities for artists to make a living, and many of those artists were LGBT persons. Some LGBT artists, such as Sasha Brastoff, first found employment in the entertainment industry as production or costume designers, and then left after World War II to form their own businesses when the studio system began to crumble.

Brastoff was born Samuel Brostofsky in Cleveland, Ohio in 1918. He trained and danced with the Cleveland Ballet as a teenager and attended the Western Reserve School of art. Before joining the U.S. Air Force in 1942, he designed Macy's window displays and held an exhibit of his terra cotta sculptures, which he called “whimsies.” During his time in the Air Force, Brastoff designed costumes and backdrops for shows and events to entertain the troops—often appearing on stage himself in drag as Carmen Miranda. Near the end of World War II, Brastoff moved to Los Angeles and got a contract with 20th Century Fox as both a designer and entertainer. By 1947, he opened his first plant, producing hand painted ceramics. He expanded to a factory in 1952, which was unfortunately destroyed by a fire. In 1953, he opened a new 35,000 square foot factory and showroom and would go on to employ over 100 people. While Brastoff suffered a nervous breakdown and left as business began to dwindle, the factory would sell his designs up until it closed in 1973. In the meantime, he produced sculptures, jewelry, and other decorative arts for other companies and exhibits until 1985 when his health

¹⁶³ James M. Saslow, *Pictures and Passions: A History of Homosexuality in the Visual Arts* (New York, NY: Viking, 1999), 243-244.

prevented further artistic pursuits. Brastoff passed away in 1993 from cancer, but the designs he produced at his factory are still quite popular and sought-after.

While commercial artists such as Brastoff may have been able to lead openly gay lives, their sexual orientation was not necessarily an explicit theme in their work. One of the first and few arenas for LGBT artists to express their identities was the gay media. The emergence of gay culture in Los Angeles after World War II led to the development of a gay media, including newspapers, newsletters, and magazines. These publications called for artists to create a positive gay iconography through photographs, drawings, and paintings. Subtlety was a critical component of this art; however, as publications were bound by censorship laws that deemed homosexual images obscene and restricted their sale and distribution.¹⁶⁴



Figure 26: *ONE Magazine* cover, December 1956. Source: *Masked Voices*. Craig M. Loftin. Albany, NY: State University of New York Press, 2012.

ONE Inc. debuted *ONE Magazine*, America's first gay male journal in 1953. Joan Corbin, working under the pseudonym Eve Elloree, was the primary illustrator and later art director for *ONE Magazine* until 1963.¹⁶⁵ Corbin's work was often abstract, but always very striking. She believed the visual impact was extremely important, as it was often the first impression readers had of the magazine.¹⁶⁶ Corbin also produced graphics for the interior of the magazine, illustrating articles and stories and as art director, helped with the planning and design of each issue.¹⁶⁷ Corbin lived with her partner, Irma Wolf (who went by the pseudonym Ann Carl Reid), *ONE Magazine*'s chief editor. After her tenure as art director, Corbin would draw and write poetry until her death in 2004.¹⁶⁸

Sidney Bronstein was another artist affiliated with *ONE Magazine*. Bronstein was a poet and painter who was active in the Los Angeles art scene and gay community beginning in the 1950s. He is best known for his portraits of servicemen in uniform whom he met while cruising in downtown Los Angeles. He also kept a detailed record of his encounters with these

men, which was later used by Dr. Alfred Kinsey as part of his then-controversial studies on human sexuality.¹⁶⁹

¹⁶⁴ For more information on the gay media, please see Theme 7.

¹⁶⁵ For more information on *ONE Magazine*, please see Theme 7. Kyle Morgan, "Finding aid to the Joan Corbin papers, 1937-2013," accessed May 12, 2014, http://www.usc.edu/libraries/finding_aids/records/finding_aid.php?fa=Coll2013.012.

¹⁶⁶ Craig M. Loftin, *Masked Voices: Gay Men and Lesbians in Cold War America* (Albany, NY: State University of New York Press, 2012), 23.

¹⁶⁷ "Finding aid to the Joan Corbin papers."

¹⁶⁸ Ibid.

¹⁶⁹ For more information in Kinsey, please see Theme 6.



Figure 27: "Untitled Soldiers on Beach," Sidney Bronstein, 1951. Source: ONE National Gay and Lesbian Archives.

Bronstein volunteered at ONE Inc. and contributed his poetry and paintings to *ONE Magazine*.¹⁷⁰ His work was emblematic of many gay artists working during the period in its subject matter and tone. Bronstein only touched upon homosexuality in scenes with men communing with one another. To straight audiences paintings such as "Untitled, Athlete Supporting Seven Youths" (1943) and "Untitled, Soldiers on Beach" (1951) appeared wholesome and playful, but to gay audiences they spoke of male love. Bronstein is also a representation of the artists that floated back and forth between the commercial and fine arts.

Photographers

While the gay media was focused on writing about political and cultural subjects and projecting affirmative images of the LGBT community, a market was developing for homoerotic material. Professional photographers such as Bob Mizer stepped in to fill this demand. Mizer, the publisher of *Physique Pictorial*, was one of the earliest to circulate erotic photographs of muscular men.¹⁷¹ Produced under the guise of a fitness magazine, the images really appealed to—and were aimed at—an underground market of gay men. Mizer began his career in 1945 taking photographs of bodybuilders at Venice Beach. While the photographs would be considered modest by today's standards, they attracted the attention of legal authorities. In 1947, he was convicted of contributing to the delinquency of a minor for taking nude photographs of a 17-year old model, and spent a year in jail. Although Mizer has been portrayed as solely a purveyor of beefcake, an exhibition of his work at the Museum of Contemporary Art in 2014 highlighted his talent as a photographer and revealed his interest in other themes.

While Mizer's work in *Physique Pictorial* was unabashedly erotic, it was always upbeat and playful, which was the counter opposite of the artist he so inspired, Robert Mapplethorpe.¹⁷² Mapplethorpe was one of the most influential photographers of the 1970s and 80s, producing a large body of work that ranged from stylized portraits inspired by classical nudes, to large-scale photographs of flowers, to his unflinching photographs documenting the underground homosexual sadomasochistic community of New York.¹⁷³ One of the earliest exhibitions of his work occurred in Los Angeles in 1978 at the now defunct Los Angeles Institute of Contemporary Art (LAICA). The exhibition, which featured thirteen homoerotic sadomasochistic images that were printed and packaged as "X Portfolio," immediately sparked controversy and raised issues with

¹⁷⁰ "Trade Secrets: ONE National Gay and Lesbian Archives," Nottingham Contemporary Museum, accessed May 12, 2014, <http://www.nottinghamcontemporary.org/art/one-national-gay-lesbian-archives>.

¹⁷¹ For more information about Mizer, please see Theme 7.

¹⁷² Ken Johnson, "Beyond Beefcake in the Work of Gay Pioneer," *New York Times*, January 9, 2014, http://www.nytimes.com/2014/01/10/arts/design/devotion-excavating-bob-mizer-at-nyus-80wse.html?_r=0

¹⁷³ "In Focus: Robert Mapplethorpe," *The J. Paul Getty Museum*, accessed May 14, 2014, http://www.getty.edu/art/exhibitions/focus_mapplethorpe/.

LAICA donors. While the controversy in Los Angeles quickly faded, an exhibition of his work in 1989 that included photographs from "X Portfolio" resulted in museums and curators charged with obscenity.¹⁷⁴ Although Mapplethorpe is indelibly a New York artist, much of his life's work is in Los Angeles at the J. Paul Getty Museum and Los Angeles County Museum of Art.



Figure 28: "Hustlers, Selma Avenue," Anthony Friedkin, 1971. Source: <http://www.drkrm.com/friedkin.html>.

Artists have also used the medium of photography to chronicle LGBT culture for themselves as well as for the larger society. Anthony Friedkin is a Los Angeles native who, at the young age of 19, began chronicling gay life in San Francisco and Los Angeles in his "The Gay Essay" photographic project.¹⁷⁵ Between 1969 and 1973, Friedkin produced dozens of black and white images as part of his essay, which is now considered one of the most extensive and important historical records of the gay community during the period.¹⁷⁶ The images were first shown in Europe and

Asia due to the attitude towards the subject matter in the United States at the time, but have since been displayed and published worldwide. His work is also found in major art collections such as the New York Modern Museum of Art and the J. Paul Getty Museum.¹⁷⁷ Friedkin completed subsequent photo essays that were equally as poignant, including the "Beverly Hills Essay," "The Hollywood Series," "California Prisons," and "Los Angeles." He is still living and working in the Los Angeles area.

Erotic Artists

While magazines such as *Physique Pictorial* could be sold on newsstands under the pretext that they promoted physical fitness, an underground market developed for far more explicit imagery. The leader in gay erotica was the artist known as Tom of Finland. Born Touko Laaksonen in 1920, he was raised in a small town in Finland and eventually established Los Angeles as his part-time home. Growing up, he was intrigued by the masculine figures—such as farmers and loggers—that surrounded his countryside home. He took an interest in art and music at an early age, and went on to attend an art school in Helsinki to study advertising. During his studies, World War II broke out, and he was conscripted to the Finnish Army; during his time as a lieutenant he had his first

¹⁷⁴ "Crackdowns on Creativity," *Time Magazine*, April 5, 2011, http://content.time.com/time/specials/packages/article/0,28804,2063218_2063273_2063220,00.html; http://content.time.com/time/specials/packages/article/0,28804,1902809_1902810_1905179-1,00.html

¹⁷⁵ Advocate.com Editors, "Anthony Friedkin: The Gay Essay," March 28, 2014, accessed May 12, 2014, <http://www.advocate.com/arts-entertainment/art/photography/2014/03/28/anthony-friedkin-gay-essay>.

¹⁷⁶ Ibid.

¹⁷⁷ "Anthony Friedkin: Gay, A Photographic Essay, 1969-1972," DRKRM Gallery, accessed May 12, 2014, <http://www.drkrm.com/friedkin.html>.

sexual encounters with other enlisted men, which would inspire much of his artwork. After the war he returned to art school and worked as a freelance designer in advertising, and piano player for local cafes.¹⁷⁸



Figure 29: "Untitled," Tom of Finland, 1973. Source: <http://www.kcet.org/arts/artbound/counties/los-angeles/tom-of-finland-bob-mizer-moca.html>.

Word of his artwork got out, and a friend convinced Touko to submit samples to *Physique Pictorial* in 1957. Erring on the side of caution, he submitted his work under the name "Tom," and when it was credited in the spring issue of the magazine as "Tom of Finland," his pseudonym was coined. Demand for his work grew, and he was eventually able to quit design work and give "Tom of Finland" his undivided attention. His first exhibition was in 1973 in Hamburg, Germany; the exhibit was so popular, all but one of his pieces were stolen. He was hesitant to put on another show after the

experience, but in 1978 he had his second exhibition in Los Angeles, which led to many more and frequent trips to the United States. Eventually, he was spending almost as much time in Echo Park as he did Finland, until his death in 1991.¹⁷⁹

The Tom of Finland Foundation, which he founded in 1984, was formed to catalog his own work as well as to provide a "safe haven" for similar artwork. The foundation seeks to protect erotic art from discrimination by presenting it within the appropriate context, so it can be appreciated and acknowledged free from the opposition that its subject matter might cause. The foundation is housed in the Echo Park Craftsman that Tom called his home away from home.¹⁸⁰

Lesbians in the Feminist Art Movement

Even in the liberal art community, female artists (both straight and un-straight) struggled for recognition in a male-dominated world. Although women played leadership roles at *ONE Magazine*, they longed for separate spaces and organizations from men. Lesbians were beginning to wonder if they had more in common with the feminist movement than the gay liberation movement. In Los Angeles, one of the most compelling examples of the attempt to create a lesbian space within the context of the feminist art movement was the creation of The Woman's Building.¹⁸¹

¹⁷⁸ Valentine Hooven III, "Tom of Finland: A Short Biography," *Tom of Finland Foundation*, 1992, accessed May 12, 2014, <http://tomoffinlandfoundation.org/foundation/touko.html>.

¹⁷⁹ Ibid.

¹⁸⁰ "Purpose Statement," *Tom of Finland Foundation*, accessed May 12, 2014, <http://tomoffinlandfoundation.org/foundation/purpose.html>.

¹⁸¹ Moira Rachel Kenny, *Mapping Gay LA: The Intersection of Place and Politics* (Philadelphia, PA: Temple University Press, 2001) 126.

In the early 1970s, three women working at the California Institute of the Arts were frustrated with the art programs offered at the school. Judy Chicago, Arlene Raven, and Sheila de Bretteville formed an independent women's art school that they called the Feminist Studio Workshop (FSW). The earliest classes were held in Bretteville's house but by 1973 they had enough students to lease room in the two-story building that once housed the Chouinard Art Institute. They would call their new facility The Woman's Building. They added more female artists to the faculty and shared the space with other female-operated organizations such as the National Organization of Women and the Associated Feminist Press.¹⁸² Although The Woman's Building was first and foremost a feminist organization, it was a supportive environment that encouraged artistic expression and personal growth, and a place where many female artists came out as lesbians.¹⁸³

In 1977, the FSW began one of their biggest projects, the Lesbian Art Project (LAP). LAP sought to redefine lesbian culture and promote a more glamorous and less "somber" self-image through social events, salons, and art shows. These events ran through 1979. The FSW's next large-scale project was the Great American Lesbian Art Project (GALAS) beginning in 1980. During GALAS, the women of the FSW discussed the current state of lesbian art while holding simultaneous exhibitions across the United States, ranging from full-blown museum galleries to underground shows in private venues. Photographs of the shows were collected in Los Angeles, converted to slides and submitted to four LGBT archives. The project sought to increase the visibility of lesbian artists and promote a dialogue about the feminist and lesbian communities.¹⁸⁴ GALAS was addressed in the mainstream arts media in Los Angeles, and was inclusive of lesbians of color, a portion of the community that had, until then, been largely overlooked and hesitant to participate for fear of discrimination.¹⁸⁵

Fine Artists

The line between commercial and fine art has always been blurry, especially as each has influenced the other during the 20th century. While commercial art is created on-demand by a company and is usually intended for mass exposure, fine art is created primarily for aesthetics purposes. Many of the most important American fine artists of the 20th century have been gay, lesbian, bisexual, or transgender persons, and during the 1960s and 1970s they became increasingly visible. In some cases, their sexual orientation or gender identity had no apparent influence over the content of their work, while in other cases it was a constant and clear presence.

¹⁸² Laura Meyer, "The Los Angeles Woman's Building and the Feminist Art Community, 1973-1991," in *The Sons and Daughters of Los: Culture and Community in L.A.*, ed. David E. James (Philadelphia, PA: Temple University Press, 2003), 44-47.

¹⁸³ Faderman and Timmons, 187.

¹⁸⁴ Kenny, 130-131.

¹⁸⁵ "American Art: Lesbian, Post-Stonewall," *GLBTQ: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender and Queer Culture*, accessed May 12, 2014, http://www.glbtq.com/arts/am_art_lesbian_post_stonewall,2.html.



Figure 30: "Christopher Isherwood and Don Bachardy," David Hockney, 1968. Source: http://www.hockneypictures.com/works_painting_s_60.php

David Hockney, one of the most acclaimed artists of the late 20th century, is British, but much of his work is inspired by Los Angeles, where he has lived off and on since 1964. Unlike other openly gay artists such as Andy Warhol and Ellsworth Kelly, Hockney candidly explored the nature of same-sex attraction in his portraiture. It should be noted that during the 1960s, the height Pop Art and Abstract Expressionism, figurative art was considered unfashionable. Thus, the abstract tradition in which most artists were working at the time did not lend itself to overt expressions or depictions of same-sex attraction and sexuality.

Hockney's "We Two Boys Together Clinging" (1961) is a rare example inspired by the Walt Whitman poem.

While Hockney was associated with the British Pop Art movement, a visit to Los Angeles inspired him to make a series of paintings of swimming pools in a highly realistic style. In Los Angeles, he began to paint portraits of his friends and acquaintances, including Christopher Isherwood and Don Bachardy. Hockney rented a house in Nichols Canyon and later bought the property and added a studio. He now spends most of his time in England.



Figure 31: "Jerry Brown," Don Bachardy, 1984. Source: http://en.wikipedia.org/wiki/Gubernatorial_portrait_of_Jerry_Brown

Don Bachardy is arguably L.A.'s most celebrated portrait painter. Working primarily with acrylics and watercolors, his style is quasi-abstract. He was born in Los Angeles in 1934, and trained at the Chouinard Art Institute (which, coincidentally, would later become The Woman's Building). His first exhibition was at the Red Fern Gallery in London in 1961. One of his most famous portraits is also one of the least popular, Jerry Brown during his first term as governor of California (1975-1983). Bachardy's painting of Brown boldly broke with the longstanding tradition of gubernatorial portraits that favored realism.

Bachardy is almost as well known for his portraits as for his longtime relationship with author Christopher Isherwood. Though there was a considerable age difference between them, they remained partners for years, living together in their Brentwood home until the death of Isherwood in 1986. The two collaborated on projects, and much of Bachardy's work consists of

portraits of Isherwood. In the late 1980s, he painted the portraits of twelve gay rights leaders. Bachardy has been exhibited a number of times in solo art shows across the United States and his work has been published in numerous volumes.¹⁸⁶

While artists such as Hockney and Barchardy worked within the recognized conventions of the contemporary art world, a younger generation of LGBT artists was beginning to move into riskier territory. Visual artists began collaborating with one another as well as poets, musicians, and dancers and broaching more political themes in their work. A group of Mexican American artists with roots in the Chicano movement emerged in Boyle Heights and East Los Angeles in the late 1960s. During this highly politicized period, artists such as Robert Legoretta employed performance art to explore issues of gender, race, and sexual identity. Best known by his performance persona Cyclona, Legoretta began collaborating with Edmundo "Mundo" Meza and Glugio "Gronk" Nicandro on performances including "Caca Roaches Have No Friends" (1969), "La Loca en Laguna, the Liberation of Laguna Beach" (1971), and "Cyclorama" (1972). These highly planned and executed performances, which sometimes used murals as backdrops, were captured by photographs. Gronk was a founding member of the multi-media arts collective ASCO that included Harry Gamboa Jr., Willie Herrón, and Patssi Valdez.¹⁸⁷

With the LGBT artists of the 1950s, 1960s and 1970s paving the way, a vibrant LGBT art community emerged in the 1980s and is still thriving today. In 2011, ONE National Gay & Lesbian Archive, in conjunction with the Getty Foundation put on an exhibit curated by David Frantz and Mia Locks called *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945-1980*. The exhibit, shown in three parts, was the largest and most comprehensive showing of the ONE Archive's extensive art collection to date.¹⁸⁸

There are no currently designated resources associated with this theme. The following table describes known resources associated with cultural organizations and institutions as well as LGBT persons who were prominent in the visual arts. Eligibility Standards address cultural property types such as gallery spaces as well as the homes and studios of historically significant persons.

Known Resources

Resource Name	Location	Comments
Don Bachardy Residence/Studio	/	Bachardy (1934-0000) is arguably L.A.'s most celebrated portrait painter. One of his most notable works is the official gubernatorial portrait of Jerry Brown.

¹⁸⁶ "Biography," *DonBachardy.com*, accessed May 12, 2014, <http://www.donbachardy.com/biography.html>.

¹⁸⁷ *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945-1980*, ed. Sarah Kessler and Mia Locks (Los Angeles, CA: ONE National Gay & Lesbian Archive, 2011), 147-51.

¹⁸⁸ "About," *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945-1980*, accessed May 12, 2014, <http://cruisingthearchive.org/exhibition>.

SurveyLA
LGBT Historic Context Statement

Sidney Bronstein Residence/Studio	3949 Hillcrest Drive	Bronstein (1939-1968) was a painter and active member in the LGBT community who, in addition to painting, volunteered at <i>ONE Magazine</i> and participated in Dr. Kinsey's study on sexuality.
Joan Corbin	232 S. Hill Street (Demolished) With the loss of ONE Magazine's office on Hill Street, Corbin's residence may be the property that best represents her life; however, she lived in Glendale.	Corbin (1937-2013) was a founding board member of ONE Inc. and the artistic director of ONE Magazine.
Anthony Friedkin	/	Friedkin (1950-0000) is still living as of May 2014. Addresses for living persons are not typically published. Friedkin lives and works in the Los Angeles area.
Tom of Finland House	1421 Laveta Terrace	Touko Laaksonen (1920-1981) was a Finnish artist known for his stylized homoerotic art.
David Hockney Residence/Studio	Need Address	Hockney (1937-0000) is one of the most acclaimed artists of the late 20th century, is British, but much of his work is inspired by Los Angeles, where he has lived off and on since 1964.
The Woman's Building	743 S. Grandview (1973-1975) 1727 N. Spring Street (1975-1991)	Founded in 1973, the Woman's Building was the hub of the lesbian and feminist art movement.
Sascha Brastoff's Ceramics Factory	11520 W. Olympic Boulevard	Brastoff (1918-1993) was a sculptor, designer, and entertainer. He produced hand-painted ceramics at this factory until 1962.
Bob Mizer Residence/Studio	1834 W. 11 th Street	Mizer (1922-1992) was a photographer who established the Athletic Model Guild and <i>Physique Pictorial</i> , a fitness magazine aimed at gay men.

Eligibility Standards

Theme: Queer Art

Property Type: Residential and Commercial

Property Type Description: Associated property types include residential and

commercial buildings that were used as artist studios.

Property Type Significance: Significant properties are directly associated with LGBT persons who made significant contributions to the history of art.

Geographic Locations:

- Throughout Los Angeles

Area(s) of Significance: Art, Social History

Criteria: B/2/2

Period of Significance: 1945-1980

Eligibility Standards:

- Individual must be proven to have made an important contribution to the history of art as it relates to LGBT culture
- Is directly associated with the productive life of the person

Character-Defining/Associative Features:

- For National Register, properties associated with individuals whose significant accomplishments date from the last 50 years must possess exceptional importance
- Retains most of the essential character-defining features from the period the individual occupied the property

Integrity Considerations:

- Integrity is based on the period during which the significant individual occupied the property
- Should retain integrity of Location, Design, Feeling, and Association from the period of significance

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“The Challenge of a Blank Wall,” Men of the New West, by Vanderveld, Richard L., Los Angeles Times, May 13, 1962.

What does it take to do \$2 million worth of custom wallpaper manufacturing a year, grow continually and win the industry’s top annual award? Tasteful color and design, closely guarded production techniques and bomb-proof vaults—if the formula of Albert Van Luit is any criterion. In his field, few speak with as much authority.

Monday, the 59-year-old designer and manufacturer will appear in Miami Beach to receive the Justin P. Allman award at the national convention of the Wallcovering Wholesalers Assn. The award annually goes to the individual judged to have done the most to advance interest in wallpapers.

“Anybody can make wallpaper by the silk screen process today,” declares the man who claims to be the first American to use this technique successfully. “But eminence lies in the artistic grasp of beautiful colors and designs of universal appeal.”

He also takes care that no competitor shall set foot inside his Glendale plant and learn how he has licked a gnawing industry problem: drying wallpaper paints. Van Luit spent four years perfecting intricate and compact machines (“the only ones in the business”), which dry and roll his prestige line of wallpapers as fast as two men can apply paint on the silk screen design forms. The slow, cumbersome alternative is natural drying on space-robbing tables and racks.

Another salient feature of the modern, 45,000 sq. ft. Albert Van Luit & Co. factory are the storage vaults for hundreds of silk screen originals, representing some 20 years’ accumulation of designing. Crown jewels couldn’t be protected more zealously. “They’re like bomb shelters,” he says of his concrete and steel vaults, “and nothing, not even an earthquake, could destroy them.” He points to walls 10 in. thick, reinforced ceilings, sprinklers, thermostatically-controlled fire doors and a foundation sunk to bedrock. If all these should fail, he’s taken the extra precaution of trusting copies of the designs to a storage company so the screens could be duplicated if necessary. “But I’d probably retire and go out of business rather than go through the ordeal of rebuilding them,” he says grimly. “To us, they’re priceless.”

For more than a generation, Van Luit wallpapers have decorated fashionable homes and hostelrys all over the globe. The company exports to every free country of the world, he says. Van Luit first stirred the industry three decades ago when he introduced hand-printed sectional scenic wallpapers as low as \$25 a set. Until then, nothing remotely like them could be found anywhere else but in Europe and at prices up to \$1,500. Scenic (mural-type creations) still are a large part of the Van Luit line, along with florals, textures, damasks, repeat patterns and the new vinyls.

Anytime someone in our business starts to complain,” asserts Van Luit, “I tell them to make better and more beautiful wallpaper, for which there always will be a great demand. “My manufacturing business has grown every year since I gave up decorating and started with a small workshop in a garage on Hollywood Blvd. in 1937, just two years after I came west from Cleveland. “Volume last year was up 17% from the year before and we’re operating 16 hours a day now to keep up with orders.”

Van Luit is particularly proud of company research accomplishments. “It took \$50,000 just to develop the first drying machine and my associates still tease me by saying that only my Dutch stubbornness saw it through” he says. “Many times they said I should give up, it never would work. But we finally found the solutions, including a method to put moisture back into the paper to keep it from turning brittle.”

He's even put a reverse twist to the old admonition that all that glitters isn't gold. “With the help of our constant allies, the paint chemists, we developed a synthetic, non-metallic gold that's even more lustrous than gold and, what's important, won't tarnish,” he beams.

His million-dollar business flourishing, Van Luit figures he at least can indulge more fully in the great yen to travel the world. Moral: You can make a flying carpet out of wallpaper—with willpower.

MEN OF THE NEW WEST

The Challenge of a Blank Wall

BY RICHARD L. VANDERVELD

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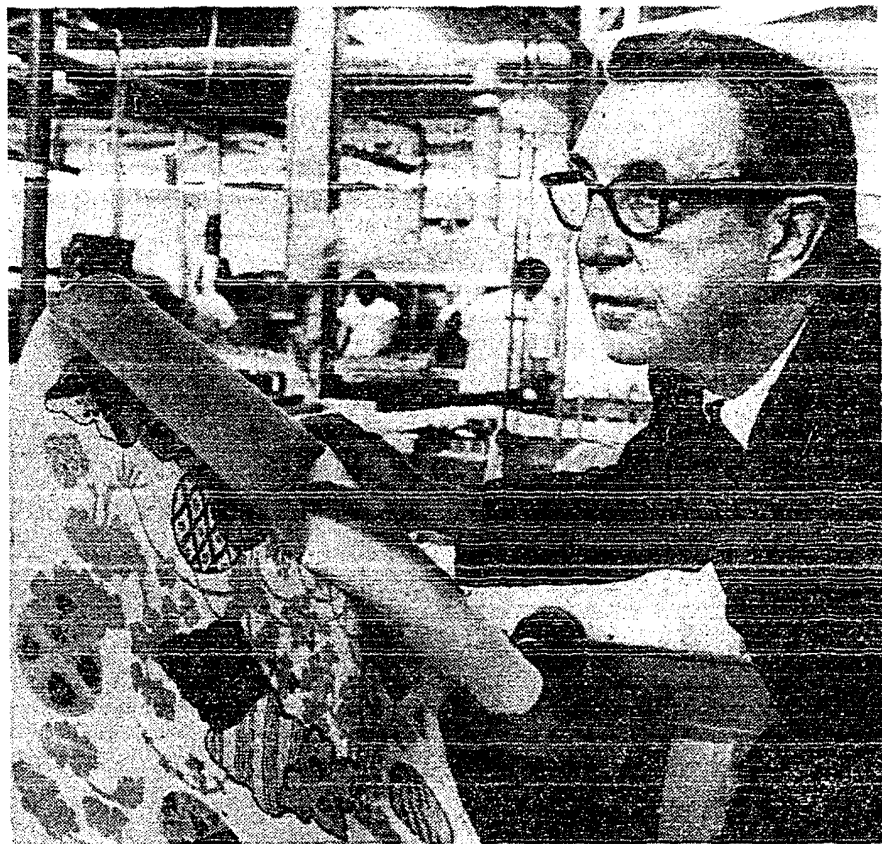
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AWARD WINNER- Albert Van Luit, custom wallpaper manufacturer, will receive Justin P. Allman award for advancement of the industry Monday at the national convention of the Wallcovering Wholesalers Assn. in Miami Beach, Fla.

Times photo

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Please Turn to Pg. 6, Col. 1

WALLPAPER FIRM

Continued from First Page

that only my Dutch stubbornness saw it through," he says.

"Many times, they said I should give up. It never would work. But we finally found the solutions, including a method to put moisture back into the paper to keep it from turning brittle."

He's even put a reverse twist to the old admonition that all that glitters isn't gold.

"With the help of our constant allies, the paint chemists, we developed a synthetic, non-metallic gold that's even more lustrous than gold and, what's important, won't tarnish," he beams.

His million-dollar business flourishing, Van Luit figures he at least can indulge more fully in a great yen to travel the world. Moral: You can make a flying carpet out of wallpaper—with willpower.

Albert Van Luit

United States Census, 1920

Name	Albert Van Luit
Event Type	Census
Event Date	1920
Event Place	Cleveland Ward 4, Cuyahoga, Ohio, United States
Gender	Male
Age	23
Marital Status	Single
Race	White
Race (Original)	White
Relationship to Head of Household	Son
Relationship to Head of Household (Original)	Son
Birth Year (Estimated)	1897
Birthplace	Ohio
Father's Birthplace	Holland
Mother's Birthplace	Holland
Sheet Letter	B
Sheet Number	7

HOUSEHOLD	ROLE	GENDER	AGE	BIRTHPLACE
Jennie Van Luit	Head	F	52	Holland
Albert Van Luit	Son	M	23	Ohio
Henry Van Luit	Son	M	20	Ohio
Christ Van Luit	Son	M	34	Ohio
Harold Hartell	Boarder	M	24	Ohio
Ralph Reitsman	Boarder	M	24	Ohio

CITING THIS RECORD

"United States Census, 1920," database with images, *FamilySearch* (<https://familysearch.org/ark:/61903/1:1:MD18-QN8> : accessed 19 January 2016), Albert Van Luit in household of Jennie Van Luit, Cleveland Ward 4, Cuyahoga, Ohio, United States; citing sheet 7B, NARA microfilm publication T625 (Washington D.C.: National Archives and Records Administration, n.d.); FHL microfilm 1,821,361.

[View the original document.](#) The original may contain more information than was indexed.

UNITED STATES CENSUS, 1920

District	ED 50
Sheet Number and Letter	7B
Household ID	160
Line Number	60
Affiliate Name	The U.S. National Archives and Records Administration (NARA)
Affiliate Publication Number	T625
Affiliate Film Number	1361
GS Film Number	1821361
Digital Folder Number	004967412
Image Number	00115

CITING THIS RECORD

"United States Census, 1920," database with images, *FamilySearch* (<https://familysearch.org/ark:/61903/1:1:MD18-QN8> : accessed 19 January 2016), Albert Van Luit in household of Jennie Van Luit, Cleveland Ward 4, Cuyahoga, Ohio, United States; citing sheet 7B, NARA microfilm publication T625 (Washington D.C.: National Archives and Records Administration, n.d.); FHL microfilm 1,821,361.

2911

Form 4
GLENDALE
1522

MARGIN RESERVED FOR BINDING

RETURN WITHIN FIVE DAYS OF SOLEMNIZATION TO THE COUNTY RECORDER OF THE
COUNTY WHERE THE LICENSE WAS ISSUED (SEE ITEM NO. 34).

GROOM		BRIDE	
1. FULL NAME ALBERT VAN LUIT	1. FULL NAME BIRDIE WALKER HAMILTON	2. RESIDENCE 4410 EDENHURST AVE	2. RESIDENCE 2222 Bonita Dr.
3. COLOR OR RACE WHITE	3. COLOR OR RACE White	4. AGE AT LAST BIRTHDAY 49	4. AGE AT LAST BIRTHDAY 47
5. SINGLE, WIDOWED, OR DIVORCED Single	5. SINGLE, WIDOWED, OR DIVORCED Widowed	6. NUMBER OF MARRIAGE 1st	6. NUMBER OF MARRIAGE 2nd
7. BIRTHPLACE CLEVELAND OHIO	7. BIRTHPLACE Ark	8. OCCUPATION WALL PAPER MFG OWNER	8. OCCUPATION Home w/ in home
9. NAME OF FATHER JOHN VAN LUIT	9. NAME OF FATHER William G. Hill	10. BIRTHPLACE OF FATHER HOLLAND	10. BIRTHPLACE OF FATHER Ark
11. MAIDEN NAME OF MOTHER JENNIE WINDT	11. MAIDEN NAME OF MOTHER Phenie Hammond	12. BIRTHPLACE OF MOTHER HOLLAND	12. BIRTHPLACE OF MOTHER Ark
13. MAIDEN NAME OF BRIDE, IF SHE WAS PREVIOUSLY MARRIED Birdie Walker Hill	13. MAIDEN NAME OF BRIDE, IF SHE WAS PREVIOUSLY MARRIED Birdie Walker Hill	14. COUNTY OF LICENSE LOS ANGELES	14. COUNTY OF MARRIAGE Los Angeles
15. DATE OF LICENSE DEC 27 1949	15. DATE OF MARRIAGE 12-27-49	We, the groom and bride named in this Certificate, hereby certify that the information given therein is correct, to the best of our knowledge and belief.	
<p><i>Albert Van Luit</i> 2nd Groom <i>Birdie Walker Hamilton</i> 2nd Bride</p> <p>CERTIFICATE OF PERSON PERFORMING CEREMONY</p> <p>I HEREBY CERTIFY that Albert Van Luit and Birdie Walker Hamilton were joined in marriage by me in accordance with the laws of the State of California, at Glendale, California this 27 day of December 1949.</p> <p>Signature of Minister to the Marriage: <i>James A. Hill</i> Signature of Person Performing the Ceremony: <i>James A. Hill</i> Residence: Sun Valley, Calif. Official position: Justice of the Peace</p> <p>FILED DEC 29 1949 M-AME B. BEATTY 2222 Bonita Dr. Glendale, California STATE OF CALIFORNIA Registrar (County Recorder) Deputy DEPARTMENT OF PUBLIC HEALTH REGISTRY OF MARRIAGE</p>			

Filled out in the presence of _____

ALBERT VAN LUIT; WALLPAPER MAKER

Funeral services for Albert Van Luit, pioneer wallpaper designer and manufacturer, will be at 1 p.m. Wednesday at Forest Lawn Memorial Park, Hollywood Hills.

Mr. Van Luit died Thursday at Glendale Memorial Hospital after a brief illness. He was 73.

A native of Ohio, Mr. Van Luit came to Los Angeles in the 1930s and opened his first wallpaper factory in a garage on Hollywood Blvd.

The company he headed until his death has its factory and executive offices at 4000 Chevy Chase Drive and showrooms in Los Angeles, Cleveland, Chicago and New York City.

He leaves his wife, Birdie.



Jackie Sloan <atwatervillagealways@gmail.com>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

Jennifer Volland <jennifermvolland@gmail.com>

Tue, Nov 17, 2015 at 2:49 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Bcc: atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Dear Mr. Barron,

I am writing in support for the historic nomination of the Albert Van Luit Complex. I, along with Cara Mullio, authored the book *Edward A. Killingsworth: An Architect's Life* (Hennessey + Ingalls, 2013). I spent over a decade researching and writing this project, and consider myself to be one of a handful of experts on Killingsworth's life and work.

The Albert Van Luit & Co. Showroom was designed in 1965-67. This was at a time when Killingsworth's firm (first KBS, then KBA) was emerging on the international resort scene, following the heralded opening of the Kahala Hilton (1964) in Honolulu, Hawaii. However, having reviewed the historic Maynard Parker photos of the Van Luit building, the showroom clearly references Killingsworth's earlier residential and commercial work, including the KBS Office Building (1955), the Opdahl Residence (1957), the Cambridge Office Building (1960), Killingsworth's personal residence (1961), and Case Study House #25 (1962). Trademark Killingsworth elements used in the showroom include lightweight post-and-beam construction, indirect lighting, the integration of indoor-outdoor space, and sensitivity to the constraints of the site, including the thoughtful landscaping characteristic of all of his projects. It also includes what Killingsworth considered to be one of his self-described signature elements: the double high entry door. Killingsworth also enjoyed playing with light and shadow, which is apparent in the later-designed steel-framed entrance canopy (1967).

I am delighted to have learned that the Albert Van Luit Complex has survived and is beloved by its neighbors. I sincerely hope that the Cultural Heritage Commission takes the steps necessary to preserve this important landmark.

Should you have any questions, please do not hesitate to contact me at [310-567-4262](tel:310-567-4262).

Kind regards,

Jennifer M. Volland
Independent Curator and Writer
358 Flint Avenue
Long Beach, CA 90814
jmvolland@aol.com

WA ALLMAN AWARD CRITERIA

Background: The Allman Award is the most distinguished honor in the wallcoverings industry. The award is named after Justin P. Allman, the founder and first president of the Wallcoverings Wholesalers Association, the predecessor of WA. WA bestows the award to an individual in the industry who has made a lasting contribution(s) to the industry over a significant period of time. The award is customarily bestowed annually; however WA is not obligated to bestow the award every year.

Criteria: Each year WA sends a request to all member companies for nominations for the award. Individuals may be nominated to acknowledge and celebrate outstanding contributions in the form of personal, corporate, technical, product or marketing achievements that have benefited the wallcoverings industry. The award is designed to recognize individuals who have demonstrated the ability to be true leaders of the industry. The award is not designed to recognize companies. While consideration will be given to participation in the activities of the Wallcoverings Association as an active member, participating as either a member of the board of directors, or project team member, it is not an established criterion to measure a candidate's contributions to the industry. Candidates may be selected from all industry segments including, but not limited to manufacturers, distributors and suppliers to the wallcoverings industry. *Those nominating a candidate must clearly outline the contribution(s) made by the individual on the nomination form.*

Selection Process: A committee consisting of the current WA Officers and three most recent Allman Award recipients will review the candidates and finalize the selection from the list of candidates received. Current members of the WA Executive Committee are not eligible to receive the award.

Announcement: Once a winner has been selected, a member of the committee will contact the individual. WA staff will contact the recipient to prepare an official announcement for the membership and the press. The award will be presented to the recipient at the annual meeting. The Allman recipient will receive a complimentary 1-bedroom suite for the dates of the meeting in which the recipient is honored by the association. The recipient and his/her spouse will receive complimentary registration for the meeting in which the recipient is honored by the association. The convention brochure will feature the Allman recipient as an honored guest of the industry.



Wallcoverings Association

Please return no later than
November 20, 2015 to:

Wallcoverings Association
330 North Wabash Avenue, Suite 2000
Chicago, Illinois 60611
FAX: (312) 673-6928

2015 ALLMAN AWARD NOMINATION FORM

I recommend the following individual:

Name: _____

Title: _____

Company: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ Email: _____

My reasons for suggesting this individual as a candidate:

Please use additional pages if necessary.

My Name: _____

Company: _____

Past Allman Award Winners

1946 Nancy Vincent McClelland	1982 Joseph E. Gallagher, Jr.
1947 William Burton	1983 Arnold Grandberg
1948 Walter L. Carver	1984 William D. Armstrong
1949 Harry E. Bruce	1985 Bryce Bumstead
1950 William E. Katzenbach	1986 J. Dollard Carey
1951 George Louis Zuber	1987 B. Morton Gittlin
1952 Robert B. Griffin	1988 Carl Vizzi
1953 Maurice Pinover	1989 C. Howard Dodson
1954 James Seeman	1990 Michael Landau
1955 Elizabeth Gordon	1991 Gilbert Goodman
1956 S. Abbot Smith	1992 James Ward
1957 Luther Lalendorf	1993 Martin Johnson
1958 Luther Lalendorf	1994 George Warner, Jr.
1959 Warren G. Nelson	1995 Kenneth Grandberg
1960 Lucile Stockwell Chatain	1996 Frank Baker, Sr.
1961 Isadore J. Goldberg	1997 Jack Glinn
1962 Albert Van Luit	1998 Aaron F. Rice, Jr.
1963 Morris Lapidus	1999 Ron Redding
1964 M.L. Pemble	2000 Leroy Dodson
1965 Henry H. Allman	2001 Mel Weinzimer
1966 Jerome Blonder	2002 John Fitzgerald
1967 Jack Denst	2003 Jim Thybony
1969 George E. Warner, Sr.	2004 Michael Glynn
1970 Robert B. Blakeslee	2005 Jerry Russo
1971 Charles Freeman	2006 Ken Salyer, Jr.
1972 Albert Grandberg	2007 Bob Parisi
1973 Earl Kinney/ Paul Dowskin	2008 Tim Quinn
1974 Henry Allman	2009 N/A
1975 Herman Kugler	2010 N/A
1976 Sydney B. Karofsky	2011 Peter Ciaccia
1977 Conrad L. Seabrook	2012 Jerry Mason
1978 W. Stuart Brown	2013 Philip J. Tarullo
1979 Walter B. Mendelsohn	2014 John Baechle
1980 Joseph M. Kern	
1981 George R. Sellers	

**Transcript of email correspondence between William Wells and Kelly Blanpied
January 17-23, 2016 (all times PST)**

Sent: Sunday, January 17, 2016 1:11 AM

From: kelly blanpied <kelly@kellyblanpied.com>

To: wdwellsjr@yahoo.com

Subject: Albert Van Luit

Hello Mr. Wells,

I just found your resume and see that you printed wall paper for Van Luit & Co from 1978-80. I'm part of an effort to preserve the Albert Van Luit Complex. Were you printing at the factory on Chevy Chase in LA, or elsewhere? And if you were working at the factory on Chevy Chase, may have a brief conversation with you? Time is of the essence as we need to have primary documentation submitted Tuesday, January 19th. I've interviewed another printer who was there in 1970 (also other personnel). I would be so happy to hear from you!

Here's the website of our grassroots community organizations www.atwatervillagealways.org

Kelly Blanpied

Sun, Jan 17, 2016 at 2:45 AM

From: William Wells <wdwellsjr@yahoo.com>

To: kelly blanpied <kelly@kellyblanpied.com>

Subject: Re: Albert Van Luit

Hi Kelly,

What an unusual request! Yes, I printed wallpaper for the Alber Van Luit Company at the Chevy Chase factory on the evening and night shifts. I left shortly after the company was acquired by Gulf/Western.

If you'd like to give me a call, I'd be happy to speak with you (although you should, in turn, be prepared to tell me why such a thing could possibly be of interest). My number is 763-780-1174.

Looking forward to speaking with you,

Will Wells

Sunday, January 17, 2016 3:12 AM

From: kelly blanpied <kelly@kellyblanpied.com>

To: William Wells <wdwellsjr@yahoo.com>

Subject: Re: Albert Van Luit

Hi Will,

A google phone app I haven't used popped up and I don't know if I did that or you did. But, I will answer your question first.

We were successful in our first hearing last month in that the Cultural Heritage Commission agreed to take our Historic Cultural Monument nomination of the Albert Van Luit Complex under consideration. The Killingsworth designed Office and Showroom is a "shoe in" but the daylight factory's historic value is weaker (architecturally), hence we need to demonstrate that the Complex as a whole has cultural significance due to 1) Van Luit's prominence in the industry, 2)

the commercial art produced in the factory, 3) his processes (he won an award for his innovations), and 4) the working environment on the factory floor. It seems that Van Luit, as a boss, was well liked, but of course your time there would be after his death. It may be that some of the designers that worked with Van Luit were still there, for example John Leigh Spath. We've obtained interviews from different decades, and yours would be the final chapter from the factory perspective. In fact, we're still not sure of the exact time when operations shut down.

The quality of the Van Luit product has become a strong theme, and there's a sense of pride expressed by those who were in shipping, the sample room and the printers (still trying to find some colorists or silk-screen makers).

I will be up for another half hour or so transcribing interviews if this is a good time for you to talk. Otherwise, let me know when is a good time. I won't take much of your time on the phone - 15 minutes only.

Kelly Blanpied

Sun, Jan 17, 2016 at 8:00 AM

From: William Wells <wdwellsjr@yahoo.com>

To: kelly blanpied <kelly@kellyblanpied.com>

Subject: Re: Albert Van Luit

Hi Kelly,

I'm sorry I wasn't able to read your last email before now. Although I have a couple of errands to run, I should be at this number for most of the day. I'm on Central Time, which I believe is two hours earlier and a cultural epoch away from West Coast Time, so if you could call before 11:00 pm your time, you can avoid speaking to an angry German woman (my wife) who does not gladly take calls after 9:00 pm.

I met John Spath a couple of times, but we traveled in different circles so I don't think I can help you much there. I remember a couple of colorists: an Egyptian named Said, who is almost certainly dead by now, and a gentleman named George Bellinger, who may be still alive.

When I worked on the day shift at Van Luit, I ran a flat-bed press for the most part, but occasionally did stints on the hand-printing table. When I transferred to the night shift (10:00 PM to 7:00 AM), I worked R & D on a rotary screen press. It was a memorable, if not particularly pleasant, experience.

The d@%n machine did not function properly, particularly in the beginning. I worked with another printer, a really nice guy named Billy Williams, and a supervisor named Gary, who was not. Gary drank heavily and would turn into Mr. Hyde around midnight. Perhaps this is too much information. Anyway, the machine, while innovative, was poorly conceived and extremely dangerous to work with. The entire factory was extremely dangerous by today's standards, which is why I was so surprised at the idea of anyone finding it culturally significant. CAL-OSCEA (spelling?) was a regular visitor but they always scheduled their visits before-hand so that the more dangerous operations could be shut down beforehand.

In any event, feel free to call me today or tomorrow. Please be prepared, however, for my perspective to be somewhat different than yours.

--Will Wells

Sun, Jan 17, 2016 at 8:40 AM

From: kelly blanpied <kelly@kellyblanpied.com>

To: William Wells <wdwellsjr@yahoo.com>

Subject: Re: Albert Van Luit

This is remarkable Will, and it may be that your story reflects a demise in working conditions for many reasons, but at root may be because Van Luit wasn't at the helm.

I am going to refuel over a pot of tea while I do a bit of research on the rotary machine (so I have a chance of asking an intelligent question or two!), as well as to run the names you provide past others. Billy may be known to others.

I side with your wife! NO phone calls after 9pm!
Talk to you soon...

Kelly Blanpied

January 21, 2016 1:24 PM

From: kelly blanpied <kelly@kellyblanpied.com>

To: Jim <imcanyon1@yahoo.com>; William Wells <wdwellsjr@yahoo.com>

Subject: Memories at Van Luit

Hi Jim and Will,

I hope you don't mind that I shared your emails. I want to share this letter of support from a Van Luit worker, Hector Caresia, who still lives here in the neighborhood.

Hector worked at the factory at two different times. He was there during the years you were there Jim, and was on the graveyard shift during the 1971 San Fernando earthquake (you may have still been on the dayshift Jim; I wonder if you worked that day). Later, he was there during the years you were there Will, but was there when the factory closed.

He and his daughter came over yesterday for an interview, facilitated by my colleague, Carrie Sutkin who is bilingual. His letter includes photos that I thought maybe might interest you or jog some memories. Feel free to share any thoughts or comments with all of us, or if you prefer you can just reply to me.

The fun never ends!!

Kelly Blanpied

Jan 21, 2016 at 3:15 PM

From: William Wells <wdwellsjr@yahoo.com>

To: kelly blanpied <kelly@kellyblanpied.com>

Subject: Re: Memories at Van Luit

Ha! I remember Alfredo Bernal. He was my supervisor for a while on the evening shift a very earnest and standup guy. I hope he is well.

W

January 21, 2016 3:38 PM

From: kelly blanpied <kelly@kellyblanpied.com>

To: William Wells <wdwellsjr@yahoo.com> Sent: Thursday,

Subject: Re: Memories at Van Luit

All well, and the research/writing continues.

That's awesome you recognize Alfredo! So, it was promoted. Was he your supervisor before or after Mr. Hyde?

Kelly Blanpied

Jan 21, 2016 at 5:36 PM

From: William Wells wdwellsjr@yahoo.com

To: kelly blanpied <kelly@kellyblanpied.com>

Subject: Re: Memories at Van Luit

Before. As I recall, Alfredo was the supervisor of the swing shift but had previously worked nights (?) I think he eventually transferred to days. I'm not really sure, but he had some excellent advice about how to survive working times when one's body really did not think that it was a good idea.

The first name of Mr. Hyde was "Gary," and he was transferred back to the LA office after spending some time in Cleveland. The rumor was, he had been exiled to Cleveland for 10 years because he had killed some people in LA while driving drunk. I don't know the truth behind this, but it wouldn't surprise me.

January 21, 2016 5:52 PM

From: kelly blanpied <kelly@kellyblanpied.com>

To: William Wells <wdwellsjr@yahoo.com>

Subject: Re: Memories at Van Luit

You're so kind to continue allowing my intrusions into your life, Will! And your reply, of course generates more questions, the most burning question being, was there a Van Luit office in Cleveland? And what exactly does "swing shift" mean? The shift that overlaps day and graveyard, i.e. the night shift?

Kelly Blanpied

Jan 22, 2016 at 12:18 AM,

From: William Wells wdwellsjr@yahoo.com

To: kelly blanpied <kelly@kellyblanpied.com>

Subject: Re: Memories at Van Luit

As I recall, the hours were DAYS: 6:00 am 3:00 pm, SWING: 2:00 pm 11:00 pm, and NIGHT: 10:00 pm 7:00 am. This allowed for a onehour overlap between shifts for communication. Not all shifts were fully staffed so that colorists on the days might mix ink for swing shift production, but that may have been only in the event of vacations or illness.

I think that there was a showroom in Cleveland, rather than an actual plant or office.

I remember another supervisor, a "lifer." His name was Paul Tamas and he had been an officer in the Austrian ("not German," he was careful to remind you) artillery in the second world war. He tried teaching me a few words in Magyar, but gave up when we both realized that my palette would never be able to make those sounds. His pronouncement of me was that I was "one of the sloppiest guys he had ever known," but that I was "a pretty good printer." High praise indeed from a notquite German officer...)

January 22, 2016 5:15 AM

From: kelly blanpied <kelly@kellyblanpied.com>

To: William Wells <wdwellsjr@yahoo.com>

Subject: Re: Memories at Van Luit

This is so fascinating Will! Your memory serves you (and us!) well; you are a font of information. I will share a letter from a an interior designer who worked with/for Van Luit in the 50's. She was over for tea on Monday and a colleague called her the same; this 80something lady said "nobody has ever called me a font before!" She's adorable and feisty at the same time. By the way, the other guy Jim, also remembered someone from the photos - Arturo Mendez.

Kelly Blanpied

Jan 22, 2016 at 10:24 AM,

From: William Wells <wdwellsjr@yahoo.com>

To: kelly blanpied <kelly@kellyblanpied.com>

Subject: Re: Memories at Van Luit

Opening the floodgates of memory...

A handful of Cuban guys worked on the day shift. I'm not sure they spoke much English. They kept to themselves pretty much and were a little hard to talk to. But they were really smart. They made the machines go. If a flatbed press were to break down, they'd have it up and running within the hour. They drank a serious brand of coffee: Cafe Bustelo. They would bring this to work in a silver Thermos, brewed to espresso strength and cut about halfandhalf with cane sugar, so that it was more like drinking hot syrup than the American coffee of the time. They were gracious enough to share from time to time in tiny styrofoam cups. I loved it.

As I worked on the flatbed press in the evenings, I listened to the radio. The plant was extremely loudmostly with the sound of fans and blowersto the point where you had to shout in order to be heard by someone standing next to you. I wore these enormous (by today's standards) headphones that muffled the factory din and did a pretty good job of pulling in the local radio signals. The headphones operated on 9v batteries, which only lasted a few hours. In a transfer of weird, practical science, I learned from my colleagues that the lives of the batteries could be extended by laying them out on the dryers and allowing them to collect heat.

I usually listened to KMET ("A little bit of heaven/ninetyfour point seven/ kayemeetee/tweedledee!") which played popular rock during the day (Heart, George Thorogood and the Destroyers, the Stray Cats, and so on). At midnight, the station would switch over to the recorded lectures of Alan Watts. He was perhaps the most influential interpreter of eastern religions, particularly Buddhism, in America at the time. Some of these are now posted on YouTube (<https://www.youtube.com/user/AlanWattsLectures>). Since then, I have encountered several experts in Buddhism who do not share my esteem of Mr. Watts. At the time however, his viewpoint was fundamental to my sanity.

PS: I would be interested in reading the designer's letter.

Jan 23, 2016 at 5:18 PM

Re: Memories at Van Luit

From: kelly blanpied <kelly@kellyblanpied.com>

To: William Wells <wdwellsjr@yahoo.com>

Subject: Re: Memories at Van Luit

Oh dear my email inbox is like quicksand! Luckily I can label important stuff.

Great story about the coffee and the camaraderie around it (the coffee sounds yummy!) AND, that's a very interesting tidbit about extending battery life that someone shared with you. I really appreciate these anecdotes about life on the factory floor, Will. They will likely go into our next submission.

All that noise! Hector Caresia told me he has tinnitus now as an older man.

Attached is Virginia Knights letter of support. Enjoy!

Kelly Blanpied

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

William Wells
253 North Star Lane
Circle Pines, MN 55014
email: wdwellsjr@yahoo.com

shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Dear Mr. Barron,

January 18, 2016

I write this letter in support of the Historic Cultural Monument Nomination of the Albert Van Luit Complex.

I was hired by Albert Van Luit & Company in 1978 in response to an ad for a screen printer. I had moved from Oregon to Los Angeles and was looking for any kind of job. I had been studying art and art education, so I felt familiar with the general principles of the printing system. After a year on the job, I decided to continue my education and attended Los Angeles City College, and so I moved to the night shift, riding my bike from my home in Eagle Rock to work in Atwater Village, to classes in Hollywood, and then home again. I was determined to pursue a commercial art career as a designer, like Albert Van Luit and John Leigh Spath. I had met John a couple of times, but we did not socialize, as we traveled in different social circles. After I left Van Luit, I took a job at Gore Graphics, where I cultivated business relationships with their clients, particularly with my liaisons at Terry Hines & Associates (known today as THA & Friends). I was employed there as an Artist/Art Director for 13 years, and it was extremely financially rewarding. When my wife and I decided to leave LA after the '92 riots, we moved to Minnesota where I worked creating artwork for large format screen printing, parlaying the skills I learned in the Van Luit factory. I soon started teaching graphic design at several for-profit colleges and now I teach writing at Metropolitan State University in St. Paul.

Gulf & Western purchased Albert Van Luit & Company after Van Luit died, and they were the owners when I interviewed for a job. During my interview my soon-to-be boss referred to the company as a "crown jewel." The impulse to aggrandize an already well-reputed company aroused my suspicions regarding the sincerity behind the statement. After I left the company in 1980, it remained in operation for another two years. One day the management locked the doors and closed the company, without notifying its employees. Many of them had been life-long employees, or "lifers," and believed in the company. Some employees - with families to feed -

came to work every day from as far away as Compton and Inglewood. It was sad news for the families and a sad ending for the Albert Van Luit factory, but it wasn't surprising. The factory had become a dangerous place to work, especially by today's standards. Management engaged in unsafe and shady practices, such as when Cal-OSHA scheduled one of its regular visits management would shut down the offending machines to allow the factory to air out the toxic fumes and hide away the hazardous materials before the OSHA inspector arrived. My supervisor on the night shift drank heavily and routinely made unsafe demands of the workers. Although the rotary screen press I worked with on that shift was poorly conceived and extremely dangerous, and my supervisor was irrational and unpredictable, I was challenged by the job.

The best thing about my job at Van Luit & Co was working with such a diverse cross-section of people, most of whom took enormous pride in their work. When I worked on the day shift, I ran a flat-bed press for the most part, but occasionally I did stints on the hand-printing table where the famous scenics were created. When I transferred to the night shift (10:00 PM to 7:00 AM), I worked R & D on the rotary screen press. It was a prototype developed by a European designer, (perhaps Dutch), and I believe it was the only one ever made. It featured three heads, each of which was a drum composed of steel mesh. Each drum rotated around a stationary squeegee in its center that forced the ink from the inside of the drum, through the stencil, and onto a web of paper that ran from one head, into a as walk-in dryer, and then out again, before it contacted the next head. In many ways, it was a precursor to today's digital photographic processes.

But, working with it was a nightmare. The machine did not function properly, particularly in the beginning. Each head ran at a slightly different speed; the squeegees within each drum applied slightly different (and uneven) pressures to the interiors of each drum, and caused uneven tension along the web. The web would invariably rip, and we would have to run into the 250° oven to splice the tears while holding our breaths against the noxious ink fumes. We were able to produce mountains of scrap very quickly. Rips and distortions would occur with this machine despite the use of extremely high quality paper—a primary factor that made Van Luit wallpaper so special and easy to install.

At one point, I heard one manager comment to another that, once they got this rotary screen press operational, they could retire all of the flatbed presses and their operators. Somehow, that idea made my objective of getting this machine up and running less glorious. I should note that while the Kidder presses doubled production, and the rotary screen press was intended to quadruple it.

If I recall correctly, most of the presses were located in the second section of the factory, not far from the silk-screen vaults, the silk-screen washer station, and the paint room where the colorizers mixed their ink. I loved to go in there. To gaze upon the vibrant colors of the inks was akin to a visual whiff of strong perfume. If the designers were the conceptualists and visionaries, the colorists were the real specialists.

Color is the reason screen printing is a niche that will not die. The *4-color process* used in digital printing neutralizes the richness in colors, while *spot colors* are not neutralized; the brilliant, inks create are more opaque and reflect a color more pure than can 4-color process. In order to maintain this purity, non-metameric lighting was essential for accurate color matching. My friends, colorists George Bellinger and Sa'ad (whose last name I no longer recall), utilized the

controlled conditions in the paint room, but they always stepped out of the room as part of their color matching process to check their results under natural daylight conditions.

It's been a long time since I've thought of these people.

Even though he was about 30 years older than me, George was a good friend; he lived in Pasadena and told funny stories about his family. He was a friendly guy who lived in Pasadena and had visited John Spath at his home near the Los Feliz Bridge a few times.

Sa'ad was closer to my age—30-something and married. I think he was uneasy with American culture, but he would invite me over to his apartment to show me his artwork, which was very impressive. He was a painter and his love in life was to create replicas of classical, romantic paintings. He exhaustively researched the techniques of the Masters and was able to create almost perfect copies.

Billy Williams was another printer I worked with on the night shift, and he was also a really nice guy. He was my age (22 at the time) but had a wife and a bunch of kids.

Then there was Eddie, another long-timer, who worked as a screen washer. He always used affectionate, Spanish terms when talking with us, as if we were family. I was horrified when he collapsed on the job and died a couple of weeks later. I don't know if it had to do with the screen wash, but in those days we routinely used acetone and benzene. We usually had fresh air coming in through the open steel sash windows, but some of the specialized spaces could be quite noxious.

In honor of all the "lifers," whether LGBT, Latino, or Egyptian, who were loyal to, honored by working for, and believed in the company Albert Van Luit created, I support the nomination of the Albert Van Luit Complex as a Historic Cultural Monument. Additionally, I support the nomination with the hope it may help to preserve the centuries-old craft of silk-screen printing, as well as honoring the colorists who animated these prints.

Sincerely,

A handwritten signature in dark ink, appearing to read "W.D. Wells, Jr.", with a stylized, cursive script.

William D. Wells, Jr.
Department of Communication, Writing and the Arts
Metropolitan State University
St. Paul, MN

RECEIVED JAN 27 2016

(Date)

Los Angeles Department of City Planning
Office of Historic Resources

Supplemental Letter of Support to LOS dated 11/15/2015

To: Richard Barron, Chair of the Cultural Heritage Commission

cc: Shannon Ryan

From: Hector Caresia former Van Luit Employee (1969-1973) (?-1982)

203 N. Catalina Street

Los Angeles, CA 90004

Re: Van Luit Complex

Date: January 20, 2016

[Ed: In a follow-up interview in which Mr. Caresia focused on photographs to facilitate his memory, we learned that his work history at the Van Luit Complex was bifurcated. Prior to his employment at Albert Van Luit & Company, Mr. Caresia was a busboy at Taix Restaurant on Sunset Boulevard in Echo Park. He began his employment at Van Luit in 1969, working the graveyard shift until 1973, when he returned to Taix Restaurant. Then, at some point in the late 1970's, he resumed work at the Van Luit factory. He was an employee at the Van Luit factory, when the factory ceased operations.]

I am 83 years old, and unhealthy. It's hard for me to remember all the details about this period in my life, and I no longer remember all the names of the men I worked with. I first started at Van Luit on the graveyard shift in 1969; it was right after I had my first child, Roxana.



Myself, Hector Caresia, on the Albert Van Luit factory floor, 1970

There is one name I am trying to remember: the name of the HR person at Van Luit. I remember he was an American, and his office was in between the cafeteria and the time-clock. We all had to enter the factory through the same door, (located at the front of the factory on the east side), so we could check in to work.



Albert Van Luit Complex, factory porch and employee entrance 9/23/2015



My friends from the shop floor
From Left: Unknown, myself, and Alfredo Bernal, 1970

The photo below shows colleagues I considered my mentors. Most of my colleagues were mainly Latino - Cubans, Cuban Americans, Argentines, Chicanos, and Mexicans. I would say each shift was split 50/50 between Latino and White workers, although I think on the graveyard shift there may have been more Latinos. Colorists, Manuel Romero and Oscar Caballero were both born in Cuba, and worked with me on the graveyard shift.



Me, Oscar Caballero, Manuel Romero 1970

There was a younger, Cuban American, whose name I can't remember, who also worked the graveyard shift; he's wearing a striped shirt in the photo below. Arturo Mendez, is to my immediate left, and Alfredo Bernal to my right. We were all friends and got along very well at work.



*From Left: Alfredo Bernal, unknown, me, Arturo Mendez,
and young Cuban American colorist whose name I cannot remember, 1970.*

We worked two man shifts on the silk-screen and my printing partner was Daniel Torres, an Argentine like myself. He was a good friend, and he may have been the one who helped me get my foot in the door the first time I applied for employment at Van Luit. He would come to my home and socialize with my family, until Torres divorced his first wife, bought a truck, and moved to Arizona to become a truck driver. He died years ago.

At first, our work was done manually and I worked on the manual silk-screen press. We would pass a squeegee over the screen by hand. It required two people, each person set up on each side of the screen. When we used the squeegee, we alternated strokes and made several passes to make sure the color was distributed evenly. Then the paper would pass through a drier, and after it was dried and inspected for flaws, we would apply a new screen and new color. We would repeat this process until all the design colors were applied. I always felt that safety precautions were being taken. We took breaks throughout the night, so as not to make mistakes in our printing process.

I worked at the factory until I felt I needed to change jobs. I've always been like that. So, around 1973 I returned to Taix restaurant. By the late 1970's or early 1980's (I'm sorry I can't remember the exact date), I decided to return to the Van Luit Factory, only this time I worked the day shift.

When I returned, the Van Luit factory was using semi-automatic machines, each machine doing the work that used to take two people to do. Later, they were replaced with fully automatic machines. I was shown how to use the equipment and learned quickly while on the job.

When he was alive, I don't remember meeting or seeing Albert Van Luit during the years I worked there. I knew that he lived very close to the complex. I would drive to the complex each day from my home and park next to his personal office [the design showroom]. I also remember there being horses at the southern end of the complex beyond the factory.

On the day of the 1971 San Fernando earthquake I was sleeping during my break. My shift on graveyard started at 11 pm and finished at 7:30 am. At 6 am I was taking my last break, resting on some boxes, when a jolt woke me up, and then there was a rumble that lasted 15-20 seconds. The other workers were shouting, and running out the front door. Everything was shaking. The huge roofs in the factory were shaking and really moving, as if their flaps were going to open. The electricity went out, as the transformers on the lot shook. I will never forget that morning at the Albert Van Luit factory almost 45 years ago. But, everything was fine after the earthquake. The cement didn't crack, nothing broke, the building did not fall down, there was no damage, and no one was hurt. Which makes me think that if this big, beautiful daylight factory building could withstand that earthquake, it was built to last. I agree the Albert Van Luit Complex should be preserved as a monument to the workers and the innovation of Albert Van Luit.



Myself and my daughter Roxana, during interview

Photos

1. Myself, Hector Caresia, on the Albert Van Luit factory floor, 1970 (Caresia collection)
2. Albert Van Luit Complex, factory porch (Photographed 9/23/2015 by Charles J Fisher)
3. From Left: Unknown, myself, and Alfredo Bernal, 1970 (Caresia collection)
4. Clockwise: Me, Oscar Caballero, Manuel Romero 1970. (Caresia collection)
5. From Left: Alfredo Bernal, unknown, me, Arturo Mendez, and young Cuban American colorist whose name I cannot remember, 1970. (Caresia collection)
6. Myself and my daughter Roxana, during interview (Photographed 1/20/216 by Kelly Blanpied)

**RECEIVED** JAN 27 2016

(Date)

Los Angeles Department of City Planning
Office of Historic Resources

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

KingCarol@aol.com <KingCarol@aol.com>

Wed, Jan 27, 2016 at 1:53 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com, cheryllroberts@gmail.com

**Mr. Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, California 90012**

Dear Mr. Barron –

Thank you for your consideration to support The Children's Ranch Foundation and its work to preserve Albert Van Luit's wallpaper factory and showroom. Located immediately adjacent to the therapeutic equestrian program founded and run by is director Jackie Sloan, the preservation of the Van Luit property is essential to maintaining the area's beautiful natural heritage for those who use it daily – as well as to all of us who treasure this special part of our historic and contemporary Los Angeles.

As editor in chief of Designers West Magazine from 1978-1993, I had the opportunity to visit Albert Van Luit in his home and factory there, as well as the outstanding showroom designed by the revered architect Edward Killingsworth. Every square inch is a tribute to the taste and elegance of the inspired art of the remarkable Van Luit wallpapers.

From those years as design journalist and since as author of thirteen books on the design of homes around the world, I have come to understand all the more the rich uniqueness of the Van Luit legacy. Preserving the Albert Van Luit home and factory and showroom would be a tribute to one of the finest aspects of our city's cultural legacy – while concurrently limiting building on our city's priceless bequest – our urban equestrian area. Once diminished, it can never be regained!

With much appreciation for your consideration of the Van Luit historical preservation project, and looking forward to being witness as its future progresses,

**Carol Soucek King, MFA. PhD
Author
Founder, The Salon on the Spiritually Creative Life
60 El Circulo Drive
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RECEIVED JAN 20 2016
(Date)

Los Angeles Department of City Planning
Office of Historic Resources

Revised

To: Richard Barron, Chair of the Cultural Heritage Commission and all members
Cc: Shannon Ryan, Office of Historic Preservation, City Planning, Los Angeles
Date: Jan 19, 2016.
Re: Van Luit Complex

From: Lois Mahar, ASID; CID
Certified Interior Designer #1920
Chapter Medalist
LVD Interior Design
1427 Merriman Drive
Glendale, CA
Lvd.int@sbcglobal.net
(818) -242-0952

I didn't personally know Albert Van Luit, but when I started out in the design business, his papers were everywhere--- they were good quality, and he was doing something that other people weren't doing. I knew he was an interior designer and affiliated with a very unique style of wallpaper. It was something that nobody else was doing.

I visited the factory but I didn't realize it was on Chevy Chase,-- I do remember it was close to my home. His designs were "Victorian." He used silver or gold, applique... very formal. I didn't live far from the factory...(in Glendale) so I went to pick up an order...at Van Luit's. I had just started my own business; maybe two years later; it must have been 1983 or 1984. The property was off the freeway. I didn't realize Van Luit had a showroom there. I think I picked up my order from the factory side; in those days there were factories everywhere. I remember it was down by the LA River and the Freeway. It would have been a couple of years after I opened my business in Glendale, which is 35 years ago. The wallpaper I picked up that day was for just one room, so I only bought three or four rolls of a fancy Victorian paper with gold specks throughout. He would have gold through it--leaves, and flowers. To me it was Victorian style. He had stripes. His colors were muted.

Before that, I would go to the PCD (Pacific Design Center in West Hollywood—which we called the Big Blue Whale. At that time you could find Van Luit papers there. I don't know who exactly carried it but it was well known for good quality paper and was sold in several of the showrooms...I believe Van Luit would have been a member of the Los Angeles chapter, of the American Institute of Design (AID), the forerunner of the ASID.

The quality of the paper was very good. Van Luit paper was good stuff. It wasn't going to come off, once you installed it.



January 21, 2016

RECEIVED JAN 21 2016
(Date)

Los Angeles Department of City Planning
Office of Historic Resources

VAN LUIT HISTORY

The Van Luit Company is unique in the marketplace. The company was established and founded by Mr. Albert Van Luit, who, after serving in World War I, established his own interior design company in Cleveland, Ohio. After the stock market crash of 1929, he decided to move to California and continue his design career there. Frustrated by the fact that most wallpapers of quality were imported from France and England, he set up a studio in downtown Los Angeles and, with the help of a Chicago muralist, Kathryn Patton, he began to provide hand painted murals to the interior design market. In these early days, everything was done by hand to the customer's own specifications.

The great success of these hand painted scenics caused Mr. Van Luit to see the need to create scenics in a more economical and quicker way. As a youth, he had done some hand silk screening and realized that his former hobby could be translated into a viable method for the production of scenic wallpapers. The resulting screen-printed scenics that Mr. Van Luit produced were overnight successes.

The company has never lost sight that its

foundations are based in the production of scenic wallpapers.

Subsequent to World War II, Mr. Van Luit made another observation, which has had a significant effect on the current position of Van Luit in the marketplace. Realizing that, as a scenic supplier he was only providing material for one wall of room, he began printing scenics on beautifully textured backgrounds, which could then be used to cover the remaining walls. These textured background effects have become the signature look of the brand.

Eventually, Mr. Van Luit added repeat patterns, which were machine printed with rotary silk screens. These patterns included a broad range of richly elegant damasks and large scale florals.

They were so classically done, that today, some 50 years later, they retain their appeal.

In 1986 Collins and Aikman, the owner of Imperial Wallcoverings, acquired the Van Luit and Katzenbach & Warren brands, when they were bought by Wicks Corporation.

Imperial also acquired the manufacturing facility in Waterford, New York, where these brands were produced.

In 1992 Imperial decided to consolidate manufacturing facilities by closing the Waterford Plant and moving the screen- printing machines to Sherbrooke, Quebec.

At that time, the Van Luit collections were being designed in Los Angeles by John Leigh Spath, who had been trained by Mr. Van Luit. Since Mr. Spath was nearing retirement, the company decided to have their own studio continue to style the collections for the Van Luit brand.

Deb Gretchko was assigned to carry on the legacy of the brand. There was much research done to maintain the integrity of the product. All the former collections were studied, being ever mindful to be responsive to the current desires of the marketplace. In addition, there were technical challenges for a new plant in learning to print the special techniques that are unique to the brand.

All the hard work paid off, and in April of 1995, “Distinctly Van Luit”, the first collection done by the Imperial group, was issued. There were 7,500 books printed. The line was a huge success, generating 9 million dollars over a 4-year period. Since then, Van Luit has issued 20 collections, with themes that address the current trends, while always remaining true to the brand identity, which is classic and timeless.

RECEIVED JAN 19 2016

(Date)

Los Angeles Department of City Planning
Office of Historic Resources

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

GinyKnight@aol.com <GinyKnight@aol.com>

Tue, Jan 19, 2016 at 3:23 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Virginia Knight, ASID, CID
ginyknight@aol.com
Business name: Home Healer
(semi-retired designer)

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: January 18, 2016

I recently learned of the nomination of the Albert Van Luit Complex for Historic-Cultural status. Having worked there for about eight years as a young woman in the mid 1950's into the 1960's, I enthusiastically endorse this nomination.

Today I had the wonderful opportunity to revisit the old wallpaper factory in Atwater Village, where my career in interior design was launched. The Van Luit wallpaper showroom was at that time located at 100 S. Robertson. I had a job nearby, and was actually first recruited by Bob Mitchell, who worked for Mr. Van Luit, to come and work in the wallpaper showroom. At the showroom, one of my jobs was to create vignettes in areas that were sized to fit the wallpaper. I would have the wallpaper installed, and dress each "room" with furniture suited to the style of the wallpaper. However, my duties were quite varied, and included working at the factory, as well as at decorator shows.

Mr. Van (as we called him) was originally from Cleveland Ohio, as I was, and I suppose we rather bonded over this. I remember discussing the Rocky River and sailing birch bark boats in Lake Erie. My work at the factory included creating the different colorways for particular designs. I was young at the time, and fond of very bold colors, like red, yellow, orange and fuchsia. Mr. Van was very involved in the color selection process, as he was in all aspects of the business. He would observe my color choices and say "well, that's a possibility"

(meaning there's not a chance in hell!). He would say "I kind of want to do (he would always hesitate until everyone was hanging on his words) a 'funny old putty' color." It was an off white that included a little dirty olive green, ochre, umber, and a lot of white. Every new line had a "funny old putty," and it was always the best seller. He really had a sense of color and design. After a while the rest of us came to call Mr. Van's favorite shade "F.O.P." He meticulously watched what we were doing, or sometimes he and I would be deciding together how strong a color wanted to be, or if it wanted to be kind of translucent, or if it wanted to be very opaque. In addition to experimenting with color, he made all kinds of textured papers that designs could be printed onto, something that of course could not be done nowadays. These textured papers were popular and he sold many rolls of this background paper too; not just the scenic printed on it.

I understand the factory was added onto later, but when I was working there, it was all one big open space where the colorists and printers worked together, and there was a real sense of teamwork. The printers were Carol and another woman, her partner. Together they moved the screen along opposite sides of the long tables, which took a lot of coordination. As soon as they were done with a run, there were people who cleaned the screens with squeegees; it was critical that the screens be kept very clean. Mr. Van would be there, and everyone would watch until the print dried and we would see how it came out. We never really knew how the design looked until it dried. All of the natural light in the factory was very important to this whole process, partly because the end use was primarily in homes, which have a combination of daylight and artificial light.

Besides a positive work environment, a sense of camaraderie was also fostered in our time off. We would go for Moscow Mules at the Tam, and we would hang out in Van Luit's back yard across the parking lot, which had an Asian design that he so loved. I didn't swim, but I put my feet in the pool. I did meet Mr. Van's wife Birdie on occasion, but she was very unapproachable. I never saw her at the house, and I don't think they lived together. She might have stayed at the Malibu house. Mr. Van was gay, and was very close to his partner Art Mendez. But, because this was the 50's, Mr. Van was married, and, to the outside world, he kept his gay identity in the closet. Perhaps this is one reason that he was so unprejudiced.

The Van Luit factory also accommodated custom designs, and one of the big clients was Delana Constantine, a famous designer at the time. One time the printers were doing a strike-off for her, and she suggested using the same colors, but reversing the order in which the inks were put on the screen. This was the first time I had heard this idea of changing the order, and it completely altered the depth of the color, and even the look of the design.

Every year Van Luit would do a new collection, and produce a new book which would have the new designs and some of the old ones. One freelance designer I remember was Lucien Horton, who produced the design called Caravan, an image with large stylized horses. It was quite a departure from Van Luit's very Asian, very subtle designs, and it was a big smash, though, of course, it couldn't last, because it was so stylized. Mr. Van himself really had a sense of timeless design. In addition to his own preferences, he of course accommodated residential trends and retro looks popular with the film industry. One example is the Spring Bough design that was used behind the bed in at least one episode of I Love Lucy.

Of course, all of the designs were photographed in setups around the city, for publication, or for archival purposes. Often it was at the Robertson showroom, at Cannell & Chaffin, or at Knapp & Tubbs. On occasion, actual installations were photographed. I still have today some of the old Architectural Digests and other magazines where his work was published. George Szanik was the premiere photographer for some time, though Maynard Parker gets most of the credit.

Van Luit participated in all kinds of AID/ASID programs. There were design shows at places like the Pan Pacific, the Palladium and the County Fairgrounds. These shows were a good opportunity for designers to get exposure, and Van Luit was very generous with giving us wallcoverings and wallpaper scenics. Not only did he give us the paper, but he'd pay for having it applied. Of course, it was good exposure for his work as well, especially if there was a new pattern he wanted to introduce.

I really cannot emphasize enough how much Albert Van Luit was involved with the design community, and, really every aspect of the design world. I'm so happy that his story has resurfaced after all this time, and sincerely hope that his buildings, and therefore his memory will be preserved.

Sincerely,

Virginia Knight



RECEIVED JAN 19 2016

(Date)

Los Angeles Department of City Planning
Office of Historic Resources

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Dan Pinnella <danp123@me.com>

Tue, Jan 19, 2016 at 2:20 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Daniel Pinnella
Matter Music
Nu-Camouflage
10733 Chandler Blvd.
North Hollywood, CA 91601
danp123@me.com

January 19, 2016

Dear Sir:

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. My name is Daniel Pinnella and I was a wallpaper designer and manufacturer for approximately ten years. From 1998 to 2007 I had my own wallpaper design and manufacturing company, Nu-Camouflage. My wallpaper was distributed by Stark Carpet and Old World Weavers (now Stark). Before that, I was a contractor and designer.

My family has also been manufacturing, designing and contracting wallpaper for about eight decades on the East Coast (Pinnella, Inc.) - where the use of and industrial production of wallpaper is considerably larger. My brother is a consultant and expert for Stark Carpet and Old World Weavers (now Stark), with 50 showrooms around the world. He is also a contractor and installs wallpaper for celebrities and politicians including the Oval Office at the White House, Mayor Bloomberg, Billy Joel, and Calvin Klein.

At Nu-Camouflage, part of the way that I designed wallpaper was textural, to have a 3-D effect. I wanted customers to be able to see a dimension beyond the surface of the first layer of the paper; to be able to look into it, the way you can on an old piece of wood. So, when you saw my wallpaper from the side-view, it looked more opaque; but when you stood in front the colors would come out. To achieve one of my most innovative and popular styles, I used a metallic substraight, and then I would weave by hand and with brushes semi-transparent ink to create the illusion of woven fabric over gold. It looked like golden wool. The Wynn Hotel features my wallpaper, as does the Montage Hotel in Hollywood. I also created wallpaper for many celebrities. I had to have really good lighting for my process. I used 15-foot loft-style skylights in my studio to achieve the type of lighting I needed.

Natural light would have also been crucial to Van Luit to achieve such a high standard in his era. It's really important to have a good color matching by eye. In manufacturing wallpaper, you have different lot runs, and you can't mix up the lots, because there is a different color mixture in each lot. And, it is difficult to install paper from 2 different lots next to each other. To get the best color match, Van Luit's factory needed daylight.

In my opinion, as an expert in the field of handmade wallpaper, the uniqueness and groundbreaking work of Albert Van Luit is reason enough to designate his factory and show room as a Historic-Cultural Monument for the City of Los Angeles. Van Luit is synonymous with excellence and sophistication in the world of design and color. His silk screening and finished product rivals the finest manufacturers from Europe.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Daniel Pinnella

Bradbury & Bradbury

ART WALLPAPERS

RECEIVED JAN 19 2016
(Date)

Los Angeles Department of City Planning
Office of Historic Resources

To:
Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:
Burt Kallander, production manager
Bradbury & Bradbury Art Wallpaper
P.O. Box 155
Benicia, California 94510
burt@bradbury.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: January 19, 2016

I am the production manager at Bradbury & Bradbury Art Wallpapers. We are the premier resource for those seeking to create a vintage atmosphere in their historic homes. We specialize in 19th and 20th century wallpapers, reproducing historic patterns and also reinterpreting them with alternate colorings to offer our clients as many choices as possible.

Bradbury & Bradbury Art Wallpapers was founded in 1979, by Bruce Bradbury with the mission of rediscovering and recreating the best in historic wallpaper design. An important goal of our company has always been to make fine hand-printed art wallpapers affordable to the homeowner by making our papers available directly by mail order. Though most of our papers are used in period residences, our work has included installations for major museum exhibits, and reproductions of historic patterns for state, federal and international historic preservation projects. Our designs have been seen in countless sets for movies and television, and we maintain a close relationship with the hospitality and entertainment industry giants.

Our lead designer, Steve Bauer, took over the company in 2005, and has begun to extend our range of wallpaper styles further into the 20th century, beginning with a collection of dazzling designs from the Art Deco period.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. I understand that Van Luit's factory had north facing windows that provided ample daylight on the factory floor. This is an important architectural characteristic, because when you are printing wallpaper, you must have good lighting. Art studios are also built with north facing windows, which provide soft, diffused, natural lighting. The Van Luit factory's north facing windows would have provided this same great lighting.

Like Van Luit, we at Bradbury & Bradbury mix our color by eye, and we print our wallpaper on long tables. As the paper moves down the table during the process, it is important to look back and be able to detect if there are any problems with the color. Good lighting is critical to being able to spot a problem immediately.

The final application of wallpaper is most often in homes, so we must be attuned to and be prepared for a mix of natural light and artificial light. As part of the development process, when you are evaluating and critiquing a design, you may want to adjust the colors depending on how they look in the daylight, versus how they look in artificial light. Color matching is especially critical in producing custom orders, which I understand Van Luit's factory also offered. To match a color for someone's home, you must be able to test the match in that same mix of natural and artificial lighting that is present in a home. The fact that Van Luit's factory had ample daylight means that designers and printers could evaluate the color right there on the factory floor, as they walked down the long tables.

The key to producing high quality work is to remain involved in the process, much the way Van Luit himself did. Since I began at Bradbury & Bradbury in 1985, I never had the chance to meet Albert Van Luit. However, customers sometimes mention Van Luit as an industry standard, expressing their disappointment that his products are no longer available.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex, and hope that Van Luit's factory will be preserved as an important part of our industry's and our country's history.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Burt Kallander', written in a cursive style.

Burt Kallander, production manager
Bradbury & Bradbury

JOHN | JOE
SHAFFNER | STEWART
PRODUCTION DESIGN
TEL [323] 650 • 6939 FAX [323] 650 • 4807
9080 WONDERLAND PARK AVENUE LOS ANGELES CA 90046

January 18, 2016

RECEIVED JAN 19 2016
(Date)

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Los Angeles Department of City Planning
Office of Historic Resources

Sent via email:

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Dear Mr. Barron,

I write this letter in support of the Historic Cultural Monument Nomination of the Albert Van Luit Complex.

As a youth in Missoula, Montana in 1972 I was working for my high school drama teacher's husband, Ron Johnson, who owned and operated a design center/ showroom on Higgins Avenue and he just loved Van Luit wall-covering. Ron was an aficionado of Van Luit. Van Luit designers experimented with advanced techniques, with multiple veneers of colors and tone. Because he often went to LA for the LA Market, he became friends with the person who ran the Van Luit company at the time.

I remember making a delivery to a doctor's wife in Kalispell who wanted to redo her dining room in Van Luit patterns, because if you got Van Luit wallpaper, you knew you were getting the best stuff! I could always up-sell wallpaper if it was a Van Luit pattern, but I was also busy hanging wallpaper, so I know, that of them all, Van Luit was the easiest to install; it was always well printed and of high quality.

After college, as I moved around, I always kept a couple rolls of Van Luit paper thinking that someday I would use it. My major break into television started when I began working for Ed Stephenson, Production Designer of many shows including the GOLDEN GIRLS who also happened to love Van Luit wallpaper! He would say, "We need to do wallpaper for this set,"

www.shaffnerstewart.com

ARSENIO HALL . CONAN . LATE LATE SHOW WITH CRAIG FERGUSON
MOM . TWO AND A HALF MEN . BIG BANG THEORY . FRIENDS . MIKE AND MOLLY . DREW CAREY .
MISS UNIVERSE . AMERICAN MUSIC AWARDS . GEORGE LOPEZ . SAG AWARDS . ESPY AWARDS
CELINE DION SPECIAL . JERRY LEWIS MDA TELETHON . EMMY AWARDS . MAGIC OF DAVID COPPERFIELD
. NATIONAL REPUBLICAN CONVENTION . NFL HONORS . SPIRIT AWARDS . STAR SEARCH

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P R O D U C T I O N D E S I G N

TEL [323] 650 • 6939 FAX [323] 650 • 4807
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and out would come the Van Luit books. He told me, "There is no other wallpaper where the values are not in such a high contrast, so you can use these on television."

As time went on and I started doing more interiors for sitcoms such as FRIENDS, TWO AND A HALF MEN, THE BIG BANG THEORY and more I discovered just exactly what Ed was talking about after looking through hundreds of books - Van Luit patterns were the only wallpaper that you could really count on that would not have too heavy a contrast, so it was very shootable. I would always use it on ballrooms, weddings, and grand rooms of any kind. I still dig around through the books from Aztek, and sure enough, I'll pick up a book and look on the back and realize, it's an old Van Luit pattern! Aaron Kirsh, (of Aztek Wallcoverings), knows I have a soft spot for Van Luit paper because hanging it on walls put me through college.

In the television industry Van Luit wall coverings were the go-to source. Wall treatments can be tricky on TV; too much contrast on camera will ruin a set design. With the contrast problem resolved coupled with a plethora of fabulous designs, Van Luit wallpaper has always been the best. Because Albert Van Luit and his company created an extraordinary product conducive to television over several decades, I support the nomination of the Albert Van Luit Complex as a Historic Cultural Monument for the City of Los Angeles.

Yours truly,



John Shaffner
Production Designer
john@shaffnerstewart.com
<http://www.shaffnerstewart.com/bio.html>

www.shaffnerstewart.com
ARSENIO HALL . CONAN . LATE LATE SHOW WITH CRAIG FERGUSON
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RECEIVED JAN 19 2016
(Date)

Los Angeles Department of City Planning
Office of Historic Resources

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

William Wells
253 North Star Lane
Circle Pines, MN 55014
email: wdwellsjr@yahoo.com

shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Dear Mr. Barron,

January 18, 2016

I write this letter in support of the Historic Cultural Monument Nomination of the Albert Van Luit Complex.

I was hired by Albert Van Luit & Company in 1978 in response to an ad for a screen printer. I had moved from Oregon to Los Angeles and was looking for any kind of job. I had been studying art and art education, so I felt familiar with the general principles of the printing system. After a year on the job, I decided to continue my education and attended Los Angeles City College, and so I moved to the night shift, riding my bike from my home in Eagle Rock to work in Atwater Village, to classes in Hollywood, and then home again. I was determined to pursue a commercial art career as a designer, like Albert Van Luit and John Leigh Spath. I had met John a couple of times, but we did not socialize, as we traveled in different social circles. After I left Van Luit, I took a job at Gore Graphics, where I cultivated business relationships with their clients, particularly with my liaisons at Terry Hines & Associates (known today as THA & Friends). I was employed there as an Artist/Art Director for 13 years, and it was extremely financially rewarding. When my wife and I decided to leave LA after the '92 riots, we moved to Minnesota where I worked creating artwork for large format screen printing, parlaying the skills I learned in the Van Luit factory. I soon started teaching graphic design at several for-profit colleges and now I teach writing at Metropolitan State University in St. Paul.

Gulf & Western purchased Albert Van Luit & Company after Van Luit died, and they were the owners when I interviewed for a job. During my interview my soon-to-be boss referred to the company as a "crown jewel." The impulse to aggrandize an already well-reputed company aroused my suspicions regarding the sincerity behind the statement. After I left the company in 1980, it remained in operation for another two years. One day the management locked the doors and closed the company, without notifying its employees. Many of them had been life-long employees, or "lifers," and believed in the company. Some employees - with families to feed -

came to work every day from as far away as Compton and Inglewood. It was sad news for the families and a sad ending for the Albert Van Luit factory, but it wasn't surprising. The factory had become a dangerous place to work, especially by today's standards. Management engaged in unsafe and shady practices, such as when Cal-OSHA scheduled one of its regular visits management would shut down the offending machines to allow the factory to air out the toxic fumes and hide away the hazardous materials before the OSHA inspector arrived. My supervisor on the night shift drank heavily and routinely made unsafe demands of the workers. Although the rotary screen press I worked with on that shift was poorly conceived and extremely dangerous, and my supervisor was irrational and unpredictable, I was challenged by the job.

The best thing about my job at Van Luit & Co was working with such a diverse cross-section of people, most of whom took enormous pride in their work. When I worked on the day shift, I ran a flat-bed press for the most part, but occasionally I did stints on the hand-printing table where the famous scenics were created. When I transferred to the night shift (10:00 PM to 7:00 AM), I worked R & D on the rotary screen press. It was a prototype developed by a European designer, (perhaps Dutch), and I believe it was the only one ever made. It featured three heads, each of which was a drum composed of steel mesh. Each drum rotated around a stationary squeegee in its center that forced the ink from the inside of the drum, through the stencil, and onto a web of paper that ran from one head, into a as walk-in dryer, and then out again, before it contacted the next head. In many ways, it was a precursor to today's digital photographic processes.

But, working with it was a nightmare. The machine did not function properly, particularly in the beginning. Each head ran at a slightly different speed; the squeegees within each drum applied slightly different (and uneven) pressures to the interiors of each drum, and caused uneven tension along the web. The web would invariably rip, and we would have to run into the 250° oven to splice the tears while holding our breaths against the noxious ink fumes. We were able to produce mountains of scrap very quickly. Rips and distortions would occur with this machine despite the use of extremely high quality paper—a primary factor that made Van Luit wallpaper so special and easy to install.

At one point, I heard one manager comment to another that, once they got this rotary screen press operational, they could retire all of the flatbed presses and their operators. Somehow, that idea made my objective of getting this machine up and running less glorious. I should note that while the Kidder presses doubled production, and the rotary screen press was intended to quadruple it.

If I recall correctly, most of the presses were located in the second section of the factory, not far from the silk-screen vaults, the silk-screen washer station, and the paint room where the colorizers mixed their ink. I loved to go in there. To gaze upon the vibrant colors of the inks was akin to a visual whiff of strong perfume. If the designers were the conceptualists and visionaries, the colorists were the real specialists.

Color is the reason screen printing is a niche that will not die. The *4-color process* used in digital printing neutralizes the richness in colors, while *spot colors* are not neutralized; the brilliant, inks create are more opaque and reflect a color more pure than can 4-color process. In order to maintain this purity, non-metameric lighting was essential for accurate color matching. My friends, colorists George Bellinger and Sa'ad (whose last name I no longer recall), utilized the

controlled conditions in the paint room, but they always stepped out of the room as part of their color matching process to check their results under natural daylight conditions.

It's been a long time since I've thought of these people.

Even though he was about 30 years older than me, George was a good friend; he lived in Pasadena and told funny stories about his family. He was a friendly guy who lived in Pasadena and had visited John Spath at his home near the Los Feliz Bridge a few times.


Sa'ad was closer to my age—30-something and married. I think he was uneasy with American culture, but he would invite me over to his apartment to show me his artwork, which was very impressive. He was a painter and his love in life was to create replicas of classical, romantic paintings. He exhaustively researched the techniques of the Masters and was able to create almost perfect copies.

Billy Williams was another printer I worked with on the night shift, and he was also a really nice guy. He was my age (22 at the time) but had a wife and a bunch of kids.

Then there was Eddie, another long-timer, who worked as a screen washer. He always used affectionate, Spanish terms when talking with us, as if we were family. I was horrified when he collapsed on the job and died a couple of weeks later. I don't know if it had to do with the screen wash, but in those days we routinely used acetone and benzene. We usually had fresh air coming in through the open steel sash windows, but some of the specialized spaces could be quite noxious.

In honor of all the "lifers," whether LGBT, Latino, or Egyptian, who were loyal to, honored by working for, and believed in the company Albert Van Luit created, I support the nomination of the Albert Van Luit Complex as a Historic Cultural Monument. Additionally, I support the nomination with the hope it may help to preserve the centuries-old craft of silk-screen printing, as well as honoring the colorists who animated these prints.

Sincerely,



William D. Wells, Jr.
Department of Communication, Writing and the Arts
Metropolitan State University
St. Paul, MN



RECEIVED JAN 19 2016

(Date)

Los Angeles Department of City Planning
Office of Historic Resources

Shannon Ryan <shannon.ryan@lacity.org>

van luit complex

1 message

imcanyon1@yahoo.com <imcanyon1@yahoo.com>

Mon, Jan 18, 2016 at 8:54 AM

Reply-To: imcanyon1@yahoo.com

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

i am in full agrrement of the printed version i gave on life at Van luit
JAMES A GRUMBLEY

**RECEIVED** JAN 19 2016
(Date)Los Angeles Department of City Planning
Office of Historic Resources

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex - on behalf of James Grumbley

1 message

Jackie Sloan <atwatervillagealways@gmail.com>

Mon, Jan 18, 2016 at 9:30 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, Jackie Sloan

<atwatervillagealways@gmail.com>, imcanyon1@yahoo.com

On behalf of James Grumbley (Wallpaper Hanger & member of the National Guild of Professional Paperhangers), who asked that we forward his letter of support:

From: Jim <imcanyon1@yahoo.com>**Sent:** Monday, January 18, 2016 10:05 AM**Subject:** Van Luit Complex**To:**

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Jim Grumbley
3950 Montezuma Drive
Lake Havasu City, AZ 86406

Dear Mr. Barron, January 15, 2016

I write to urge the Cultural Heritage Commission to designate the Albert Van Luit Complex as a Historic Cultural Monument for the City of Los Angeles. I was born and raised in the Glendale area, attending Atwater Ave Elementary, Irving Jr. High, and John Marshall High schools. For the past 42 years I have been a licensed contractor installing wallpaper, and a member of the National Guild of Professional Paperhangers. I recently retired and moved to Lake Havasu almost 3 months ago.

My first job was washing dishes when I was 14 years old. After that, I got a job at a liquor store that paid me 1.35/hour. Right after graduation from John Marshall

High in June 1970, I started working at the Van Luit factory. It was a good place to work; I remember experiencing a sense of prestige working there because Van Luit & Company was the best wallpaper company at the time. I remember that Mr. Van Luit's home was across the parking lot, but he had passed away shortly before I started working there.

Van Luit employees were as diverse as the community was in 1970. It was the first time I was exposed to gay people, and John Leigh Spath was unquestionably gay. I recall he was one of the big wigs, a designer, who would roam around the factory from time to time to see how things were going. It was my impression that gay folks dominated the design field, but I was aware that a gay man also worked in the shipping department. In time, by being around gay people, it just wasn't a big deal anymore, and I realized they weren't all just designer types.

I started my time at Van Luit working in the Sample Department, sending samples to customers all over the USA. My roommate, Bud Gaydos, worked in shipping, which I believe included international shipments. Working in the Sample Department was kind of fun, but the best part is that it paved the way into my future as I cultivated relationships with Van Luit's customers. There were six of us from Van Luit who were enrolled in a night school program for wallpaper installation at West Valley Occupational Center in 1972. Our instructor was the famous Bill Spires, one of the most accomplished and professional men in the wallpaper installation trade. The retail store owners I took orders from would tell me to finish my course work and get my license so they could refer me to their customers. Of the six of us, I was the only one to go on to make a living installing wallpaper.

Eventually, I opted to accept a graveyard position so I could earn 50 cents more an hour (a significant raise in the '70s). I was trained to be a printer, and because of that training, I learned a great deal about manufacturing quality wallpaper, which I have to say I came to deeply appreciate as I set out on my career as a paperhanger. In my 42 years of hanging wallpaper, I worked with many different brands. Without a doubt, Van Luit wallpaper was the easiest to install due to the quality of its materials.

Because almost all wallpaper today is printed digitally, I value the experience I had in manufacturing wallpaper prior to the digital age, and I appreciate the opportunity to share it now. Van Luit's factory was in operation 24 hours, with 3 shifts. There were skilled crews just for mixing paint. The colors were mixed by hand in the paint room, off a master copy of the design. The colors were probably not as exact as they would be today with the use of computers, but they were a

really good match. Sometimes the printers had to wait anywhere from 15 minutes to a few hours for the paint mixers to get a good color match before they could start a run. Color match was crucial. The paint crew also had to be good at estimating the quantity of paint, since some of the runs were huge.

600 yard long rolls of paper were run through 4-5 foot silk screens, one color at a time, i.e. if the design had 15 colors, the 600 yard roll was run through the machine 15 times for the 15 screens. I think the printing machine was about 50 ft long. There was a screen for each color. For example, the brown screen might have a branch, part of a bird and part of a house. The green screen might have grass, leaves, etc. When the design had many colors, a big run (i.e. 10 of 600 yards), could take weeks.

Each screen had a "+" mark used for aligning the design at each run and so great care had to be taken for exact alignment. The Foremen watched over the initial alignment. When you see a "+" mark on wallpaper, it indicates old, or hand printed wallpaper. The designer's name, such as John Leigh Spath, may also be printed there in the margins next to the "+" mark.

The screens were very precious, and when we finished with a screen another crew would take them away, clean them, and then store them in concrete vaults located on the park side of the factory, (in case of fire).

I was at the end of the 600 yard roll where it went into the dryers. I believe there were about 18 - 20 machines, each machine running a different pattern, unless there was a big order for a certain design. During my time at Van Luit jacquard was a very popular design.

The company had very good quality control. There was an inspection team, who would inspect for quality of printing as the paper went through. If, for example, there was a smudge, they would cut out that section. Foremen would also watch for quality as we were printing.

We printed on paper, vinyl and foil. It was available in single, double, and triple rolls. Employees could buy Van Luit wallpaper really cheap at \$1/roll for paper, \$2 for vinyl, and \$3 for foil. These rolls would have retailed for \$30 to \$50. My mom had the best wallpaper of anyone we knew!

It's obvious that working for Van Luit & Company had a great impact on my life, and not just in terms of the career I chose, but how I practiced my profession. I am still passionate about good quality wallpaper, and respect those that continue to

manufacture with silk-screens, like Bradbury & Bradbury. Their website (<http://www.bradbury.com/studio.html>) describes a similar process of printing wallpaper that I described above. Now that I'm retired and have ample time to reflect upon my life while fishing in Lake Havasu, I can't help but wonder about the many others that passed through Albert Van Luit's Complex, and whether their lives were as profoundly affected as mine was. I am proud to be a part of this history, and I hope by preserving the factory, generations to come will learn about Van Luit, about his passion for excellence, and how his kind of leadership in the commercial arts inspired folks like me. This is why I support the designation of the Albert Van Luit Complex as a Historic Cultural Monument for the City of Los Angeles.

James Grumbley,
Wallpaper Hanger and member of the National Guild of Professional
Paperhangers

Bud Gaydos

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

RECEIVED JAN 19 2016
(Date)

Los Angeles Department of City Planning
Office of Historic Resources

From:

Bud Gaydos
27138 Swift Street
Menifee, CA 92584

Dear Mr. Barron,

January 16, 2016

As a former Van Luit employee, I write this letter in support of the Historic Cultural Monument nomination of the Albert Van Luit Complex. I live and work in the San Diego area as a Clinical Research Nurse. I was born in Indiana, and at 9 years-old moved to California. I attended Irving Junior High and John Marshall High school. I worked at KFC during my years in high school and participated in the "sit-ins" happening in Griffith Park at that time. Some time after high school graduation (1970) I met up with my school buddy, Jim Grumbley. We decided to get an apartment in Glendale and we moved in together. In 1971, when I realized I could earn a higher income working at Van Luit than I was at KFC, I got a job working in the Shipping Department and doubled my income.

It was a nice place to work. Although the factory was in operation 24/7 printing wallpaper, the Shipping Department only worked during business hours. There were three of us and we were very busy. We would fit 4 (600ft) rolls on a pallet, stack the pallet 3 rolls high, and then use metal strapping to secure the rolls. I had to be mindful not to crush the ends of the rolls. We were constantly on the move (except for breaks). If we weren't loading out a shipment, we were off to the warehouse (a short distance away) in the stake-bed truck loading fresh rolls of paper, vinyl or foil to give to the printers. I would back my truck up to the loading dock, hop in my forklift, and then deliver fresh rolls to the printers, who were really good at what they did. Quality Control was unsurpassed. I recall the silk-screen makers working in the mezzanine above us. The colorists were very experienced (one of them whose name I don't recall had been with the Van Luit company for years). I was a friend to one of the younger colorists, Ron Baumgartner; we coached little league together during our time at Van Luit, but we lost contact after we left the company.

After inspection, we moved the rolls away from the machines into storage until the shipment was complete and ready to load out. Everything was done with such precision.

Bud Gaydos

We just knew we had a good product. There were very few small orders to ship. Van Luit's wallpaper was the "Cadillac" of wallpaper. We shipped to high-end clients, to the best hotels in Las Vegas, to Europe, and of course we shipped all over the US.

While there, I participated in efforts to unionize the workers (and increased my salary) but our intention was to unionize for employee benefits. I was young and wanted to travel, so after a stint in the Bay area helping my uncle with his window tinting business, I took off in 1973 and traveled the US with a friend.

As I look back on my time at Van Luit, I remember how we were like a big team, working together, striving to do our best. I guess you could say, we were proud of our product. (Quite the opposite of media depictions of factory work.) Likewise, I am proud of the teamwork I am engaged in today - evaluating treatments for Alzheimer's disease. I support the Historic Cultural Monument nomination of the Albert Van Luit Complex not only because the workplace inspired high standards of teamwork and performance, but also because it was Van Luit's superior product that inspired the workforce.

A handwritten signature in dark ink, reading "Bud Gaydos L.V.N." in a cursive, flowing style.

Bud Gaydos L.V.N.,
Clinical Research Nurse

**LOS ANGELES
EQUINE ADVISORY
COMMITTEE**

CITY OF LOS ANGELES
CALIFORNIA

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Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

November 25, 2015

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Mr Barron,

In 2009, the Los Angeles City Council established the Los Angeles Equine Advisory Committee to address equine and equestrian issues in the City of Los Angeles. Our committee is dedicated to the preservation of equine and equestrian activities and spaces. Far too many of these rare places, many of historic importance, have already been lost forever because they were not identified and protected.

The Van Luit Complex is a stunning example of how buildings, though larger than others in the neighborhood, can be compatible with the equestrian nature of the area. This complex was obviously planned to enhance, rather than detract from, the unique equestrian neighborhood. Mr. Van Luit was careful to place the buildings in an appropriate location that would complement the community rather than serving to frighten or intimidate the horses. The buildings are set back from the perimeter of the property, and the property is bordered by suitable trees and other plantings. Mr. Van Luit himself was an equestrian and kept his horse in a stable at his home, adjacent to these beautiful and functional buildings. These buildings are historically important as they have stood the test of time in this jewel of an equestrian neighborhood. They deserve to remain.

The K Zone protecting the equine keeping facilities in Atwater Village was approved in 2007. Although Mr. Van Luit could not have foreseen the need for such protection, his buildings are the perfect buffer between the protected equestrian properties and nearby residences and traffic to the North Atwater Park and the Los Angeles Parks and Recreation Service Yard.



Our committee urges you to approve the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

R. Dale Gibson, President
Los Angeles Equine Advisory Committee

Sincerely,

A handwritten signature in dark ink, appearing to read "R. Dale Gibson", written in a cursive style.

Dale Gibson, President
Los Angeles Equine Advisory Committee

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com

R

ROOT DEVELOPMENT, LLC

To: Richard Barron
AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Cara Mullio
Root Development, LLC
368 Havana Ave.
Long Beach, CA 90814
contact@rootdevelopment.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 17, 2015

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex in Los Angeles.

In 2007, I co-organized the Edward A. Killingsworth archives and soon after I co-authored a monograph on his work, titled *Edward A. Killingsworth: An Architect's Life*. During my years of research on Killingsworth, several important buildings by Killingsworth were unduly compromised, destroyed and/or demolished. The nomination of Albert Van Luit Complex will secure the tutelage, preservation and education of this important property. The property and buildings are critical to the history of the Atwater Village neighborhood, the Van Luit Company and to the architects who authored these structures. Please don't allow another piece of our Los Angeles history to disappear.

The Killingsworth's office-showroom was designed in 1965. It retains its significant character-defining features of the time and reflects Killingsworth's influential design aesthetic. The office-showroom is indicative of Killingsworth's architectural language with visual vistas opened through glass walls and doors onto landscaped courtyards. Killingsworth was responsible for the building's landscape elements that created a more unified whole, allowing a natural way to view the various wallpaper designs on display. The U-shaped plan of the building creates a free spatial flow between gardens and workspace.

Killingsworth designed most of his projects in Long Beach or overseas. It is rare to have one of his firm's commercial projects located elsewhere and to be so intact. It is unique to have a Killingsworth project situated within a larger compound such as seen here in the Van Luit Complex. The office-showroom is documented in Killingsworth archives, which are located at the Architecture and Design Collection at the University Art Museum, University of Santa Barbara. Materials that represent this project include working drawings, blueprints and elevations.

The factory building -- an excellent example of the daylight factory type identified by the City of Los Angeles in its study of citywide industrial development -- and office-showroom maintain architecturally noteworthy features and continue to convey a historic significance as a twentieth century property. For all of these reasons, I support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

A handwritten signature in black ink, appearing to read 'Cara Mullio', with a long, sweeping horizontal line extending to the right.

Cara Mullio
Principal

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Antionietta Iannaccone <etta.iannaccone@gmail.com>

Wed, Nov 25, 2015 at 9:12 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.orgCc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, Jackie Sloan <atwatervillagealways@gmail.com>**To:**

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Antionietta Louise Iannaccone
Home: 4600 Clarissa Avenue, LA, CA 90027
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: etta.iannaccone@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 25, 2015

I am an instructor at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since June, 2008. I was a volunteer all throughout high school and then was hired as an instructor upon graduating from Scripps College.

I write this letter in support of the Nomination of the Albert Van Luit Complex.

I never noticed the Van Luit Complex until the Director of the Children's Ranch mentioned it out to me and said that they might be tearing it down to put up a big development. Even after she told me this disturbing news it took a few more days for me to figure out what buildings she was actually talking about. I walk by them literally every single day when I am teaching. I ride by them when I myself am going on the LA River Equestrian trail to exercise the Ranch's horses. But the complex never stood out to me; it blends into the neighborhood so well. The main reason I never noticed it is because when you are working with animals and children you have to be so focused on the moment; the only things that stand out are ones that are potentially hazardous to our safety: that dog that is off leash playing catch, the big gust of wind that just rustled the leaves, the jogger coming towards us who has headphones in. A building that is so set back from the road, that is low and unimposing, is not something that would ever be distracting from a lesson or startling to a horse. The complex is almost a buffer between us and the rest of Atwater village. I know there is a busy street right behind it (I drive on Chevy Chase every day to get to work) but when I'm out there with a horse the area of the Van Luit complex is a dead zone and in this context that is a good thing. It means it is a safe zone.

Now that I have read a little bit about the history of the buildings they are extra special to me. They don't only allow me to do my job safely, they are an important part of LA's architectural history. We even have some kids

11/30/2015

City of Los Angeles Mail - Van Luit Complex

who are really interested in buildings and it is awesome to talk to them about the Albert Van Luit Complex and literally be able to point to it!

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,
Antonietta Iannaccone



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Tracie Graham <traciegrahamrice@yahoo.com>

Thu, Nov 26, 2015 at 8:06 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

Date: November 25, 2015

The Children's Ranch has been an important part of my life in several ways. My 16-year old son attended several ranch programs throughout middle school, as a student who was having both social-emotional and self-regulation difficulties. With great pleasure, he returned this past summer to be a camp counselor for children with similar needs as he once had. My 12-year old daughter is a regular volunteer at various programs and loves being able to work with younger children and animals. I, myself, also was a volunteer while attending graduate school. I am now a school psychologist and have recommended the ranch to families for their children who could benefit from their unique programs.

The Van Luit Complex is essential to the unique environment of the neighborhood. We are so fortunate to have something like this in a city that has been overrun by multi-housing units and big scale construction projects. The Complex fits into the neighborhood and allows for safer riding of the trails and in the public arena.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Tracie Graham



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Katharine Paull <kpaul@earthlink.net>

Fri, Nov 27, 2015 at 11:19 PM

To: Shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: atwatervillagealways@gmail.com

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Katharine Paull
12215 Park Trail
Kagel Canyon, CA 91342

Kpaul@earthlink.net

Dear Mr. Barron:

I support the Atwater Village Always recommendation that the former Van Luit Wallpaper Factory and Showroom located at 4000 E. Chevy Chase Drive be designated as an Historic-Cultural Monument. As a member of the Los Angeles Conservancy and the National Trust of Historic Preservation, I believe that we must protect buildings and communities that recognize and reflect our city as well as our country's development. At a time when we are restoring the L.A. River we must also preserve the beauty around it.

Having grown up in Virginia and having toured countries older than ours, I realize how young and new Los Angeles is in comparison. I especially appreciate the parts of our city that have character and tradition representing previous times. In the 46 years that I have lived here I have seen tremendous changes, many which have erased icons, such as the Brown Derbies and the Ambassador Hotel. I hope that we will not let that happen to the Van Luit Complex.

Sincerely,

Katharine E. Paull



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

Cara Mullio <cmullio@aol.com>

Mon, Nov 30, 2015 at 8:51 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: christine.peters@lacity.org, amy.ablakat@lacity.org, Jackie Sloan <atwatervillagealways@gmail.com>

Dear Cultural Heritage Commission,**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 17, 2015

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex in Los Angeles.

In 2007, I co-organized the Edward A. Killingsworth archives and soon after I co-authored a monograph on his work, titled *Edward A. Killingsworth: An Architect's Life*. During my years of research on Killingsworth, several important buildings by Killingsworth were unduly compromised, destroyed and/or demolished. The nomination of Albert Van Luit Complex will secure the tutelage, preservation and education of this important property. The property and buildings are critical to the history of the Atwater Village neighborhood, the Van Luit Company and to the architects who authored these structures. Please don't allow another piece of our Los Angeles history to disappear.

The Killingsworth's office-showroom was designed in 1965. It retains its significant character-defining features of the time and reflects Killingsworth's influential design aesthetic. The office-showroom is indicative of Killingsworth's architectural language with visual vistas opened through glass walls and doors onto landscaped courtyards. Killingsworth was responsible for the building's landscape elements that created a more unified whole, allowing a natural way to view the various wallpaper designs on display. The U-shaped plan of the building creates a free spatial flow between gardens and workspace.

Killingsworth designed most of his projects in Long Beach or overseas. It is rare to have one of his firm's commercial projects located elsewhere and to be so intact. It is unique to have a Killingsworth project situated within a larger compound such as seen here in the Van Luit Complex. The office-showroom is documented in Killingsworth archives, which are located at the Architecture and Design Collection at the University Art Museum, University of Santa Barbara. Materials that represent this project include working drawings, blueprints and elevations.

The factory building -- an excellent example of the daylight factory type identified by the City of Los Angeles in its study of citywide industrial development -- and office-showroom maintain architecturally noteworthy features and continue to convey a historic significance as a twentieth century property. For all of these reasons, I support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los

11/30/2015

City of Los Angeles Mail - Historic-Cultural Monument Nomination: Albert Van Luit Complex

Angeles.

Sincerely,

Cara Mullio

letter sent to Richard Barron November 17, 2015



KELLY SUTHERLIN McLEOD
ARCHITECTURE, INC.

November 25, 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 North Spring Street
Los Angeles, California 90012

Re: Historic-Cultural Monument nomination of the Albert Van Luit Complex

Honorable Chair Richard Barron and Cultural Heritage Commissioners,

It is with strong conviction that I submit to you this letter of support for the designation of the Albert Van Luit Complex, located at 400 East Chevy Chase Drive, as a Historic-Cultural Landmark.

A leader in the county's professional preservation community, I am the founding principal of Kelly Sutherlin McLeod Architecture, Inc. – a firm focused on the preservation of 20th century cultural resources since 1988. It is a great honor to also be a steward of the legacy of Edward A. Killingsworth, FAIA. Having the good fortune of personally knowing and working with Ed, I have dedicated years to the ongoing study, writing and lecturing about, and preservation of Killingsworth architecture. My architectural practice is located in the office building Killingsworth designed in 1955 for his own practice, and where the Killingsworth firms were headquartered throughout Ed's profuse and influential five-decade career.

Ed Killingsworth was the most prolific of the Case Study House Program architects. In 1965, when the firm of Killingsworth, Brady & Associates designed the one-story, International style, Albert Van Luit office and showroom, the firm was embarking into an international market which led to global commissions for the next three decades - architectural projects for which Killingsworth gained international renown.

The building Killingsworth designed for the Albert Van Luit Complex contains signature design elements recognized as quintessential Killingsworth architecture:

- a u-shaped plan for free spatial flow between the garden and workspace
- slender vertical steel framing and large expanses of glass below a flat roof
- tall delicate trellises casting lacey shadows on the building walls below
- accentuated, thin vertical entrance doors



KELLY SUTHERLIN McLEOD

Page 2 of 2

As recognized by the City's Office of Historic Resources, the Albert Van Luit Complex is an irreplaceable resource with a rich multi-chaptered history spanning between the original daylight factory building through the iconic International style building designed by Killingsworth. The national and international recognition of Edward A. Killingsworth's work and significance is well documented and established. The buildings which comprise the Albert Van Luit Complex have been noted by professional historians as retaining their essential character-defining features of type, and as continuing to convey their historic significance. Insomuch, the Albert Van Luit complex is both a worthy and exemplary candidate for designation as a Historic-Cultural Monument. I urge you to support this nomination recognizing the rich and significant history of Los Angeles.

Respectfully,

Kelly Sutherlin McLeod
President, Kelly Sutherlin McLeod Architecture, Inc.

BOARD OF
BUILDING AND SAFETY
COMMISSIONERS

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MAYOR

DEPARTMENT OF
BUILDING AND SAFETY
201 NORTH FIGUEROA STREET
LOS ANGELES, CA 90012

RAYMOND S. CHAN, C.E., S.E.
GENERAL MANAGER

FRANK BUSH
EXECUTIVE OFFICER

November 9, 2015

4000 Chevy Chase, LLC
Albert Van Luit & Co., Inc.
c/o Ennes and Associates, Inc.
6671 W. Sunset Boulevard, Suite 1575
Hollywood, CA 90028

Blume Margaret K TR Margaret L K Blume TR and
Duttenhaver, Linda TR Lindy TR
6671 W. Sunset Boulevard, Suite 1575
Los Angeles, CA 90028

**NOTICE TO STOP ALL WORK AND NOTICE OF INTENT TO REVOKE
BUILDING PERMIT NUMBER 14019-10000-02682 TO DEMOLISH AN OFFICE
BUILDING LOCATED AT 4010 E. CHEVY CHASE DRIVE**

The Department of Building and Safety (LADBS) issued Building Permit No. 14019-10000-02682 on September 2, 2014 to demolish an office building located at 4010 E. Chevy Chase Drive. As part of the process for issuing Building Permit No. 14019-10000-02682, LADBS required the applicant to obtain a clearance from the Department of City Planning (DCP) for Planning Case No. ZA-1992-1146-RV to demolish the office building.

After the issuance of Building Permit No. 14019-10000-02682 for demolition, on October 30, 2014, the applicant filed for a 60 unit small lot subdivision project which required a discretionary action and CEQA review with DCP, under Planning Case Nos. CPC-2014-4062-GPA-ZC-HD-ZAD-SPR and ENV-2014-4063-EAF.

On September 25, 2015, DCP notified LADBS that the Building Permit No. 14019-10000-02682 should have required a CEQA clearance from DCP in accordance with the California Code of Regulations Section 15268(d). the California Code of Regulations Section 15268(d), reads as follows:

November 9, 2015

Page 2 of 2

NOTICE OF INTENT TO REVOKE BUILDING PERMIT NUMBER 14019-10000-02682 TO DEMOLISH A WAREHOUSE LOCATED AT 4000 E. CHEVY CHASE DRIVE.

"Where a project involves an approval that contains elements of both a ministerial action and a discretionary action, the project will be deemed to be discretionary and will be subject to the requirements of CEQA."

Therefore, LADBS has determined that Building Permit No. 14019-10000-02682 was issued in error and should be revoked. The authority to revoke permits is stipulated in Section 98.0601 of the L.A.M.C., which reads:

"The Department shall have the authority to revoke any permit, slight modification or determination whenever such action was granted in error or in violation of other provisions of the code and conditions are such that the action should not have been allowed."

Hereby, you are ordered to immediately stop all demolition work approved pursuant to Building Permit No. 14019-10000-02682.

You have until November 23, 2015 to contact David Chang of my staff at (213) 482-0092 to address this matter and provide any reasons for which work should not be stopped and this building permit should not be revoked; otherwise, Building Permit No. 14019-10000-02682 will be revoked on November 23, 2015.



Colin Kumabe

Metro Plan Check Division Chief
Permit and Engineering Bureau

c: Ifa Kashefi, Permit and Engineering Bureau Chief, LADBS
Larry Galstian, Inspection Bureau Chief, LADBS
Todd Borzi, Chief Inspector, Inspection Bureau, LADBS

Richard Barron, AIA, President
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles CA 90012

**Re: Historic Cultural Monument Consideration of:
the Albert Van Luit Complex**

Dear Mr. Barron,

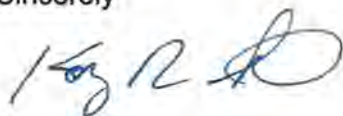
I write to you to ask for the Historical Cultural Heritage Commission's consideration of landmark status for the Albert Van Luit Complex. I am a member of the Atwater Village community and my home of the past sixteen years, at 4332 Edenhurst Avenue, connects with the back section of the Van Luit Complex.

In addition to my position as a concerned member of the community, I would like to briefly describe my responsibilities during two of my thirty years as a City of Los Angeles employee. During 2001 and 2002, I was the Assistant General Manager and for six months of 2002 I was the Interim General Manager of the El Pueblo de Los Angeles Historical Monument. During those two years I worked very closely with the communities and staffs that ultimately created the Chinese American Museum, the Italian American Museum, and the Siqueiros Mural Interpretive Center. All three are located at the El Pueblo Historical Monument.

With all three creation efforts, each of the three communities had come together for a common good and shared interests - and in the process discovered or rediscovered a neglected treasure right in their midst. This is the same story of the discovery of the Albert Van Luit Complex. The Atwater Village community came together for a common good and in the process discovered a landmark treasure right in their community.

It would be such a tragedy for Los Angeles to lose this unique and rare set of buildings to the wrecking ball. Your consideration of landmark status will create the path for saving a small piece of our shared heritage. Thank you for all of your time and efforts to preserve the best and most significant parts of Los Angeles for future generations.

Sincerely

A handwritten signature in blue ink, appearing to read 'Kory R. Smith', with a stylized flourish at the end.

Kory R. Smith,
Community Member



LOS ANGELES
CONSERVANCY

523 West Sixth Street, Suite 826
Los Angeles, CA 90014

213 623 2489 OFFICE

213 623 3909 FAX

laconservancy.org

November 25, 2015

Submitted by email

Richard Barron, President
Cultural Heritage Commission
Attention: Shannon Ryan
Office of Historic Resources
City Hall, 200 N. Sprint Street, Room 559
Los Angeles, CA 90012
Email: shannon.ryan@lacity.org

Re: Albert Van Luit Complex, 4000 E. Chevy Chase Drive

Dear President Barron and Members of the Commission:

On behalf of the Los Angeles Conservancy, I am writing in strong support of the nomination to designate the Albert Van Luit Complex a City of Los Angeles Historic-Cultural Monument. The Conservancy finds the property particularly significant for its associations with Albert Van Luit, who revolutionized the wallpaper industry, with the daylight factory property type, and with master architects Killingsworth, Brady & Associates.

The property at 4000 E. Chevy Chase Drive was developed over a period spanning three decades by Albert Van Luit. His Albert Van Luit & Company was the first wallpaper manufacturer in California and was notable for introducing numerous innovations to the industry including the printing of hand-screened scenic wallpaper, the utilization of drying ovens in place of air-drying, and the marketing of wallpaper through retail outlets instead of interior designers. The property served as the company's factory, executive offices, and one of its local showrooms and reflects the industrial history of the area. By the early 1950s, the company's international sales included Latin America, Europe and Asia.


The factory building on the property was designed by architect J. R. Wyatt and completed in 1951. It is an excellent example of the daylight factory property type and includes such character-defining features as a distinctive sawtooth roofline with continuous industrial steel sash windows and oversized bays of industrial steel sash windows on the building's south elevation. Between 1965 and 1967, master architects Killingsworth, Brady & Associates were retained to design a showroom



and office building for the property, which was designed in the Mid-Century Modern style and reflects the firm's influential design aesthetic.

Accordingly, the Conservancy urges the Commission to vote to take the nomination under consideration for Historic-Cultural Monument status.

Sincerely,

A handwritten signature in black ink that reads "Adrian Scott Fine". The script is fluid and cursive, with the first letters of each name being capitalized and prominent.

Adrian Scott Fine
Director of Advocacy



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

Cheryll Roberts <cheryllroberts@gmail.com>

Wed, Nov 25, 2015 at 2:50 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Dear Mr. Barron,

I have worked much of my life in the fields of architecture and design. Having grown up in Silverlake and lived in Atwater since 1979, I am very familiar with the area, including the L.A. River. Yet, it wasn't until last year, on my first visit to the North Atwater Park Expansion and Creek Restoration (located where Chew Chase Drive dead ends near the River) that my curiosity was piqued by two nearby buildings I had never seen before, but later learned were the Van Luit Complex. The buildings are set back a ways from the street, behind trees and plantings. All you can see of the showroom from the outside is an almost blank wall with three narrow full-height windows perpendicular to the building face – the source of indirect lighting to the building. To the right of it, adjoined by a gated driveway, is the factory, with its sawtooth roof of north-facing windows, behind an ivy covered fence. What a surprise to find this large complex in the midst of an otherwise small-scale residential street. Yet a lot of thought was clearly given to blending the complex into its surroundings as much as possible. Some months later I heard of the historic significance of these buildings to Los Angeles, and to our neighborhood, and began to research Edward Killingsworth and Albert Van Luit in earnest.

I learned about Van Luit's innovations in wallpaper production, the popularity of his designs, his constantly expanding business, with a corresponding expansion of his factory, and his prominence in the L.A. design scene. Here are excerpts from a few archived L.A. Times articles:

A 1959 notice tells of an upcoming speech by Albert Van Luit at the Los Angeles County Museum.

A March 14, 1965 article titled "A Showcase of Interior Design" describes a fundraiser for the Los Angeles Philharmonic Orchestra. (A search of the Pasadena Showcase House of Design reveals that this was

the inaugural year of what is now a 50-year-old tradition.) In it, Van Luit wallpaper was featured prominently in the library.

An April 7, 1968 article entitled "Design Pacesetters: 1968 Award Winners..." lists Albert Van Luit with many of his contemporary "pacesetters in the field of home furnishings...in an exhibit at the International Design Center, 8899 Beverly Blvd.", presented by the American Institute of Interior Designers and Resources Council. The exhibit was to run through the end of the month. Concurrently, his designs were displayed in the "1968 Showcase of Interior Design" (the title of an April 21, 1968 article) which describes window shades of vinyl paper by Albert Van Luit in one of the bedrooms, and Albert Van Luit Company wallcoverings in the dining room, specially color-keyed to match the drapery fabric.

Albert Van Luit's obituary appears in the L.A Times on June 1, 1970. The 1971 Showcase House again featured an Albert Van Luit Company design in the entry hall.

The company was sold subsequent to Van Luit's death, but many of his designs have proven to be timeless, and are still available today.

Researching Edward Killingsworth, I learned about his start in residential architecture, beginning with his first solo residential project, which John Entenza admired. So began Killingsworth's affiliation with the highly publicized Case Study House program, which brought him more attention, and more commissions. He teamed up with Jules Brady, and their work was published numerous times in all of the architecture and design magazines, garnering national attention. Killingsworth became internationally known when, on Killingsworth's behalf and unbeknownst to him, the National A.I.A. submitted his Cambridge Office Building (1960) to the 1961 Sao Paulo Biennial International Design Competition, where he won first prize. The award was presented at the VI Biennial, an architectural competition held among fifty countries and the project was heralded as the "Top-designed new commercial structure in the world". By 1963, when Killingsworth was honored with Fellowship in the American Institute of Architects, his firm had won thirty-two major architectural awards. His own beautiful office building in Long Beach has been designated a Historic Landmark. As I'm sure you're aware, the list of achievements of this master architect is long.

Interestingly, when Albert Van Luit decided to build a showroom adjacent to his factory, he chose Edward Killingsworth over Neutra or Schindler, whose work is found throughout Silverlake. I'm not aware of another Killingsworth/Brady building in our area. The closest is probably on the USC campus. Although he was only able to enjoy this office/wallpaper showroom for about five years before his death, I'm sure Mr. Van Luit congratulated himself on his choice of architect as he watched the notoriety of Killingsworth, Brady & Assoc. skyrocket, and in 1969 Killingsworth was made A.I.A. president. One of Killingsworth's great skills was his site responsiveness, a design element evident in the Van Luit showroom that I especially appreciate, and one that is sorely lacking in most current buildings and developments. Being enmeshed in the design scene, Van Luit likely had a great appreciation for this as well, and desired it for his own business, as well as his neighborhood, as he lived next door to his business. In "Edward A. Killingsworth: An Architect's Life", (2013, Jennifer Volland & Cara Mullio) the authors quote a 1984 article in which Killingsworth states, "...Most modern buildings make bad

neighbors—to me an unforgivable sin."

Last week I had the opportunity to visit the former Van Luit Wallpaper Showroom and actually experience Killingsworth's design aesthetic. I was reminded of young Edward Killingsworth's words regarding his first solo project (again from Volland & Mullio's book): "I was searching for.....serenity, simplicity and, perhaps because of these, significance." The showroom entry is oriented to face the factory across the driveway, with narrow full-height windows to each side of the door, perpendicular to the building face, similar to those on the street side of the building. It is a small U-shaped building arranged around a central exterior courtyard. One of Killingsworth's favorite design features, I have learned, was blurring the lines between interior and exterior. The building is thus flooded with direct and indirect natural light, giving it a sense of spaciousness, while providing privacy. The lightweight post-and-beam construction and high ceilings also enhance the feeling of spaciousness. It was interesting speaking with a few of the current employees who expressed their appreciation for the building, and who also mentioned that many of their clients comment on it's cool retro design. It would be truly sad were such an architectural gem to be demolished.

As it happens, this Complex is located near some other unique gems in our Atwater Village neighborhood. It is adjacent to all that remains of the historic equestrian district, as well as the soft-bottomed Glendale Narrows portion of the L.A. River (separated only by North Atwater Park) where, only a mile or so from this site, The Nature Conservancy, as well as the Natural History Museum, are currently conducting studies of the existing flora and fauna. In addition, the North Atwater Park Expansion and Creek Restoration is the sight where each year thousands of school children are brought down to the river by FOLAR to experience first-hand all of the amazing wildlife located right in our own backyard.

Having become active in the Atwater Village Neighborhood Council's River Committee, as well as the Greening Committee in the last few years, I along with my neighbors, have given considerable thought to our wishes for our special area. Obviously we wish to preserve as much as we can of what makes it extraordinary. Our hope would be that this unique complex is preserved and integrated into it's surroundings in a positive way, for which there are so many possibilities. The 2011 design award for re-envisioning the Central Service Yard (an East Bank orphan of Griffith Park), across the street from the Van Luit Complex, notes the need for an interpretive center. Clearly, the River and its denizens should be the focus of such a center. An interesting side note: the on-line biography of the Van Luit Complex property owner includes among his proudest achievements, his Watershed Garden at TreePeople headquarters, which provides "a visual environment in which children can learn about water conservation," along with his Center for California Conservation Science at UCLA, the first UCLA building to be LEED certified. His interests and endeavors in other parts of the city wonderfully coincide with our neighbors aspirations for our area.

The Killingsworth/Brady designed office is an historic gem right in the heart our L.A. neighborhood, and the Daylight Factory is a building type that has been identified by the City as one that is

important to our city's history, and therefore one to be preserved. In addition, it would be ecologically and economically foolish to demolish such well designed and built structures with so much potential to benefit not only our neighborhood, but all of Los Angeles. The buildings are significant to our neighborhood's history, and, with the help of the Cultural Heritage Commission, can become part of it's green and river-centric future,

Sincerely,

Cheryll Roberts
3370 Larga Avenue
Los Angeles, CA 90039



Shannon Ryan <shannon.ryan@lacity.org>

Historic Cultural Monument Nomination: Albert Van Luit Complex !!!

1 message

David Mast <david@davidmastdesign.com>

Wed, Nov 25, 2015 at 2:25 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, Christine Peters <christine.peters@lacity.org>, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

November 19, 2015

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

RE: Historic Cultural Monument Nomination: Albert Van Luit Complex

Dear Sir,

I am writing to you to consider the historical value and the necessity of deeming the Albert Van Luit Complex as a Historic-Cultural Monument. I am, first and foremost, a resident of Atwater Village as well as a nationally known Interior Designer. I chose to live in this area specifically because of its proximity to the Los Angeles River, the strong sense of community spirit in Atwater Village, and its historical significance to the city of Los Angeles.

Recently, I had the opportunity to walk through the horse stables, the park that runs along the Los Angeles River, bridge path, and the Albert Van Luit Complex. I was so impressed with this great jewel in Los Angeles. The Albert Van Luit complex clearly interplays with the park, the river and the stables. It is truly evident that this complex was thoughtfully planned.

As a design professional and fellow lover of architecture I could not help but be mesmerized with these beautiful buildings and notice how well these two buildings are laid out on this particular parcel of land. After doing some research I discovered how significant these buildings truly are. Furthermore, the daylight factory building, designed by JR Wyatt, and the office showroom, designed by Edward Killingsworth and Jules Brady, are true examples of their eras and should hold a place in Los Angeles' architectural history.

When one considers the historical use of these buildings their value seems even greater to the history of interior design in North America. Albert Van Luit's contribution and influence in the realm of wall covering is truly remarkable and the very fact that this happened here in our great City is something of monumental importance and source of community pride. The use of wall coverings continues to be a staple in interior design and knowing that Van Luit's factory provided our country with a great amount of the coverings that are still used today is of significant value.

Doing a little more research on Edward Killingsworth, one realizes how rooted he is in the history of Los Angeles. Jennifer M. Volland and Lara Mullio chronicle Killingsworth life in a biography of his life. Killingsworth attended USC School, was the Student body President, and his name is synonymous with Southern California Post-and-Beam Mid-Century modernism. The Killingsworth case study home was ranked as one of the twenty best contemporary homes in Architectural Record.

Walking around the neighborhood, one can easily see that there was a significant amount of urban planning involved with how these buildings are situated within residential homes, horse stables, the LA River, and the

park. It would be a great gift to the community and to Los Angeles to re-purpose these buildings so that the interaction between all of these entities continues to work together. Structurally, these buildings, one a daylight factory design made of reinforced concrete construction, and the other, a perfect example of southern California mid-century modernism, could easily be re-purposed while maintaining their historical value.

As an avid architectural connoisseur and interior designer, I graciously implore you to consider nominating both of these buildings as significant modernist architectural monuments. They are significant pieces of architecture and an important part of history for the City of Los Angeles as well as to our Atwater Village community. These buildings could be used as live/work lofts, promoting small businesses in the area that would interact with the horse stables, river adjacency, and the parklands of Los Angeles. There is also the possibility of using them as community centers or museums due to the proximity to the LA River and the stables.

Thank you for your time and your willingness to consider such amazing buildings.

Sincerely,

David Mast

Principal designer of David Mast Design, LLC

2 attachments



Historic-Cultural Monument Nomination- Albert Van Luit Complex final.docx
132K



email_footer.pdf
61K

UNIVERSITY OF CALIFORNIA, RIVERSIDE

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SANTA BARBARA * SANTA CRUZ

DEPARTMENT OF THE HISTORY OF ART
RIVERSIDE, CALIFORNIA 92521-0319
TEL: (951) 827-4627
FAX: (951) 827-2331

November 24, 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Sent via email to: shannon.ryan@lacity.org and lambert.giessinger@lacity.org
cc: CHC@lacity.org and atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

I write in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I am a professor of architectural history at the University of California, Riverside where I teach the history of modern architecture. I serve as the Editor-in-Chief of the *Journal of the Society of Architectural Historians*, the foremost academic journal on the history of the built environment. I have also been a registered architect in the state of New York. As an architect, I worked on the renovation of Carnegie Hall with James Stewart Polshek and Partners, and on several other historic preservation projects. Additionally, I am a homeowner in Atwater Village and reside several blocks from the Van Luit Complex.

On the basis of my expertise, I consider the Van Luit Complex to have real importance for the history of architecture in Los Angeles and for the Atwater Village neighborhood.

The Van Luit Factory (J.R. Wyatt, 1950) is exemplary of the daylight factory type, which has been so important to the history of industrial development in Los Angeles. It has retained its distinctive sawtooth light monitors, concrete structure, roof trusses, and clear-span interior spaces, which are central characteristics of the type. It appears to be an ideal structure for conversion to other uses such as creative offices or live-work studios. The factory is sited in such a way as to respect the adjacent equestrian and residential properties, with ample setbacks and provision for equestrian access along the property boundary. While it is a large building, the appearance of its size is mitigated by its sensitive relationship to the neighborhood. Over the years, it has become a landmark in North Atwater Village.

The Van Luit showroom by Edward A. Killingsworth and Jules Brady (1965) is a gem of Killingsworth's work and of Mid-Century architecture. It has retained the essence of the design's historic integrity and characteristics. Killingsworth was renowned for his innovative residential buildings, notably his six designs for the Case Study House program. The showroom represents a less

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Karen Barnett
2971 Sunnynook Dr.
Los Angeles, CA 90039
Email: karenbarnett@sbcglobal.net

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 24th, 2015

Dear Mr. Barron,

I'm writing this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I'm a resident of Atwater Village and a fan of Modern Architecture. I also attended Art Center College of Design, whose philosophy and history is steeped in the modern aesthetic.

As a huge believer in *form follows function*, I believe the Van Vuit Complex is a treasure to be preserved. Albert Van Luit, as an innovator himself, sought a "creative campus" by design! We don't have the opportunity to see many showrooms adjacent to manufacturing factories these days. The sites actual structures are designed to work and function together or separately... a creative, innovative and relevant concept to this day.

The factory building is an excellent example of the daylight factory. Its design reinforces the mid-century concept of form following function. The design utilizes steel reinforced concrete to create strong, fireproof structural systems, featuring large unobstructed floor

spaces and exposed concrete exterior frames, which can be filled with large windows to admit light and air.

The windows are a key element for allowing natural light to come into the building, saving energy, and in Van Luit's case, providing light for the wallpaper to be seen in a more natural way. In the case of the Van Luit factory, the majority of the windows face north, allowing natural light to bathe the interior without the heat and contrast of direct sunlight.

The showroom building has significant character-defining features of the Mid-Century Modern Style and was designed Edward A. Killingsworth, FAIA, Just walking up to the doors you know you are in for a visual treat. The U-shaped plan of the building creates a free spatial flow between interior and exterior spaces while the large window wall removes the inside/outside barrier.

The crisp, pure geometry of design, the interweaving of interior and exterior space, flat roof, and the use of modern industrial materials including steel and glass are all hallmarks of the Mid-Century Modern style and Killingsworth as architect.

Killingsworth also designed the building's landscape elements in order to create a more unified whole, and to allow a more natural way to view the various wallpaper designs on display.

I hope you will support the Historic-Cultural Monument Nomination: Albert Van Luit Complex.

Thank you,

Karen Barnett



November 25th, 2015

SENT VIA EMAIL TO: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

RE: HISTORIC-CULTURAL MONUMENT NOMINATION - ALBERT VAN LUIT COMPLEX

The Atwater Village Chamber of Commerce (AVCC) fully supports the historical-cultural monument designation of the Albert Van Luit Complex, located at 4000 E. Chevy Chase Drive.

The Albert Van Luit Complex has a particular historic importance for our community and the City of Los Angeles. Albert Van Luit was a well-known entrepreneur and innovator in the wallpaper industry in the period following World War II, his business also served as a major source of employment during Atwater's formative years.

Furthermore, the business site encompassed a Post-War Daylight Factory designed by renowned architect JR Wyatt (1950) and an International Style office-showroom designed by multiple award-winning Edward Killingsworth and his collaborator Jules Brady (1965).

Daylight factory-type buildings have been identified by the City of Los Angeles's Office of Historic Resources as a significant property type. Daylight factor designs feature large unobstructed floor spaces and exposed concrete exterior frames, which can be filled with large windows to admit light and air. The windows are a key element for allowing nature light to come into the building, saving energy use.

The Albert Van Luit Complex has a significant historic and architectural significance, we urge the City's support in designating this site as a Historical-Cultural Monument.

Sincerely,

A handwritten signature in black ink, appearing to read "Luis Lopez", is written over a horizontal line.

Luis Lopez
Executive Director
Atwater Village Chamber of Commerce
PO Box
Los Angeles, CA 90039

cc: Atwater Village Always, Council District 13



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

LAWRENCE HAFETZ <lawleeh2@yahoo.com>

Wed, Nov 25, 2015 at 11:57 AM

Reply-To: LAWRENCE HAFETZ <lawleeh2@yahoo.com>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To: Richard Barron, AIA Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Lawrence Hafetz

4231 Brunswick Ave.

Los Angeles, CA 90039

Lawleeh2@yahoo.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

November 25, 2015

Dear Mr. Barron:

I am a resident of Atwater Village and the Chair of the Atwater Village Neighborhood Council's Environmental and Land Use Committee. I am writing in my individual capacity to urge you to support the

designation of the Albert Luit Complex, located at 4000 E. Chevy Chase Drive, Los Angeles, CA 90039 ("Complex"), as a Historical-Cultural Monument to the City of Los Angeles ("City").

The Complex has particular historic significance to the City. Albert Van Luit was well-known for his innovations in the wallpaper industry in the period following World War II. Moreover, important historic resources make up the Complex, comprised of a Post-War Daylight Factory designed by renowned architect JR Wyatt (1950) and an International Style office-showroom designed by multiple award-winning Edward Killingsworth and his colleague Jules Brady (1965).

Killingsworth utilized the International Style to highlight Van Luit's innovative wallpaper designs, integrating interior and exterior space to create a more unified whole, and to allow a more natural way to view the various wallpaper designs on display.

Daylight factory-type buildings have also been identified by the City's Office of Historic Resources as a significant property type. Daylight factory designs feature large unobstructed floor spaces and exposed concrete exterior frames, which can be filled with large windows to admit light and air. The windows are a key element for allowing natural light to come into buildings, saving energy use.

Given the historic and architectural significance of the Complex, we submit this letter requesting the Council's support of designating this site as a Historical-Cultural Monument.

Sincerely,

Lawrence Hafetz



Shannon Ryan <shannon.ryan@lacity.org>

Atwater Equestrian Area

1 message

Marie Sansone <hugahorse@att.net>

Thu, Nov 19, 2015 at 3:35 PM

Reply-To: Marie Sansone <hugahorse@att.net>

To: shannon.ryan@lacity.org

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 9012

Dear Ms. Ryan:

I am writing to you today to support the integrity of the Atwater Equestrian Area. I had boarded my horses there for many years and would not like to see the area compromised. For equestrians, this is really a gem in the city. Please support our horse community!

Sincerely,

Marie Sansone
(818)845-7499



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

michele dumont <dumontmichele44@gmail.com>

Wed, Nov 25, 2015 at 10:11 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org, CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Dr. Michele Dumont
Home: 12911 Gilmore Ave., LA 90066
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: dumontmichele44@gmail.com

Date: November 25, 2015

My godchild is a client and volunteer of The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since 2012. I have taken my godchild to the Ranch on numerous occasions over the last few years. He is autistic and has ADHD. The small, homey atmosphere of the Ranch as well as the loving and supportive staff have helped him to grow-up and deal effectively with his issues. He loves animals and, as you may know, directly interacting with animals is so helpful to these children. He has learned how to ride horses and how to care for all animals at the Ranch. In addition, he has learned that caring for these animals required hard and dirty work as well as playful fun. This is especially helpful for him since he is also battling allergies that prevents him from having most pets in his home. I have also witnessed the work that staff of the Ranch do with teens and younger children. I am so impressed with their work and the whole environment of the Ranch

I write this letter in support of the Nomination of the Albert Van Luit Complex. The whole complex fits right into the neighborhood. You would hardly know the Ranch was there if you did not enter the house and go through to

the yard. The first time I brought my godchild, I was not sure that I was in the right place – where he could actually ride horses and interact with other animals. I imagined a much more high-profile ranch. This is a house with an extensive side yard, which is a stable and corral. I later observed how easy it was for them to lead horses and riders to the riding path at the end of the street – it was all so safe and non-obtrusive to the neighbors. The whole complex protects the work of Ranch. It is these smaller riding centers that make riding safer in the whole area.

I know my godchild's mother looked long and carefully to find a place where her child could ride and interact with animals. Finding the Ranch was and has been a god-send for him – a highlight of his week as well as a great place to advance his learning and development. I am very concerned that the work of the Ranch is in danger. You should be doing everything in your power to keep the Ranch going. This neighborhood needs to maintain its historic small houses/ranches and the service to the children of this city. Too much of our city is tearing down its older homes and replacing them with buildings inconsistent with their neighborhoods. Please do not let this happen to this neighborhood.

We drive miles to take our child to the Ranch and are doing all we can to keep it available to children in the future. These children need your support. Please do not turn a blind eye to them and their needs and the needs of this neighborhood.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Michele Dumont, Ph.D.

(If you need my signature, please let me know.)



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination for Albert Van Luit Complex

1 message

Andrea Ventura <afiglerventura@gmail.com>

Wed, Nov 25, 2015 at 9:55 AM

To: shannon.ryan@lacity.org, lambert.glessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Re: Historic-Cultural Monument Nomination for Albert Van Luit Complex

November 24, 2015

Dear Mr. Barron:

I write in support of Atwater Village Always request for the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. I agree with the request and reiterate the sentiments here. As a resident who lives on 4111 Chevy Chase Boulevard, about a block away from the Complex, I feel fortunate to have such a gentle giant of a building that I walk by on a daily basis when walking my dog, Buttercup, past North Atwater Park.

The historic building sits adjacent to North Atwater Park, serving as a protective shield for all of us who use North Atwater Park, the Creek Restoration, the horse trails & bridle paths, the Atwater Public Equestrian Arena, the Los Angeles River Equestrian Trail and access to the LA River.

I am struck by how the Albert Van Luit Complex, located at 4000 Chevy Chase Drive, has become a symbol of our neighborhood – representing the delicate balance among residential, commercial and equestrian uses that has become the defining characteristic of this unique urban equestrian village along the Los Angeles River. The buildings on the site are set back graciously from the neighboring residences, adjoining stables, equestrian arenas, bridle paths and park. Trees are planted along the perimeter to blend the factory into the adjacent properties. In fact, as you walk along the trails and recreate in the park, you hardly notice the Van Luit Complex is there.

According to Atwater Village Always, the Van Luit Complex is comprised of two architecturally significant buildings: a PostWar daylight factory (JR Wyatt, 1950) and an International Style office-showroom (Killingsworth-Brady, 1965). These important buildings are located in the heart of the Atwater Equestrian District – right next to our public riding areas, jumping arenas, trails, stables and residences. Not only are the buildings themselves significant, but the way they were constructed has provided an important buffer of protection for the historic and existing equestrian uses of the adjacent land. And, the site was the original home to the Van Luit Wallpaper Factory, where Albert Van Luit transformed the wallpaper industry with his techniques for creating scenic designs.

These buildings are historically significant, and should be preserved as an integral part of the fabric of the City of Los Angeles. Accordingly, I support the Nomination of the Albert Van Luit Complex as a Historic Cultural Monument in the City of Los Angeles.

They help create the unique neighborhood in North Atwater Village that I have not seen anywhere else in this

City. I was born in Los Angeles and have lived and worked here most of my life. I even helped research the development of Los Angeles in a book called The Reluctant Metropolis. Throughout all of my experience, I have not encountered any other area that so intricately and graciously blends commercial, industrial, equestrian, and public park land.

Sincerely,

Andrea Ventura
4111 Chevy Chase Drive
Los Angeles, CA 90039



Christopher Payne, AIA, LEED AP
2876 Rowena Avenue, Los Angeles, CA 90039
Studio 323.663.9119 Fax 323.663.9111
info@finarchitecture.com
www.finarchitecture.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

November 25th, 2015

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

I am a practicing architect in the Silver Lake - Atwater Village neighborhood of Los Angeles where I have been living for the last twenty years as well as operating an architecture firm for the past fifteen.

My office is nearby on Rowena Avenue just up the hill from the Los Angeles River.

I write this letter in support of the preservation of the Albert Van Luit Complex through its nomination as a Historic-Cultural Monument.

Having been to the site on a couple of occasions I have noted some important characteristics of its two distinctively different buildings; a Daylight Factory building and adjacent administrative building designed by Edward Killingsworth.

Los Angeles is still a relatively young city that has gone through several periods of expansion. It is a unique city in which to practice architecture due to a synergy of sophisticated clients, temperate climate and a history of openness to new ideas.

Sometimes the very characteristics that define a place of creativity can be detrimental to the preservation of important examples of architecture of the recent past.

There is a proposal to demolish the Van Luit complex to make way for multi-unit housing as a continuation of a series of Small Lot developments have been recently built in the neighborhood. Small Lot developments have their merit, in the current period of rapid growth that the city is experiencing, as an attempt to increase density in our city, but I believe that developers have exploited the spirit of the city's intent.

The Van Luit Complex represents an example of where development meets the importance of preserving Los Angeles's important architectural heritage.

The Van Luit complex has two buildings worthy of preservation:

A factory building built in 1950 that once produced wallpaper is an example of industrial design that incorporates banks of clerestory windows to provide natural light to the center of the building as an early example of the green concept of Daylighting.

A second building, built in 1965, held administrative offices for the company and also functioned as a showroom. This structure was designed by architect Edward Killingsworth. Killingsworth designed a building very much in keeping with the Case Study Movement that is an important part of Los Angeles' architectural history.

Here important concepts of Southern California living are utilized such as the breaking down of the distinction between inside and outside and the importance of how daylight enters a building. Although relatively small in square footage the building's spaces are generous with nonstandard ceiling heights.

The building faces the street and is directly across from a residential neighborhood. How the building fits into the larger urban context of the neighborhood through scale and massing was an important design consideration taken in account by the architect.

Both of these buildings have architectural traits worthy of conservation and each could be easily repurposed as an example of adaptive reuse so that these important buildings could have a place in the larger urban scheme to redevelop the Los Angeles River.

Perhaps the administration building could house some form of community function where those who live in the neighborhood could utilize the building for public exhibits and gatherings.

The open plan factory floor also lends itself to being well suited to a form of housing more in keeping with the equestrian nature of the neighborhood in the form of live-work spaces with direct adjacency to North Atwater Public Park and the ongoing project to transform the Los Angeles River into a linear greenbelt that abuts both the Silver Lake and Atwater Village neighborhoods.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

A handwritten signature in black ink that reads "CHRISTOPHER D. PAYNE". The script is fluid and cursive, with the first name being more prominent and the last name following in a similar style.

Christopher Payne, AIA, LEED AP
Principal
FIN Architecture



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

carla helmholz <carlafaye@me.com>

Wed, Nov 25, 2015 at 9:29 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Carla Helmholz
Home: 216 SW Tualatin Loop, West Linn, OR 97068
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: carlafaye@mac.com
Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 25, 2015

I am a board member at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since

2006 and organize bi-annual sample sales there to raise funds for ongoing programs. I have a special friendship with the Ranch's original member, Addie Decter, and know many of the children who have participated in the riding programs, including my nephew.

Each time I visit the Ranch, I am impressed by the urban oasis that has been created by the equestrian community. The Albert Van Luit Complex complements this oasis. The low height and setback of the buildings provide the perfect buffer zone for those riding in the public arena or on the LA River Equestrian trail.

I loved living in Los Angeles and preserving the city's history is so important. Architecture plays such a vital part of every city's unique character and officially acknowledging the historical significance of the Albert Van Luit Complex cements this chapter in LA's fascinating past.

For all these reasons, I support the nomination of the Albert Van Luit Complex.

Sincerely,
Carla Helmholz



Architecture

College of Environmental Design

25 December 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

RE: Historic-Cultural Monument Nomination of the Albert Van Luit Complex, 4000 E. Chevy Chase Drive

Dear Mr. Barron:

Thank you for this opportunity to express my support for the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. I am writing to you as an architectural historian, historic preservation consultant and professor of architecture at California State Polytechnic University, Pomona, where I co-coordinator of the historic preservation program.

Based on my review of the nomination and the additional documentation prepared by Historic Resources Group, it is clear that the complex is of historic significance. In particular, I would like to address the integral relationship between business and design that is inherent in the Albert Van Luit Complex. As the documents make clear, Van Luit was innovative as a designer and marketer of wallpaper. His naturally-lit reinforced concrete and steel factory was designed to address the manufacturing requirements of his successful and expanding business. The showroom needed to perform a different function; its incorporation of landscape within the office setting captured the informality that epitomized the California lifestyle. In selecting Edward Killingsworth as his architect, Van Luit recognized the work of another innovative designer whose contemporary commercial and residential works captured the values Van Luit hoped to bring to his clients through his own products.

The Albert Van Luit Complex is a unique cultural resource for the City of Los Angeles. It reflects the City's long history as a place of business and design innovation. For these reasons, I support the designation of the complex as a Los Angeles Cultural Heritage Monument.

Sincerely yours,

Lauren Weiss Bricker, Ph.D.
Architectural Historian



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

kelly blanpied <kelly@kellyblanpied.com>

Wed, Nov 25, 2015 at 8:20 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, Jackie Sloan
<atwatervillagealways@gmail.com>

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Kelly Blanpied, LCSW

Home: 4001 Verdant Street, Los Angeles, CA 90039

Business: 588 North Larchmont Blvd, 2nd Floor, Los Angeles, CA. 90094

Email: kelly@kellyblanpied.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 23, 2015

Dear Mr. Barron, et al:

I am a clinical social worker, practicing psychotherapy in Larchmont Village. Additionally, myself and my husband host events from our home, which is situated on the Southwest corner of the same block as the Albert Van Luit Complex. I write this letter in support of its nomination to the City of Los Angeles as a Historic Cultural Monument.

For all of the nineteen years our family has lived on our property, I have been ignorant of and uninterested in the Van Luit Complex. I knew it only as Scenic Expressions, the place where my husband (now retired) had his

MADtv sets stored when the show was in between seasons. A large equestrian arena stands between us and the Complex, and in fact we are literally surrounded by equestrian arena's, but we are not horse-owners.

However, I grew up with an appreciation and fondness for horses. Following his service in WWII as a B-52 bomber pilot, my granddad bred, raced, and sold quarter horses, while managing his paint and linoleum store. He was not wealthy, but he was passionate about his horses, a passion which not only provided me with opportunities to ride and care for horses, but that also instilled certain values and principles of living. Without such values and principles, I could easily join the fray and exploit the current seller's market that Atwater Village is enjoying. I wouldn't be so concerned about the erosion of the historic Atwater Village Equestrian District if the Albert Van Luit Complex were destroyed for dense, in-fill housing. Ironically, it is due to horse manure that those values and principles imbued in me were awakened.

When myself and my soon-to-be husband drove down Verdant Street to have a look at our soon-to-be property for the first time (curious to see what was wrong with it, for the price tag seemed too low for all that it offered), we noticed across the street a large dumpster bin with horse manure piled in front of it, awaiting the scoop of a front-loader tractor. Undeterred, but forming an idea of why the price seemed too good to be true, we nonetheless fell in love with the place. In the early years, there were some conflicts when the tractor was in the shop and mounds of manure formed small mountains. I had a resolution to the problem, but I was unable to bring myself to implement it, realizing it would upset a delicate balance in our small equestrian district on Verdant Street. I knew our private street served as the core of equestrian activity, and I realized that the ranch hands dumped their loads of horse manure near (not in) the dumpster bin because it was healthier and safer for them. From that point on my respect grew for the stable owner who considered the welfare of both equines and humans.

Initially, we had little comprehension of the oasis we exist in, but everyone who has visited us for the first time exclaims essentially the same thing again and again: "What an amazing urban oasis this is!" And indeed it is. It is little wonder that a developer would like to build a 60-unit Small Lot Subdivision for more families to enjoy this oasis, where the Verdant Equestrian District thrives, and is only a baseball field away from the LA River's edge.

As much as I would like to welcome 60 families into our neighborhood's oasis, the impact of the development's construction, and the ingress and egress needs associated with such a dense population for so small a landlocked area, filled me with great concern: Like I once did, would the new residents complain about horse manure, dust and flies? Would they be unable to recognize the sensitive factors at work - which I once failed to recognize - that maintain a harmonious balance between residents, equestrians, and commercial enterprise? Would we lose our private street? Were that to occur, the Verdant Equestrian District would no longer be able to function, and Los Angeles residents would lose the site of a horse and its rider coming up the bridle trail, while a Little League baseball game is underway, and Scenic Expressions unloads yet another large prop, distracting parents from the ball game to wonder "Didn't we see that on TV?"

Hence, this was the initial motivation to find out more about the Complex, resulting in the Historic Cultural Monument nomination. Friends, neighbors, business owners and residents of Atwater Village suddenly realized what might be lost and we went into action: Atwater Village Always was formed. Many community members volunteered their talents and/or their monetary support for our investigation.

Via this activism I learned about the buildings on the Complex. At the UCSB architectural archives, I learned about the collaboration between Edward A. Killingsworth and Albert Van Luit over the design and construction of Van Luit's office and showroom. I've learned about the numerous additions to the factory, the utilitarian design of the Daylight Factory, and the intentional north facing windows that provided natural lighting, without exposing wallpaper or workers to harsh lighting and heat. I've wandered into the factory and the showroom filled with awe, and with a renewed appreciation of architectural history in LA. I've learned fascinating history about Van Luit himself. I've learned from local residents who worked in Van Luit's factory that Van Luit promoted from within. He provided on-the-job training, facilitating the promotion of a laborer to a supervisory position. I've learned this urban oasis, preserved all these years, is largely due to Albert Van Luit himself. Van Luit, who, while changing the landscape of the wallpaper business in America, was also an equestrian, and therefore sensitive to the needs of the neighborhood when he and his architects created the site's Plot Plan, creating adequate buffer zones such that I've hardly noticed the buildings over the years! The Van Luit Complex is today what Van Luit intended it to be: The "jewel of the neighborhood."

As a stakeholder in Atwater Village, I am aware of and support the need for increased housing in LA, but I am

also concerned the Small Lot Ordinance implemented to facilitate increased development and density is not being properly used. The Small Lot Policy is clear in its intent:

"The Small Lot Ordinance and Guidelines are only applicable to developments within multi-family and commercial zones."

Although, the current zoning on the site is Agricultural, Open Space, and Minimum Residential, the underlying land use has been commercial for two decades. Through preservation and adaptive re-use, the Albert Van Luit Complex could be a mixed-use development, which is allowed for in the Small Lot Ordinance. In this way it would retain jobs and provide housing. Or, it could be an actual monument to early "green" design, a museum and an educational center for sustainable living and smart growth in Los Angeles. There are so many ways the Complex could be adapted to re-use! The Van Luit Complex could become more than a jewel of just our neighborhood, but a jewel to the City of LA, symbolizing the City's ability to preserve important history. A history not only of place and architecture, but a history that includes the innovations and principles of historic individuals who possessed environmentally healthful visions for the future of Los Angeles.

It is for these reasons that I support the nomination of the Albert Van Luit Complex as a Historic Cultural Monument to the City of Los Angeles.

Sincerely,

Kelly Blanpied, LCSW

Kelly Blanpied

LCSW LCS 29771

588 North Larchmont Blvd, 2nd Floor

LA, CA 90004

818.631.4011

kellyblanpied.com

"Life is either a daring adventure or nothing. To keep our faces toward change and behave like free spirits in the presence of fate is strength undefeatable."

- Helen Keller

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Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

Ellen Pearlman <ellen.pearlman@gmail.com>

Tue, Nov 24, 2015 at 10:56 PM

To: Shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Ellen Pearlman

Home: 2534 Aberdeen Avenue, Los Angeles, CA 90027

Business: 3300 Wilshire Blvd., Los Angeles, CA 90010

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: ellen.pearlman@gmail.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 24, 2015

I am a supporter of The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since its inception. As a special education teacher and Head of Cheerful Helpers Therapeutic School, I have experienced and observed the extraordinary impact The Children's Ranch programs have made for children with special needs across learning domains (social-emotional, visual-motor, cognitive, etc.) and, most especially, boosting self-esteem for life-long participation and productivity. The Children's Ranch offers a rare site for special needs/developmentally delayed children to explore, to learn, and to

discover their inherent gifts. For some children it is the first time they are able and supported to develop trusting relationships. The Ranch provides an environment designed to accommodate each child's sensory, regulatory, and functional needs. The Ranch is a safe haven for children to experience their fullest potential and to express their capacity to learn, socialize, and communicate.

I write this letter in support of the Nomination of the Albert Van Luit Complex.

The Albert Van Luit buildings contribute to a safer riding atmosphere. The Complex has made riding in the public arena and on the LA River Equestrian trail safer by providing a shield and buffer zone. The low height and ample setback of the buildings makes them safe to ride next to. My own children rode many times at neighboring stables on the bridle path by the buildings on muddy or windy days, when the public arena or River trail aren't safe.

The history of the buildings is significant for their utilization, functionality, and consideration for broader community.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Ellen Pearlman



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Addie Decter <addiewhatever@gmail.com>

Tue, Nov 24, 2015 at 10:39 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Addie Decter

Home: 2330 Moreno Drive, LA, CA 90039

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: addiewhatever@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 24, 2015

My name is Addie Decter and I am the daughter of Jackie Sloan, the founder of the Children's Ranch. 10 years ago, I was a child who dreamt of having a better life. During my early childhood, I was having 100 seizures per day and the only things that made me feel better and safe was holding a horse doll or riding a horse. My mother knew that horses were very important in my life.

Then in the beginning of 2004, my supportive grandparents helped purchase a small and simple piece of property, which became the Children's Ranch. The Children's Ranch is a welcoming sanctuary for everyone with learning challenges and disorders.

I am the reason why the ranch is in Atwater, where 85 families a month now come from different parts of LA to try to help their children.

Knocking down this old wallpaper factory from the 50's might release poisonous fumes and could cause serious health issues for many locals, the horses and other animals near the factory. I've spent my entire life around the Ranch and

the Van Luit factory. I would never want to lose such an important safe haven and sanctuary, for myself and for the many families who have a child with serious depression, Autism, epilepsy and other neurological disorders.

For all the above reasons, I strongly support the historical nomination of the Van Luit complex.

Sincerely,

Addie Decter



Shannon Ryan <shannon.ryan@lacity.org>

The Van Luit Complex

1 message

Howard Gindoff <gindoff@att.net>

Tue, Nov 24, 2015 at 7:30 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
C/O Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring St., Rm 620
LA, CA 90012

From:

Howard Alan Gindoff
2220 Micheltorena St.
LA, CA 90039

To Whom it Concerns;

This is a little story about the Van Luit Complex of buildings which stands nearby and I believe enhances the neighborhood around a place called the Children's Ranch where I have a daughter who does therapeutic horseback riding and other activities on an ongoing basis. The Van Luit Complex is amazing. For a long time I didn't even know it was there, but recently, on an afternoon when the Children's Ranch was closed, I had occasion to go for a walk with my daughter along some of the horse paths she often rides down out behind the ranch. That was the first time we really noticed the Van Luit Complex and my interest was stirred. As the place is occupied currently by a company which does transportation and storage of movie and theater scenery, something I'm interested in as a film artist, I was emboldened to snoop around. We were fortunate enough to see some men working outside who were very friendly and encouraged us to go into the front office to ask questions and explore. It turns out the offices, which also used to be wallpaper showrooms, have a really beautiful, luxurious old design which looks like something that really belongs in Beverly Hills. I never would have suspected that such a place as this existed in Atwater. Though we didn't get to fully tour the scenery storage buildings, two very friendly women who work in the front office took the time to explain to us that these buildings have been there since the fifties and were specifically designed for the manufacture of wallpaper, hence the walls of windows facing north, the direction from which they provide the best light.

One of the things I wanted to mention was how charmed my daughter was by the experience of going in and meeting and talking to nice people in a neighborhood she loves and seeing and learning about an interesting structure that is right nearby another place that has helped her learn and grow. My own experience of exploring the Van Luit Complex was all positive. As I said earlier, for years as my daughter has moved through the neighborhood in her activities at the Children's Ranch, we had almost no notice of the place except that, though large in size, it fits perfectly in a part of the city which values a peaceful, quiet and nurturing atmosphere. The extensive grounds around the Van Luit I feel contribute to the beauty and peace one feels in the therapeutic riding experience provided by the Children's Ranch. I hope it will be allowed to remain undisturbed for a long time to come and in the spirit of this I hope it will earn its place in LA as an Historic-Cultural Monument.

Thank you,

11/25/2015

City of Los Angeles Mail - The Van Luit Complex

Howard Gindoff

BESTOR ARCHITECTURE

www.bestorarchitecture.com
2825 glendale blvd los angeles ca 90039
t 323 666 9399 f 323 666 2414

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:
Barbara Bestor
Bestor Architecture
2825 Glendale Blvd
Los Angeles, CA 90039
Email: barbara@bestorarchitecture.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 24, 2015

Dear Mr. Barron:

I am writing in support of nominating the Albert Van Luit Complex at 4000-4010 Chevy Chase Drive, Los Angeles, CA 90039, in the heart of the historic Atwater Village Equestrian District, as a Historic-Cultural Monument in Los Angeles. I am an architect, whose office is only a few miles from the complex and have practiced and taught in Southern California for over twenty years. In addition, I am the executive director of the Julius Shulman Institute at Woodbury University. Currently my firm is restoring two John Lautner houses, one in Echo Park and the other named Silvertop in Silver Lake. Based on my expertise, I am writing to support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

I believe these buildings, originally designed by Edward Killingsworth and Jules Brady (office & showroom) and J R Wyatt (factory), are excellent examples of both the daylight factory style and the International Style and are of immense historical significance to our region. The showroom building was designed in the Mid-Century Modern architectural style by Mr. Edward A. Killingsworth, FAIA, who is also known for Case Study House #25, the Opdahl House, and the masterplan of California State University Long Beach. He and his partner Jules Brady owned one of the most important architectural firms of the post-war era. The showroom retains significant character-defining features of the style and reflects Killingsworth's influential design aesthetic. Killingsworth's design for the Albert Van Luit & Co. showroom and office employs

many signature design elements of the Mid-Century Modern style and many of the same design elements Killingsworth used in the Cambridge Office Building. Integration of exterior and interior was fundamental to Killingsworth's design aesthetic and demonstrated how important landscaping was as a component of each project-- which Killingsworth also designed. It is rare to have an example of such unified development in our city. Mr. Killingsworth's work was recently celebrated in the book *Edward Killingsworth: An Architect's Life* by Jennifer Volland and Cara Mullio.

The factory building is an excellent example of the daylight factory property type identified by the City of Los Angeles in its study of citywide industrial development. It retains significant character-defining features of the type, and continues to convey its historic significance as a twentieth century industrial property. In the case of the Van Luit factory, the majority of the windows face north, allowing natural light to bathe the interior without the heat and contrast of direct sunlight. It is a prime example of this building type and is in excellent condition.

For the above reasons, I strongly support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

A handwritten signature in black ink, appearing to be 'B. Bestor', with a long horizontal flourish extending to the right.

Barbara Bestor, AIA



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Ingmar Fris <belphegor244@gmail.com>

Tue, Nov 24, 2015 at 5:41 PM

To: Shannon.ryan@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Ingmar Fris

Home: 5113 La Calandria Way, Los Angeles, CA 91505

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: chrisanncampbell@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 24, 2015

I am writing this letter in support of the Nomination of the Albert Van Luit Complex.

I am a volunteer at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039, and have been a part of the Ranch community since 2005. I started as a client in the therapeutic riding camp, then became a counselor, and now, at 17 years old, I'm a mentor to the children there. The Ranch is a very important place to me.

The Children's Ranch location in the Atwater Equestrian District, and specifically next to the Van Luit Complex, has made it a safe and beautiful place for therapeutic riding, and horseback riding in general. As you ride the equestrian trail, you hardly notice the Complex because the buildings are set back so graciously from the property line. The trees that line the perimeter of the complex allow the factory to blend into the adjacent properties and don't scare the horses on the trails and arenas next to it.

The Complex has made riding in the public arena and on the LA River Equestrian trail safer. The low height and ample setback of the buildings provide a buffer zone for the horses and their riders. You can ride or walk on the bridle path by the buildings on muddy or windy days. The Children's Ranch relies on the protection that the Van Luit Complex gives the riding trails and arena. Without it, horseback riding would not be as safe.

Finally, the buildings of the Complex are beautiful and architecturally significant. The Van Luit Complex is a hidden gem!

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Ingmar Fris



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Jeanne Bueche <jeannebueche@gmail.com>

Tue, Nov 24, 2015 at 4:15 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Please discard my previous attempts to email this letter. I am working on a movie set and was experiencing some difficulty sending my email.

Here is my letter....

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Jeanne Bueche
Home: 3506 Lavell Dr. Los Angeles, CA 90065
Business: "Major Crimes" Assistant Property Master
5300 Melrose Ave.
Los Angeles, CA 90038 suite 203-E
Email: jeannebueche@gmail.com
Re: Historic-Cultural Monument Nomination: Albert VanLuit Complex

Date: November 24, 2015

I am a homeowner in the nearby of Glassell Park and have boarded my horses at San Raphael Stables 4010-12 Verdant Street since 1995. My horses and I have been members of the historic equestrian community in North Atwater for 20 years. I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

The barn where I stable my horses is right around the corner on Verdant St. Adjacent to the Van Luit Complex is a public park and riding arena, a jumping arena, a turnout pasture, and equestrian trails connecting the surrounding barns in this community. These arenas and trails are heavily utilized by the equestrians and their horses.

The Van Luit Complex has been used a movie set storage facility as long as I have been there. There is a predictability, familiarity, respect and an understanding between this business and the equestrian community. Horses are flight animals and can be unpredictable at times. The horses are familiar with the building and it's day to day operations. The Van Luit Complex offers a shield and protection from the elements of wind and rain. It also serves as a visual barrier between the arenas and the park/soccer field which are areas of activity that can distract our horses.

As a native of Los Angeles I am extremely invested in retaining our rich architectural history. I have a college degree in Art History and have worked in the Art Department in motion picture television industry 20 plus years. Over the years, I have witnessed the tragic demise of historical architecture in order to erect multi-unit mixed use monstrosities that overwhelm the property they are on and the communities they are in. I do not want this to be the case for the Van Luit Complex. The proposed development of the property the Van Luit Complex will have a significant negative impact on the equestrian community and residents of north Atwater Village. The greatest loss will spread much further than that. That loss will impact the city of Los Angeles as a whole. We cannot continue to tear down the architecture, culture and history that has uniquely defined our city.

For all these reasons, I support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Jeanne Bueche

Assistant Property Master "Major Crimes" TNT/Warner Bros.

jeannebueche@gmail.com



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Gaby Valner <gabriela.valner@gmail.com>

Tue, Nov 24, 2015 at 5:01 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Gabriela Valner

10766 Weyburn Avenue, Los Angeles, CA 90024

The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

gabriela.valner@gmail.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 24, 2015

I am a client and volunteer at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since 2010. I started with therapeutic horseback riding lessons to help me with sensory integration difficulties caused by my disability, Rett Syndrome. Over the years the Ranch has been a very special place for me in my development into becoming a young adult. I have become not just a client but also a volunteer and advocate, helping younger clients gain the most from their ranch experience.

I write this letter in support of the Nomination of the Albert Van Luit Complex. As a rider, especially one with sensory sensitivities, safety and a calm atmosphere are of the utmost importance while on horseback. That is precisely what makes the Van Luit Complex an ideal fit for our urban equestrian neighborhood. It is set back from the bridle path and trail so that riders and horses are never disturbed or startled by activity going on there. It also is separated by a line of trees which allows a bit of privacy in a city where people practically live on top of each other these days. The Complex wholly captures the unique vibe of Atwater Village, blending industrial business with the ranch feel and appreciation for natural space that is impossible to re-create anywhere else. Above all, it must be restated that the Van Luit Complex contributes greatly to the overall safety of this equestrian neighborhood.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Gabriela Valner



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Christine Campbell <chrisanncampbell@gmail.com>

Tue, Nov 24, 2015 at 5:05 PM

To: shannon.ryan@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Christine Campbell

Home: 5113 La Calandria Way, Los Angeles, CA 91505

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: chrisanncampbell@gmail.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 24, 2015

I am writing this letter in support of the Nomination of the Albert Van Luit Complex.

My son is a volunteer at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039, and has been a part of the Ranch community since 2005. He started as a client in the therapeutic riding camp, then became a counselor, and now, at 17 years old, is a mentor to the children there. The Ranch has contributed significantly to my son's social and emotional growth, providing a priceless service to my family.

The Children's Ranch location in the Atwater Equestrian District, and specifically next to the Van Luit Complex, has made it a safe and beautiful place for therapeutic riding, and horseback riding in general. As you ride the equestrian trail, you hardly notice the Complex because the buildings are set back so graciously from the property line. The trees that line the perimeter of the complex allow the factory to blend into the adjacent properties and don't scare the horses on the trails and arenas next to it.

The Complex has made riding in the public arena and on the LA River Equestrian trail safer. The low height and ample setback of the buildings provide a buffer zone for the horses and their riders. You can ride or walk on the bridle path by the buildings on muddy or windy days. The Children's Ranch relies on the protection that the Van Luit Complex gives the riding trails and arena. Without it, horseback riding would not be as safe.

Finally, the buildings of the Complex are beautiful and architecturally significant. The Van Luit Complex is a hidden gem!

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Christine Campbell

Christine Campbell, ATR, MFT
Psychotherapy
MFC46166
3808 Riverside Drive, Suite 503
Burbank, CA 91505
Phone: 323-309-5138
Fax: 818-846-7055
christinecampbelltherapy.com

Pacific Gestalt Institute

11/24/2015

City of Los Angeles Mail - Van Luit Complex

gestalttherapy.org



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Abigail Decter <AbigailDecter16@marlboroughschool.org>

Tue, Nov 24, 2015 at 5:08 PM

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org"

<lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com> ,

"christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Abigail Decter

435 Loring Avenue, Los Angeles, CA 90024

Stable: The Children's Ranch Foundation, 4007 Verdant Street, Los Angeles, CA 90039

abigaildecter16@marlboroughschool.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 21st, 2015

I am a volunteer at The Children's Ranch Foundation located at 4007 Verdant Street, LA 90039. I have been part of the ranch community since May of 2014. Over the past year and a half I have been coming to the ranch 2-3 times a month to assist with riding lessons and workshops. I have loved volunteering at the ranch and have grown quite attached to both the children and animals at the ranch. I would be sad to see such a wonderful place threatened.

I write this letter in support of the Nomination of the Albert Van Luit Complex.

During my time at the Ranch, I never noticed the Van Luit complex until it was pointed out to me by the director of the ranch, Jackie Sloan. Since the current complex does not affect the density of the area, it is very safe to ride horses along the adjacent LA River Equestrian Trail. I have ridden horses for years now, and I know that it is unsafe to ride them around large numbers of people. Horses are skittish animals, and so it is imperative that they be ridden in low-density areas. Even on days when the trail is slightly wet or overcrowded it is unsafe for the horses. Atwater Village is the last little equestrian town remaining in LA City and it would be a shame to asphyxiate the riding areas with overpopulation. Going along with the theme of preservation, I think it is important to realize the significance of the Van Luit Complex itself. Albert Van Luit revolutionized wallpaper design in this factory space back in the 1960s. This location is clearly a landmark.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Abigail Deeter



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

John Fris <jfris@sbcglobal.net>

Tue, Nov 24, 2015 at 5:20 PM

Reply-To: John Fris <jfris@sbcglobal.net>

To: "Shannon.ryan@lacity.org" <Shannon.ryan@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Jack Fris
Home: 5113 La Calandria Way, Los Angeles, CA 91505
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: chrisanncampbell@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 24, 2015

I am writing this letter in support of the Nomination of the Albert Van Luit Complex.

My son is a volunteer at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039, and has been a part of the Ranch community since 2005. He started as a client in the therapeutic riding camp, then became a counselor, and now, at 17 years old, is a mentor to the children there. The Ranch has contributed significantly to my son's social and emotional growth, providing a priceless service to my family.

The Children's Ranch location in the Atwater Equestrian District, and specifically next to the Van Luit Complex, has made it a safe and beautiful place for therapeutic riding, and horseback riding in general. As you ride the equestrian trail, you hardly notice the Complex because the buildings are set back so graciously from the property line. The trees that line the perimeter of the complex allow the factory to blend into the adjacent properties and don't scare the horses on the trails and arenas next to it.

The Complex has made riding in the public arena and on the LA River Equestrian trail safer. The low height and ample setback of the buildings provide a buffer zone for the horses and their riders. You can ride or walk on the bridle path by the buildings on muddy or windy days. The Children's Ranch relies on the protection that the Van Luit Complex gives the riding trails and arena. Without it,

horseback riding would not be as safe.

Finally, the buildings of the Complex are beautiful and architecturally significant. The Van Luit Complex is a hidden gem!

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Jack Fris

**LOS ANGELES
EQUINE ADVISORY
COMMITTEE**

CITY OF LOS ANGELES
CALIFORNIA

CITY COUNCIL REPRESENTATIVES:

1st District: Julian Sandoval
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MAYOR**

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15th District: Vacant

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

November 25, 2015

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Mr Barron,

In 2009, the Los Angeles City Council established the Los Angeles Equine Advisory Committee to address equine and equestrian issues in the City of Los Angeles. Our committee is dedicated to the preservation of equine and equestrian activities and spaces. Far too many of these rare places, many of historic importance, have already been lost forever because they were not identified and protected.

The Van Luit Complex is a stunning example of how buildings, though larger than others in the neighborhood, can be compatible with the equestrian nature of the area. This complex was obviously planned to enhance, rather than detract from, the unique equestrian neighborhood. Mr. Van Luit was careful to place the buildings in an appropriate location that would complement the community rather than serving to frighten or intimidate the horses. The buildings are set back from the perimeter of the property, and the property is bordered by suitable trees and other plantings. Mr. Van Luit himself was an equestrian and kept his horse in a stable at his home, adjacent to these beautiful and functional buildings. These buildings are historically important as they have stood the test of time in this jewel of an equestrian neighborhood. They deserve to remain.

The K Zone protecting the equine keeping facilities in Atwater Village was approved in 2007. Although Mr. Van Luit could not have foreseen the need for such protection, his buildings are the perfect buffer between the protected equestrian properties and nearby residences and traffic to the North Atwater Park and the Los Angeles Parks and Recreation Service Yard.



Our committee urges you to approve the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

R. Dale Gibson, President
Los Angeles Equine Advisory Committee

Sincerely,

A handwritten signature in cursive script, appearing to read "Dale Gibson".

Dale Gibson, President
Los Angeles Equine Advisory Committee

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com



Shannon Ryan <shannon.ryan@lacity.org>

(no subject)

1 message

Jeanne Bueche <jeannebueche@gmail.com>

Tue, Nov 24, 2015 at 3:58 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Jeanne Bueche
Home: 3506 Lavell Dr. Los Angeles, CA 90065
Business: "Major Crimes" Assistant Property Master
5300 Melrose Ave.
Los Angeles, CA 90038 suite 203-E
Email: jeannebueche@gmail.com
Re: Historic-Cultural Monument Nomination: Albert VanLuit Complex

Date: November 24, 2015

I am a homeowner in the nearby of Glassell Park and have boarded my horses at San Raphael Stables 4010-12 Verdant Street since 1995. My horses and I have been members of the historic equestrian community in North Atwater for 20 years. I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

The barn where I stable my horses is right around the corner on Verdant St. Adjacent to the Van Luit Complex is a public park and riding arena, a jumping arena, a turnout pasture, and equestrian trails connecting the surrounding barns in this community. These arenas and trails are heavily utilized by the equestrians and their horses.

The Van Luit Complex has been used a movie set storage facility as long as I have been there. There is a predictability, familiarity, respect and an understanding between this business and the equestrian community. Horses are flight animals and can be unpredictable at times. The horses are familiar with the building and it's day to day to day operations. The Van Luit Complex offers a shield and protection from the elements of wind and rain. It also serves as a visual barrier between the arenas and the park/soccer field which are areas of activity that can distract our horses.

As a native of Los Angeles I am extremely invested in retaining our rich architectural history. I have a college degree in Art History and have worked in the Art Department in motion picture television industry 20 plus years. Over the years, I have witnessed the tragic demise of historical architecture in order to erect multi-unit mixed use monstrosities that overwhelm the property they are on and the communities they are in. I do not want this to be the case for the Van Luit Complex. The proposed development of the property the Van Luit Complex will have a significant negative impact on the equestrian community and residents of north Atwater Village. The greatest loss will spread much further than that. That loss will impact the city of Los Angeles as a whole. We cannot continue to tear down the architecture, culture and history that has uniquely defined our city. For all these reasons, I support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Jeanne Bueche

11/24/2015

City of Los Angeles Mail - (no subject)

Assistant Property Master "Major Crimes" TNT/Warner Bros.
jeannebueche@gmail.com



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Mary Helen Berg <mhberg@sbcglobal.net>

Tue, Nov 24, 2015 at 3:34 PM

Reply-To: Mary Helen Berg <mhberg@sbcglobal.net>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Mary Helen Berg and William Bahr
2415 Castilian Dr. Los Angeles, CA 90068
The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
mhberg@sbcglobal.net

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 24, 2015

Dear Mr. Barron,

We would like to add our voices to the many that are supporting the Nomination of the Albert Van Luit Complex. Our child is a volunteer at, and we are longtime supporters of, The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. Our daughter attended camp at the Ranch as a little girl and has returned years later as a teenager to serve as a volunteer working with children with special needs.

We believe that The Albert Van Luit Complex is not only unique as an historical structure, it plays an important role for the Ranch and in the life of the entire equestrian community. The complex has been a "good neighbor" to the children who depend on the Ranch for therapeutic purposes and to the many riders and horses who live in and use the public arena and the LA River Equestrian trail. The size and placement of the complex, it's low height and setback, has actually been critical in creating a safe environment for riders and horses,

In effect, The Albert Van Luit Complex is distinct historically, structurally and has an unparalleled impact on The Ranch and LA's unique equestrian community.

For all of these reasons, we reiterate our strong support for the Nomination of the Van Luit Complex.

Sincerely,

Mary Helen Berg and William Bahr

Mary Helen Berg
[323.874.6294](tel:323.874.6294)
mhberg@sbcglobal.net

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Leo Decter <ljdecter@gmail.com>

Tue, Nov 24, 2015 at 3:49 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.orgCc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**To:**

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Leo Decter

2330 Moreno Drive, LA 90039

Barn: The Children's Ranch, 4007 Verdant Street, LA 90039

email: ljdecter@gmail.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 24, 2015

My name is Leo Decter. I am sixteen years old and I am in my junior year at John Marshall High School. When I was eight, I took riding lessons at The Children's Ranch and frequently rode on the LA River equestrian trail. When I reached my teen years, I began to work as a volunteer at the Ranch, leading young kids on that same trail during their therapeutic riding lessons. I play for my high school's baseball team, and last year, due to unavailability of Glassell Park's baseball fields, the JV team practiced on the baseball field at North Atwater Park from mid-January until the end of February.

It was not until I joined the Social Action Committee at the Ranch that I noticed the Van Luit Complex. During the time I spent on the trail and the baseball field, I never noticed the complex because it fit the area perfectly. Through further work with the Social Action Committee, I learned of the buildings' historic value. With the showroom having been designed by the famous architect Killingsworth and the factory being one of the last remaining Daylight Factories, I believe the complex is worth preserving for my generation to learn from.

Sincerely,

11/24/2015

City of Los Angeles Mail - Van Luit Complex

Leo Decter

**4014 Chevy Chase Dr.
P.O.. Box 39556
Los Angeles, CA 90039**

November 17, 2015

Richard Barron, AIA Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Room 620, Los Angeles City Hall
200 No. Spring Street
Los Angeles, CA 90012

Re: -Van Luit Complex - Proposed Historic Nomination

Mr. Barron:

I herby offer my support for the Historic-Cultural Monument nomination for the Van Luit complex. I have been privy to Mr. Van Luit's properties since 1964 when I moved into one of his rental houses adjacent to the parking lot & bridle trail behind his house on Edenhurst.

I was boarding my horse at 4000 Verdant Street (the only place in Los Angeles which allows horse keeping). I was looking to relocate my home into the area and when I mentioned it to my riding partner (Ralph Van Hoorbeke {of the LA Blue Book, & motion picture scenic designer fame}), he said his friend Albert Van Luit had a couple of houses for rent and he would approach him. Al was very gracious and I soon moved into the smaller of the two houses located south of the factory car parking lot. I was redecorating it in a western motif and Al gave me one of his most interesting scenic* wallpapers – a cattle drive passing underneath oil wells. This covered one complete wall of my living room.

This began my love affair with Atwater and my friendship with Albert Van Luit. My friend Ralph had been a close personal friend since WWII and still enjoyed visits with him at home and the factory. That's how I was invited to go to the factory and witness the integral silk screening process Al did on all his wallpapers. What a sight! Two people (Al also hired women – ahead of his time), one on each side of the table who took the long paint brush and walked the length of the table where the paper was laid out. Then they returned to do the next portion. That's what made his papers so special!

He also had many designs to fit any decorator's needs. Although' he loved the simplicity of the Asian culture (as evidenced in is personal home built with minimalist lines & garden reflecting oriental design) his wallpaper designs went from Baroque to modern. Until his death, I enjoyed visiting him and enjoying use of this pool in the summer. He was a very special person.

It would be a shame if we lost this important piece of our neighborhood history and I fully support this complex for historic nomination. It is hoped that someone would make

this property a museum for wallpaper (so other upcoming artists could enjoy) since I cannot find any reference to a such a museum other than in Paris.

Regards,

Jan Murree

*Just one of the many scenics Van Luit was known for

November 11, 2015

Richard Barron, AIA Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Room 620
Los Angeles City Hall
200 No. Spring Street
Los Angeles, CA 90012

Re: Van Luit Complex

Sir:

As a member of the Atwater Community since the early 1960s, I wish to convey my memories and support for the Historic-Cultural Monument nomination for the above referenced complex.

I live at 4014 Chevy Chase, adjacent to the property in review and have enjoyed having such a wonderful complex abut my property. Van Luit had the buildings constructed so that no noise bothers the adjacent properties. With wonderful trees and plantings to buffer any noise from the factory, the complex blends so well with the rest of the street, you wouldn't know there were any commercial buildings there. I hope this is kept that way.

I originally moved into the area and rented one of the two houses owned by "AL" Van Luit's company off the bridle path running behind the property. He was a most gracious, interesting & talented individual. He had the factory provide me with wall coverings to redecorate the house. As the house was south of the parking lot, I had many occasions to see him stride from the factory thru the back gate of his stable to go home for lunch or to return home after a day at the factory.

I am most pleased that this property is up for a historic nomination, as so many times we lose our heritage to highrise apartments, etc.

Regards,

Pete Costas
4014 Chevy Chase

November 12, 2015

Richard Barron, AIA Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Room 620
Los Angeles City Hall
200 No. Spring Street
Los Angeles, CA 90012

Re: Van Luit Complex
Historic Nomination

Dear Sir:

I support the Historic-Cultural Monument nomination for the Van Luit. complex. It is a unique symbol of our community and needs to be preserved.

For those of us who daily walk past the buildings to go to the park or river, we appreciate their unique construction and durability. For those of us who live in this neighborhood, it would be a shame for it to be lost.

Therefore, I fully support this complex for historic nomination.

Regards,

George Clouts
4027 Chevy Chase Dr,



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Ben Decter <bdecter@gmail.com>

Thu, Nov 19, 2015 at 7:38 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, Jackie Sloan <atwatervillagealways@gmail.com>, christine.peters@lacity.org, amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Ben Decter

Home: 2330 Moreno Drive, LA, CA 90039

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: bdecter@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 19, 2015

My daughter, Addie, was the very first client at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. My family and I have been a part of the Ranch community for a decade. It was my wife, Jackie, who created The Children's Ranch after watching how our daughter responded to horses. My daughter suffered from early developmental delays. It was while riding a horse that my daughter began speaking. The Ranch has changed not only our lives, but the lives of those kids and families who have been able to participate in its programs. Having ample space between the Ranch and the neighboring Van Luit Complex enables Ranch kids to participate safely in their therapeutic programs.

Now a teenager, my daughter volunteers almost daily at the Ranch. She helps kids who struggle the way she once did. She rides along the bridle paths and in the public arena. The generous space between the Van Luit Complex and the horse



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Ben Decter <bdecter@gmail.com>

Thu, Nov 19, 2015 at 7:38 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, Jackie Sloan <atwatervillagealways@gmail.com>, christine.peters@lacity.org, amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Ben Decter

Home: 2330 Moreno Drive, LA, CA 90039

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: bdecter@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 19, 2015

My daughter, Addie, was the very first client at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. My family and I have been a part of the Ranch community for a decade. It was my wife, Jackie, who created The Children's Ranch after watching how our daughter responded to horses. My daughter suffered from early developmental delays. It was while riding a horse that my daughter began speaking. The Ranch has changed not only our lives, but the lives of those kids and families who have been able to participate in its programs. Having ample space between the Ranch and the neighboring Van Luit Complex enables Ranch kids to participate safely in their therapeutic programs.

Now a teenager, my daughter volunteers almost daily at the Ranch. She helps kids who struggle the way she once did. She rides along the bridle paths and in the public arena. The generous space between the Van Luit Complex and the horse

areas keeps her—and me!—feeling safe.

The ability to access these programs right here, in the heart of LA, is unique.

As a former resident of the Brewery, I'm also a believer that old industrial buildings can have a magical second life as something else. In a young city like LA, it's nice to think we can cherish our own history.

I write this letter in support of the Nomination of the Albert Van Luit Complex.

Sincerely,

Ben Decter

—

BEN DECTER

www.bendecter.com

323-660-7906



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

Cara Mullio <cmullio@aol.com>

Thu, Nov 19, 2015 at 11:22 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Dear Cultural Heritage Commission,**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 17, 2015

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex in Los Angeles.

In 2007, I co-organized the Edward A. Killingsworth archives and soon after I co-authored a monograph on his work, titled *Edward A. Killingsworth: An Architect's Life*. During my years of research on Killingsworth, several important buildings by Killingsworth were unduly compromised, destroyed and/or demolished. The nomination of Albert Van Luit Complex will secure the tutelage, preservation and education of this important property. The property and buildings are critical to the history of the Atwater Village neighborhood, the Van Luit Company and to the architects who authored these structures. Please don't allow another piece of our Los Angeles history to disappear.

The Killingsworth's office-showroom was designed in 1965. It retains its significant character-defining features of the time and reflects Killingsworth's influential design aesthetic. The office-showroom is indicative of Killingsworth's architectural language with visual vistas opened through glass walls and doors onto landscaped courtyards. Killingsworth was responsible for the building's landscape elements that created a more unified whole, allowing a natural way to view the various wallpaper designs on display. The U-shaped plan of the building creates a free spatial flow between gardens and workspace.

Killingsworth designed most of his projects in Long Beach or overseas. It is rare to have one of his firm's commercial projects located elsewhere and to be so intact. It is unique to have a Killingsworth project situated within a larger compound such as seen here in the Van Luit Complex. The office-showroom is documented in Killingsworth archives, which are located at the Architecture and Design Collection at the University Art Museum, University of Santa Barbara. Materials that represent this project include working drawings, blueprints and elevations.

The factory building -- an excellent example of the daylight factory type identified by the City of Los Angeles in its study of citywide industrial development -- and office-showroom maintain architecturally noteworthy features and continue to convey a historic significance as a twentieth century property. For all of these reasons, I support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Cara Mullio

letter sent to Richard Barron November 17, 2015



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument nomination for the Van Luit Complex1 message

Daryn Goodall <damgood@earthlink.net>

Thu, Nov 19, 2015 at 8:16 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org, CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Daryn-Reid Goodall.
3324 Rowena Ave Apt B
Los Angeles CA 90027
damgood@earthlink.net

Sent via email to: shannon.ryan@lacity.org <<mailto:shannon.ryan@lacity.org>> ,
lambert.giessinger@lacity.org <<mailto:lambert.giessinger@lacity.org>> ,
cc: CHC@lacity.org <<mailto:CHC@lacity.org>> ,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 19, 2015

I am a Set Decorator and I have lived in Los Feliz (very near historic Atwater Village), for over 20 years. I have been doing business with Scenic expressions, which is housed at the Van Luit Complex, for just as long. I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

The longer I live in the area and learn more about the rich history of Los Angeles and the villages that are contained within, the lack of documentation and evidence that wonderful architecture and thriving industry existed in these areas astounds me. We used to make things in this country and build things that last. We had family homes that were purchased and built to live in, not for their resale value.

The Van Luit property designed, manufactured and sold wallpaper, providing high-end beautiful wallpaper to a demographic that had not had access to decorative wall coverings. In the past, wallpaper was hand painted and very expensive. For decades, Art directors and Production designers have favored Van Luit wallpaper. Imagine the undocumented number of movies and TV shows showcasing Van Luit's product.

Having visited the buildings on Chevy Chase many times over the past thirty years, staring at the fabulous slanted roof letting in the natural light, I often wondered about the original intent of the building. Nestled at the end of the street, with houses on one side, the park on the other with the hills of Griffith Park serving as its background, it made the tasks at hand a lot more palatable. The beautiful lines of this warehouse, the high light, window placement, roof slope and the exterior stairs at the back had obviously been well planned by someone who felt visuals were important. Additionally, have always wondered what the relationship of the elegant building adjacent to the warehouse is, as it is obviously part of the same business. The purpose and origins of these buildings remained a mystery to me until I read the fascinating history recently uncovered - and none too soon!

As a decorator and a local resident, I despair that if the urgency for housing cannot be resolved without preserving history, open space, and the means for industry, then what is the point of living in Los Angeles?

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,
Daryn-Reid Goodall SDSA



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

3 messages

DavidLee9@aol.com <DavidLee9@aol.com>

Thu, Nov 19, 2015 at 3:10 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: MargoWL@aol.com

David Lee
1819 Idaho Avenue
Santa Monica, CA 90403
310-396-5459

November 19, 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall, 200 N. Spring Street, Room 620
Los Angeles, CA 90012

Dear Mr. Barron,

My wife owns a horse who boards at Paddock Riding Club. She frequently rides through the Van Luit Complex. This area provides a safe area for horses and riders, and is an important part of the riding environment. The Van Luit Complex is especially usefule on bad days when the LA River Equestrian Trail is too windy or muddy. The factory building shields the horses and riders from wind and rain, while providing enough space to ride safely

Yours truly,



shannon.ryan@lacity.org
lambert.giessinger@lacity.org

DavidLee9@aol.com <DavidLee9@aol.com>
To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org
Cc: MargoWL@aol.com

Thu, Nov 19, 2015 at 3:11 PM

Margo Lee
1819 Idaho Avenue
Santa Monica, CA 90403
310-396-5459

November 19, 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall, 200 N. Spring Street, Room 620
Los Angeles, CA 90012

Dear Mr. Barron,

I own a horse who boards at Paddock Riding Club. I frequently ride through the Van Luit Complex. This area provides a safe area for horses and riders, and is an important part of our riding environment. The Van Luit Complex is especially useful on bad days when the LA River Equestrian Trail is too windy or muddy. The factory building shields the horses and riders from wind and rain, while providing enough space to ride safely

Yours truly,

Marge Wain Lee

shannon.ryan@lacity.org
lambert.giessinger@lacity.org

Aaron Kirsch <kirsch@astekwallcovering.com>
To: shannon.ryan@lacity.org
Cc: lambert.giessinger@lacity.org

Fri, Nov 20, 2015 at 9:36 AM

Aaron Kirsch



Check us out on social media!

Astek Wallcovering Inc.

15924 Arminta St

Van Nuys, CA 91406

818-901-9876

800-432-7930

Direct 818-815-2543

Fax 818.901.9891

kirsch@astekwallcovering.com

We also offer trimming and cutting services! Just ask us and we can custom trim or cut your project! All custom digital prints come untrimmed on roll or rigid material unless otherwise specified by the client. All trimming and cutting services are provided for a fee

From: Aaron Kirsch [mailto:kirsch@astekwallcovering.com]

Sent: Friday, November 20, 2015 8:56 AM

To: 'CHC@lacity.org'; 'christine.peters@lacity.org'; 'amy.ablakat@lacity.org'; 'atwatervillagealways@gmail.com'

Subject: Van Luit Complex

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Aaron Kirsch

Home:

Business: Astek Inc., 15924 Arminta St, Van Nuys, CA 91406

Email: kirsch@astekwallcovering.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 19, 2015

To Whom It May Concern:

I am the founder and CEO of Astek Inc., a leader in both the wallcovering and custom digital printing industries. We work with clients worldwide, a clientele who spans a variety of industries including hospitality, architecture, interior design, fashion retail, motion picture and television. In such a competitive and diverse marketplace, we attribute our success to our dedication to innovative design, commitment to quality, and excellence in service. This is a business model we did not invent, but which we benefit from the talents of Albert Van Luit who revolutionized the wallpaper industry in the United States.

Astek Inc. has been in business for over 30 years, and currently has over 30,000 rolls of Van Luit wallpaper in stock. We've been a mainstay to the film and television industry for these past decades since Albert Van Luit's wallpaper dominated film and television sets in the 1950's and '60's. Astek Inc. continues the Van Luit tradition, his wallpaper most recently seen in the films *Road to Perdition*, *Almost Famous*, and *Django*.

The Van Luit Complex is an architecturally amazing place to conduct business. I recall visiting Production Designer Bruce Ryan when his offices were set in the grandeur of the Van Luit office and showroom, an exceptional example of Edward Killingsworth's International Style design that echoes his Case Study homes. The Daylight Factory is certainly a gem to preserve with its north facing windows letting in light and air without inviting harsh light or heat.

It is for these reasons and more, that I support the nomination of the Albert Van Luit Complex as a Historical Cultural Monument to the City of Los Angeles.

Sincerely,

Aaron Kirsch, President and CEO of Astek, Inc.

Aaron Kirsch



Check us out on social media!

Astek Wallcovering Inc.

15924 Arminta St

Van Nuys, CA 91406

818-901-9876

800-432-7930

Direct 818-815-2543

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kirsch@astekwallcovering.com

We also offer trimming and cutting services! Just ask us and we can custom trim or cut your project! All custom digital prints come untrimmed on roll or rigid material unless otherwise specified by the client. All trimming and cutting services are provided for a fee

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www.astekwallcovering.com



Shannon Ryan <shannon.ryan@lacity.org>

(no subject)

1 message

John Sabato <jwsab@aol.com>

Fri, Nov 20, 2015 at 10:27 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org, "CHC@lacity.org" <cc:>, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

John Sabato
Home: 4001 Verdant Street
Email: [Jwsab@aol.com](mailto:jwsab@aol.com)

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 18, 2015

To whom it concerns

I am a retired Award Winning Production Designer, who happens to be a neighbor to the Albert Van Luit Complex, and a former customer of the current residents of the complex, so I am quite familiar with it.

I always enjoyed my visits to the office because the building is so interesting. Seeing the rather plain windowless façade, you don't expect that when you open the door you will be met with the explosion of bright natural light that the wall of glass on the other side of the lobby allows via the atrium that is the centerpiece of the building. There is even natural light in the below-ground lower level, made possible by windowwells along the sides of the office building.

For these reasons and more, I support the Historic-Cultural Monument Nomination of the Albert Van Luit Complex

*Sincerely,
John Sabato*



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Janet Upjohn <jcupjohn@gmail.com>

Fri, Nov 20, 2015 at 10:32 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, Jackie Sloan <atwatervillagealways@gmail.com>, christine.peters@lacity.org,
amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Janet Upjohn

Home: 3055 St. George St., Los Angeles, CA 90027

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: jcupjohn@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 19, 2015

I am a Children's Ranch board member and a mother of three children, all whom have participated as volunteers or clients' at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since 2007 when my daughter began working as a volunteer. Subsequently I became a Board member in 2008 and currently serve as Vice President working closely with Jackie Sloan to review participants' financial assistance applications and ensuring no child is turned away from ranch services based on an inability to pay.

I write this letter in support of the Nomination of the Albert Van Luit Complex. Although I have been at the ranch countless times over the past eight years, I was scarcely aware of the Albert Van Luit Complex. The fact that I've been to the ranch so often and ridden and walked on the bridle paths without being impacted by this complex speaks to the care of the Van Luit design.

It was with much interest that I read about the historical significance of the Van Luit Complex, the wallpaper factory and Killingsworth-Brady showroom. Clearly, this complex played an important historical role and it continues to play an important role in this unique equestrian area providing a safe buffer for all riders in the area.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Janet Upjohn



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

nancy jean <nancyjeanery@yahoo.com>

Fri, Nov 20, 2015 at 12:26 PM

Reply-To: nancy jean <nancyjeanery@yahoo.com>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Nancy Tucker
4218 Edenhurst Avenue
Los Angeles, CA 90039
nancyjeanery@yahoo.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 20th, 2015

I am writing concerning the Albert Van Luit Complex that is up for demolition and I wholeheartedly disagree with this set of buildings being torn down. I have resided just a few blocks from these buildings for the past five years, and I walk almost daily by these buildings, which are set back from the street, hidden by trees and foliage, and serve as a barrier between residences and the equestrian center which makes this neighborhood so unique. We need to be careful as a city, in our rush to develop every bit of land, that we do not destroy what makes neighborhoods great. The equestrian center provides beauty and a little bit of nature in a city full of concrete and automobiles, and it should be protected and encouraged. These buildings help to do this, and could very well be reused for a different purpose and I think more work should be done to attempt to do this before destroying them. Please protect our neighborhood and the equestrian center.

Sincerely,
Nancy Tucker

11/24/2015

City of Los Angeles Mail - Historic-Cultural Monument Nomination: Albert Van Luit Complex

4218 Edenhurst Avenue
Los Angeles, CA 90039
nancyjeanery@yahoo.com

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Joanna Heart Milliken
1327 El Paso Drive, Los Angeles CA 90065.
(I used to live in Atwater Village 3913 Edenhurst Ave Los Angeles 90026)
Joanna.heart@gmail.com

Please help us preserve our Los Angeles history.

As community member, of Atwater Village & a supporter of the arts this complex serves as a beautiful piece of history. This is a community of artists keeping alive a dream & vision that without this Complex will surely not be the same. There is nothing like this place in Los Angeles. I support the historic nomination of this site as a city monument. The Van Luit Complex is a symbol of our neighborhood – representing the urban equestrian area village along the Los Angeles River. This Complex IS ATWATER VILLAGE. It makes Atwater Village a special place. A hidden gem along the residences. There is no other place like it in all of Los Angeles! I am a new mother & I strongly want to see history stay here in Los Angeles as a historic site. We don't have enough history! Lets preserve what we do have!

Sincerely,

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Margaret E. Black
Home: 8464 Hollywood Boulevard, Los Angeles, CA 90069
Business: Advisory Board Member of Taking the Reins 3919 1/2 Rigali Ave, LA 90039
Email: ptakfam@earthlink.net

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org,
atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 20, 2015

Gentlemen:

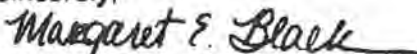
I am writing as a long time supporter of Taking the Reins, a 501(c) 3 in Atwater Village as well as a LA citizen who values the historical and cultural diversity of our city.

I urge you to support the designation of the Albert Van Luit Complex at 4000 E. Chevy Chase Drive, Los Angeles 90039 as a Historical- Cultural Monument in the City of Los Angeles.

We have lost so many buildings which make up the history of our city! The Albert Van Luit Complex is very special in our community as it represents a fine example of a Post-War Daylight Factory designed by architect, JR Wyatt as well as an International Style office-showroom designed by E. Killingsworth and Jules Brady. The building showcased the wonderful innovative wallpaper designs of Van Luit allowing a natural way to view his designs.

We do not want to abandon this site due to its historic and architectural significance. Please support the designation of this site as a Historical- Cultural Monument.

Sincerely,


Margaret E. Black

USC School of Architecture

Date: 21 November 2015

Mr. Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Kenneth A. Breisch, Ph.D
School of Architecture
University of Southern California
204 Watt Hall
Los Angeles, CA 90089-0291

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org and atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Dear Mr. Burton:

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I am an Assistant Professor in the School of Architecture at the University of Southern California with a Ph.D. in Art History from the University of Michigan, where I specialized in the history of American architecture. In 2002 I founded the Graduate Program in Historic Preservation at USC and currently teach graduate courses in The History of American Architecture, and The Modern Tradition in Southern California. I currently serve as President of the Society of Architectural Historians, an international organization devoted to the study and preservation of our historic built environment.

Based on my expertise, I am writing to support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles. The Van Luit Factory, which was designed by J. R. Wyatt in 1950, is an excellent example of



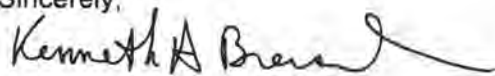
daylight factory design, employing north-facing, saw-tooth windows to bring indirect natural light into the interior. Its reinforced concrete construction allows for large unobstructed floor spaces, which, when combined with the generous overhead lighting, make it an excellent candidate for adaptive reuse.

The adjacent Van Luit office-showroom was designed by award-winning architects Edward Killingsworth and Jules Brady in 1965, principals in one of the most important Southern California architectural firms of the post-war era. Reflecting the Mid-Century Modern architectural style that was a hall-mark of these years, it retains significant character-defining features that perfectly reflect the firm's influential architectural aesthetic. Its U-shaped plan creates a remarkably free flow of space between the exterior and interior spaces of the structure.

Killingsworth was responsible for integrating landscape design into all of the firm's projects. The resulting unification of exterior and structural spaces, combined with the crisp geometry of the steel and glass construction and flat roof, reflect the very best of the Southern California, Mid-Century Modern aesthetic, a style which was popularized by *Arts and Architecture* magazine and its internationally renowned Case Study house program, for which Killingsworth and Brady designed the widely acclaimed Frank House in Naples, CA. The wooden lattice screens and overhead folding-shades that Killingsworth and Brady incorporated into the Van Luit design are particularly elegant features of the firm's contribution to this style. They are characteristic of their use of light and shade to create rhythmic patterns that play across the surfaces and floors of the structure.

For the above reasons, I strongly support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

A handwritten signature in black ink, reading "Kenneth A. Breisch". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Ken Breisch, Ph.D.
Assistant Professor



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Oirp <oirp@aol.com>

Sun, Nov 22, 2015 at 1:20 PM

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Our family, the DiCaprios, lived on Edenhurst Ave. for more than fourteen years. We picked that area especially because it was such a bucolic oasis. Our two boys, Adam and Leonardo had the benefit of living in a place that was literally from another time. In only a little while we had befriended an old Cowboy who told us that he had driven cattle in herds from somewhere out West and would come to the end of the drive following along Chevy Chase and into the yards in San Fernando Valley. He told us that a map would show us how the contours of that street wandered this way and that because it was one of the earliest trails through the area. We also got to know another resident, Martha who told us that she was ninety but still rode her Horse, Peru, every day. On Halloween, she would ride up to our doorstep for treats for her horse and get him to do tricks for the boys. Both boys loved skateboarding and the small Hill on Chevy Chase provided just enough easy slope to give them a practice run all Summer long. It was around that time I noticed the Van Luit complex which is set back in easy repose from the street. I could see how effectively the sunlight was used to illuminate the floors of the interior and to heat the building in the winter when the leaves had fallen from the trees around it. A great example of organic efficiency. It would be a shame to deconstruct this building or any of the ideas embodied in it. Please save the complex for the future to serve as an example of human ability to temper the extremes of nature in the cleverest way.

Thank you for your time, George and Peggy DiCaprio

Sent from my iPhone



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Sarah Weiss <sarahrebeccaweiss@gmail.com>

Sun, Nov 22, 2015 at 3:10 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Sarah Weiss

Home: 9 Madrigal, San Clemente, CA 92673

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: sarahrebeccaweiss@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 22, 2015

I am a volunteer at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since January 2015. I am a student studying speech-language pathology, and volunteering at the ranch has given me invaluable insight into working with children with developmental disabilities.

I write this letter in support of the Nomination of the Albert Van Luit Complex. I have witnessed the calming effect horseback riding has on the children who come to the ranch. The serenity of the environment helps the children with their anxiety. The Van Luit buildings blend in well with the surroundings and also provide an educational talking point with the children. Lastly, the buildings provide shelter when the weather is not conducive for riding.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Sarah Weiss



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Jackie Sloan <atwatervillagealways@gmail.com>

Sun, Nov 22, 2015 at 3:34 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, Jackie Sloan <atwatervillagealways@gmail.com>



To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

From:

Jackie Sloan, on behalf of Atwater Village Always

4007 Verdant Street, LA 90039

atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 22, 2015

Dear Mr. Barron,

I am writing on behalf of the community members of Atwater Village Always, in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

As residents, equestrians, business owners, and property owners in Atwater Village, we feel fortunate to have such a gentle giant of a building in the midst of our neighborhood. The historic building sits adjacent to North Atwater Park, serving as a protective shield for all of us who use North Atwater Park, the Creek Restoration, the horse trails & bridle paths, the Atwater Public Equestrian Arena, the Los Angeles River Equestrian Trail.

I am struck by how the Albert Van Luit Complex, located at 4000 Chevy Chase Drive, has become a symbol of our neighborhood – representing the delicate balance among residential, commercial and equestrian uses that has become the defining characteristic of this unique urban equestrian village along the Los Angeles River. There is no other place like it in all of Los Angeles.

This was not an accident. Rather, the original owner of the wallpaper factory, Albert Van Luit, was a horseman himself and specifically created a factory complex that exists harmoniously amidst hundreds of horses. The buildings on the site are set back graciously from the neighboring residences, adjoining stables, equestrian arenas, bridle paths and park. Trees were deliberately planted along the perimeter to blend the factory into the adjacent properties. In fact, as you walk along the trails and recreate in the park, you hardly notice the Van Luit Complex is there.

The Van Luit Complex is comprised of two architecturally significant buildings: a Post-War daylight factory (JR Wyatt, 1950) and an International Style office-showroom (Killingsworth-Brady, 1965). These important buildings are located *in the heart of the Atwater Equestrian District* – right next to our public riding areas, jumping arenas, trails, stables and residences. Not only are the buildings themselves significant, but the way they were constructed has provided an important buffer of protection for the historic and existing equestrian uses of the adjacent land. And, the site was the original home to the Van Luit Wallpaper Factory, where Albert Van Luit transformed the wallpaper industry with his techniques for creating scenic designs. These buildings are historically significant, and should be preserved as an integral part of the fabric of the City of Los Angeles.

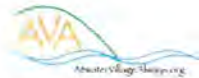
Accordingly, we support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles. After all, these historic buildings enhance and protect our equestrian haven along the LA River and the open space it provides. They are part of what makes Los Angeles a unique, world-class city and should be preserved for our current and future Los Angeles residents.

Yours,

Jackie Sloan, on behalf of Atwater Village Always

11/24/2015

City of Los Angeles Mail - Van Luit Complex



AtwaterVillageAlways.org

atwatervillagealways@gmail.com

213-447-6456



Shannon Ryan <shannon.ryan@lacity.org>

Letter of Support for the Albert Van Luit Complex

1 message

Saralynne Precht <s.precht@me.com>

Sun, Nov 22, 2015 at 4:03 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Saralynne & Vincent Precht
Home: 271 W. Providencia Ave, Burbank, CA 91502
Business: treehaus 3153 Glendale Blvd., Atwater Village, 90039
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: s.precht@me.com

Historic-Cultural Monument Nomination: Albert Van Luit Complex

November 22, 2015

My 11 year old son participates in the therapeutic riding program at The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. We have been a part of the Ranch community since 2013.

It had been on my radar for years, as my son's first therapeutic experience was at Cheerful Helpers (another incredible place that supports families/kids with special needs). Cheerful Helpers were the first ones who mentioned the existence of the Ranch to my family. The same super-supportive setting we found in Cheerful Helpers is found also at the Ranch.

It wasn't until I opened my retail shop, treehaus in Atwater Village and I realized I was driving by the Ranch most days on my way to the shop, that I finally brought my son. We felt like we were home again.

As all businesses I've encountered in Atwater Village, the Ranch is open, friendly and very supportive of this special area of Los Angeles. This the reason that my business partner and I chose Atwater to open our first shop in. It truly is a village in the middle of our enormous city...a little bit Mayberry and a lot of cool.

Part of that cool is the architecture in Atwater. The Spanish bungalows, California Craftsman, the Tam o'Shanter and the Albert Van Luit Complex all contribute to this special area. The Van Luit Complex is especially unique in that it was built to fit into the equestrian district seamlessly. It serves as a buffer/safe area to ride for the Ranch kids (and everyone else) when the weather is challenging along the river. And it keeps the area quiet. These things are very important to our sensory sensitive kids (and the horses!).

The Van Luit Complex is a symbol of our neighborhood. It represents the delicate balance between residential, commercial and equestrian uses that defines this unique equestrian village along the Los Angeles River. It's the only place like it in all of Los Angeles.

Help us preserve this equestrian haven along the LA River and the open space it provides, so our City's residents can enjoy this unique area well into the future.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Saralynne, Vincent & Sullivan

The Precht Family



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Claudia Logan <claudialogan08@gmail.com>

Sun, Nov 22, 2015 at 5:58 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall, 200 N. Spring Street, Room 620
Los Angeles, CA 9001

11/22/2015

Dear Mr. Barron:

I own a horse who is boarded at The Paddock Riding Club.

I am a supporter of the Van Luit Complex. This is an important and essential part of the equestrian community here and is very valued. Everyone who rides their horses in this area knows that it helps to keep us safe. The factory building protects us from wind and rain and provides a safe riding space. Please know that it is of utmost importance to us and support us in maintaining our equestrian community.

Sincerely,

Claudia Logan, RN
3919 Rigali Ave
Los Angeles, Ca. 90039

claudialogan08@gmail.com
626)644-8787



Shannon Ryan <shannon.ryan@lacity.org>

The Van Luit Complex

1 message

Erica Freed <mothra@earthlink.net>

Sun, Nov 22, 2015 at 7:21 PM

Reply-To: Erica Freed <mothra@earthlink.net>

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall, 200 N. Spring Street, Room 620
Los Angeles, CA 90012

As a resident of Atwater Village and the City of Los Angeles in general, I am writing in support of preservation of the Van Luit Complex buildings as they are, rather than allowing new construction to replace them. The quiet area around the Los Angeles river functions more and more as a real city park for walkers, joggers, bicyclists and equestrians.

As a boarder at a nearby barn, of course I have an interest in keeping the area safe and usable for all of the above. But if you've never ridden a horse, never walk or jog along the river, and haven't ridden a bicycle in years, just the sight of these activities lets you know you are in a unique part of the city. The presence of horses and riders in particular sets Los Angeles apart from other major American cities, and is as much a part of our identity as a newly bustling downtown, hipsters in Silverlake, and a newly vibrant and always beautiful Echo Park. For riders and non-riders alike, the sight of a horse going by makes us all proud and happy to be part of the wonderful fabric that makes Los Angeles a great city. Yet, there are plenty of other sites around town begging for change, redevelopment and infill.

Please don't let this little piece of Los Angeles disappear - pushing its treasures into the elite suburbs and out of reach for city residents.

Erica Freed

3172 Larga Ave

Los Angeles, CA 90039

mothra@earthlink.net

mothra@earthlink.net

mothra@earthlink.net

mothra@earthlink.net

mothra@earthlink.net



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Jerry Stahl <jerrystahl@mac.com>

Sun, Nov 22, 2015 at 8:13 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chairman

The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620

From:

Jerry Stahl
624 Cross Ave
LA 90065

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

November 22, 2015

Dear Mr. Barron,

I am writing as a huge supporter and believer in the Children's Ranch Foundation. Not only does the Ranch do astonishing work for an under-served, yet ever growing community – autistic and otherwise psycho-emotionally challenged kids – but the physical place itself, the entire Van Luit Complex, is so wondrous and unique that the prospect of doing away with it is a travesty on any number of levels.

Under the guise of 'progress' it is all too common – and all too easy – for the soul of a city to be lost. And the unique soulfulness of Children's ranch – this unlikely, magical haven of horses, trails, miscellaneous small animals, and ongoing life-saving – makes the thought of its destruction beyond egregious.

On a daily basis, I get to hear from my wife Elizabeth, who works with the very special special-needs kids at the

ranch, tales of healing and happiness in the face of childhood conditions which would otherwise condemn their sufferers to lives of hopelessness and despair. To see the eyes of a six-year-old autism victim who finds delight and empowerment - often for the very first time - on the back of a horse, is such a life-changing and transformative experience (for child and observer) that I would challenge all those in receipt of this letter to come by and experience this for themselves. I guarantee that anyone who takes the time to visit and partake of these daily milestones will realize that a way must be found to serve the needs of land development without destroying the life-development that goes on year-round here in Atwater's own equine house of miracles.

This is not a letter bemoaning new construction, or insisting there be no new housing or commercial structures in our wonderful city. Rather, this is a letter saying that, pressing as any and all residential or commercial concerns may be, there is no reason to serve them on the backs of children whose lives will be impacted - in some cases shattered - should Children's Ranch be forced to close.

The entire Van Luit complex stands out as a rare and nourishing example of the writer Patrick Geddes' definition of urban reality. "A city," Geddes wrote, "is more than a place in space, it is a drama in time." And the particular, daily dramas of hope and joy that play out in this inimitable stretch of real estate are worth more than the millions to be made in tearing the whole complex down and further diminishing what makes LA LA. You can't put a price tag on salvation - architectural or human.

As my Russian-born grandfather, himself a bit of a speculator, always liked to say, "The reason land is so valuable is because they're not making any more of it." To which I would add that no more could be made of this tiny patch of land near the LA River than what the Ranch's visionary founder, Jackie Sloan, and her crew of miracle-workers have already done.

For all these reasons, tangible and intangible, the nomination of the Van Luit Complex is not just well-deserved - it is absolutely, tragically necessary.

Sincerely,

Jerry Stahl



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Debra Brause <debra.brause@gmail.com>

Sun, Nov 22, 2015 at 9:04 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

November 22, 2015

To:

Richard Burton, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Debra Brause
12050 Valleyheart Drive, #304
Studio City, CA 91604
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: debra.brause@gmail.com

My child is a client of The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. We have been a part of the Ranch community since September 2012. My son, William, has been riding at the Ranch weekly for the past 3+ years, and it is the highlight of his week. William experienced oxygen loss at birth and has a very sensitive sensory system. The time he spends with the horses helps to regulate him and he shares a profound connection with the animals as well as the wonderful people who provide his therapeutic rides.

I write this letter in support of the Nomination of the Albert Van Luit Complex.

It has been fascinating to learn about all the history and architectural significance of this area of Los Angeles. The complex creates a peaceful environment for the horses to feel safe and comfortable, thus enabling their riders to have a safe and profound experience. It would be devastating for our family to lose this precious resource.

Thank you,
Debra Brause



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

Marvin Dorson <madorson@me.com>

Mon, Nov 23, 2015 at 7:04 AM

To: shannon.ryan@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, Jackie Sloan <atwaterillagealways@gmail.com>

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Marvin A. Dorson
4312 Edenhurst Ave.
Los Angeles, CA 90039
Email: Madorson@mac.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 19, 2015

I am a Television Producer and I have lived in historic Atwater Village, near the Van Luit Complex since 2004. My home is just around the corner from the Van Luit Complex.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I have lived in this beautiful equestrian neighborhood for going on thirteen years. I walk my dogs down Chewy Chase Drive to play with them in North Atwater Park several times on a daily basis. I have always admired the Van Luit Complex and have hoped for a renovation on these beautiful landmark buildings. I feel that their unique design and placement on the site offer so many possibilities to enhance the property and the community, where they have been an established landmark (**FEATURE?**) for so many years. The complex sits so beautifully on the property and the trees and plantings create a perfect compliment to the adjacent park.

I feel it would be a shame and a disservice to the Atwater Village community and to Los Angeles History to demolish these beautiful structures especially since repurposing could offer so many distinct advantages to the area.

I also appreciate how the Complex adds a protective buffer to the diminishing equestrian community that is flourishing in Atwater Village. The loss or even modest reduction of this lifestyle will never survive if it is not supported and protected.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,
Marvin A. Dorson

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Jillian Lauren <jillianlauren@me.com>

Mon, Nov 23, 2015 at 12:09 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org, CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**To:**

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Jillian Lauren Shriner and Scott Shriner
Home: 1817 Micheltorena Street, Los Angeles, Ca, 90026
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: jillianlauren@me.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 23, 2015

The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since 2014. My son is in their therapeutic riding program and we ride there every week. We have also lived in neighboring Silverlake for over a decade.

I write this letter in support of the Nomination of the Albert Van Luit Complex.

As the mother of a child who rides at The Children's Ranch, I appreciate how the Van Luit Complex buildings are both comforting and unobtrusive. My son is sensitive to sensory input and if the atmosphere is too busy, it

makes my son very anxious. The open space and the quiet that the Van Luit buildings provide make his therapeutic rides along the trails next to the complex both safe and enjoyable for him. The ranch and its surrounding community are such an important part of our lives and the Van Luit Complex is an integral part of that community. This unique urban equestrian district deserves protection.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Jillian and Scott Shriner

Jillian Lauren

<http://www.jillianlauren.com>

Order my new memoir, *Everything You Ever Wanted!*





Shannon Ryan <shannon.ryan@lacity.org>

The Van Luit Complex

1 message

Alan Katz <boynhisdog@att.net>

Mon, Nov 23, 2015 at 3:08 PM

Reply-To: Alan Katz <boynhisdog@att.net>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org"

<lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>,"christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>

November 23, 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall, Planning Associate
Los Angeles City Hall, 200 N Spring Street, Room 520
Los Angeles, CA 90012

Dear Mr. Barron:

For the past 4 years, my daughter Bianca has been part of Atwater's equestrian community which has given my family a real insight what a veritable jewel we have in the Atwater Equestrian District and the Van Luit Complex's place as part of the District.

While we understand that development is part of any city's evolution and progress, sometimes development can actually undermine and ultimately diminish the very neighborhood it is theoretically trying to improve. That, I believe, will be the outcome if the Van Luit Complex is allowed to be torn down.

To begin with, the Van Luit Complex has architectural significance; no doubt others have already written you at length (and with profound insight) into just how important those structures are. To lose them – especially to a housing scheme that would radically increase the population density of the area and profoundly change the character of this historic neighborhood – seems both short-sighted and in marked contrast to all the other great, thoughtful plans already in play for the immediate area (especially the LA River).

I urge you in the strongest terms possible to please, please, please support the nomination of the Van Luit Complex to historic status. This action would help preserve the Equestrian District's integrity and all the many worthwhile characteristics of the Atwater neighborhood itself. To allow the complex to be torn down would be needlessly destructive.

As Joni Mitchell put it in her song 'Big Yellow Taxi', "...They paved paradise and put up a parking lot". That is exactly what we have the chance here to prevent.

Thank you for your consideration in this matter.

Sincerely,

Alan Katz
134 N Avenue 54
Los Angeles, CA 90042
[213-716-7138](tel:213-716-7138)
boynhisdog@att.net

4 attachments



IMAG0313.jpg
2475K



IMAG0315.jpg
2527K



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November 23 Letter re Atwater Equestrian District.pdf
123K

**LOS ANGELES
EQUINE ADVISORY
COMMITTEE**

CITY OF LOS ANGELES
CALIFORNIA

CITY COUNCIL REPRESENTATIVES:

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5th District: Melanie Coto
6th District: Mary Benson
7th District: Dale Gibson
8th District: Todd LaVergne



**Eric Garcetti
MAYOR**

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13th District: Gene Gilbert
14th District: Vacant
15th District: Vacant

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

November 25, 2015

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Mr Barron,

In 2009, the Los Angeles City Council established the Los Angeles Equine Advisory Committee to address equine and equestrian issues in the City of Los Angeles. Our committee is dedicated to the preservation of equine and equestrian activities and spaces. Far too many of these rare places, many of historic importance, have already been lost forever because they were not identified and protected.

The Van Luit Complex is a stunning example of how buildings, though larger than others in the neighborhood, can be compatible with the equestrian nature of the area. This complex was obviously planned to enhance, rather than detract from, the unique equestrian neighborhood. Mr. Van Luit was careful to place the buildings in an appropriate location that would complement the community rather than serving to frighten or intimidate the horses. The buildings are set back from the perimeter of the property, and the property is bordered by suitable trees and other plantings. Mr. Van Luit himself was an equestrian and kept his horse in a stable at his home, adjacent to these beautiful and functional buildings. These buildings are historically important as they have stood the test of time in this jewel of an equestrian neighborhood. They deserve to remain.

The K Zone protecting the equine keeping facilities in Atwater Village was approved in 2007. Although Mr. Van Luit could not have foreseen the need for such protection, his buildings are the perfect buffer between the protected equestrian properties and nearby residences and traffic to the North Atwater Park and the Los Angeles Parks and Recreation Service Yard.



Our committee urges you to approve the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

R. Dale Gibson, President
Los Angeles Equine Advisory Committee

Sincerely,

A handwritten signature in dark ink, appearing to read "R. Dale Gibson". The signature is fluid and cursive, with the first name "R." and last name "Gibson" clearly distinguishable.

Dale Gibson, President
Los Angeles Equine Advisory Committee

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

Kortum, Frank (USACAC) <Frank.Kortum@usdoj.gov>

Mon, Nov 23, 2015 at 3:43 PM

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Frank Kortum
312 N. Spring Street, #1400
Los Angeles, California 90012

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: frank.kortum@usdoj.gov<mailto:frank.kortum@usdoj.gov>

Sent via email to: shannon.ryan@lacity.org<mailto:shannon.ryan@lacity.org><mailto:shannon.ryan@lacity.org><mailto:shannon.ryan@lacity.org>>, lambert.giessinger@lacity.org<mailto:lambert.giessinger@lacity.org><mailto:lambert.giessinger@lacity.org><mailto:lambert.giessinger@lacity.org>>, cc: CHC@lacity.org<mailto:CHC@lacity.org><mailto:CHC@lacity.org><mailto:CHC@lacity.org>>, christine.peters@lacity.org<mailto:christine.peters@lacity.org><mailto:christine.peters@lacity.org><mailto:christine.peters@lacity.org>>, amy.ablakat@lacity.org<mailto:amy.ablakat@lacity.org><mailto:amy.ablakat@lacity.org>>, atwatervillagealways@gmail.com<mailto:atwatervillagealways@gmail.com><mailto:atwatervillagealways@gmail.com><mailto:atwatervillagealways@gmail.com>>

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 23, 2015

I am a client of the Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community for about a year. The Ranch has provided an invaluable opportunity for my son to learn more about horses and to help other kids learn about horses.

I'm writing in support of the Nomination of the Albert Van Luit Complex (the "Complex") to be a Historic-Cultural Heritage Monument. At a time when so much of the character of Los Angeles has been sacrificed to mindless development, designation of the Complex as a Historic-Cultural Heritage Monument would provide a living example to the residents of this City of how buildings can remain sensitively integrated with their surroundings. Specifically, the buildings in the Complex have a low height and ample setback that contributes to a safer riding atmosphere for young equestrians. I'm deeply concerned about the impact on the Ranch that would result from more intensive development at this site. For this and many other reasons, I support the Nomination of the

11/24/2015

City of Los Angeles Mail - Historic-Cultural Monument Nomination: Albert Van Luit Complex

Complex.

Sincerely,
Frank Kortum (213.894.5710)



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

katandan calderon <loscalderons@earthlink.net>

Mon, Nov 23, 2015 at 5:48 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

C/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Katarina Vinegrad/Calderon

29500 Heathercliff Road, space 83

Malibu, CA 90265

loscalderons@earthlink.net

Sent via email to: Shannon.ryan@lacity.org,

Lambert.giessinger@lacity.org,

Cc: CHC@lacity.org, Christine.peters@lacity.org,

Amy.ablakat@lacity.org, atwatervillagealways@gmail.com

-

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 23, 2015

I am a Children's Ranch board member and have been since 2006.

My youngest daughter Lulu rode at the ranch on a weekly basis.

Learning to be with the horses both in and out of the saddle, gave her physical and emotional confidence, which enabled her to lead a successful and fulfilling life up until her untimely death in 2008.

I cannot stress enough how important the Children's Ranch is to families of children with special needs. Nor can I over stress the importance of having a program like this accessible to families living within the urban inner city of Los Angeles. (Up until March 2015 we resided in Silverlake).

The Children's Ranch is a unique place within the magical setting of Atwater Village.

The magic happens *because* the equestrian community is able to exist alongside the urban environment. This fragile co-existence continues because the design and placement of the Van Luit Complex *allows for safe* access to the bridle paths and riding arena.

Due to this, I support the nomination of the Albert Van Luit Complex.

Sincerely,

Katarina.



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

LoMa MT <loma.mt33@gmail.com>

Mon, Nov 23, 2015 at 7:05 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

LoMa Familiar

2628 Medlow Avenue

Los Angeles, CA 90065

Email: loma.mt33@gmail.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 21, 2015

Dear Mr. Richard Barron,

I currently volunteer at The Children's Ranch, a therapeutic equestrian program located next to the historic Albert Van Luit Complex. This unique place offers a safe environment for children with special needs to explore and be challenged in their therapeutic processes. These children have a wonderful team of therapists, volunteers, family and horses aiding them with this exploration and growth. I work directly with the horses, and am able to see how

their current environment impacts their health and well-being.

Pepper, Cody, Dove and Storm are rescued horses that came from other jobs or other owners and have been given a second chance to be a part of a working community. As a Massage Therapist and CranioSacral Practitioner I began working with the horses in an effort to care for and give back to the animals that are providing so much unspoken love and understanding to the children of the ranch. Much is being asked of the horses in their very busy workday, and thus their down-time, their quiet-time, is paramount in their ability to rejuvenate and recoup so that they might be available and supportive to all the children who work with them. Their ability to have space, hear the birds, hear the wind in the trees and feel it on their bodies, be surrounded with open sky and nature are key for their mental and physical well beings. Currently they have such an environment with the surrounding homes, barns and the low height of the Albert Van Luit Complex, which abuts the property of the ranch and was designed to blend into sight lines of the trees.

It is rare for urban areas to have equestrian centers in them and Atwater Village is part of a unique community that has that ability – an ability that is due to the current environment of accessible nature which lends itself to healthy horses.

It is for these reasons I support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument.

Sincerely,

LoMa Familiar

23 November, 2015

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Jennifer Stoller
StollerBarakatDesign
2190 Moreno Drive
Los Angeles, CA 90039

sent via email:

to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Regarding: Historic-Cultural Monument Nomination application: Albert Van Luit Complex

Dear Mr. Barron

I am writing in support of the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument.

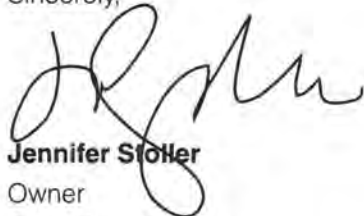
I am an environmental graphic designer who works and lives in the Atwater/Silverlake area. I have been collaborating with architects in Southern California for the past 20 years. Many of the projects I have been involved with are civic in nature. I have helped create comprehensive identities for cities around Los Angeles (Culver City, City of Santa Monica, etc). Most of these civic projects involve cities preserving their past as a way of defining who they are. These cities have embraced adaptive reuse of existing structures as a way of maintain the overall character and identity of their neighborhoods.

Modernist architects, Edward Killingsworth and Jules Brady, who are responsible for some of the most important examples of Mid-Century structures in Southern California, created a complex in perfect unity with the Atwater Equestrian District. Van Luit's office/showroom is a classic example

of Mid-Century architectural style, but also of a Post-War industrial daylight factory. The complex has natural indirect light, free flowing floor plan, and hallmark integration of interior and exterior space as seen in International Style architecture. In keeping with the neighborhood, the building maintains an appropriate relationship to the LA River and hills of Griffith Park. Having spent time with my children at the stables along the river, I have seen how the Killingsworth site appears to have evolved organically in perfect scale with the equestrian and residential areas.

Adaptive reuse of the historically important Albert Van Luit complex is a necessary way for Atwater Village and the Equestrian District to keep their unique village identity intact and for Los Angeles to preserve yet another significant architectural landmark. Therefore, I fully support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,



Jennifer Stoller

Owner

StollerBarakatDesign



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Bill Sloan <bill@sloanduo.com>

Mon, Nov 23, 2015 at 8:42 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwaterillagealways@gmail.com

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

William R. Sloan, M.D.
Home: 2252 Cheswic Lane, Los Angeles, CA 90027
Business: 2750 West Broadway, Eagle Rock, CA 90041
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: bill@sloanduo.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwaterillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 23, 2015

Together with my daughter, Jackie, I founded The Children's Ranch in 2003. The Ranch has grown and flourished in the Atwater Equestrian District, adjacent to the Van Luit Complex.

We searched all over Los Angeles County to identify a site to become the home of The Children's Ranch. We wanted to be sure that families in need did not have to drive great distances to access the Ranch's therapeutic

programs. The Atwater Equestrian District is in the center of the City of Los Angeles, and is a secret haven right in our midst. We couldn't imagine having the Ranch program in any other location.

The adjacent Van Luit Complex was almost unnoticeable, because it fits so seamlessly into the neighborhood. Now, we realize that the architects purposefully designed the buildings so that they did not interfere with the beautiful surroundings. The hills of Griffith Park rise gracefully behind the factory's low, saw-toothed roof, and the ample setback and perimeter plantings shield the complex from neighboring equestrian trails and arenas. The ambient light that floods the factory floors from the North-facing windows is a foreshadowing of what, today, is called "green" technology. Amazingly, due to its thoughtful design, the Van Luit Complex continues to operate to this day as a massive commercial business (Scenic Expressions) without impacting the neighborhood or the equestrian area.

I urge this Commission to preserve the Van Luit Complex as a historic-cultural monument for the citizens of Los Angeles. It serves as an example of commercial construction in harmony with the community.

Sincerely,

William R. Sloan, M.D.



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Sloanduo@aol.com <Sloanduo@aol.com>

Mon, Nov 23, 2015 at 10:51 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Professor Judy Beckner Sloan

Home: 2252 Cheswic Lane, Los Angeles, CA 90027

Business: Southwestern Law School, 3050 Wilshire Blvd., Los Angeles, CA 90010

Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: sloanduo@aol.com, jsloan@swlaw.edu**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 23, 2015

Together with my daughter, Jackie and my husband Dr. William Sloan, I founded The Children's Ranch in 2003. The Ranch has grown and flourished in the Atwater Equestrian District, adjacent to the Van Luit Complex.

I searched all over Los Angeles County to identify a site to become the home of The Children's Ranch. I found sites near Ventura County, but I wanted to be sure that Los Angeles families in need did not have to drive great distances to access the Ranch's therapeutic programs. The Atwater Equestrian District is in the center of the

City of Los Angeles, and is a secret haven right in our midst. We couldn't imagine having the Ranch program in any other location.

The adjacent Van Luit Complex was almost unnoticeable, because it fits so seamlessly into the neighborhood. Now, we realize that the architects purposefully designed the buildings so that they did not interfere with the beautiful surroundings. The hills of Griffith Park rise gracefully behind the factory's low, saw-toothed roof, and the ample setback and perimeter plantings shield the complex from neighboring equestrian trails and arenas. The ambient light that floods the factory floors from the North-facing windows is a foreshadowing of what, today, is called "green" technology. Amazingly, due to its thoughtful design, the Van Luit Complex continues to operate to this day as a massive commercial business (Scenic Expressions) without impacting the neighborhood or the equestrian area.

In addition to fitting so seamlessly into the equestrian neighborhood, the Van Luit Complex has significant design features that make it a remarkable commercial building. I have been a docent for over ten years at the Los Angeles County Museum of Art. I am especially sensitive to the effect that artistic design has on people. I am also a law professor at Southwestern Law School, where my office is in the Bullocks-Wilshire Building, the quintessential statement of Art Deco architecture. These experiences enable me to notice the profound effect that building design has on our daily lives. Watching the young students enjoy the Lacma buildings and the law students being inspired by the Bullock's Building has educated me to the possibilities that building design has on our culture.

The Van Luit Complex is notable and teaches all of us. It commemorates a great designer, Albert Van Luit, who changed wallpaper techniques by creating scenic design. For me this is an example of significant decorative art, the type of art that we all live with and has effect on our everyday lives. The complex is the work of significant Los Angeles architects, J.R. Wyatt and Killingsworth-Brady. The use of ambient light and the blending of a factory into the midst of a bucolic neighborhood are significant architecturally.

We have a duty to future generations to preserve significant architecture and design. I urge this Commission to preserve the Van Luit Complex as an historic-cultural monument for the citizens of Los Angeles. It serves as an example of commercial construction in harmony with the community.

Sincerely,

Judy Beckner Sloan, Professor of Law



Shannon Ryan <shannon.ryan@lacity.org>

Letter of Support for the Albert Van Luit Complex

1 message

Thomas Shipley <tom@atlanticcoastbrands.com>

Tue, Nov 24, 2015 at 5:17 AM

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "robinbenamou@gmail.com" <robinbenamou@gmail.com>, "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Robin Shipley
Home: 2846 Adkins Ave., Los Angeles, 90032
Stable: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
Email: Robinbenamou@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 23, 2015

I am a behavior consultant for The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. I have been a part of the Ranch community since 2009. Along with other Ranch educators I have helped to develop and facilitate social programs for children, teens and young adults with a variety of special needs.

Those of us working in the equestrian therapeutic community are very cautious about where we lead our horses related to the specific needs of each child. The ability to have access to a safe riding area is primary to our work with our clients. The horses themselves are social animals who communicate constantly and need to have a sense of order, direction, and a sense of safety in order to be true therapeutic partners to the individuals they support. The location of the trails surrounding the Ranch to the proximity of the Van Luit Complex provide the safe environment necessary to support our Ranch clients in their learning experience. The complex offers predictability of the surrounding traffic as well as much needed protection from the environmental impact of the elements (rain and wind) for both riders and the horses.

The Children's Ranch programs provide a unique and safe opportunity for kids of all ages with a variety of complex social, emotional, and learning needs to connect with other young people like themselves in order to gain the skills they need to live happier, healthier and more connected lives beyond the Ranch. The location of the Van Luit Complex plays a significant role in these children's growth and development.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,

Robin Shipley, M.S.

11/24/2015

City of Los Angeles Mail - Letter of Support for the Albert Van Luit Complex

Behavior Consultant

(323) 896-7799

To: Shannon Ryan, Office of Historic Resources, City of LA, Room 610
Richard Baron, Chair of the Cultural Heritage Commission
Cc: Christine Peters, CD 13
Atwater Village Always

From: Carrie Sutkin, DPDS
2438 Gatewood Street, Los Angeles, CA 90031
Date: Tuesday, November 24, 2015
Re: Historic Cultural Monument Nomination: Van Luit Complex, Atwater Village

Van Luit Complex, Atwater Village

Albert Van Luit's wallpaper was seen in bedrooms of little cowboys and cowgirls in US since the 1930's (Gilbert, 2015). Photos at the Huntington asin Home and Beauty Magazine through the photographs of Maynard Parker throughout the 1950's and 1960's (Parker, 1964). Albert Van Luit (AVL) moved from Cleveland, Ohio, right after World War II. He purchased his first Atwater property in 1946-7 where he lived until his death in 1970; AVL's first building permit was for a horse stable. Van Luit purchased the factory from the original owner who transferred a complete garage workshop from Verdugo Street.

By 1950, AVL pulled a permit to construct a factory by JR Wyatt on 69,000 square feet. In 1964 AVL hired Edward Killingsworth and Jules Brady of Long Beach to design an International style modern showroom. The AVL Factory was producing thousands of designs and millions of rolls of wallpaper while running three shifts per day. Latin American immigrants and Chicanos worked as printers. The Killingsworth-Brady (1964-67) showroom is like a light box with windows illuminating the interiors. The space is so comfortable on the human eye. The buildings could be preserved and re-used for commercial, residential, recreational, or public use. The showroom could be a community or a senior center or even a branch library, with proper CEQA documentation & public funding.

Because Atwater Village is not protected by the Griffith Park HCM nomination, I encourage the Survey LA – of Atwater District include:

- Christine Sterling who co-owned a ranch, 4000 Verdant Street in the 1930's;
- The Hom Family Restaurant on Los Feliz Blvd. & home on Chevy Chase
- The Nakamura's homes on Edenhurst and Chevy Chase
- Elaine Brock's family-owned horse properties
- Steve Chlavin's family owned ranch and stables
- Yvonne Haley's Edenhurst home, where Albert Van Luit lived for 30 years.
- Albert Van Luit Daylight factory and International Showroom Complex

For these reasons, and evidence, I urge you to consider designating the Van Luit Complex, a Historic Cultural Monument. In addition I hope you will vote to preserve the complex and provide guidelines and options for it's adaptive re-use.



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Emily Eisenberg <ezeisenberg@yahoo.com>

Tue, Nov 24, 2015 at 11:16 AM

Reply-To: Emily Eisenberg <ezeisenberg@yahoo.com>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

As a part of the Ranch community since September, 2012, I write this letter in support of the Nomination of the Albert Van Luit Complex. My child is a client of The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. He has participated in individual riding lessons there, as well as in the group programs Saddle Club and Ranch Hands. From the first moment he sat on a horse, we could see his entire demeanor change. His self-confidence bloomed and he felt so positive about himself. He learned how to groom the horses and tend to the to the other animals at the ranch, instilling in him a much-needed sense of responsibility and value. The group programs helped him develop social skills with his peers through activities and games. Throughout all of his experiences at the Ranch, our son has been treated with the utmost respect and kindness. The people who work at the Ranch are patient and knowledgeable about how to help children with learning and/or social and emotional challenges. The main word I associate with The Ranch staff is thoughtfulness. They take time to consider the needs of every child, every activity, every situation. Furthermore, they support the parents. During the group activities, parents meet with an amazing and well-respected therapist to share our struggles and learn valuable strategies to help our families. Parents are supported with kindness and so are our children.

The Van Luit Complex is a symbol of the special neighborhood that is home to the Ranch, one that maintains a delicate balance among residential, commercial and equestrian uses, which has become the defining characteristic of this unique urban equestrian village along the Los Angeles River. The neighborhood is a peaceful sanctuary within our city, and is one that allows the Ranch to provide its important services to children who are often very sensitive about their environment. There is no other place like it in all of Los Angeles, and it must be preserved.

For all of these reasons, I support the Nomination of the Van Luit Complex.

Sincerely,
Emily Eisenberg



Shannon Ryan <shannon.ryan@lacity.org>

Albert Van Luit Complex

1 message

Tom McGovern <TMcGovern@filekeepers.com>

Tue, Nov 24, 2015 at 11:50 AM

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwartevillagealways@gmail.com" <atwartevillagealways@gmail.com>

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
C/O Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring St .Room 620
L.A., CA 90012

From:

Tom McGovern
4153 Tracy St.
L.A., CA 90027

RE: Historic-Cultural Monument Nomination: Albert Van Luit Complex

November 24, 2015

I am writing in support of the Nomination of the Albert Van Luit Complex.

My daughter has been a therapeutic riding client of The Children's Ranch Foundation, located at 4007 Verdant St., L.A. 90039, since 2009. I value this unique area of Los Angeles and believe that the Van Luit Complex deserves to be a Historic- Cultural Landmark.

Best regards,

Tom McGovern

Visit our website at www.filekeepers.com

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11/18/15

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall, 200 N. Spring Street, Room 620
Los Angeles, CA 90012

November 14, 2015

Dear Mr. Barron,

I first became aware of this very special area when my daughter was just a year old. We stumbled upon it one afternoon and I remember what a delightful surprise it was for me, finding this gem of a neighborhood in a city as densely populated as Los Angeles.

To make matters even more magical, this was the same day I met Jackie Sloan the founder of The Children's Ranch Foundation in Atwater Village. On that day, she graciously invited us into The Ranch, introduced us to some lovely children who were there and proceeded to show us around. Five or so years later, my daughter Claire started riding at The Ranch and now, as a thirteen-year-old, she volunteers there two times a month.

The Ranch and its surrounding area has played a very important role in my daughter's life and in the lives of many and for this reason I am writing this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

Having spent a considerable amount of time at the Ranch, I can appreciate the Van Luit Complex's low key footprint which allows for a peaceful atmosphere for all of us as well as for the horses who call Atwater Village their home, and have been doing so for many many years. The open spaces are key to their survival and as a mother with psychoanalytic training, I know how important the healing qualities of peaceful and open spaces can be for us all.

The Van Luit buildings are charming and historic and in keeping with this very special and historic neighborhood. They need to be protected and I urge you to do everything in your power to keep them standing. This unique urban equestrian district deserves protection. I support the Nomination to preserve these important buildings."

Thank you for your consideration,

Lauren Malkasian
3648 Cadman Dr.
Los Angeles,
CA. 90027

NOV 17 2015

To:
Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Javier Del Angel.
Home: 3919 Rigali Ave, LA, CA 90039
Stable: Paddock Riding Club, 3919 Rigali Ave, LA, CA 90039
Email: Javier@thepaddockla.net

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 17, 2015

I've been the manager of the Paddock Riding Club since August 2009. I also live beside the Paddock, and have done so since October 1999. The Paddock is the preeminent stable in the historic Atwater Village Equestrian District, home to over 200 horses. I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

The Van Luit buildings sit right next to our public riding arena and the LA River Equestrian Trail and bridle paths. Myself and my daughters as well as many clients of the Paddock very often use the public arena and trails after it has rained, and our Paddock arenas are closed. The way the Van Luit buildings are set back from the riding area and property line has contributed to the safety of our urban equestrian district.

Having read about the history of the buildings, I now know that Mr. Van Luit designed them with equestrian safety in mind. Simply put, preserving the Van Luit Complex is essential to maintaining a safe equestrian district in this unique area along the LA River.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,
Javier Del Angel.

Javier Del Angel

NOV 17 2015



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex

1 message

Jennifer Volland <jennifermvolland@gmail.com>

Tue, Nov 17, 2015 at 2:49 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Dear Mr. Barron,

I am writing in support for the historic nomination of the Albert Van Luit Complex. I, along with Cara Mullio, authored the book *Edward A. Killingsworth: An Architect's Life* (Hennessey + Ingalls, 2013). I spent over a decade researching and writing this project, and consider myself to be one of a handful of experts on Killingsworth's life and work.

The Albert Van Luit & Co. Showroom was designed in 1965-67. This was at a time when Killingsworth's firm (first KBS, then KBA) was emerging on the international resort scene, following the heralded opening of the Kahala Hilton (1964) in Honolulu, Hawaii. However, having reviewed the historic Maynard Parker photos of the Van Luit building, the showroom clearly references Killingsworth's earlier residential and commercial work, including the KBS Office Building (1955), the Opdahl Residence (1957), the Cambridge Office Building (1960), Killingsworth's personal residence (1961), and Case Study House #25 (1962). Trademark Killingsworth elements used in the showroom include lightweight post-and-beam construction, indirect lighting, the integration of indoor-outdoor space, and sensitivity to the constraints of the site, including the thoughtful landscaping characteristic of all of his projects. It also includes what Killingsworth considered to be one of his self-described signature elements: the double high entry door. Killingsworth also enjoyed playing with light and shadow, which is apparent in the later-designed steel-framed entrance canopy (1967).

I am delighted to have learned that the Albert Van Luit Complex has survived and is beloved by its neighbors. I sincerely hope that the Cultural Heritage Commission takes the steps necessary to preserve this important landmark.

Should you have any questions, please do not hesitate to contact me at [310-567-4262](tel:310-567-4262).

Kind regards,

Jennifer M. Volland
Independent Curator and Writer
358 Flint Avenue
Long Beach, CA 90814
jmvolland@aol.com



NOV 17 2015

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Joanne Sellar <joanne@ochofilms.com>

Tue, Nov 17, 2015 at 3:04 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: JoAnne Sellar/Daniel Lupi

2301 Nottingham Avenue

Los Angeles CA 90027

joanne@ochofilms.com**Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex**

I am a film producer and have owned a horse for the last year and prior to that have leased horses for the last seven years for my daughter to ride. She has always ridden in the historic Atwater Village Equestrian District. We board our horse at San Rafael Riding Stables, 412 Verdant Street, LA 90039.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

My daughter has been riding in the public arena, the jumping arenas and on the LA River Equestrian trail for the last seven years and having the Van Luit Complex there provides a buffer zone in the area and makes it feel more safe. There have been times when it has been unsafe to ride on the river trails or in the public arena due to weather and on those days my daughter rides on the bridle path by the Van Luit Complex and the fact that the building is of low height and is well setback makes it easy to ride there.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

JoAnne Sellar

NOV 17 2015



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination: Albert Van Luit Complex1 message

Kim Aarons <Kim.Aarons@doj.ca.gov>

Tue, Nov 17, 2015 at 11:12 AM

To: "Shannon.ryan@lacity.org" <Shannon.ryan@lacity.org>, "lambert.glessinger@lacity.org" <lambert.glessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall, 200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Kim Aarons

416 E. Broadway, #227

Glendale, CA 91205

Sent via email to: shannon.ryan@lacity.org, lambert.glessinger@lacity.org,cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 17, 2015

Dear Mr. Barron,

I am writing in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. I am employed as an attorney for the State of California, and I board a horse at San Rafael Hunt Club located in Atwater Village at 4012 Verdant Street in Los Angeles. I have been riding in the historic Atwater Village Equestrian District for over a year.

As an equestrian, I feel that the Van Luit Complex is important in maintaining a safe riding area. When riding, we always know what to expect in the public riding arena and trail beside the factory because of the limited way in which the Van Luit

Complex buildings are used for business. The factory building is set back from the bridle path sufficiently, allowing the buildings to shield the wind and rain while providing enough space to ride safely. We can also predict when vehicles will come in and out of the driveway, and we find the personnel to be respectful. The size and setback of the Van Luit Complex also provide a safe haven for horseback riding on days where the LA River Equestrian Trail is too windy or muddy.

In addition, the Complex has become a symbol of the neighborhood – representing the delicate balance among residential, commercial, and equestrian uses that has become the defining characteristic of this unique urban equestrian village along the Los Angeles River. This was not an accident. Rather, the original owner of the wallpaper factory, Albert Van Luit, was a horseman himself and specifically created a factory complex that exists harmoniously amidst hundreds of horses. Thus, for all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Kim Arons

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NOV 17 2015



Shannon Ryan <shannon.ryan@lacity.org>

Albert Van Luit Complex

1 message

Jonathan Gutierrez <jongutierrez34336@gmail.com>

Tue, Nov 17, 2015 at 12:43 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org

Date: November 17, 2015

Our 12 year old son Joshua has been a client of The Children's Ranch Foundation in Atwater Village since 2012. He rides on Tuesday afternoons at The Ranch, and really looks forward to it each week. He is part of the therapeutic riding program at the Ranch. We write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

We appreciate how safe the riding atmosphere is in Atwater Village. It is surprising how the Van Luit Complex buildings fit into this historic equestrian area. They aren't too high, and they are set back from the riding trails and other properties. They protect the riding arena and the trail, both of which my son uses on his therapeutic rides.

The Van Luit Complex currently provides employment for scores of Los Angelenos like set designers, truck drivers, dock hands, technicians, and others who try to keep the television and movie industry alive in Los Angeles. The Complex is uniquely compatible with the equestrian heritage of the L.A. River and with the special needs of children whose lives are so immensely enriched on a daily basis by riding there. It is worth preserving, as is.

We support the Nomination to preserve these important buildings, in the heart of the Atwater Equestrian District.

Sincerely,
Jonathan and Nora Gutierrez

NOV 17 2015



Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination : Albert Van Luit Complex

1 message

joan tenner <jtenner@att.net>

Sat, Nov 14, 2015 at 12:03 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

James and Joan Tenner.

4338 Edenhurst ave

Los Angeles,

California 90039

Email: jtenner@att.net

Date: November 12, 2015

To whom it may concern,

As residents of Atwater Village, living at 4338 Edenhurst Ave., directly behind the Van Luit Complex, we are in support of preserving what Mr. Van Luit himself promised would be the "jewel of the neighborhood". In fact this is what he promised when he was in hearings regarding building this property. One of our elderly neighbours, Mrs. Dorothy Hom, who lives on Chevy Chase across from the office building, was involved in those hearings.

The city has already begun a beautification project of the river, the park, and the river walk in this area, with environmental concerns in mind. Certainly such a project as the preservation of the Van Luit Complex would be in line with the environmental emphasis on this area. There would be a negative impact in tearing down the Van Luit Complex, situated at the edge of the park, the river, and the horse stables which are the last ones remaining in Los Angeles, and are all part of this historic neighborhood and worth preserving.

We support the Nomination, and we hope you will consider the historical significance of this building and the part it plays in this unique area.

We thank you for your consideration.

James and Joan Tenner

NOV 17 2015



Shannon Ryan <shannon.ryan@lacity.org>

Albert Van Luit Complex

1 message

Danelle Taylor <waterq123@yahoo.com>

Sat, Nov 14, 2015 at 2:59 PM

Reply-To: Danelle Taylor <waterq123@yahoo.com>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall, 200 N. Spring Street, Room 620
Los Angeles, CA 90012

Danelle Taylor
14646 Tustin St
Sherman Oaks CA 91403

11.14.15

To Richard Barron, AIA, Chair,

I am writing you to strongly encourage you to consider the nomination of the Van Luit Complex as a Historic Cultural Monument.

I have become familiar with the buildings and the surrounding areas from working with special needs children at The Children's Ranch. The Van Luit Wallpaper Factory has served as a framework surrounding the riding ring and maintained safe passage for riders to the surrounding trails.

I have many memories of leading children on horses through the streets to the riding ring or the trails. They rode safely and happily. The therapeutic value of this type of environment is a special need for all people.

I rode in that area walking in the shade of the tree lined path, leaving my day and the city behind me. This area is an important landmark in its history and the peace it provides those that visit it today.

Please preserve this area for all that use it now and for others to discover.

Thank you.

11/17/2015

City of Los Angeles Mail - Albert Van Luit Complex

Danelle Taylor

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

RECEIVED NOV 17 2015

From: James Tiongson
4020 Chevy Chase Drive, LA 90039
jrtiong@yahoo.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

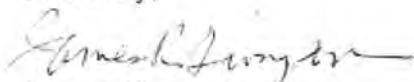
Date: November 11, 2015

I have lived in Atwater Village, at 4020 Chevy Chase Drive, for over 35 years. From my home, I can see both of the Van Luit Complex buildings. And, I can see the beautiful windows of the factory building that face north. It is such a beautiful view looking at those windows, and the trees they planted, with the Griffith Park mountain behind it.

I love in this community, where we can see horses. The Van Luit buildings keep the horses feeling safe too. I moved here because in those days this area was affordable, and I raised my children here, who are professionals now. They love this community, too. My children played in the park when they were little, and you could hardly see the factory. It was designed so well, with trees planted along the side. We didn't notice that there was a factory in our back yard.

I support preserving the Van Luit Complex, as an important part of our community, and as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,


James Tiongson

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

NOV 17 2015

From: Joyce Santiago-Tiongson
4020 Chevy Chase Drive, LA 90039
santiago_joyce@yahoo.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com


Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 11, 2015

I have lived at 4020 Chevy Chase Drive since 2014, with my daughter. The Van Luit Complex is directly behind our home. We can see the factory from our second floor. We also pass it as my daughter and I go to the park at the end of Chevy Chase Drive. The Van Luit buildings fit nicely into the neighborhood, and I hardly notice them.

I've heard about the historical significance of the Van Luit buildings, too. I support preserving the Van Luit Complex, as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,


Joyce Santiago-Tiongson



NOV 17 2015

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Yvonne Haley <yvonne@aol.com>

Sun, Nov 15, 2015 at 10:34 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Yvonne P. Haley and Dawn Haley
4410 Edenhurst Avenue
LA, CA 90039

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument nomination for the Albert Van Luit Complex

Date: November 15, 2015

My daughter Dawn and I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex as long time residents of Atwater Village, and more specifically, as the current owner of Albert Van Luit's home, which is adjacent to the Van Luit Complex. My daughter and I have lived in Van Luit's former home for the past 31 years.

Even though our back yard borders on the Van Luit Complex, when we look out from our back yard, we can still clearly see the hills of Griffith Park. When they designed the factory, it was done with consideration of the people and the neighborhood, so we can see the hills and the sky. And it is set back from the property lines, and the stable is between our home and the factory and offices.

The owners have always kept the property clean and nice. My daughter and I have always felt safe. People never came in and out of the Van Luit Complex all night long. All activities have always stopped at dark.

Van Luit used to walk to work from his house. He used to have lots of parties in the house in the 60's and 70's. A man from the gas company came once and said he used to attend the parties, and told me about the gas lights that Van Luit had outside in the back yard.

In my back yard I have a huge bonsai pine with a fountain system. It borders Van Luit's former horse stable, which is just to the north. Our guest house was Van Luit's pool house. He entertained back there.

As I said, from our back yard, we can see the factory and the hills. We felt the stable should have stayed a part of our property. I tried to buy it, but they wouldn't sell it to me. The bridle trail from Verdant to the factory passes in back of my property, and should have still gone all the way through to Chevy Chase. I tried to keep access to the trail open.

In 1983, I was driving the neighborhood looking for a home to buy and saw the for sale sign in front of 4410 Edenhurst Avenue. I saw this lovely Japanese woman, Chio Watson, who lived next door, and I said, "I'm going to be your neighbor." She went and got ladders from her home and brought them over so we could climb over and look at the property. When I called about the house, they said it was in escrow. But it fell out, so I was able to buy it. Chio was friends with Van Luit. She used to sing while her husband played piano at Van Luit's parties. Van Luit would bring guests to the parties in vans, and all the neighbors were part of it. They all had ponds and Bhuddas in their back yards. The statues were passed from yard to yard.

Toni Gothard, and her husband Joe, lived across the street, and owned a restaurant on Melrose that had no name. Famous musicians and politicians ate there, even the president of the United States. I have the piano from the restaurant in my home now, with the original cigarette burns on the keys. Joe was a tennis teacher and taught Van Luit tennis. Toni and Joe provided the food for many of Van Luit's parties. They were part of the clique of neighbors who enjoyed the Van Luit parties.

My daughter likes to tell the stories of how we used to go to famous houses in Los Feliz, and the owners of the homes would say, "Look, we have Van Luit wallpaper. That's what makes this house so valuable." My mom would smile and tell them, "Well, we *live* in the Van Luit Estate."

Dawn adds, "Growing up, I didn't feel like I lived by a wallpaper factory. There were trees that covered the buildings, and the street are lined with trees on both sides."

As I said, we've lived here for approximately 3 decades. I always had a solid relationship with the property owners. Any time I had issues, such as with electrical or plumbing, they were always nice. They always invited us over for the holidays for cocoa, cookies, coffee and wine. For a while, they even stored paintings in the complex, and we'd go and view them. I've loved living in the Van Luit house.

I've even met Van Luit's lover, who has come to visit me at my house. He had bought a home off the 210 freeway, but he really wanted this house, because it was Van Luit's. He had done all the designs of the ponds and landscaping, including outside walls, garage, plantings and trees. He did things well.

The Van Luit Complex buildings were made so well, and have withstood the test of time, even earthquakes. They also fit seamlessly into the surrounding community, and are set back so respectfully from the residences and other stables, and horse arenas around them.

The idea of these buildings remaining in our community makes me feel safe. For all of these reasons, we feel The Van Luit Complex should be preserved as a historic monument for the City of Los Angeles.

Sincerely,

Yvonne P. Haley and Dawn Haley

NOV 17 2015

(Date)



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

anette eriksson <pippi_red1@yahoo.com>

Sun, Nov 15, 2015 at 12:08 PM

Reply-To: anette eriksson <pippi_red1@yahoo.com>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Anette Hughes and David Ambrose
Home: 2224 Kenilworth Ave, Los Angeles, CA 90039
Email: pippi_red1@yahoo.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15, 2015

I am a Creative Director, and I have lived near the historic Atwater Village, near the Van Luit Complex since 1999 with my husband and son. My home is a couple of miles from the Van Luit Complex.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

My son has taken riding lessons and volunteered at the Children's Ranch. This historic area of the city has been like an oasis to our family and we have loved walking around the paths, the park, the beautiful Van Luit Complex which fits perfectly into this environment. It is a peaceful part of our busy city and it's a place we can all come to and feel the rich history of our neighborhood and an important part of this history is the Van Luit Complex.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,
Anette Hughes



NOV 17 2015

Shannon Ryan <shannon.ryan@lacity.org>

(no subject)

1 message

Lukas Ambrose <ambroselukas@yahoo.com>

Sun, Nov 15, 2015 at 12:11 PM

Reply-To: Lukas Ambrose <ambroselukas@yahoo.com>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org"

<lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>,

"christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Lukas Ambrose

Home: 2224 Kenilworth ave

Email: ambroselukas@yahoo.comSent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15, 2015

I am a student, and I have lived in historic Atwater Village, near the Van Luit Complex my whole life. My home is a couple of miles from the Van Luit Complex.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

Why I feel Its Important to Preserve the Van Luit Complex

- *I don't have a direct view of the buildings from my house, but when ever I come to The Children's Ranch, I worry that if there was any construction near the horses and other animals, they would have to shut down the ranch. The toxins and noise would be too much for the horses, which means that they would have to be boarded at other ranches further away, which would cause the therapeutic riding to be halted.*
- *I also worry that the great views of the hills and of the mountains will be obstructed by the large buildings being built, because the Van Luit Complex is such a beautiful building and adds so much character to the surrounding area.*
- *Riding on the LA river would have to stop as well because there would be too much*

commotion for the horses to handle.

- *Currently all of the houses are relatively small and fit in very well with all of the trees and wildlife, and if these huge building were to be built it would throw off the look of Atwater village as a whole.*
- *Also, if they were to start the construction, the traffic of all of the large trucks would make it too dangerous to ride for both the horses and the Children.*

For all of these reasons, including the fact that it adds a lot to the city around it because of its rich history, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,
Lukas Ambrose



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Jen Friedman <jennifer.lynn.friedman@gmail.com>

Sun, Nov 15, 2015 at 1:17 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: chc@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Jennifer Friedman

Home: 4308 Brunswick Avenue, Los Angeles, 90039

Email: jennifer.lynn.friedman@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org,
amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15, 2015

I am a Librarian at O'Melveny & Myers in downtown LA, and I have lived in historic Atwater Village, near the Van Luit Complex since 2015. My home is two blocks from the Van Luit Complex.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I was born and raised in nearby Glendale and my father worked for Systems & Methods Printers on Chevy Chase, just a few blocks from the Van Luit building, for more than 30 years. As a child I was frequently in the area to visit him at work. It is interesting that as an adult, I ended up moving just a few streets away to live with my boyfriend who is a lifelong Atwater Village resident.

When I moved here, I immediately became aware of how special and distinctive this area is. I currently walk my dog past the Van Luit building nearly daily on our way to the LA River path. We often see horses walking on the bridle path and love the unique equestrian feel of the neighborhood. I enjoy the peace and serenity of the river path, and appreciate seeing the views of the Griffith Park mountains across the freeway.

The current Albert Van Luit buildings are unobtrusive and fit into the neighborhood well. As a resident I am appreciative of how the buildings are set back from the road and blocked with foliage. Although industrial, the buildings blend in with the nearby homes and do not have a negative effect on the neighborhood.

Having learned about the history behind the former wallpaper factory and the Killingsworth-designed showroom, I have come to appreciate these buildings even more. In my profession as a law librarian, I

spend significant amounts of time doing research and I love to learn about the history of buildings and neighborhoods. As a native Angeleno, I believe that it is important to maintain the historical integrity of Los Angeles and honor our old buildings and their rich history. I believe that Atwater Village is a special area, which the Van Luit buildings are a vital part of. It is my belief that we should restore these buildings, not knock them down to put up something new.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,
Jennifer Friedman

NOV 17 2015

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Robert Garafolo
Home: 4308 Brunswick Ave.
Los Angeles, CA 90039
Email: bobbygarafolo@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org,
amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15, 2015

I am a freelancer working for the Hollywood Studios in Set Decoration. I am also a working musician and property manager. I have lived in historic Atwater Village, near the Van Luit Complex since 1983 when I was born. I have lived in Atwater Village my entire life. My home is two blocks from the Van Luit Complex.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I have been walking to the park with my dogs ever since I was a child taking long strolls down the river walk. I didn't really notice the building growing up. There was a fence with rows of trees and ivy but I noticed the scenery and walls that were stored there. I began to notice the Van Luit building as I grew older seeing the Scenic Expression Trucks haul in set walls and other constructs from familiar shows. As I played with my dog in the park I saw the interesting saw-tooth roof design. Once I became part of Atwater Village Always, and I was presented with the history of the Wallpaper Factory and its architect I realized that it was important to preserve the building and its history.

I feel that it would be a better idea to renovate and repurpose the Van Luit building in similar fashion that the Van De Kamp factory on Fletcher and San Fernando was turned into the school maintaining the iconic façade. I would like to preserve the whole Van Luit building. I've walked around the factory grounds and noticed that it was designed to be away from adjoining properties and houses. It gives space to the community while being low enough that neighboring views are not blocked to the nature around it.

I love seeing the Griffith Park mountains. The view and landscape as the sun hits them

has been one of my favorite aspects of Atwater Village. I can see the largest peak, Beacon Hill, from my yard. I've seen the hills on fire during the dry season, I see the joggers, the bright lights as they film, etc. I feel that the design of the building fits well into the neighborhood. The height of the buildings and the way the ivy around the perimeter fence blends into the park motif.

Every time I tell people where I live I tell them, with pride, I grew up and reside in Atwater Village close to the horse stables. The horse stables are a wonderful part of the neighborhood community. It's a joy to walk by the arenas and say hello to the horses as I walk my dog. They are a sight to see walking down Brunswick Ave. and the river walk. They are a pleasant surprise for the tenants that rent in front of my mothers house at 4322 Brunswick. The horse stables, park, river, and proximity to Griffith Park are the main amenities of living in Atwater. I'm hoping the stables continue to be a part of the neighborhood and feel that there is a danger that bridle paths and such may be changed or affected in a negative way. I'm worried about traffic as it becomes a danger to horses as well as people.

I love the design of the Van Luit building and feel the layout is beautiful and appropriate for courtesy to the community. Artistically and aesthetically it fits into the neighborhoods architecture and style. It is not a distraction, it's not an eyesore, it is not big or even very noticeable; it is part of the neighborhood that I grew up in. I love history and art and this building encompasses both of those aspects.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,
Robert Garafolo
4308 Brunswick Ave.
Los Angeles, CA 90039

NOV 17 2015



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Margie Rosenblum <margie_roosenblum@hotmail.com> Sun, Nov 15, 2015 at 1:27 PM
To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>
Cc: "CHC@lacity.org" <chc@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Margie Rosenblum
Home: 4026 Sequoia Street
Los Angeles, CA . 90039
Email: margie_roosenblum@hotmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org,

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15 , 2015

I am a retired legal secretary and currently teach yoga part-time. I live on 4026 Sequoia Street, three blocks from the Van Luit Complex.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I have lived in this area for 70 years, almost my whole life. I grew up in Los Feliz as a child, and often visited Atwater Village playing with the pollywogs and frogs in the river. My favorite thing as a child was to ride horses, starting with the ponies in Griffith Park, then horse-riding in the park itself. I remember the Onodarka Stables on Riverside Drive and the California Stables on Los Feliz Boulevard that are no longer there.

I moved to historic Atwater Village in 1977 when I moved to the Rancho Los Feliz apartments, (the former site of the California Stables), where I lived for 19 years. During this time I was a legal secretary, taught yoga, jogged along the river, took riding lessons at San Rafael Hunt Club, and played softball at the Chevy Chase Park. After I retired as a secretary I moved to a house owned by my mother on Sequoia, three blocks from the Van Luit Complex, where I've lived for 19 years (thus a total of 38 years in Atwater Village). When I moved to Sequoia Street I got a dog and since then I've been walking with my dog past the complex on the way to the LA River. Even though I passed it every day, I never really noticed buildings, or the complex until recently when I learned from Atwater Village Always of its historical significance. I am so happy to have discovered this beautiful gem in my own neighborhood. Now I love it!

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Margie Rosenblum

NOV 17 2015



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex - on behalf of Hector Caresia (with historic photos)

1 message

Jackie Sloan <atwatervillagealways@gmail.com>

Sun, Nov 15, 2015 at 1:31 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

On behalf of Hector Caresia, who does not have email access, we are forwarding his letter of support for the Van Luit Complex below, and attaching his personal photos of working in the Van Luit Factory.

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Hector Caresia

203 N. Catalina Street.

Los Angeles, CA 90004

Email: roxanacaresia@hotmail.com

Previous Address: 1406 ½ N. Manzanita St. LA CA 90027

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

[cc: CHC@lacity.org](mailto:CHC@lacity.org), atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15, 2015

I remember being at the site, on February 9, 1971 during an earthquake. I had never felt an Earthquake. It was early in the morning. My wife and daughter were on a trip to Argentina, when we felt that Earthquake. I started working at The Albert Van Luit factory in 1969. I never met the owner. But I heard he was very nice. My friends knew Mr. Oscar and Daniel had been working at the factory longer than I had. Oscar and another man, Manuel Romero, were "colorists." Daniel was the printer. I was a printer's assistant and then I became a printer, where I made \$8.00 per hour in 1970. Alfredo Bernal was another co-worker, he was a printer, and then he became Supervisor. I have attached a photograph of me and my co-workers taken the 1970's.

I remembered that there were lots of windows in the factory; we needed a lot of light. And there were heaters also, to dry the glue and paint. I moved the paint over the silk screens, and then I entered the big rolls of paper, into a dryer. The dryers were very noisy. My Supervisor was Mr. Mendez, a Mexican-American. There was no air conditioning, but lots of windows. We would eat inside the building in their cafeteria. We had two breaks, ten minutes each and one lunch of 30 minutes. At first I was a laborer and then I used semi-automatic machines. For all of these reasons, we support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely

Hector Caresia

4 attachments



PHOTOS_AVL-1.jpg
844K



PHOTOS_AVL-2.jpg
843K



PHOTOS_AVL-3.jpg
774K



PHOTOS_AVL-4.jpg
978K

NOV 17 2015



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex - on behalf of Roxana and Maria Teresa Caresia

1 message

Jackie Sloan <atwatervillagealways@gmail.com>

Sun, Nov 15, 2015 at 1:38 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

On behalf of Roxana and Maria Teresa Caresia, who do not have email access, we are forwarding their letter of support for the Van Luit Complex below.

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Maria Teresa Caresia

203 N. Catalina Street.

Los Angeles, CA 90004

Email: roxanacaresia@hotmail.com

Previous Address: 1406 ½ N. Manzanita St. LA CA 90027

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,

cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15, 2015

I graduated from Marshall High School in 1987, and have lived in the area most of my life. I remember that my Dad took me to the Van Luit factory where he worked, when I was 3 or 4 years old. My dad worked at the factory before I was born, in 1968. He worked the graveyard shift when he started, and continued as a wallpaper printer for several years.

I remember he used to show me off to his co-workers when I was small. (I still have photographs of my dad with his co-workers). I remember seeing horses near the factory. I remember my dad being happy with his job and his co-workers. My mom remembers, that she would ask my dad, to please take us to visit the horses, partly because she liked them, but also because I did. We would visit Griffith Park and ride the small train too.

The Albert Van Luit factory was a very good place for my dad. His co-workers were friends during the years they worked together and after. Oscar Caballero, was Cuban, he lived in Glendale with his family and he worked with my dad. He and his wife and their two sons, lived on Doran Street. Daniel Torres, was another co-worker of my Dad's who worked at the Van Luit Complex. We were really sad, when the company was sold, and the operations were sent back to New York.

We used to come back to the factory, every other year, to see the horses, and the factory and this whole area. We would come by the horses, and remember the good times, when my Dad was working here. We always felt marvelous on our visits.

Very recently, we came back to the neighborhood, to find a home for a stray rabbit. My mom suggested, after years of taking care of that bunny that he needed to be with other rabbits. So, we thought maybe one of the farms with horses in Atwater Village, might also have rabbits. When we arrived, we met Jackie and the neighbors and discovered a group of people who shared our feelings about how special this place is.

For all of these reasons, we support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely

Roxana and Maria Teresa Caresia



NOV 17 2015

Shannon Ryan <shannon.ryan@lacity.org>

Fwd: Ava

1 message

Booker Harrap <bharrap@gmail.com>

Sun, Nov 15, 2015 at 1:50 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Booker Harrap
Home: 4001 Verdant st. Los Angeles CA, 90039
Email: bharrap@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 15, 2015

I am a plant specialist, and I have lived in historic Atwater Village, near the Van Luit Complex since 1996. My home is on the same block as the Van Luit Complex. I grew up playing basketball at the park and enjoying the river with my dog. I've heard that developers are using the notion that the complex is an eyesore as an excuse to tear it down and build a large residential complex. It most surely is not an eyesore. It's only 2 stories tall and it's just a part of the neighborhood, almost un-noticable. Most residents I think would surely agree. I believe it would be a much better decision to re-purpose the building than to tear it down. Aside from the history that would be destroyed, they would also be destroying the North Atwater park that the lot is adjacent to by making it the backyard to 60 units, virtually making it their park. And the traffic!

Please excuse my ranting. The purpose of this letter is to convey my affection for the Van Luit complex and my distress that this historical landmark may be taken down and replaced with yet another irresponsible housing development that forever changes the fabric of its surrounding community.

LA as a whole is undergoing a massive development surge which may be unavoidable. It is unavoidable. However, if we as Los Angelenos, and more specifically as our particular neighborhoods come together, we can shape this development into something that fits into the existing community's fabric. This way, LA can keep some of its identity as development takes place.

The warehouse portion of the Van Luit complex could serve well as some form of loft housing, creating a beneficial situation for everyone: Population density will remain reasonable, LA's history will be honored and preserved, and unique housing with character will be provided.

History is an important and fascinating part of our lives. The closer to home it is, the more real it is to each of us, and the more it connects us with our surroundings, in time, and in space. The Van Luit complex has a rich history that connects me to the land I live on in ways I didn't know were possible until I began to learn about it. I'm sure it would serve the community well to preserve this historic landmark, and to even install a plaque outside it outlining the rich history of the area and Van Luit's contribution to it. My experiences on Olvera street learning

11/17/2015

City of Los Angeles Mail - Fwd: Ava

about the historical buildings in that area and the history of the city itself via the plaques placed around the area was one of the most enriching "Los Angeles" experiences I've had. It's a great tradition to continue.

Sincerely,
Booker Harrap

—
Booker Harrap
bharrap@gmail.com
818.631.4051

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

NOV 17 2015

From: Arlene Morse
Home: 4014 & 4020 Verdant St., LA, CA 90039

Also sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 12, 2015

I graduated from Marshall High School and have lived in and owned my equestrian property at 4014 & 4020 Verdant since the 1970s. I moved into this house, previously owned by my parents, after my mother passed away. My home here in Atwater Village sits several hundred feet away from the Van Luit Complex.

My father came to Atwater Village when he was 20 years old. Before he died, ten years ago, my dad shared stories with me about riding at Saddle & Sirloin—the ranch located around the corner from me—back in the 1930s. Horses have been in this area even before then.

All of these homes have been horse property since before I was born. I am for improving the neighborhood, but I like the current atmosphere. I'm for keeping the horses. I like being surrounded by horses. I'm in the city but feel like I'm in the country. It's country living in the middle of the city. I've always thought you should treat people how you want to be treated. For example, I like how my neighbor Alex Chavez bought the Paddock and kept it equestrian. This neighborhood is zoned for equestrians and is special because of that.

All the decades I've lived here, it's mostly like the Van Luit factory didn't even exist because it's always been so quiet. I knew it was a wallpaper place and that's it. For a while, we ran a neighborhood watch. This was in the early 1990s and we'd meet in a large room in the Van Luit factory. Members of the LAPD would join us. But I can't even see the building from my house. And it's so quiet that I don't notice it.

For all of these reasons, I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

Sincerely,


Arlene Morse

RECEIVED
NOV 17 2015

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

Devon Gonzalez <happyfrontier@yahoo.com>

Fri, Nov 13, 2015 at 10:09 AM

Reply-To: Devon Gonzalez <happyfrontier@yahoo.com>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org"

<lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Devon Gonzalez

Home: 447 S. Griffith Park Drive, Burbank, CA 91506

Client of: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: happyfrontier@yahoo.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 13, 2015

My 12 year old daughter Catherine has been a client of The Children's Ranch Foundation in Atwater Village since 2008. She is part of a therapeutic riding program at the Ranch and rides there each week. I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

As the mother of a child who rides at The Children's Ranch, I appreciate how the Van Luit Complex buildings are just there. They don't scream at you. They are discreet. If the atmosphere is too busy, it aggravates Catherine and increases her anxiety, making horseback riding difficult and even dangerous. The open space and the quiet that the Van Luit buildings provide makes Catherine's therapeutic rides along the trails next to the complex so enjoyable. She loves them so much that she literally runs into the Ranch each week, eager to get on her horse. She struggles to communicate verbally, but when I tell her it is a Ranch day, she says "horse, horse!" as she jumps up and down with excitement.

The Van Luit buildings are an integral part of what keeps my daughter safe on her therapeutic rides at the Ranch. This unique urban equestrian district deserves protection. I support the Nomination to preserve these important buildings.

Sincerely,

Devon Gonzalez

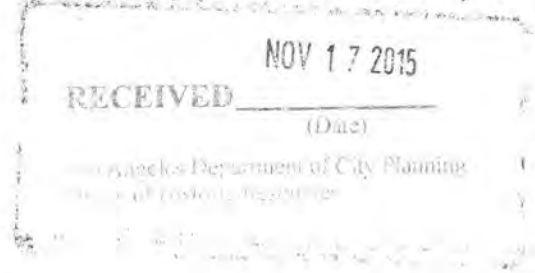


3371 Glendale Blvd.
Unit 105, Los Angeles, CA 90039
Email: Board@AtwaterVillage.org
Phone: 323 230-3406
www.AtwaterVillage.org



AVNC Officers: Co-Chairs: Torin Dunnivant; Courtney Morris • Treasurer: Julia Mewbourne • Secretary: Karen Knapp

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012



Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 12, 2015

Dear Mr. Richard Barron, AIA

On behalf of the Atwater Village Neighborhood Council, we urge you to support the designation of the Albert Van Luit Complex, located at 4000 E. Chevy Chase Drive, Los Angeles, CA 90039, as a Historical-Cultural Monument to the City of Los Angeles.

The Albert Van Luit Complex ("Complex") has particular historic significance to the City of Los Angeles. Albert Van Luit was well-known for his innovations in the wallpaper industry in the period following World War II. Moreover, important historic resources make up the Complex, comprised of a Post-War Daylight Factory designed by renown architect JR Wyatt (1950) and an International Style office-showroom designed by multiple award-winning Edward Killingsworth and his colleague Jules Brady (1965).

Killingsworth utilized the International Style to highlight Van Luit's innovative wallpaper designs, integrating interior and exterior space to create a more unified whole, and to allow a more natural way to view the various wallpaper designs on display.

Daylight factory-type buildings have also been identified by the City of Los Angeles's Office of Historic Resources as a significant property type. Daylight factory designs feature large unobstructed floor spaces and exposed concrete exterior frames, which can be filled with large windows to admit light and air. The windows are a key element for allowing natural light to come into the building, saving energy use.

Given the historic and architectural significance of the Complex, we submit this letter requesting the Council's support of designating this site as a Historical-Cultural Monument.

Sincerely,

Torin Dunnivant
Co-Chair

Courtney Morris
Co-Chair

NOV 17 2015



To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Date: November 13, 2015

From: Netty Carr and Sandra Caravella
Friends of Atwater Village, P.O. Box 39A55, LA, CA 90039
Email: dishy512@sbcglobal.net, kumquatsc@earthlink.net

Also sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,
cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

On behalf of Friends of Atwater Village, we write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I, Sandra Caravella, have lived in Atwater Village for over 60 years. And I, Netty Carr, have lived in Atwater Village for over 43 years. We are both native Angelenos. We formed Friends of Atwater Village as part of a preservation movement with respect to saving the Van De Kamps Bakery building, which stands today. Our preservation efforts led to writing a book about Atwater Village, Atwater Village (Images of America) (Arcadia publishers) and its rich history, including its unique equestrian area.

In researching our book, we explored the historic Atwater Equestrian District, and neighboring North Atwater Park, arenas and trails, and never discovered the Van Luit Complex. It is such a well-hidden jewel, fitting seamlessly into the surrounding equestrian landscape. This area, after all, was originally the Santa Eulalia Rancho, owned by the Verdugo Family and subsequently, in 1868, purchased by W.C.B Richardson. This area was run as a ranch until it was annexed to Los Angeles in 1910.

It was exciting to learn about the rich historical significance of the Van Luit Complex, Edward Killingsworth, the importance of these daylight factories, and Van Luit's innovative contributions to the wallpaper manufacturing industry. The Van Luit Complex is a wonderful example of the way Atwater Village commercial buildings were designed -- with respect for the adjacent residences, and in harmony with the equestrian roots of the area.

For all of these reasons, we support the Nomination.

Sincerely,
Netty Carr and Sandra Caravella



NOV 17 2015

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Joyce Chan <choicecarolchan@gmail.com>

Tue, Nov 17, 2015 at 6:32 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Joyce Chan

1731 N. Dillon St., Los Angeles, CA 90026

Email: choicecarolchan@gmail.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,cc: CHC@lacity.org, atwatervillagealways@gmail.com, christine.peters@lacity.org, amy.ablakat@lacity.org**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 17, 2015

I have lived in Silver Lake for all of my life. Even though I live in Silver Lake, I spent much of my childhood and my child has spent much of her time using the facilities near and around the Van Luit Complex. We spent a lot of time admiring this building, and have a true affinity for this secret jewel of Atwater Village. This building is historic, and should not be torn down. It offers an incredible historical perspective to Atwater Village, and should be preserved. A good example of Atwater buildings that have been preserved and cultivated is Atwater's ATX Building Complex. Can we create something similar, but with the added historical perspective, to the Van Luit Complex? The complex is quite a beautiful building which offers natural lighting, and the show room is amazing. I would love to see the complex cultivated into a place that

offers history and serves the community even more than it does now.

I am a Farmers' Market Manager for the City of Torrance and I started the Atwater Village Farmers' Market with Mayor Garcetti 10 years ago, as an employee of Sustainable Economic Enterprises of Los Angeles. I was very happy and deeply encouraged when working with the Atwater Community in the beginning stages of the farmers' market. The Atwater Village community carried forth an all-inclusive nature, and passion for the neighborhood that Albert Van Luit did. He had the forthought to build a business that also considered the neighbors and natural habitat around his complex, and that is exactly what Atwater Village still does on today, which makes the area so special.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Joyce Chan



NOV 17 2015

Shannon Ryan <shannon.ryan@lacity.org>

Atwater Village - Van Luit Complex

1 message

Monica Pa Moya <monicapa4@gmail.com>

Tue, Nov 17, 2015 at 9:43 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, Jackie Sloan <atwatervillagealways@gmail.com>, christine.peters@lacity.org, amy.ablakat@lacity.org

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Monica Pa Moya
Home: 3810 W. Clark Ave., Burbank CA 91505 (own home on 4420 Edenhurst Ave.,
Los Angeles CA 90039
Email: monicapa4@gmail.com

I am an attorney for the Walt Disney Company, and I own a home in historic Atwater Village, near the Van Luit Complex since 2012. My home is immediately adjacent to the Van Luit Complex. My family moved from our home in Atwater to Burbank in March 2016, but we continue to own and rent out the house located on Edenhurst Avenue and I write to you because of my concern that this structure is in jeopardy.

I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex. We are able to view the Van Luit Complex from our property, and a key feature when we purchased our home was our ability to see the mountains of Griffith Park since we have an unobstructed view. The low height and ample set back of the Van Luit Complex buildings makes them fit into the neighborhood so that all the neighbors can share in the mountain views. The neighborhood benefits from the quiet and modest structure, since the trees and plantings make the buildings blend into the nearby residences and park.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,
Monica Pa Moya



RECEIVED NOV 17 2015

Shannon Ryan <shannon.ryan@lacity.org>

Please Consider Preservation of the Albert Van Luit Complex

1 message

Douglas Hill <douglas@doughill.com>

Tue, Nov 17, 2015 at 12:35 AM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amyablakat@lacity.org, atwatervillagealways@gmail.com

Cultural Heritage Commission
City Hall, room 1010
200 N. Spring Street
Los Angeles, CA 90012

To whom it may concern,

In my capacity as an architectural photographer for the past 45 years I have had occasion to document many projects in Los Angeles, both contemporary and of historical significance.

Preservation of Los Angeles' architectural heritage has always been a concern of mine, lest the common observation that ours is a city with no regard for its past proves to be true.

I was first introduced to the Albert Van Luit Complex in the 1980s when I was asked to provide the company with a quote for my services to photograph some of their wallpaper installations. Nothing came of this business proposition, however, I was duly impressed by Edward Killingsworth's innovative design for the showroom, as well as the factory with its fine sawtooth roof. As memorable as the architecture was, the facility's location at the edge of a residential neighborhood and it's proximity to the Los Angeles River, in my estimation, made it unique.

I had the opportunity to visit the complex again recently, and to photograph it. Although the buildings show some of the ravages of time, what made them memorable originally was still intact. While there, I was also impressed by the level of interest shown by those who live in the community and their interest in seeing the Van Luit Complex be preserved.

Too much of what represents Los Angeles' rich history has been relegated to archival file drawers when simply preserving the physical places was a simpler and much more effective solution. It's my fervent wish that the Albert Van Luit Complex remain standing where it is.

Very truly yours,

Douglas Hill
Photographer

2324 Moreno Drive
Los Angeles, CA 90039

douglas@doughill.com
213-819-5856

Erin Engman
14646 Tustin Street, Sherman Oaks, CA 01403
erinengman@earthlink.net

NOV 17 2015

(Date)

Los Angeles Department of City Planning
1111 South Flower Street, Suite 1000
Los Angeles, CA 90015

November 12, 2015

Richard Barron, AIA, Chair
The Cultural heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Re: The Van Luit Complex

Dear Mr. Barron,

I would like to express my support for the historic preservation of the Van Luit Complex.

Ever since I moved to Los Angeles in 1986, I have always been in awe over the unique Atwater Equestrian District. In a city made famous by film making, this area stood out as a real-life movie set.

Over the recent years, I have enjoyed attending functions at The Children's Ranch and have great appreciation for the work they do with special needs children. Places like The Children's Ranch can't flourish without the preservation of places like the Van Luit Complex.

Please help to make this community continue to exist as the unique place that it is.

Best regards,

Erin Engman



RECEIVED NOV 17 2015
(Date)
Department of City Planning
Resources

Shannon Ryan <shannon.ryan@lacity.org>

Historic-Cultural Monument Nomination for the Albert Van Luit Complex

Norman Nakamura <Norman.Nakamura@unionbank.com>

Mon, Nov 16, 2015 at 2:14 PM

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

Norman Nakamura

4015 Chew Chase Drive

Los Angeles, CA 90039

November 16, 2015

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

Subject: Historic-Cultural Monument Nomination for the Albert Van Luit Complex

I am writing this letter to support the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I am a Systems Analyst at Union Bank. My home is at 4015 Chew Chase Drive, which is across the street from the Van Luit Complex. Except for 2 years in the Army, I have lived there since 1958. I have actually lived in Atwater Village for almost 70 years.

Upon returning to Los Angeles in 1946 from Manzanar Relocation Center where I was born, my parents rented the back house at 4417 Edenhurst Avenue. This was across the street from the Van Luit residence at 4410

Edenhurst Avenue. Then, in 1958, my parents built their home nearby on Chew Chase across from the Van Luit factory. So the Van Luits and the Van Luit Complex have always been a part of the local neighborhood for me.

Along with the LA River and Griffith Park on the west side, the neighborhood is an interweaving of many kinds of people, animals, modest homes, small apartments, stables and light manufacturing. The homes, apartments and light manufacturing give a working-class feel to the neighborhood. The river, horses and stables also provides a rural feel. The Van Luit Complex is an integral part of this unique neighborhood.

I am sure that Mr. Van Luit took extra care in selecting the placement and design of the factory, since the factory was basically in his backyard. He lived on Edenhurst, and the factory was on 4000 Chew Chase Drive with the east side next to his backyard. The 2-story factory was placed on the west side of the parcel, so it did not place any of the homes in shadow. The factory is basically gray and blends into the local neighborhood landscape.

The factory is distinctive in a quiet way. It is a daylight factory that incorporates the use of daylight in its design instead of relying solely on electricity for lighting. From Chew Chase, you can see the north side of the factory with two rows of continuous large steel sash windows, which identifies this as a daylight factory. From the east side, you can see the saw-tooth roof outline with skylights that also identifies this as a daylight factory. Although this factory was built in the 1950's, its use of daylight instead of electricity is today's "Green".

As I recall, the factory was one large room. With daylight coming down through the skylights and high sash windows, machines and equipment of any size could be placed anywhere on the factory floor. It had a stark utilitarian feel. You could see the structure of the building because there was no ceiling and no wall panels. The pipes, ductwork, steel beams and roof struts were there to be seen. Showing the building structure with natural daylight may have even been part of the overall design.

The factory is a well-constructed daylight factory that merits acknowledgement and preservation. I gained an appreciation of construction when I was in the Army. I was in a construction battalion in the 20th Engineer Brigade in Viet Nam. We worked on the larger support bases by rapidly constructing barracks, evac hospitals, maintenance yards, chopper pads and roads.

The Van Luit showroom and office building must be preserved and recognized as an Edward Killingsworth building. I did not know that this was a Killingsworth building until recently, but I did know that Killingsworth was a Case Study House designer.

My brother, Bob, worked for many years as a photographer for Ray and Charles Eames. It was through my brother that I learned about the Case Study House program, which included Charles Eames, Eero Saarinen, Richard Neutra and Edward Killingsworth. I even visited the Eames House in Pacific Palisades, which is a Case Study House. I also recall seeing a Killingsworth building on Long Beach Boulevard.

When the showroom/office building was opened, Mr Van Luit invited the neighborhood. On Chew Chase, you could only see a windowless wall with trees, plants and rocks. From the driveway, you could see the entrance on the west side. It was only when you were in the factory compound that you could really view the showroom. I was impressed with its simple elegance.

Mr Van Luit also gave us sample rolls of his wallpaper at the opening. This was the first time that I had seen the wallpaper. I was again impressed because they reminded me of William Morris designs.

As is usually the case when something is close at hand, I took the Van Luit Complex for granted. Now that its existence is being threatened, I must advocate for its preservation as an integral part of this neighborhood. Now that I know that the showroom/office building was designed by Edward Killingsworth, it must be preserved as part of the architectural heritage of Los Angeles. Now that I know that this is a daylight factory, it must be seen as part of the Green future for California.

Yours,

Norman Nakamura, Atwater Village Resident

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Thank you.



RECEIVED NOV 12 2015

Shannon Ryan <shannon.ryan@lacity.org>

Albert Van Luit Complex

1 message

Elaine Brock <tractormama1@yahoo.com>

Wed, Nov 11, 2015 at 10:40 AM

To: "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Elaine Brock

Home: 4010 Verdant Street, LA 90039

Business: San Rafael Stable, 3949, 4010-4012 Verdant Street, LA 90039

Email: tractormama1@yahoo.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 11, 2015

I am a longtime resident of Atwater Village. I have lived here since 1965. Since 1967, I have been the proprietor and business owner of San Rafael Stable, a long established equestrian boarding stable in the historic Atwater Village Equestrian District. I am referred to by locals as "grandma."

When my clients use the riding rings adjacent to the Van Luit Complex, horseback riding feels safe, because of the ample set back of the factory from the bridle path and jumping arena along the property lines. The lighting, structure and ambiance of the buildings on the complex give a positive feeling for the people in the Atwater community, including the equestrians that use the riding rings and trails. Equestrians understand the vehicular traffic coming in and out, because it is so predictable, which keeps riding in the area safe. The staff members on the complex have also been friendly to the equestrians over the years, which I appreciate.

Upon entering the complex and seeing the showroom building, you get such a warm and friendly feeling that is in synch with the surrounding Atwater community. The buildings are unique in their design and character, just like our historic neighborhood.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Elaine Brock

Elaine Brock
San Rafael HuntClub
Tractormama1@yahoo.com
Sent from my iPad



RECEIVED NOV 12 2015

Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

chona labtic <labchona@hotmail.com>

Tue, Nov 10, 2015 at 6:56 PM

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org"

<lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Chona Labtic-Austin

4416 Edenhurst Avenue

LA, CA 90039

labchona@hotmail.com**Sent via email to:** shannon.ryan@lacity.org, lambert.giessinger@lacity.org,cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 10, 2015

I have lived in historic Atwater Village, near the Van Luit Complex for 15 years, since 2000. My back yard abuts the Van Luit Complex. The large Van Luit factory building is right behind my home, set back graciously so that I still have a beautiful view of the mountains and the park.

I am a CPA, and I raised my two sons in this home, located at 4416 Edenhurst Avenue. This house will be for my sons someday when I am gone. When my sons were young, we would walk to the park and pass the Van Luit buildings. The buildings were always discreet, since the planted trees along the street. My sons used to ride horses in the public arena and the trail in front of the Van Luit

Complex. I would rent the horses for them by the hour. My sons played basketball, baseball, and volleyball with friends in North Atwater Park, right in front of the Van Luit Complex. When they were at Marshall high school, they had their PE class at the park.

Preserving the Van Luit Complex is important to our neighborhood. I feel that the buildings kept us safe all these years, since there is no alley, and good security. For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Chona Labtic-Austin

nasba

From

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11/10/15



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

kslayton@charter.net <kslayton@charter.net>

Tue, Nov 10, 2015 at 12:10 PM

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To: Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From: Karen Slayton

Home: 240 Spencer Street, Glendale, CA 91202

Business: The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039

Email: kslayton@charter.netSent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,cc: CHC@lacity.org, atwatervillagealways@gmail.com

Re: Historic-Cultural Monument Nomination: Albert Van Luit Complex

Date: November 10, 2015

I am a therapeutic riding instructor at The Children's Ranch in Atwater Village, and I lease a horse for my private use at San Rafael Stables, 4010-12 Verdant Street, LA 90039. I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

I have been riding in the historic Atwater Village Equestrian District for over 25 years, and I have been teaching at The

Children's Ranch since 2006. I previously boarded a horse at the Paddock Riding Club, located at 3919 Rigali Ave, LA 90039.

As an equestrian, I appreciate how the Van Luit Complex has expanded the safe riding area in the Atwater Equestrian District, without encroaching upon the residents. When riding, we always know what to expect in the public riding arena and trail beside the factory, because of the limited way in which the Van Luit Complex buildings are used for business. We can predict when vehicles will come in and out of the driveway, and we find the personnel to be respectful. The size and setback of the Van Luit Complex also provide a safe haven for horseback riding on days where the LA River Equestrian Trail is too windy or muddy. The factory building is set back from the bridle path sufficiently, allowing the buildings to shield the wind and rain, while providing enough space to ride safely in their proximity.

As a therapeutic riding instructor, I would add that the Van Luit buildings keep us safe by shielding us from unpredictable activity near our public riding rings and trails. Interestingly, the buildings serve as a destination for trail rides with kids who are developmentally challenged. These students benefit from a concrete destination when riding, since time can be hard for them to understand, which causes increased anxiety. We call the buildings "the scene shop." All I have to say to a rider is, "step one: ride to the scene shop," and the student knows just where we are going, alleviating anxiety. The activities that go on in the Van Luit Complex are also inherently interesting to the students, and they can view from horseback as the scenery and sets come in and out of the site.

Having recently learned about the rich history of the Van Luit Complex, I find the site even more interesting as both a riding instructor, and as a native of Los Angeles. Working near the Van Luit Complex makes me feel more connected to the City, as so many of our historic buildings are being torn down, thereby robbing the citizens from a tie to their past. The Van Luit buildings offer the residents of Los Angeles a link to their past – to a time when businesses built commercial buildings that seamlessly fit with the surrounding residences, stables, arenas, trails and parks.

For all of these reasons, I support the Nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Sincerely,

Karen Slayton

Karen Slayton



Shannon Ryan <shannon.ryan@lacity.org>

(no subject)

1 message

Jeanne Bueche <jeannebueche@gmail.com>

Tue, Nov 24, 2015 at 3:58 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To: Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From: Jeanne Bueche
Home: 3506 Lavell Dr. Los Angeles, CA 90065
Business: "Major Crimes" Assistant Property Master
5300 Melrose Ave.
Los Angeles, CA 90038 suite 203-E
Email: jeannebueche@gmail.com
Re: Historic-Cultural Monument Nomination: Albert VanLuit Complex

Date: November 24, 2015

I am a homeowner in the nearby of Glassell Park and have boarded my horses at San Raphael Stables 4010-12 Verdant Street since 1995. My horses and I have been members of the historic equestrian community in North Atwater for 20 years. I write this letter in support of the Historic-Cultural Monument Nomination of the Albert Van Luit Complex.

The barn where I stable my horses is right around the corner on Verdant St. Adjacent to the Van Luit Complex is a public park and riding arena, a jumping arena, a turnout pasture, and equestrian trails connecting the surrounding barns in this community. These arenas and trails are heavily utilized by the equestrians and their horses.

The Van Luit Complex has been used a movie set storage facility as long as I have been there. There is a predictability, familiarity, respect and an understanding between this business and the equestrian community. Horses are flight animals and can be unpredictable at times. The horses are familiar with the building and it's day to day to day operations. The Van Luit Complex offers a shield and protection from the elements of wind and rain. It also serves as a visual barrier between the arenas and the park/soccer field which are areas of activity that can distract our horses.

As a native of Los Angeles I am extremely invested in retaining our rich architectural history. I have a college degree in Art History and have worked in the Art Department in motion picture television industry 20 plus years. Over the years, I have witnessed the tragic demise of historical architecture in order to erect multi-unit mixed use monstrosities that overwhelm the property they are on and the communities they are in. I do not want this to be the case for the Van Luit Complex. The proposed development of the property the Van Luit Complex will have a significant negative impact on the equestrian community and residents of north Atwater Village. The greatest loss will spread much further than that. That loss will impact the city of Los Angeles as a whole. We cannot continue to tear down the architecture, culture and history that has uniquely defined our city. For all these reasons, I support the nomination of the Albert Van Luit Complex as a Historic-Cultural Monument in the City of Los Angeles.

Jeanne Bueche

11/24/2015

City of Los Angeles Mail - (no subject)

Assistant Property Master "Major Crimes" TNT/Warner Bros.
jeannebueche@gmail.com

**Shannon Ryan** <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Mary Helen Berg <mhberg@sbcglobal.net>

Tue, Nov 24, 2015 at 3:34 PM

Reply-To: Mary Helen Berg <mhberg@sbcglobal.net>

To: "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>

Cc: "CHC@lacity.org" <CHC@lacity.org>, "christine.peters@lacity.org" <christine.peters@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "atwatervillagealways@gmail.com" <atwatervillagealways@gmail.com>

To:

Richard Barron, AIA, Chair
The Cultural Heritage Commission
c/o Shannon Ryan, Planning Associate
Los Angeles City Hall
200 N. Spring Street, Room 620
Los Angeles, CA 90012

From:

Mary Helen Berg and William Bahr
2415 Castilian Dr. Los Angeles, CA 90068
The Children's Ranch Foundation, 4007 Verdant Street, LA, CA 90039
mhberg@sbcglobal.net

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 24, 2015

Dear Mr. Barron,

We would like to add our voices to the many that are supporting the Nomination of the Albert Van Luit Complex. Our child is a volunteer at, and we are longtime supporters of, The Children's Ranch Foundation (the "Ranch"), located at 4007 Verdant Street, LA 90039. Our daughter attended camp at the Ranch as a little girl and has returned years later as a teenager to serve as a volunteer working with children with special needs.

We believe that The Albert Van Luit Complex is not only unique as an historical structure, it plays an important role for the Ranch and in the life of the entire equestrian community. The complex has been a "good neighbor" to the children who depend on the Ranch for therapeutic purposes and to the many riders and horses who live in and use the public arena and the LA River Equestrian trail. The size and placement of the complex, its low height and setback, has actually been critical in creating a safe environment for riders and horses,

In effect, The Albert Van Luit Complex is distinct historically, structurally and has an unparalleled impact on The Ranch and LA's unique equestrian community.

For all of these reasons, we reiterate our strong support for the Nomination of the Van Luit Complex.

Sincerely,

Mary Helen Berg and William Bahr

Mary Helen Berg
323.874.6294
mhberg@sbcglobal.net



Shannon Ryan <shannon.ryan@lacity.org>

Van Luit Complex

1 message

Leo Decter <ljdecter@gmail.com>

Tue, Nov 24, 2015 at 3:49 PM

To: shannon.ryan@lacity.org, lambert.giessinger@lacity.org

Cc: CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com

To:

Richard Barron, AIA, Chair

The Cultural Heritage Commission

c/o Shannon Ryan, Planning Associate

Los Angeles City Hall

200 N. Spring Street, Room 620

Los Angeles, CA 90012

From:

Leo Decter

2330 Moreno Drive, LA 90039

Barn: The Children's Ranch, 4007 Verdant Street, LA 90039

email: ljdecter@gmail.com

Sent via email to: shannon.ryan@lacity.org, lambert.giessinger@lacity.org,**cc:** CHC@lacity.org, christine.peters@lacity.org, amy.ablakat@lacity.org, atwatervillagealways@gmail.com**Re:** Historic-Cultural Monument Nomination: Albert Van Luit Complex**Date:** November 24, 2015

My name is Leo Decter. I am sixteen years old and I am in my junior year at John Marshall High School. When I was eight, I took riding lessons at The Children's Ranch and frequently rode on the LA River equestrian trail. When I reached my teen years, I began to work as a volunteer at the Ranch, leading young kids on that same trail during their therapeutic riding lessons. I play for my high school's baseball team, and last year, due to unavailability of Glassell Park's baseball fields, the JV team practiced on the baseball field at North Atwater Park from mid-January until the end of February.

It was not until I joined the Social Action Committee at the Ranch that I noticed the Van Luit Complex. During the time I spent on the trail and the baseball field, I never noticed the complex because it fit the area perfectly. Through further work with the Social Action Committee, I learned of the buildings' historic value. With the showroom having been designed by the famous architect Killingsworth and the factory being one of the last remaining Daylight Factories, I believe the complex is worth preserving for my generation to learn from.

Sincerely,

11/24/2015

City of Los Angeles Mail - Van Luit Complex

Leo Decter

01/27/2016

RECEIVED JAN 27 2016
(Date)

To Whom It May Concern:

Los Angeles Department of City Planning
Office of Historic Resources

Re: 4000 E. Chevy Chase

It has come to my attention that the Van Luit building on the property where a 60 unit Small Lot Subdivision proposal are now being assessed for historic value. Whereas the preservation of historical monuments in the City of Los Angeles is a good thing, I am cautious that introducing a precedent-making maneuver will really help the neighborhood. Those buildings have existed there forever and no one showed any interest before. It is just an attempt to block a development that has been well considered, well designed and will co-exist nicely with other interests in the area.

It is curious to me that opponents of this project have quickly shifted from saving the children and horses to saving the buildings. What became of the fear, and unbridled terror at the thought of losing the equine community in Atwater Village? Are the children no longer important? Was there ever any interest in truly preserving the equine community or was it just a diversion to distract the community that was quickly abandoned because there was no real threat? I believe the latter to be true.

I would urge that before a historic preservation precedent is set or something that could lead to a HPOZ in Atwater Village that this move be considered in a wider context of the North Atwater Village neighborhood. It can have unintended consequences. I am a planner, designer and practice architecture along the LA River. I've offered my help several times to create a Specific Plan (similar to one I was involved in at Elysian Valley), but the AVNC has yet to take me up on my offer.

There should also be a discussion on relocating the small Mid-Century Modern building from its site at the NE part of the property. I'd contribute donations; get involved in a larger effort to relocate it, too. It could serve as a great community center if relocated to North Atwater Park. Or it could be a ranger station, or become a terrific Café or River Center at the Park.

I also fear that if the Killingsworth showroom building is kept, that the developer will be forced to cram the 60 units into the remaining acreage, thereby greatly decreasing the open space that the architect has carefully arranged already. It should be noted that the ratio of building to open space on the current plan is impressive and could only be achieved by this type of project. As the comments at yesterday's SLS open house suggest; light, air, sunlight and open space are key environmental factors and this project excels at providing these features. Other multi-family projects would be denser and possibly built with more stories on this site, which could be disastrous.

The other large factory building, to be honest, has no lasting value and could be demolished without an earth shattering consequence. I don't agree with the report that says it is "excellent example of daylight factory type" because it is no longer used for

manufacturing, and is now merely a storage shed in disrepair. I've been a designer on several historic preservation projects with the City of Los Angeles and Historic Resources Group (Pico House, Cabrillo Bath House and Pt. Fermin Lighthouse). There are better examples of sawtooth industrial warehouses throughout the city that are already being preserved. There are no architects of note on these warehouses. This one does not need to be added to the inventory. Instead, I'd suggest salvaging some of the warehouse timber and wood for use on the 60 SLS unit site for rustic carports, trash enclosures, signage, fencing etc. The re-purposed wood would go a long way in boosting the character and warmth of the neighborhood.

I am a resident of North Atwater Village and am a frequent visitor to the North Atwater Park and believe that a new development limited to the scale and height of the proposed SLS is appropriate and needed for the safety and long-term prosperity of the neighborhood. I'd also like to see the idling diesel trucks associated with the prop shop leave the area, since they are polluting and eyesores and often block entry to the park and take up parking spaces.

I believe that we should continue to engage with the owners, developers and architects through the councilman's design review committee, open *the discussion to neighbors that support the project*, and seek a Community Benefits Agreement that would improve North Atwater Park, which, as I've written before is a place of illicit activity and not a source of familial enjoyment. I have submitted a previous letter of support, made comments as part of the DRC of this project and am writing this letter to emphasize the support I have for smart development in North Atwater Village. The architect's on this project are one of the best in Los Angeles and I stand by my opinion that this project will add to, not subtract from the greater Atwater Village community.

Sincerely,

Damian Robledo
4044 Brunswick Ave.
Los Angeles, CA 90039