

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-5071-HCM
ENV-2018-5072-CE

HEARING DATE: September 20, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 1110-1116 South Abbot Kinney Boulevard
Council District: 11 – Bonin
Community Plan Area: Venice
Area Planning Commission: West Los Angeles
Neighborhood Council: Venice
Legal Description: Venice of America Replat No. 3
Tract, Block D, Lots 18-20

PROJECT: Historic-Cultural Monument Application for
1110-1116 SOUTH ABBOT KINNEY BOULEVARD

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: ABCO LLC
15750 Country Club Drive
Chino Hills, CA 91709

ABCO LLC
P.O. Box 848
Lake Arrowhead, CA 92352

APPLICANTS: Melvin and Sherie Scheer
Friends of 1110-1116 S. Abbot Kinney Boulevard
31 Park Avenue
Venice, CA 90291

PREPARER: Reem Baroody
3745 West 59th Place
Los Angeles, CA 90043

RECOMMENDATION **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The subject property is a one-story commercial building located at 1110-1116 South Abbot Kinney Boulevard, formerly Washington Boulevard, between Westminster Avenue and Aragon Court in Venice. Built in 1923, the property is constructed in a commercial vernacular architectural style and is attributed to owner Herbert H. Hertel, an early developer of Venice. Starting in the 1960s, the building was occupied by various post-war period artists and musicians, including John McCracken (1934-2011), Harry Partch (1901-1974), and John Altoon (1925-1969). In 1967, architect Frank Gehry designed a live/work plan for 1110 which has continuously served as the studio and residence of artist Frederick Eversley (1941-) since 1969.

On July 4th, 1905, entrepreneur Abbot Kinney opened Venice of America, a seaside resort that featured a canal system and a business district lined with Venetian-style colonnades that led to a pleasure pier. Kinney's initial development of Venice was wildly popular, drawing over 40,000 visitors during opening weekend, many of whom traveled to the seaside resort by streetcar. The extension of rail and streetcar lines to Venice, such as the Venice Short Line that ran along Electric Avenue, provided inexpensive, reliable, and direct access to the oceanfront community. Over the following decades, streetcar-oriented commercial buildings like the subject property were constructed in the neighborhood to serve residents and tourists.

By the 1950s, a counterculture of beatniks, artists, and hippies surfaced in Venice and the area became a creative nexus where poets, musicians, artists, and intellectuals came together to create their work, and discuss the underpinnings of their intellectual and philosophical approaches. During this period, the artists Robert Irwin, John Altoon, Bill Al Bengston, Larry Bell, Fred Eversley, John McCracken, Ed Moses, and James Turrell, among others, lived and worked in Venice studios throughout the 1960s.

Rectangular in plan, the subject property is of brick construction with a flat roof. The primary, north-facing elevation features six distinct storefronts with divided-lite transoms and mostly off-centered entries. All of the storefronts are wood, with the exception of a replacement steel frame storefront at 1116. The façade has buff-colored fluted brick with white-glazed brick window surrounds and a geometric motif in buff glazed brick along the roofline.

The subject property appears to have undergone multiple alterations over the years that include the replacement of entry doors, bulkheads, one storefront system, and various interior tenant improvements.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for listing under the national, state, and local designation programs as a rare, intact example of early commercial development located along the former Venice Short Line.

CRITERIA

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

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

2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

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

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name:		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:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

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

10. RELEASE

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

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

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

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

A. PROPOSED MONUMENT DESCRIPTION

Site / Block

Built in 1923, 1110-1116 S. Abbot Kinney Boulevard (previously West Washington Boulevard) is a commercial building located in the Venice neighborhood of Los Angeles. The building is one of several one-story commercial structures from the same era along Abbot Kinney Boulevard between Westminster Avenue and Aragon Court, and is across from three of the few remaining examples of Craftsman style residential buildings on the entire length of the boulevard. The building is located within the Abbot Kinney Boulevard Commercial Planning District and is one of the last remaining intact historic commercial corridors in Venice dating from the 1920s (Historic Resources Group 46). SurveyLA identified the majority of buildings on this block as National Register, California, and Local landmark eligible. (SurveyLA Venice Report 12-14).

Exterior

The subject building is a one-story, six-bay, masonry commercial building with a rectangular plan. The street-facing façade is of buff-colored fluted brick with white-glazed brick window surrounds. 1110 occupies three bays to the north, while 1112-1116 are one bay each to the south. The entrance to 1110 is centered in the second bay, while single door entries on the three adjacent bays are on the far side of each storefront. Fixed wood-frame storefront picture windows dominate the front façade. Rows of transom windows remain at 1110-1114, while the steel frame storefront at 1116 is recent replacement. A geometric Art Deco motif in the same white glazed brick as the window surrounds accents the parapet at seven points across the street-facing façade. This ornamentation mimics that along the roofline of neighboring 1118 S. Abbot Kinney, providing a visual continuum across the two buildings. The subject building has a flat roof which appears to be rolled composite material. It is of the commercial vernacular style typical of post-World War I construction.

Interior

The large storefront windows flood interior spaces with northern light. 1112, 1114, and 1116 are occupied by retail tenants, while the three-bay space at 1110 is used as an artist's studio and residence. In 1967, the architect Frank Gehry designed a live/work division plan for this unit, employing floor to ceiling walls and split doors to capitalize on the natural light and air circulation. Gehry was present for the construction and approved of the final execution (Gehry 2015). The current tenant added storage lofts sometime before 1977 (see attached floorplan and images).

Alterations

Los Angeles County Property Tax Assessor Records list the date of construction as 1923. Building permits in Venice from this same period are not available. The earliest permit on file for this property is dated 1926 with Herbert H. Hertel listed as the owner (LADBS Permit 1926). Seismic bolting is visible at the parapet and two steel moment frames have been discretely inserted around two of the original storefront windows. The bulkheads at 1116 and 1110 appear to have been raised at some point. A double door flush with the façade replaced an earlier recessed entry at 1110. There appear to have been very few other alterations and the building maintains a high level of integrity.

Character Defining Features

- Horizontal massing
- Buff fluted brick on front elevation
- Glazed brick window surrounds and decorative motif along roofline
- Generous storefront display windows that dominate each bay
- Generous interior ceiling height
- Entrance directly on sidewalk / pedestrian-oriented
- No vehicle parking / service access via rear alley

B. STATEMENT OF SIGNIFICANCE

SUMMARY

The subject property was identified in 2015 by SurveyLA as individually eligible for the National Register, California Register, and local Historic Cultural Monument (HCM) listing, under the “Commercial Development, 1850-1980” context, “Streetcar Commercial Development, 1873-1934” theme. It is eligible under **Criterion 1** for its association with the growth of Venice and as a rare intact example of early streetcar commercial development located along the former Venice Short Line. The SurveyLA “Neighborhood Commercial Development” context notes, “...there are relatively few intact examples of streetcar-oriented neighborhood commercial architecture left, particularly in concentrations dense enough to qualify as districts” (Prosser 7-9, 21).

More recent research has identified the subject property as additionally eligible under **Criterion 1** for its association with postwar musical and visual arts in Venice, especially the emergence of West Coast Minimalism and the Light and Space movements. Further, it is also eligible under **Criterion 2** for its association with four significant postwar artists of Los Angeles and the work they created while using the location as their respective studios: Harry Partch, John McCracken, John Altoon, and Frank Eversley. The SurveyLA “Historic Resources Survey Report for the Venice Community Plan Area,” published in 2015, is used to evaluate significant examples of properties associated with the visual arts in Venice. The subject property falls under the context “Public & Private Institutional Development, 1850-1980,” sub-context “Cultural Development and Institutions, 1850-1980” within the theme “Visual Arts, 1888-1980” and its sub-theme “Visual Artists in L.A., 1888-1980.”

In addition to composer and musician Harry Partch, the visual artists John McCracken, John Altoon, and Fred Eversley used the subject property as studio space at a time when Los Angeles was coming of age as a modern art city and the West Coast Minimalism and the Light and Space movements made significant contributions to the canon of contemporary art history.

I. HISTORICAL BACKGROUND

ABBOT KINNEY’S VENICE OF AMERICA

Heir to a tobacco fortune, Abbot Kinney came to California in 1880, first settling near Pasadena before moving to Santa Monica where he purchased 1.5 miles of coastal property together with his business partner Francis G. Ryan. Had Ryan not died suddenly in 1898, Kinney may have continued development of the Ocean Park resort in the northern part of their claim. A coin toss with new partners led to Kinney taking full ownership of the marshlands south of Ocean Park, and, to his relief, a dissolution of the partnership. Free to explore his own agenda, Kinney immediately began work on a themed seaside resort modeled after Italy’s famous floating city, and called it “Venice of America.” He proceeded to execute his ideal community employing the tenets of the City Beautiful¹ movement with public space separating residential quarters from subdivisions intended for entertainment and commercial development. Complete with an extensive system of canals, an interpretation of Mediterranean Revival style architecture, and covered arcades, Kinney hoped his Venice would harken a cultural renaissance (Historic Resources Group 6-7). An early map published by the Abbot Kinney Company illustrates the original subdivision and location of the canals (“Venice of America – The Safest Beach”).

Kinney understood that the success of ocean front development would be heavily reliant on direct rail service to and from Los Angeles and, from his earliest days in Ocean Park, worked tirelessly on securing a rail extension

¹ The City Beautiful Movement emerged during the 1893 World’s Columbian Exposition in Chicago, for which Fredrick Law Olmstead was the landscape architect.

1110 – 1116 S. ABBOT KINNEY BOULEVARD

to the beach. He was the first to negotiate with the Santa Fe Railroad, and later with Los Angeles Traction Company, to bring an independent electric trolley service to downtown Santa Monica via Ocean Park, donating 12 acres of his own land to establish the right of way (Stanton 6-9). Kinney's Venice of America was poised to welcome hordes of visitors (Historic Resources Group 9), which it successfully did in 1905. On opening weekend, Venice of America drew crowds of an estimated 40,000 people. Critical to its success, the Venice Short Line streetcar, operated by the Los Angeles and Pacific Railroad (later Pacific Electric Railway) connected Los Angeles to the beachside communities of Venice, Ocean Park, and Santa Monica via Venice Boulevard, Pacific Avenue, and Electric Avenue. For years to follow, Angelenos made the seaside community their entertainment and recreation destination. In those early years, the carnival atmosphere of rollercoasters, fun houses, and dance halls did not entirely measure up to Kinney's expectations of a thriving center for the arts and learning (Creason and Waldie 154). But Kinney was a pragmatist, and he continued to develop residential neighborhoods alongside an expanded fun pier and a small gauge railroad. For nearly 20 years, the narrow-gauge streetcar operated in a loop from Windward Avenue, along West Washington Boulevard (now Abbot Kinney) taking tourists and residents on a 5-cent journey to see the sites of the city (Stanton *Venice Miniature Railroad*).

The building at 1110-1116 Abbot Kinney Blvd. is attributed to owner Herbert H. Hertel, a prominent figure in the early development of Venice². By the time Hertel was active in Venice in the early 1920s, the town was already a flourishing seaside resort. West Washington Boulevard was the ideal site in 1923 for a pedestrian-oriented commercial corridor conveniently located between the Trolleyway on Pacific Avenue and the Venice Short Line on Electric Avenue (*Venice Short Line Tour*). Like many neighborhood shopping districts of the era, it took on the look and feel of Main Street America: one-story masonry buildings lined the street and storefronts with large display windows and the recessed entrances opened onto the sidewalk, beckoning pedestrians. An image taken between 1926-1930 (based on presence of the library at 1110) shows the typical architectural character of these commercial corridors (Figure 1). Legible signage reveals a neighborhood grocer, battery repair, a dry goods shop, a bakery, and public library – all vendors that sought to serve the everyday needs of the general public. This location was near the Ocean Park Country Club (northeast corner of Westminster and Pacific Avenues, now demolished); Martha Washington/Central School on Westminster Avenue (Stanton *Venice Schools*); as well as the original Venus (now San Juan Avenue) and Cabrillo canals (now filled in and paved over). The prime location made it an excellent choice for entrepreneurs seeking to capitalize on the needs of the city's growing population. Herbert H. Hertel recognized this commercial potential when he developed the parcel at 1110-1116 in 1923.

A veteran of both World Wars, Hertel was a California native born on April 29, 1891 who became actively engaged in the burgeoning real estate industry of Venice and the broader bay cities region as a property owner, developer, and fundraiser³. An ardent civic booster, Hertel appears repeatedly in the *Santa Monica Outlook* during the 1920s. In June 1922, he advocates for the purchase of the Sunset pier by the City of Venice for the purpose of building a municipal auditorium and public library. Hertel also argues for the opening of more streets to draw people into Venice and the south bay (July 14, 1922). A 1924 entry in *Southwest Builder and Contractor* points to Hertel's development of the Venice Athletic Club on land purchased at Breeze Avenue and Ocean Front (Southwest Building and Contractor). And, in 1928, Hertel led a citizen's committee of the bay district cities (Santa Monica, Ocean Park, Venice and others) in a major city-wide effort to raise funds for the construction of

² Herbert Hertel maintained ownership of 1110 – 1116 West Washington Boulevard until his death in 1975.

³ Herbert Hertel and his wife Helene had no children together, although she had one son from a previous marriage (*California, County Marriages* 2014). Hertel was a long-time resident of the Ocean Park neighborhood where the 1923 Santa Monica City Directory lists him as the Manager of Pacific-Southwest Trust & Savings Bank. By 1928, he was President of the Venice Savings Bank ("Loyola").

1110 – 1116 S. ABBOT KINNEY BOULEVARD

seventeen new buildings on the campus of Loyola University (today Loyola Marymount University) (“Loyola”). In a number of these endeavors, Hertel worked alongside Sherwood Kinney, the son of Venice of America founder Abbot Kinney.

Hertel was civic-minded and committed to the growth of Venice. Like Kinney, it appears Hertel’s vision of the Venice was that the city not simply be an amusement destination, but a center of cultural experiences and intellectual pursuits. It makes sense then that one of the earliest tenants at 1110 was the Los Angeles County Library (after annexation in 1925, the Venice branch of the Los Angeles Public Library - LAPL). A 1949 press release chronicling the development of the LAPL describes this branch as occupying a storefront in “a thickly settled district and close to the Westminster School”. Its central location on this active stretch of West Washington Boulevard contributed to the tremendous popularity of the facility in its opening year. The library would remain at 1110 until the new branch was built on California Street in 1930 (“History of Venice”).

With the annexation of Venice to the City of Los Angeles in 1925 (and the closure of the small gauge rail line), the neighborhood faced increasing pressure to fill in its canals in favor of roads to satisfy the region’s burgeoning automobile culture. The canals were costly to maintain, and by 1929 they were paved over to make way for wider boulevards and improved parking. The Trolleyway and the streetcar lanes along Electric Avenue were also widened to accommodate automobile traffic (Historic Resources Group 13). Annexation also brought the enforcement of Los Angeles’s “Blue Laws” leading to the closure of many of the activities that drew people to the community and provided revenue to business owners. Almost immediately, ordinances were enacted that banned dancing on Sundays and gambling outright, and the crowds that once thronged the dance halls and fun pier of Venice were forced to relocate to the adjacent neighborhood of Ocean Park (Stanton 145). The discovery of oil in Venice in 1929 brought pollution caused by the derricks that lined the beach and drove away the remaining tourists. The Kinney Company filed bankruptcy and the Venice pier was closed in 1946 before being demolished the following year. The Pacific Electric Railway closed its Venice Short Line in 1950, and a slow steady decline set in (Stanton *The Discovery of Oil*; Historic Resources Group, 14).

EMERGENCE OF L.A.’S POSTWAR VISUAL ART MOVEMENT

By the 1950s, Venice had earned the moniker “Slum by the Sea” when low rents attracted large numbers of Jewish immigrants and a creative counterculture of beatniks, artists, and hippies (Historic Resources Group 14; Los Angeles Conservancy 1). During this period, Venice became a creative nexus where poets, musicians, artists, and intellectuals came together to create their work, and discuss the underpinnings of their intellectual and philosophical approaches. The artists Robert Irwin, John Altoon, Bill Al Bengston, Larry Bell, Fred Eversley, John McCracken, Ed Moses, and James Turrell, among others, lived and worked in Venice studios throughout the 1960s.

Early in this period, a group of citizens concerned about the shift in population and what they perceived as blighted conditions formed the Venice Planning Committee and actively encouraged City Hall to carry out code compliance inspections across the neighborhood. Because many of the property owners were unable or unwilling to make the repairs necessary to bring their buildings up to code, more than 550 buildings (including many of Kinney’s original Venice of America buildings) were demolished (Los Angeles Conservancy 1). The subject property survived this attack on Venice’s architectural legacy and, in 1965, began a new chapter as an important contributor to the West Coast Minimalism and the Light and Space movements, reflecting the era referenced in the context statement sub-context “Cultural Development and Institutions, 1850-1980” within the theme “Visual Arts, 1888-1980.”

Los Angeles in the 1960s saw the birth of a new art form that echoed the minimalist experiments being carried out in New York by artists such as Donald Judd, Carl Andre, and Robert Morris. However this burgeoning new style had distinctive traits specific to artists working within the greater Los Angeles area, and came to be known as the “LA Look,” with clean lines; smooth, pristine, uninflected surfaces; and, bright and sensuous colors, earning the term *Finish Fetish*.⁴ These characteristics were the product of a rigorous artistic process of formal simplification that made use of reflective surfaces and blurred the boundaries between painting and sculpture to create hybrid objects. Like its New York parallel, the LA Look emphasized physical presence, simple volumetric shapes, unitary structures, uninflected surfaces devoid of accidental effects, and, more broadly, the rejection of illusionism to embrace literalism or objecthood. While the movement in general stressed art as an experience that depended on the viewer and on the context, West Coast Minimalism notably embodied certain qualities specific to the region through a focus on color, light, translucence, spatial ambiguity, and perception (Rivenc 12-14). In her book, *Made in LA: Materials, Processes, and the Birth of West Coast Minimalism* author Rachel Rivenc explains how the natural and urban landscapes of Los Angeles were also important factors. The very geography of the nation, with the remoteness of Los Angeles from Europe and New York, along with the lack of an established art scene in the city, allowed artists the freedom of broad experimentation that comes from a lack of confines to tradition. “The brilliantly sunny, palm-studded, DayGlo-spangled Los Angeles,” concluded American Art Historian Barbara Rose in 1966, “inspires an art quite different from that made in reaction to New York’s frigid lofts and littered slums” (Rose 111).

Art critics frequently contrasted the sensuality and hedonism of Los Angeles art to the austerity of New York Minimalism. The Southern California light, the space, the vastness, and of course, the reflection off the Pacific Ocean all played a part. It is difficult to imagine that this art could have emerged in the same way anywhere else. Helen Pashgian, a visual artist and pioneer of the Light and Space movement, expressed eloquently the historical significance of the LA Look:

“It is very important as to a way of looking at Southern California. It occurred here at a certain time when the aerospace industry was growing. It occurred with a certain tiny group of artists. It occurred because of the light that’s here that is different than anywhere. All of these things coalesced at one moment. I can’t answer exactly why, but it defines part of the collective history of Southern California” (Pashgian 2011).

The influence of the Los Angeles gallery scene on the conversation about modern art in America during this period cannot be underestimated. At a time when the city was without a major art museum (LACMA wouldn’t open until 1965), the growing commercial gallery scene was critical to Los Angeles becoming a modern art capital. Within a short period, Felix Landau (in 1951), Ed Kienholz and Walter Hopps (in 1957) Virginia Dawan (in 1959) and Rex Evans (in 1960) all opened galleries along what would become Gallery Row on La Cienega Boulevard. By the 1960s, there were more than thirty-five galleries packed into a few square blocks. Of these, Kienholz and Hopps’ Ferus Gallery was considered the most influential. The gallery experienced two very different incarnations: the brief beginnings phase characterized by a Beatnik bohemian atmosphere, and later a glamour period after 1958, when Irving Blum took over Kienholz’s share of the gallery. In the early days, Ferus was one of the few galleries in Los Angeles showing San Francisco Abstract Expressionists as well as LA artists working in the Abstract Expressionist mode—John Altoon (whose live/work studio was at 1110 West Washington Boulevard), Billy Al Bengston (another Venice artist), and Craig Kauffman were among them (Figure 7). Blum, previously an art consultant for the New York furniture company Knoll Associates, pared down the number of artists represented and introduced a clean aesthetic. Once Blum entered the Ferus enterprise, the gallery shifted its focus and quickly established itself as the epicenter of the new LA Look (Rivenc 6-7). Ferus mounted several

⁴ *Finish Fetish* is not the preferred term by the artists who felt it implied their work was superficial and somewhat pathological.

significant exhibitions in the 1960s, including the first solo show for Andy Warhol, then a relatively unknown painter. Warhol's *Campbell's Soup Cans* were shown first at Ferus in 1962 ("Irving Blum") and is widely considered the first Pop art exhibition on the West Coast (Reder). Ferus was extremely influential in exhibiting a number of ground breaking New York artists in Los Angeles.

Also significant to the emergence of the LA Look was the presence in Southern California, and especially Los Angeles, of many small specialty shops that supplied novel materials and technologies from a range of industries, which enabled artists to experiment with new media. The application of industrial materials and processes was key to the pioneering experimentations out of which West Coast Minimalism was born. This new aesthetic often incorporated materials and techniques derived from subcultures such as surf and car culture. For example, California artists of this era made extensive use of plastics. John McCracken, Peter Alexander, De Wain Valentine and Fred Eversley bought many of their raw materials from Hastings Plastics in Santa Monica (Valentine 2011). While plastics were decried by the art establishment because of their association with cheap substitutes and products of mass culture, the production methods employed by these artists were far removed from serial mass production -- the attention to craft is what set California art-making activities apart from those of New York Minimalism. While many New York artists delegated fabrication of their work or made use of standard prefabricated units, California artists, in contrast, were more likely to do the work themselves, at least in part, even if this required a considerable amount of education or a thorough training of new skills and techniques. Several artists of this movement, including Fred Eversley, even went so far as to build their own machinery for fabrication.⁵ Historian Rose called this "the vigorous California craft tradition" (Rose 1967, 56).

While rapid advancements in science and technology influenced American artists throughout the 60s, the interest was in fact mutual, as evident from initiatives such as the Artists' Cooperation Program (created in 1962 by NASA), Experiments in Art and Technology (founded in New York in 1966 by engineers Billy Klüver and Fred Waldhauer, with artists Robert Rauschenberg and Robert Whitman), and Aesthetic Research Center Los Angeles (established by kinetic sculptor Charles Mattox whose studio was located on the same block as the subject property).

LACMA's Art and Technology (A&T) Program was another ambitious project that ran from 1967 to 1971 and teamed artists (including Venice-based artists Larry Bell, Fred Eversley, and James Turrell, by then in Santa Monica) with scientists in high-tech industries such as aerospace and computer engineering. The program established multiple artist residencies and an exhibition held in 1971 (Figure 2). The California Institute of Technology in Pasadena also sought to foster exchanges among artists, students, and faculty when it invited Peter Alexander, Robert Bassler, David Elder, and Helen Pashgian to a one-year residency in 1970 (Rivenc 18). Other artists participated in similar programs, including noted Venice installation artist Robert Irwin and Light and Space artist James Turrell, who together helped organize the 1st National Symposium on Habitability. Light and Space artist Larry Bell and architect Frank Gehry, both living and working in Venice at the time, were also involved. The 1970 event brought researchers from a broad range of disciplines to Irwin's Venice studio on Market Street illustrating the important cross-pollination between fine art and industrial process that characterizes the movement. Technically, this was the first immersive room that Irwin created (Livingston 127-43). Robert Irwin is identified in Survey LA's Venice Community Plan under the theme "Visual Arts, 1888-1980" and the sub-theme "Visual Arts in L.A., 1888-1980," used to evaluate significant examples of properties associated with the visual arts in Venice (Historic Resources Group 52). James Turrell's studio, the Mendota Block building, was listed in 2014 as City of Santa Monica Landmark #114.

⁵ At the time of this writing, Eversley's original machinery remains in place and fully functional at 1110.

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Irwin, Turell, and other artists who lived and worked in Venice, Ocean Park, and Santa Monica during this period were at the epicenter of an emerging art scene that changed the face of visual art in America. Several other celebrated artists of this monumental period are associated with the subject property, exploiting it for the tall and unobstructed interior spaces filled with indirect natural light.

III. TENANT HISTORY

ARTISTS ASSOCIATED WITH 1110 – 1116 S. ABBOT KINNEY BOULEVARD

JOHN MCCRACKEN

1114-1116 West Washington Boulevard from 1965 - 1972

John McCracken (1934-2011) is widely considered one of the most prominent figures of the Minimalist movement. Born in Oakland, California McCracken began his career as a painter influenced by Abstract Expressionism. He was still in school in the Bay Area when he underwent a drastic process of aesthetic simplification and transition comparable to the trajectory of other artists based in Los Angeles. His brightly colored and highly polished surfaces and geometric shapes instantly aligned him with the LA Look (Wilder 14-20). In 1965, McCracken moved to Los Angeles, “because the art activities were more vital and more to [his] liking in Los Angeles than in San Francisco” (McCracken 1979, 3). The simplicity of his geometric forms and their hybrid character, marrying painting and sculpture, prompted many to see him as the embodiment of West Coast Minimalism (Allan, Bradnock, and Turvey 2011; Knight 2011). McCracken himself was one of the few West Coast artists to claim the minimalist label and said that he felt kinship with New York minimalists such as Donald Judd. Nonetheless, McCracken was profoundly influenced by Southern California’s unique car and surf culture. McCracken saw automobiles as “mobile color chips” (McCracken 1995) and some compare his iconic long, slim “planks” with surfboards leaning against a wall. He perfected a thorough process using automotive lacquers and, later, polyester resin on plywood, to produce his finely crafted art objects. Many critics see McCracken’s colorful pieces, especially the “planks” that straddle the wall and floor, as a perfect resolution of the painting-sculpture dichotomy, and the perfect articulation of the minimalist object (Rivenc 102). McCracken created the first two of these famous “planks” in 1965 while working in his studio on Washington Boulevard, taking the long narrow space at 1114-1116 as inspiration (Figures 3-5).

McCracken’s work was included in groundbreaking exhibitions such as *Primary Structures* at the Jewish Museum, New York (1966), and *American Sculpture of the Sixties* at the Los Angeles County Museum of Art (1967). In 1986, the major survey *Heroic Stance: The Sculpture of John McCracken 1965-1986* was organized by P.S.1 Contemporary Art Center, New York. More recently, in 2011, his work was the subject of a large-scale retrospective at Castello di Rivoli, Turin, Italy. Other significant solo shows include the Inverleith House, Royal Botanic Garden Edinburgh, Scotland (2009); Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, Belgium (2004); Hochschule für Angewandte Kunst, Vienna, Austria; and the Kunsthalle Basel, Switzerland (both 1995). His work is in the permanent collections of multiple American and international museums including MoMA, the Salomon R. Guggenheim Museum, and Whitney Museum of American Art (Rivenc 98, 114).

HARRY PARTCH

1110 West Washington Boulevard from 1965 – 1967

Harry Partch (1901-1974) was a pioneer of new music in the 20th century. Beginning in 1928, he was among the first American composers to work exclusively in the creation of pieces using microtonal scales in an effort to move away from the traditions of Western intonation. Over his career, Partch produced epic productions that combined music, text, dance, and theatre. His avant-garde style attracted a loyal following of collaborators and fans, and at least one well-positioned financier in influential new music supporter, Betty Freeman. Freeman met

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Partch in 1964 and brought him to Los Angeles where, for the next 10 years, she served as his patron.⁶ As Freeman's reputation grew, her attention on a composer could bring them real prestige, as it did for Partch (Tommasini 1998).

On August 15, 1965 Partch signed a lease for space at 1110 West Washington Boulevard that had been a laundromat at the urging of kinetic sculptor Charles Mattox, whose studio was located a few doors south at 1120 (now demolished). The large scale space at 1110 accommodated Partch's growing collection of handmade musical instruments, including the dozens he fabricated for his haunting compositions and exotic harmonies (Gilmore 331). He described himself as "a philosophic music-man seduced into carpentry" (Woodard). Figures 6.1 and 6.2 show Partch in 1110 surrounded by his handmade instruments in 1965. Almost immediately upon moving into 1110, Partch commenced with rehearsals in the studio for the *Lone Pine Concert*. That fall, Partch embarked on the composition of his masterwork, *Delusion of the Fury*, while living and working in 1110. This piece, completed in March of 1966, was performed only once during Partch's lifetime at the University of California, Los Angeles (UCLA) from January 9-11, 1969. Sound and film recorded during the performance was released in 1971 by Columbia Records. This composition followed Partch's critically successful 1969 album "The World of Harry Partch". These two albums propelled Partch to notoriety and cemented his legacy in American music history (Gilmore 331, 352; SPIN).

While in the 1110 studio, Partch also completed a new arrangement for *And on the Seventh Day Petals Fell in Petaluma* and built two of his aluminum alloy Cone Gongs (Figure 6), which he fabricated from salvaged airplane fuel cones procured from a salvage shop in Venice in 1965 (Gilmore 334-335; Malloy; *Gourd Tree & Cone Gong*). During this period, Partch met and collaborated with John Grayson, a musician, composer, instrument designer, and Audio-Kinetic Sculptor who was assisting Mattox in his nearby studio. Grayson's 1975 exhibition *The Sounds of Sound Sculpture* held at the Vancouver Art Gallery was the first to explore sound sculpture as art and included instruments built by Partch (Grayson).

In 1967 Partch relocated to San Diego where he established the Partch Ensemble at the University of San Diego before his death in 1974.

In 1974, Partch was posthumously inducted into the Percussive Arts Society Hall of Fame, an award established in 1972 which "recognizes the contributions of the most highly regarded professional leaders in percussion, performance, education, research, scholarship, administration, composition in the industry" ("Hall of Fame"). His selection for this award so soon after its founding demonstrates Partch's contributions to not only American, but also to world music.

In 2014 Partch's collection of handmade instruments was acquired by the Music School of the University of Washington where a new Harry Partch Institute has been created.⁷ The collection includes the gongs made in Partch's studio at 1110 West Washington Boulevard. As recently as 2007, *Delusion and the Fury* was restaged in New York through a grant from the Japan Society (Tommasini 2007), demonstrating Partch's ongoing influence on modern American music, while music school curriculum introduces a new generation of students to the work of this most unusual of American composers (De Pue). Partch's unusual instruments are being recreated so that his compositions can be played -- a decision that is not without controversy for Partch purists who see it as a betrayal of his philosophical approach to music, and the extreme mathematical precision with which his handmade instruments were tuned to his unique one-of-a-kind 43 note scale (Cooper; Szanto). In 2015, the Los

⁶ A 1998 New York Times article describes "modern-day Medici" Freeman's 'choice of composers as "purely arbitrary and based solely on [her] response to their music." (Tommasini 1998).

⁷ According the School of Music website at University of Washington (<https://www.harrypartch.com/partch-uw>).

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Angeles-based PARTCH-LA won the Grammy Award for Best Classical Compendium for their 2014 release of Partch's Plectra & Percussion Dances ("Partch-LA").

Partch's innovative work has influenced American pop music as well. Popular contemporary musicians Beck, Tom Waits and John Densmore (of Doors fame) count themselves as fans. Danny Elfman, front man for the new wave band Oingo Boingo and highly sought-after film composer, claims Partch as one of his early inspirations. In a 2008 interview Elfman stated that "for years I dreamed of becoming a modern reinvention of the composer Harry Partch, who was very avant-garde and radical in his approach" ("Beck"; Q&A: *Danny Elfman*).

JOHN ALTOON

1110 West Washington Boulevard from 1967 – 1969

Every once in a while, a forgotten artist will be rediscovered and their legacy imbued with new life. This was the case for John Altoon when, in 2014, Carol Eliel, the curator of Modern Art at the Los Angeles County Museum of Art, staged the first major retrospective by "this little-known yet important artist whose brief but significant career unfolded in southern California from the 1950s until his untimely death in 1969 at age 43" ("John Altoon").

Initially trained as a fine artist, Altoon began his career as a commercial illustrator before developing a style heavily influenced by Abstract Expressionism. Interestingly, he was creating both abstract work and figurative work simultaneously, all equally imbued with bawdy eroticism and socio-political commentary, much of it bathed "with a Southern Californian vibe: a funky palette of sunflower, crimson, pumpkin, morning-glory, pale flesh, and mustard ocher" (Olson).

Altoon was among the first generation of artists signed by the influential Ferus Gallery in 1957, and he took part in the gallery's inaugural exhibition along with local artists Craig Kauffman, Richard Diebenkorn, and Clyfford Still, among others. At a time when Los Angeles was defining itself as America's second city for art, Altoon was one of the city's largest personalities, and one of its most prolific creatives, sometimes producing twenty or thirty drawings in a single day (Nye Kienholz insert). Irving Blum with the Ferus Gallery recalled that, "if the gallery was closest in spirit to a single person, that person was John Altoon -- dearly loved, defiant, romantic, highly ambitious -- and slightly mad" (Krull 5).

Altoon's wife Roberta worked in the office of young architect Frank Gehry in 1967, whom she asked to redesign the rear of the studio at 1110 to make it more livable. Gehry's design subdivided the space to accommodate a kitchen, bathroom, and master bedroom, each with its own source of natural light, and intact today. A large open living room dominates the center. Although this project was early in his career, Gehry went on to design some of the most iconic architecture of the recent past, including the Chiat/Day Building in Venice, his own residence in Santa Monica, and the Walt Disney Concert Hall in downtown Los Angeles. Notably, Gehry has expressed that "the energy of his own architectural drawing style owes much to his close friend Altoon" (Eliel 95).

Meanwhile, Altoon and his wife would remain at West Washington Boulevard until Altoon's untimely death in 1969 (Thomson). The most iconic photographs of Altoon were taken at 1110, showing him working and enjoying the pleasures of everyday life. A 1968 photograph of Altoon playing and working with neighborhood children in his studio captures the copious natural light spilling over finished and unfinished canvases (Figures 8-12).

While working in the space at 1110, Altoon created two of his most important large format series *The Princess and the Frog* and *Cowboys and Indians* (Nye 150-170). Both series were featured in a solo show in 1968 at the Quay Gallery in San Francisco and, in 1972, the complete *Cowboys and Indians* was shown at the Tibor de Nagy Gallery in New York. Numerous drawings from each series were featured in the exhibition "40 Drawings" at The

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Box Gallery in the Los Angeles Arts District in 2011. The work shown in that exhibition was created between 1966-1968, which includes the years working at 1110. An incredibly productive time for Altoon, he produced “remarkable” drawings in a style that art writer and curator Sarah Lehrer-Graiwer describes as having “a parodic edge that approaches Daumier, Goya, and Hogarth” (Lehrer-Graiwer). The Los Angeles Times art critic David Pagel wrote of a 2016 exhibition at the Kohn Gallery in Los Angeles that “raw, jaw-dropping talent spills from the surfaces Altoon touched” (Pagel). Despite his brief career, Altoon left a lasting impression on the art scene in Los Angeles and across the country. “A post-modernist before his time, Altoon had a facility with line, color, and subject matter that resonated with his peers and continues to resonate with artists today” (“John Altoon”).

FRED EVERSLEY

1110 W. Washington Boulevard from 1969 - present

Frederick (Fred) J. Eversley is part of a second generation of artists that emerged during the post-war period in Los Angeles and contributed to the canon of West Coast Minimalism. This group included Peter Alexander, Helen Pashgian, and De Wain Valentine, notable for their use of plastics, especially polyester resin. These artists are affiliated with the Light and Space movement because they capitalized on the material’s aptitude to be cast, colored, and polished. They exploited its optical properties to create dazzling effects of transparency and translucence, distorting the viewer’s sense of space and exploring the perception of both Light and Space. With the work of these artists, the LA Look shifted to sculptures, not the “painting-sculpture hybrids” associated with earlier in the decade. The viewer could now penetrate the interior space of the sculpture and see through it (Rivenc 11).

Born in Brooklyn, New York in 1941, Eversley earned his degree in Electrical Engineering from the Carnegie Institute of Technology and moved to Venice in 1964 to work as an aerospace engineer at Wyle Laboratories in El Segundo. At the time, Venice was the only community where he found landlords who were readily willing to rent to a young African American and his Jewish roommate. Once in Venice, Eversley became friends with many of the artists there, spending time with them in their studios and at exhibition openings. After a 1967 car accident left Eversley an invalid for months, friend and artist Charles Mattox offered the loft in his studio at 1120 West Washington Boulevard in exchange for engineering advice on his kinetic sculptures. John Altoon, the Abstract Expressionist, lived a few doors north and soon Eversley was helping Altoon in the studio almost every day. Later that year, Eversley left his job designing and supervising construction facilities for NASA’s Gemini and Apollo programs to pursue a career as a sculptor (Cook). He started carrying out his first experiments in plastic using Charles Mattox’s tools in the 1120 studio where he first exhibited and sold his sculptures (Eversley).

Upon John Altoon’s untimely passing in 1969, Eversley took over the lease of 1110 West Washington Boulevard, living and working in the space (“Certificate of Occupancy”). Like Altoon, Eversley’s work space is in front, taking advantage of the indirect natural light coming through the oversized north-facing storefront windows. Period photos show Eversley working in the space on specialized tools he assembled to cast and polish his sculptures. These include the first known centrifugal horizontal spin casting and polishing tool (built in the studio in 1969 and used to create his breakthrough body of work), and the first known 20-inch diameter centrifugal vertical axis spin casting mold tool, built in 1970 (Figures 14-16). Also in the studio is a 40-inch diameter vertical casting mold and another polishing tool which sits on a 1936 bomb machining turn table operated by a World War II submarine motor. In the 1977 publication *Rescued Buildings*, Eversley is photographed in the rear living space of 1110. The space appears today much as it did then (Figures 17-18).

In June 1969, only three months after moving into 1110, Eversley participated in LACMA’s A&T Program that paired artists with scientists in hi-tech industries. Through the program, Eversley toured Ampex Corporation where he visited the company’s optics laboratory and laser research facilities and learned about voltage-sensitive liquid crystals. Upon returning to his Venice studio, Eversley carried out additional research and, in

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August, submitted a proposal for a project in which he aimed to create a “large scale multi-color environment using liquid crystal compounds as the display medium, and program controlled directional heat sources” thereby triggering a change in color. Ampex agreed to the project and Eversley conducted “experiments in his studio to test various surfaces and techniques of spraying onto various materials.” Over time his project evolved to incorporate the viewer as the heat source that triggered a change in color – likened to a giant mood ring (Livington 103). In his art, Eversley has focused almost exclusively on the use of cast resin polyester and developed a process using a centrifugal mold to create parabolic, lens-like shapes which, as Eversley describes it to “capture and concentrate light, space, sound and energy.” He has also worked with laminated acrylic, stainless steel, and bronze.

Eversley’s success came quickly. In 1970, just three years after creating his very first sculpture, he held his first solo exhibition at the Whitney Museum of American Art in New York. A series of other solo shows soon followed with exhibitions at the Santa Barbara Museum of Art (1976), the Oakland Museum of California (1977), and the Palm Springs Museum of Art (1978). In 1977, he was appointed Artist-in-Residence at the Smithsonian Institute. Eversley’s work has been featured in over 200 solo and group exhibitions worldwide and is included in the permanent collections of 35 museums, including the Los Angeles County Museum of Art (LACMA), the Museum of Modern Art, the Whitney Museum, and the Solomon R. Guggenheim Museum. He has also executed 15 large scale public installations from San Francisco to Miami to Europe and the Middle East. In 2001, Eversley was nominated to the International Biennial of Contemporary Art in Florence, Italy, where he was awarded the First Place Lorenzo il Magnifico Prize for Sculpture. In April 2018, Howard University bestowed him with a Lifetime Achievement Award. To the best of our knowledge 1110 S. Abbot Kinney is the only working artist studio from the early 1960s remaining in Venice.

TENANT HISTORY – PART 2

1923 Santa Monica Directory

- 1110 Building Contractor, Harry C. Bilger and Henry F. Bilger
- 1116 Barbershop, Hubert Wade

1925 Santa Monica Directory

- 1114 FS and Son Bakery, Frank S. Allen and Franklin E. Allen

1933 Los Angeles Directory

- 1110 Four Square Gospel Church
- 1112 Barbershop, CM Baldwin and Beauty Shop, Dolores Browning
- 1116 Vacant

1936 Bay Cities Householders’ Directory

- 1110 Four Square Gospel Church
- 1112 Barbershop, CM Baldwin
- 1114 Bakery, Alma Kelling
- 1116 Liquor Store, Thos Bouzianos

IV. PERIOD OF SIGNIFICANCE

The period of significance for the subject property is from the year of the building's construction in 1923 to 1980, the last year identified in the Visual Art Context Statement for Venice.

V. CONCLUSION

Constructed in 1923, the subject property is one of the last remaining intact pre-annexation examples on Abbot Kinney Boulevard of the early commercial development of Venice and the Venice Short Line electric streetcar line that was constructed to serve it.

The property is also a rare example of postwar artist studios, notable for the four acclaimed musical and visual artists who lived and worked there from 1965 to 1980, and the influence of their work on the emerging LA arts scene during that period. The subject property is therefore eligible under Criteria 1 and 2 as an Historic-Cultural Monument.

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1110 – 1116 S. ABBOT KINNEY BOULEVARD - BIBLIOGRAPHY

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1110 – 1116 S. ABBOT KINNEY BOULEVARD

VENICE, CA 90291

SUPPORTING DOCUMENTATION

Figures 1 - 18

1110 – 1116 S. ABBOT KINNEY BOULEVARD

Figure 1 This photograph from the collection of the California Historical Society, is taken near the intersection of Westminster and West Washington Boulevard, now Abbot Kinney. Library documentation associated with the image lists several of the legible signs, which include the library. The presence of the library at 1110 dates this photograph to sometime between 1923 and 1930 when the library moved to a new location. Standing at this intersection today, a visitor notes that this particular block of Abbot Kinney remains largely as it was nearly a century ago. In fact, it appears to be the last stretch of the street that has not suffered from the kind of infill which has irreversibly altered the historic fabric of the original architecture on so much of the street further south.



Description Photograph of Westminster Avenue and Abbot Kinney Boulevard in Venice, CA,, [s.d.]. Abbot Kinney Boulevard runs from the foreground to the background at center and intersects Westminster at center. Both roads are paved, and several early-model automobiles can be seen parked along the sides of the road. Single-story buildings line both sides of the street and contain stores and restaurants. Lampposts can be seen along the sidewalks, and a line of utility poles runs along Westminster.; Legible signs include, from left: "Safeway Stores California's Leading Grocer", "Hudson Venice Motors Essex", "Wm. E. Rice Batteries Repaired Rebuilt Recharged Starting Lighting Ignition Service Parts Repairs", "United States Tires and tubes Sales and Service Depot", "Stuard Dry Goods", "Public Library", "Bakery", "Sale Salvage", "Piggly", "Venice Dollar Store", "Drugs", "Washington Pharmacy", "Westminster Ave", and "Christopher's Ice Cream and Candy".

Accession number

35216

Call number CHS-35216

Legacy record ID

chs-m5025; USC-2-1-1-5127

Figure 2 Cover of Jane Livingston's Report on the Art and Technology Program of the Los Angeles County Museum of Art, 1967–1971.



Cover

- 1 Robert Anderson, North American Rockwell
- 2 Roy L. Ash, Litton Industries
- 3 Larry Bell (photo Malcolm Lubliner)
- 4 John Brooks, Lear Siegler, Inc.
- 5 James Byars (photo Malcolm Lubliner)
- 6 Jerrold Center, Universal Television Company (photo Bill Brothers)
- 7 John Chamberlain (photo William Crutchfield)
- 8 Otis Chandler, Times Mirror Foundation (photo John Engstead)
- 9 William Crutchfield (photo Barbara Crutchfield)
- 10 Justin Dart, Dart Industries
- 11 Dr. Richard D. DeLauer, TRW Systems
- 12 Jean Dubuffet (photo Luc Jobart, courtesy Pace Gallery)
- 13 Jean Dupuy
- 14 W. D. Eberle, American Standard
- 15 Frederick Everley
- 16 Oyvind Fahlstrom (photo Malcolm Lubliner)
- 17 Alfred Fenaughty, Information International
- 18 Sam Francis
- 19 Stanley Grinstein, Miran-Bowman
- 20 Najeeb Halaby, Pan American World Airways
- 21 Robert M. Hall, Hall Inc. Surgical Systems (photo Roger M. Short)
- 22 Newton Harrison (photo Malcolm Lubliner)
- 23 Wayne Heath, Heath and Company
- 24 William R. Hewlett, Hewlett-Packard
- 25 Robert Irwin (photo Malcolm Lubliner)
- 26 Herman Kahn, Hudson Institute
- 27 Edgar F. Kaiser, Kaiser Steel Corporation
- 28 R. B. Kitaj
- 29 Burt Kleiner, Kleiner, Bell Foundation (photo Gene Daniels)

A&T

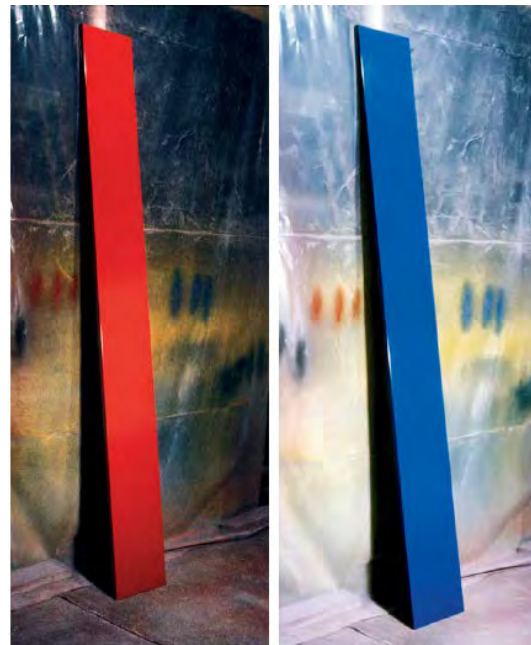
- 30 A. C. Kotchian, Lockheed Aircraft Corporation
- 31 Rockne Krebs (photo Malcolm Lubliner)
- 32 John B. Lawson, Philco-Ford Corporation
- 33 Wesley Duke Lee (photo Malcolm Lubliner)
- 34 Roy Lichtenstein (photo Malcolm Lubliner)
- 35 Louis B. Lundberg, Bank of America
- 36 Jackson MacLow (photo Malcolm Lubliner)
- 37 C. E. McKittrick, Jr., IBM (photo Leigh Weiner)
- 38 Boyd McFard (photo William Crutchfield)
- 39 J. Irwin Miller, Cummins Engine Company
- 40 K. T. Norris, Jr., Norris Industries
- 41 Claes Oldenburg (photo Malcolm Lubliner)
- 42 Jules Olitski (photo Eric Pollitzer)
- 43 Milan Panic, International Chemical and Nuclear Corporation
- 44 Eduardo Paolozzi (photo William Crutchfield)
- 45 William Pascoe, III, American Cement
- 46 Dr. W. H. Pickering, Jet Propulsion Laboratory
- 47 Jeff Raskin
- 48 Robert Rauschenberg (photo courtesy Gemini G.E.L.)
- 49 Jesse Reichek (photo Malcolm Lubliner)
- 50 Dr. George A. Roberts, Teledyne, Inc.
- 51 William E. Roberts, Ampex Corporation
- 52 Henry S. Rowen, The Rand Corporation (photo Leigh Weiner)
- 53 Robert Sarnoff, RCA
- 54 Richard Serra (photo & courtesy Pasadena Art Museum)
- 55 Tony Smith (photo Malcolm Lubliner)
- 56 James Turrell (photo Malcolm Lubliner)
- 57 Kenneth Tyler, Gemini G.E.L.
- 58 H. J. Van der Eb, Container Corporation of America (photo Fabian Bachrach)
- 59 Andy Warhol (photo William Crutchfield)
- 60 Lew R. Wasserman, Universal Film Studios
- 61 Harry Wetzal, The Garrest Corporation
- 62 Marvin C. Whatmore, Cowles Communications, Inc. (photo Arnold Newman)
- 63 Robert Whitman (photo Malcolm Lubliner)
- 64 Richard Zanuck, Twentieth Century Fox Film Corporation

1110 – 1116 S. ABBOT KINNEY BOULEVARD

JOHN MCCRACKEN

Lived and worked at 1114-1116 W. Washington Boulevard from 1965 - 1972

Figure 3 John McCracken (left) and James Turrell (right) in McCracken's 1114-1116 studio in 1969 or 1970.



John McCracken, Red Plank, Blue Plank, March, 1966. Nitrocellulose lacquer on fiberglass and plywood, 243.8 × 29.2 × 2.5 cm (96 × 11. × 1 in.). Private collection.

Figures 4 and 5 Soon after moving into the long and narrow studio at 1114-1116, McCracken conceived of an entirely new shape which offered a solution to the painting-sculpture dichotomy – the plank. Red Plank and Blue Plank were the first two planks created (Rivenc.102-103).

1110 – 1116 S. ABBOT KINNEY BOULEVARD

HARRY PARTCH

Lived and worked at 1110 W. Washington Boulevard from 1965 – 1967

Figure 6 The image from John Grayson's 1975 *Sound and Sculpture* publication shows Partch's aluminum alloy "Cone Gong" in the foreground. In the Sony Music Entertainment recording "Masterworks of the 20th Century", Partch describes purchasing the material that would become the gongs in a salvage shop in Venice in 1965. The gongs were built in his 1110 studio.

Harry Partch, conceived in China, was born in California in 1901 and died there in 1974. Partch once whimsically cited as basic influences on his creative output: "public libraries, Yaqui Indians, Chinese lullabies, Hebrew chants for the dead, Christian hymns, Congo puberty rites, Chinese music halls in San Francisco, lumber yards, junk shops, and 'Boris Godunov'.

*Harry Partch with his
'Gourd Tree' and 'Cone Gongs'.*



1110 – 1116 S. ABBOT KINNEY BOULEVARD

Figures 6.1 and 6.2

*Harry Partch in his 1110 studio in 1965 surrounded by several of his hand-made musical instruments. He would compose one of his most celebrated works, *Delusion of the Fury*, shortly after moving into the space. Photographs courtesy of Danlee Mitchell, long-time Partch collaborator.*



1110 – 1116 S. ABBOT KINNEY BOULEVARD

JOHN ALTOON

Lived and worked at 1110 W. Washington Boulevard from 1967 – 1969

Figure 7 In a city without a major art museum (LACMA wouldn't open until 1965), the growing commercial gallery scene was critical to Los Angeles becoming a modern art capital. By the 1960s, there were more than thirty-five galleries packed into a few square blocks. Of these, Kienholz and Hopps' Ferus Gallery was arguably the most influential. The image below shows several of the gallery's most flamboyant artists, along with Irving Blum, one of the gallery owners.



Clockwise starting with John Altoon (lying down on motorcycle), Billy Al Bengston, Irving Blum, and Ed Moses. Photograph by William Claxton.

1110 – 1116 S. ABBOT KINNEY BOULEVARD

In 1968, the photographer Malcom Lubliner spent time with Altoon in his Venice studio. The resulting collection of images became some of the most iconic of the artist at work. The following photographs are taken from Nye, Tim, et al. "The Astonishing Works of John Altoon. Monacelli Press, 2013.

Figure 8 Altoon spends time with children from the neighborhood in his studio. Light streams in the large storefront windows making it an ideal place to work...and play.



Figure 9



1110 – 1116 S. ABBOT KINNEY BOULEVARD

Figure 10 Altoon produced a number of large format works in 1110.

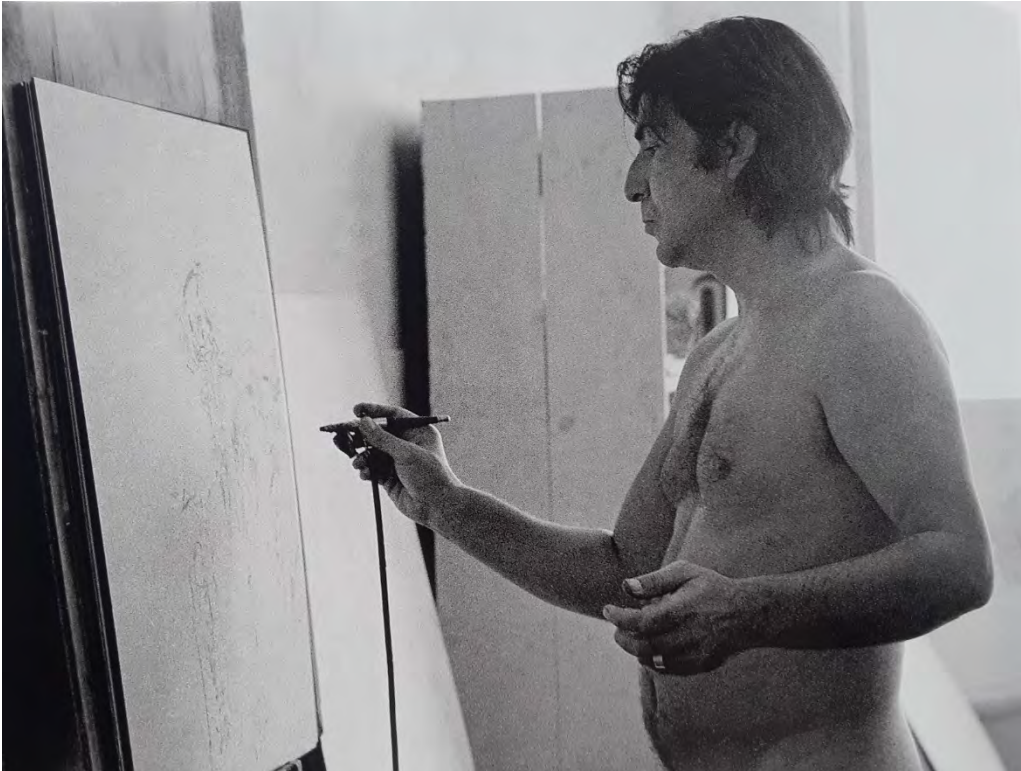


Figure 11 Altoon at the back door of 1110.



1110 – 1116 S. ABBOT KINNEY BOULEVARD

Figure 12 Altoon in the 1110 studio.



John Altoon in his studio, ca. 1968. Image courtesy of and © Joe Goode

Figure 13 *Princess and the Frog* and *Cowboys and Indians*, among many other paintings and mixed media pieces were created in the 1110 studio. His hyper kinetic style was filled with humor and sexual innuendo.



John Altoon. "Untitled". 1968, from *Princess and the Frog* series. Mixed media on board. 30x40 inches. Private Collection.

Another example of Altoon's Abstract Expressionist style created in his Santa Monica studio prior to his move to Venice.



John Altoon, "Untitled (Haircut #2)", 1965, from *Sunset* series, Oil on canvas, 60x56 inches, Hrach and Helga Sarkis, I © 2014 Estate of John Altoon, photo © 2014 Museum Associates/LACMA.

1110 – 1116 S. ABBOT KINNEY BOULEVARD

EVERSLEY

Has lived and worked at 1110 from 1969 to present

Figure 14 First known centrifugal horizontal spin casting and polishing tool, built by Eversley in the studio in 1969 and used to create Fred Eversley's breakthrough body of work.



Figures 15-16 First known 20" diameter centrifugal vertical axis spin casting mold tool, built by Eversley in the studio in 1970



1110 – 1116 S. ABBOT KINNEY BOULEVARD

*In 1977, Eversley was photographed at 1110 for the book *Rescued Buildings*. The book also profiled the metal sculpture artist Gene Sturman who lived and worked at what had been Irv's Market right next door at 1108.*

Figure 17 – 18 *Here Everlsey is seen sitting in the living space at the rear of the studio at 1110. With the exception of loft space added by Eversley sometime before 1977, the space today remains as it was designed by the architect Frank Gehry in 1967.*



1110 – 1116 S. ABBOT KINNEY BOULEVARD
VENICE, CA 90291

ATTACHMENTS

- Attachment **A**: Primary Photographs
- Attachment **B**: Primary Documents
- Attachment **C**: Permit Research
- Attachment **D**: Contemporary Photographs
- Attachment **E**: Historical Photographs
- Attachment **F**: Zimas Parcel Report
- Attachment **G**: SurveyLA Individual Resources Report

**1110 – 1116 S. ABBOT KINNEY BOULEVARD
VENICE, CA 90291**

**ATTACHMENT A
Primary Photographs**



SALTY

Sweaty Betty

Sweaty Betty
Sweaty Betty

1116

1116

1114

1112



SALT

00 00

Sweaty Betty

HID

HID

HID

HID



1110 – 1116 S. ABBOT KINNEY BOULEVARD
VENICE, CA 90291

ATTACHMENT B
Primary Documents



"A LOOK MEANS A LOT"



VENICE of AMERICA

The Safest Beach

1. The Safest Beach in America is Venice, California. It is a beautiful, clean, and safe beach with a wide expanse of soft, white sand. The water is clear and calm, and the beach is protected by a breakwater. Venice is a modern, planned community with a grid of streets and a variety of housing options. It is a safe and secure neighborhood with a high quality of life. Venice is a great place to live, work, and play. It is a true gem of Southern California.

Price List

VENICE HOUSES & BUNGALOWS

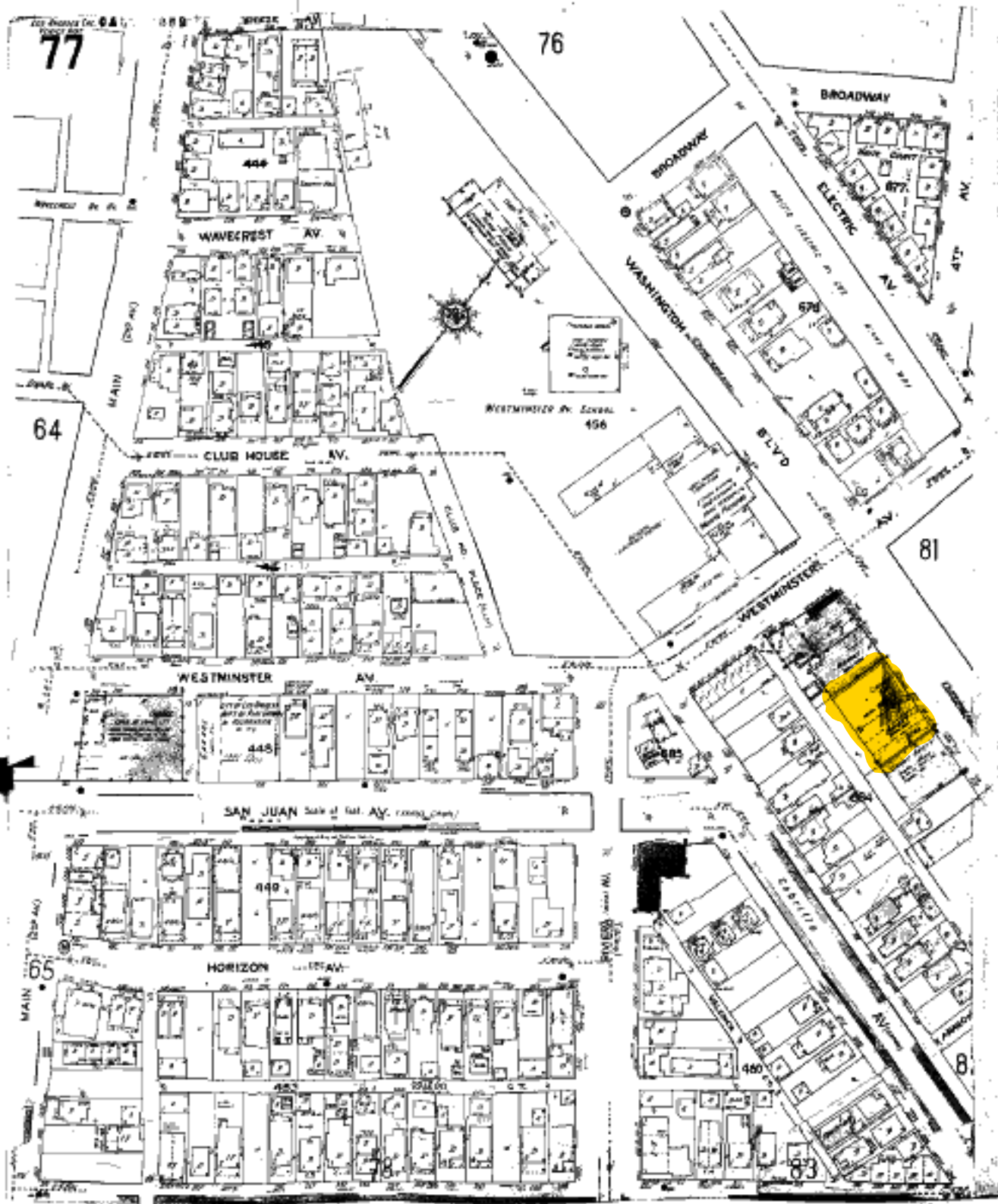
TYPE OF HOME	PRICE
1-BR. HOUSE	\$12,500
2-BR. HOUSE	\$15,000
3-BR. HOUSE	\$17,500
4-BR. HOUSE	\$20,000
5-BR. HOUSE	\$22,500
6-BR. HOUSE	\$25,000
7-BR. HOUSE	\$27,500
8-BR. HOUSE	\$30,000
9-BR. HOUSE	\$32,500
10-BR. HOUSE	\$35,000
11-BR. HOUSE	\$37,500
12-BR. HOUSE	\$40,000
13-BR. HOUSE	\$42,500
14-BR. HOUSE	\$45,000
15-BR. HOUSE	\$47,500
16-BR. HOUSE	\$50,000
17-BR. HOUSE	\$52,500
18-BR. HOUSE	\$55,000
19-BR. HOUSE	\$57,500
20-BR. HOUSE	\$60,000
21-BR. HOUSE	\$62,500
22-BR. HOUSE	\$65,000
23-BR. HOUSE	\$67,500
24-BR. HOUSE	\$70,000
25-BR. HOUSE	\$72,500
26-BR. HOUSE	\$75,000
27-BR. HOUSE	\$77,500
28-BR. HOUSE	\$80,000
29-BR. HOUSE	\$82,500
30-BR. HOUSE	\$85,000
31-BR. HOUSE	\$87,500
32-BR. HOUSE	\$90,000
33-BR. HOUSE	\$92,500
34-BR. HOUSE	\$95,000
35-BR. HOUSE	\$97,500
36-BR. HOUSE	\$100,000
37-BR. HOUSE	\$102,500
38-BR. HOUSE	\$105,000
39-BR. HOUSE	\$107,500
40-BR. HOUSE	\$110,000
41-BR. HOUSE	\$112,500
42-BR. HOUSE	\$115,000
43-BR. HOUSE	\$117,500
44-BR. HOUSE	\$120,000
45-BR. HOUSE	\$122,500
46-BR. HOUSE	\$125,000
47-BR. HOUSE	\$127,500
48-BR. HOUSE	\$130,000
49-BR. HOUSE	\$132,500
50-BR. HOUSE	\$135,000
51-BR. HOUSE	\$137,500
52-BR. HOUSE	\$140,000
53-BR. HOUSE	\$142,500
54-BR. HOUSE	\$145,000
55-BR. HOUSE	\$147,500
56-BR. HOUSE	\$150,000
57-BR. HOUSE	\$152,500
58-BR. HOUSE	\$155,000
59-BR. HOUSE	\$157,500
60-BR. HOUSE	\$160,000
61-BR. HOUSE	\$162,500
62-BR. HOUSE	\$165,000
63-BR. HOUSE	\$167,500
64-BR. HOUSE	\$170,000
65-BR. HOUSE	\$172,500
66-BR. HOUSE	\$175,000
67-BR. HOUSE	\$177,500
68-BR. HOUSE	\$180,000
69-BR. HOUSE	\$182,500
70-BR. HOUSE	\$185,000
71-BR. HOUSE	\$187,500
72-BR. HOUSE	\$190,000
73-BR. HOUSE	\$192,500
74-BR. HOUSE	\$195,000
75-BR. HOUSE	\$197,500
76-BR. HOUSE	\$200,000
77-BR. HOUSE	\$202,500
78-BR. HOUSE	\$205,000
79-BR. HOUSE	\$207,500
80-BR. HOUSE	\$210,000
81-BR. HOUSE	\$212,500
82-BR. HOUSE	\$215,000
83-BR. HOUSE	\$217,500
84-BR. HOUSE	\$220,000
85-BR. HOUSE	\$222,500
86-BR. HOUSE	\$225,000
87-BR. HOUSE	\$227,500
88-BR. HOUSE	\$230,000
89-BR. HOUSE	\$232,500
90-BR. HOUSE	\$235,000
91-BR. HOUSE	\$237,500
92-BR. HOUSE	\$240,000
93-BR. HOUSE	\$242,500
94-BR. HOUSE	\$245,000
95-BR. HOUSE	\$247,500
96-BR. HOUSE	\$250,000
97-BR. HOUSE	\$252,500
98-BR. HOUSE	\$255,000
99-BR. HOUSE	\$257,500
100-BR. HOUSE	\$260,000

Water and Sewerage
The Safest Beach



The Safest Beach
in Los Angeles

ABBOT KINNEY CO.,
28 WINDWARD AVENUE
VENICE, CAL.



PHYSICIAN APPEALS IN RUM FINE

*Doctor Asserts His Arrest
Came as He Had Liquor
by Federal Permission*

Declaring he was arrested and fined \$250 on charges of transportation and possession of liquor which was in his custody by permission of the Federal authorities, Dr. K. C. Gummess, a physician, yesterday filed an appeal in Judge McLucas's court from the fine, which was imposed by the Recorder's Court of South Gate.

According to Dr. Gummess's appeal, he had paid a patient a call and found it essential to administer liquor as a restorative. He was on his way home from the call, it was said, when he was arrested by a South Gate officer on charges of violating a city ordinance of South Gate regulating transportation and possession of liquor. Dr. Gummess asserted the liquor in question was at all times concerned legally in his possession under a permit granted him by the Federal government.

Attorneys for Dr. Gummess also contended city and county ordinances regulating liquor traffic were superseded with the adoption of the National Prohibition Act and the Wright Act. Judge McLucas set the case for hearing August 30.

CANDIDATES TO TALK AT TWILIGHT PICNIC

A "twilight rally" will be given next Monday by the Hollywood Women's Republican Club at Plummer Park, Hollywood. The affair will be like an old-fashioned basket picnic, with coffee, cream and sugar being furnished free for those who bring their basket suppers. Following the supper, under the light of the moon, candidates for various State offices will be heard. Sidney T. Graves, candidate for Supervisor from the Third District and Arthur Alber, candidate of the Sixty-third Assembly District will be among the speakers.

VENICE STARTS FITTS CLUB

VENICE, July 20.—Venice today started an organization to get behind the candidacy of Byron Fitts for Lieutenant-Governor. Among the active workers for Fitts are W. D. Newcomb, Jr., O. M. Hamilton, Harold E. Ellenstein, Edward A. Gerety, Jr., Jack Gerety, Ray E. Button, George L. Gelger, Herbert Hertel, C. Gordon Parkhurst, Charles J. Brown, Sherwood Kinney and Thomas M. Jacobs.

LOYOLA DRIVE IN FULL PUSH

Total of \$357,675 Turned in and University Fund Campaign Will End Thursday

The army of volunteers sweeping across the metropolitan area of Los Angeles collecting money and pledges with which to build Loyola University has turned in to the fund to date a total of \$357,675. The solicitation started last Monday and its work will end Wednesday evening. The objective is \$4,000,000 necessary to construct seventeen buildings which are to rise on the 100-acre campus site in the Del Rey Hills.

There are 620 workers in the movement. They are grouped into 105 teams. Each team has a captain. The captains meet daily for luncheon in the Elite Cafe, where they report to the generals of their divisions the aggregate sum which each team has collected that day.

DIVISION GENERALS

The generals are Division A, Lenno M. Brink; Division B, (women's division) Mrs. Arthur Wright; Division C, John R. Quinn; Division D, William W. Bearman; Division E, Fritz B. Burns; Division (Hollywood) P. A. Behannesey.

The divisional totals to date are as follows: Division A, \$74,613; Division B, \$30,565; Division C, \$69,805; Division D, \$62,955; Division E, \$1,517; Division F, \$38,220.

Among the large individual donations is one of \$100,000 from Michael O'Dea; a preliminary donation of \$100,000 from Edward L. Doheny; \$5,000 from Dan Murphy, and \$5,000 from Joseph Mesmer. Other large individual donations will be reported during the next three days.

The 1000 students of Loyola have allotted to themselves a donation of \$200,000, or an individual subscription of \$200 each. Their money will be used to construct a building bearing the legend, "Built by the students of Loyola College, 1928, A. D."

ALUMNI IN DRIVE

The joint alumni associations of Loyola and St. Vincent colleges are conducting a campaign among themselves to raise \$175,000.

Santa Monica, Ocean Park, Venice and the other bay district cities and communities have started their own individual campaign. They plan to raise sufficient money to construct a building which will bear an inscription showing that it was constructed with money raised in the bay district. This campaign is under the direction of a citizens' committee made up of Herbert Hertel, president of Venice Savings Bank; Sherwood Kinney, bay district business man; Charles Lick, president of the Ocean Park Business Men's Association; H. F. Bilger, president of the Venice Realty Board, and W. D. Newcomb of the First National Bank of Venice.

SHORTRIDGE FOR HIGH DAM

Senator Stresses Need For Colorado River Project and Tells Benefits of Tax Cuts

Reduction of Federal taxes and the proposed Colorado River legislation, two matters now occupying the attention of the Coolidge administration, were stressed by Senator Shortridge yesterday in a short talk before the Association of Secretaries at a luncheon in the Elite Cafe.

It was the senator's first appearance of a busy day. In the afternoon he went to Venice, where he was greeted by a throng of friends. He then proceeded to Ocean Park and later was the honor guest at a reception at the Miramar Hotel, Santa Monica. Later in the evening he made a talk over KHJ, The Times radio station.

The Senator was introduced by the chairman of the luncheon, Seneca C. Beach, as California's great representative at Washington. Another guest at the luncheon, Walter D. Murphy, supreme secretary of the United Commercial Travelers, was introduced by E. Fletcher Scott.

PROVES ANGLING ABILITY

The Senator is engaged in a campaign for renomination at the primaries, August 31, and he made the campaign assertion that he is the greatest fisherman in California, and told several stories to prove it.

In discussing the Colorado River, Senator Shortridge revealed that he made his first trip to the river in the 1890s, while engaged in mining litigation, and at that time became convinced of the necessity of employing the vast power of the river for the benefit of the Southwest. He made the unqualified statement that he favors a high dam at some site on the river, and an all-American Canal. The legislation is necessary, he said, for flood control, water and hydroelectric power.

The bill, as amended, he said, is so drawn that it can be financed without embarrassment to the Treasury Department. He referred in passing to his own efforts on behalf of the bill, and how he, as a member of the Senate Committee on Irrigation and Reclamation, was able to induce the committee to make its tour of inspection of the Southwest last autumn. As a result, the bill is upon the Senate calendar and will be taken up next December.

PRAISE FOR MELLON

Praise of Secretary Mellon of the Treasury Department was given by Senator Shortridge, who referred to him as a "wizard."

"Thinking men agree that we have never had an abler head of the Treasury Department," said the Senator. Mr. Mellon is a quiet, gentle, charming man, but a brilliant financier. By refunding the national debt at lower rates of interest he has saved the nation millions of dollars in interest charges."

Senator Shortridge is one of the ranking members of the Senate Committee on Finance and as such has had frequent opportunities to study the Secretary at close range and to know him well.

"When Secretary Mellon said that reduction in income-tax charges would result in additional revenue, many-brained men laughed at him," said the Senator, "but the results have proved his contention."

"One of the inequalities of the federal charges was the 40 per cent charge on estate taxes. I am proud to say I introduced the motion whereby this was reduced to 20 per cent. While the charges were 40 per cent many estates were bankrupt."

Senator Shortridge then adverted to tariff duties.

TARIFF BENEFITS STATE

"I am a tariff-protection man," he said, and proceeded to show how California's prosperity in no small measure is due to the duties imposed on products from foreign countries which compete with California industries. As a result of keeping the standard up, thousands of Californians are working at good wages and living in a degree of comfort impossible if the articles manufactured by the cheap labor of Europe were flooding this nation.

Senator Shortridge also traced the development of Los Angeles from a tent-and-adobe town to its present pre-eminent states among the cities of the West. He first saw Los Angeles more than forty years ago, he said, and prides himself upon the fact that twenty-five years ago he prophesied that by 1925 Los Angeles would have a population of 1,000,000.

VISITS VENICE

From the luncheon Senator Shortridge was escorted to Venice by a committee headed by George Acret. He addressed a gathering at the Pacific-Southwest Trust and Savings bank branch and proceeded to the Wigwag Club, where he gained a few minutes' rest. He visited the Club Casa Del Mar and was then turned over to the Santa Monica delegation, which was led by A. W.

McPherson, vice-president of the First National Bank. He addressed a group at the Miramar Hotel, conferred with friends and was the honor guest at a dinner at the hotel tendered him by Mr. McPherson.

Among those who greeted him at Venice were Dr. Joseph Saylin, W. D. Newcomb, president of the First National Bank; Gus R. Voss, president of the Chamber of Commerce; Mrs. Gallatin, Herbert Hertel, banker; John B. Daniel, editor of the Venice Vanguard; John Gerety, Arthur Traxler, Mrs. C. H. Peckham, J. C. Barthel, Mrs. Arthur Mahan, Joseph Sempers, Clyde Holbrook, postmaster; George Vincent, Thomas Thurlow and James Pratt.

AT SANTA MONICA

At Santa Monica the party included Mrs. D. G. Stephens, president of the Woman's Republican Club; Otto Fehling, president of the Chamber of Commerce; Ed Conless, president of the Greater Santa Monica Club; Fred Wilson, president of the realty board; Henry Engelbrecht, banker; Frank Bundy, M. S. McKinney, secretary of the Chamber of Commerce; Ira L. Miller, E. J. Vawter, Edmund Slama, Commissioner Helton and Charles S. Warren.

At the dinner Senator Shortridge called on his friends to co-operate with him in making Clover Field one of the great airports of the country, and pledged his aid in obtaining for it a ranking place in the nation.

The Senator's schedule for tomorrow calls for him to speak at the Breakfast Club at 8 a.m. He will lunch with the Lions' Club at the Biltmore, proceeding then to San Pedro, where meetings have been arranged for the afternoon. In the evening he will speak at the Legion Hall in San Pedro.

VODDEN HEADS VENICE BACKERS

*National Amusement Men in
Annual Election*

*Resident Manager Chosen by
Unanimous Vote*

*Brilliant Future for Center
Predicted by Speakers*

H. C. Vodden, resident manager of the National Amusement Association, was elected president of the Venice Amusement Men's Association by acclamation at the annual meeting of the association yesterday at the Ship Cafe.

Mr. Vodden succeeds D. J. Davis president of the association for the last four years, who was presented with an engraved testimonial of gratitude signed by all the members of the organization in recognition of his services.

Some 150 members of the association attended the meeting and heard a number of speakers, representing various interests and professions, predict Venice as the future recreation capital of the United States.

OTHERS ELECTED

Other officers elected at the meeting were W. D. Newcomb, Jr., first vice-president; H. E. Wooding, second vice-president; Jack Gerety, executive secretary; H. S. Kellerman, treasurer, and George L. Geiger, recording secretary.

Directors to serve for the ensuing year were selected as follows: D. J. Davis, Albert P. Fabel, Fred Teeple, H. H. Pizzini, Harry H. Hargrave, Bernard Bender, Thomas Jacobs, Charles Hersee, Earl Porter, Carroll J. Daly, H. J. Allen, Fred Drescher, Capt. H. W. Behrens, H. Takel, H. W. Woodard, C. W. Holbrook, Herbert Hertel, William A. Flynn, Leo Freed and Charles Casto.

In his retiring address, Mr. Davis declared that Venice ultimately was destined to become the undisputed amusement center of the United States. Arthur C. Verge, Los Angeles attorney, was the chief speaker at the meeting. Mr. Verge eulogized the pioneer spirit of Abbot Kinney, founder of Venice, and urged the amusement men to self-reliance in financing their projects. The public of Los Angeles, he assured them, could be depended on for patronage.

WILLARD SPEAKS

Judge Frank A. Willard, first president of the association, pointed out that the amusement enterprises of Venice should be supported by the citizens not only of Venice but of Los Angeles as a whole.

Mr. Newcomb, president of the

Venice branch of the Chamber of Commerce, pledged the full support of his organization in financing attractions at the beach and declared that a close bond existed between the amusement and business men of metropolitan Los Angeles since both were constructively engaged in working for the city's welfare.

Mr. Daly urged improved highways to and from the beach as well as additional parking facilities. Filling of the Venice canals, he said, will solve these problems to some extent by providing additional street areas.

John B. Daniell, managing editor of the Venice Evening Vanguard, also spoke. He declared that Venice represented "the safety valve for the outlet of pent-up energies created by the pressure of industrial and business development in Los Angeles."

Among other speakers were Mr. Hersee, Mr. Porter, Battalion Fire Chief Atwell, Police Captain Kierscey, Mrs. A. G. Mahan and Dick Mooney.

COUNCIL REFUSES VENICE CELEBRATION

The City Council yesterday denied the request of the Venice Chamber of Commerce for an appropriation of \$1500 toward the expense for a celebration in the Venice district to mark the starting of work on filling in the canals so that they can be used for streets. Councilman Moore, who represents Venice in the Council, voted "No" on denying the request for the appropriation, as did Councilman Hall who said, "Evidently the Council does not think much of Venice and of the beach that it gave to Los Angeles by annexation."

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The cultural growth of the West Los Angeles area has kept pace with its physical growth. In addition to its many fine schools and colleges, two branch libraries have sprung up to serve the residents of the area, the Venice Branch at 610 North California Street in Venice, and the West Los Angeles Branch located at 11354 Santa Monica Boulevard.

The Venice Branch was added to the Los Angeles Library System by annexation in July, 1926. Before the annexation Venice was served by the Los Angeles County Library. The first location of the Los Angeles Public Library was in a large store building at 1110 Washington Blvd. This was in a very thickly settled district and close to the Westminster School, the largest school in Venice. There was no pioneer work necessary in Venice. From the start the public poured in, especially the children, and the first year the circulation was 113,833 of which 51,722 was juvenile. All of the books on the shelves were new, at first, but the number of volumes was woefully inadequate. As time went on, and the need was seen, a very generous book appropriation made it possible to build up a good collection.

Mrs. Lucille Holliday was the first branch librarian and she remained with the branch from July, 1926 until July, 1933. Her

Santa Monica Directory
1923



WHITE (A. STANLEY WHITE)
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Santa Monica

BAY CITIES DIRECTORY

879

Wade Hal L r Soldiers Home

Wade Hubert (Susan K) barber 1116 Washington blvd V

Wade Hugh E (Ordia) carp h 3038 105th av S

Wade Jas h 2240 114th av S

Wade Leona h 1848 19th S M

Wade Marion r Soldiers Home

Wade Richd K r 705 Marco pl V

Wade Russell R (Ethel C) mech h 705 Marco pl V

Wade Wilson R (Camille) (Moore & Wade) h 2614 Wash-
ington blvd O P

Wedley Margaret 2370 Pacific st O P

67-71 Market St.

R. F. MILLER

VENICE
SHEET ME

1923-1924
(Screen Shot)

290

SANTA MONICA BAY CITIES DIRECTORY

Hertel Albt (Amelia) h 36 Av 27 V

Hertel Herbt H mgr Pacific-Southwest Trust & Savings Bank

V Br r 36 Av 27 V

Hertweck Jos G r Soldiers Home

Herwick John L (Beulah M) sign painter 2945 Main O P

h 228 Club House av V

Herwig Adolph W (Margt) decorator h 40 Av 30 V

Herwig John A student r 40 Av 30 V

Herwig Wm H artist r 40 Av 30 V

Hescock Jane wid Chas r rear 1218 11th S M

Hess Clara r 345 Indiana av V

Hess Gladys tchr h 28 Arcadia ter S M

Hess John E r Soldiers Home

Hesse Geo C r Soldiers Home

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Bank-S M Br r 1130 9th S M

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&
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Ocean Park**



nw cor Westminster av

Venice City Schools office

Martha **Washington** School

1100 **Washington** Pharmacy

1101 Toenjies Adolph gro

1102 **Washington** Furn Store

1103 Lebert Elmer meats

1107 Wvckoff E M music tchr

~~1110 **Bilger H C**~~

~~**Bilger H F**~~

1111 Jacobson Leopold

SANTA MONICA DIRECTORY
1923-24
(SCREEN SHOT)

Bigler Robt C (Pauline) rate clk h158 Wadsworth av O P

Bilderback Floyd (Louise) meat ctr h1233 17th S M

Bilger Harry C (Bilger & Moore) h1110 Washington blvd V

Bilger Henry F (Lucy M) bldg contr h1110 Washington blvd

V

Bilger Herman C (Ella B) h1110 Washington blvd V

Santa Monica Directory
1925

Allen Frank S (Mary) (F S Allen & Son) r 734 Jasmine av
Palms

Allen Franklin E (F S Allen & Son) r 734 Jasmine av Palms

Allen Fred attdt Soldiers Home

Allen Fred carp r 3011 Trolleyway V

Allen Fred O r Soldiers Home

Allen F S & Son (Frank S and Franklin E) bakery 1114 Wash-
ington blvd V

WASHINGTON BLVD (V) — Contd
567 Caroline Court
568 Bernstein Henry
Davis E L
Jackson Geo
Lyttonburg Isidor (o)
Roth Milton
259 Lewis Engineering
Works
260 Patton-Blinn Lumber
Co (mill)
261 Union Service Sta-
tions Inc
302 Vacant
320 Vacant
342 Rogers T N screen
mfrs
350 Crawford Airplane
Supply Co
Sunset av intersects
602 De Mirjan Edw gas
sta
603 Biddle L D (o)
603 1/2 Nicholson Thos
604 Frank N G Mrs
Greenberg Lester
607 Schem Bernard
615 Patton-Blinn Lumber
Co
616 Manley W C exp
618 Anderson J L
618 1/2 Vacant
620 Kimball L H
Verona av intersects
740 Vacant
707 Williams Jesse
711 Levy Nathan ins
715 Vacant
719 Vacant
rear Vacant
721 Vacant
822a Vacant
822b Vacant
801 1/2a Vacant
801 1/2b Vacant
801 1/2c Vacant
801 1/2d Vacant
805 1/2a Vacant
805 1/2b Vacant
805 1/2c Vacant
805 1/2d Vacant
807 Howard R W
807 1/2 Haselwerdt Harry
808 Vacant
809 Caslin W J
809 1/2 Glick Elsie Mrs
811 Barbati Pasqualino
(o)
812 Barbati Pasqualino
gro
812 1/2a Vacant
Brooks av intersects
Electric av intersects
901 Keena Frank garage
903 Vacant
914 Dickinson M H garage
Potter W B auto repr
921 Vacant
1001 Voss J C vulo
1003 Vacant
1007 Scholl Kath
Thomas C L
1009 Vacant
1011 McCoy Lyda Mrs
Broadway intersects
1021 Steins J G
1021 1/2 Klein Albertina Mrs
1023 Lunning H F indy
1025 Vacant
1027 Lunning H F
Taylor Chas
1027 1/2 Price John
1029 Irvine Bryan
1030 Westminster Avenue
School
1033 Calvert Paul (o)
1039 Pendleton E H
1043 Greig E T
1045 Vacant
1047 Vacant
1047a Vacant
1047b Mironov Vincent (o)
1049 Stumpf Pauline Mrs
1051 Miller H C clo clnr
Westminster av intersects
1100 Knuth W A drugs
1101 Mack Frank meats
1102 Walker G I restr
1102 1/2 Hayson A W shoe
repr
1103 Vacant
1106 Toenjes Emma Mrs
clo clnr
1107 Mears W E
1108 Safeway Stores Inc
& Shade Shop
Church
1110 Four Square Gospel
Church
1111 Bartolo B M

1111 Baldwin C M barber
Browns Dolores
Beauty shop
1112 Vacant
1113 Peters John fruit
1113 1/2 Piggly Wiggly Co gro
1119 Macdonald J J bldg
contd
1119a Sigler Mead
1121 Crisfield I S Mrs
1122 Buck R W meats
1123 Woods L C
1125 Franklin Ben Store
notions
1133 Vacant
Bacon av intersects
1136 McCoskey M E
1138 Millian M A
1140 McLaughlin F W real
est
1144 Markley Mona Mrs
1201 Vacant
1202 Vacant
1204 Gretsch Thelma Mrs
1205 Miller Plumbing Sup-
ply
1208 Carolo John
1209 Domina H N real est
1211 Mack Frank
1214 Manley W T (o)
1216 Vacant
1219 Vacant
1220 Pontius Leon
1220 1/2 Curran H A Mrs
1221 Community Plumbing
Service
Wilmoit F C
1222 Reynolds L D Mrs (o)
1224 Anderson D D auto
repr
1227 Goff C R radios
1231 Vacant
Santa Clara av intersects
1301 Vacant
1302 Tenney B H restr
1303 Bryan C A
1305 Vogel Marshall
1306 Silverman Saml
1311 Hiranio F K
1314 De Frate A W exp
1318 Hays W C Mrs
1319 Kamerling S S (o)
1320 Thomas L E (o)
1325 Lee L (o)
1326 Walter H F real est
Andalusa av intersects
1328-25 Keown O O autos
1327 Laup P M Mrs dram-
mkr
1331 Vacant
1341 Selby J F meats
1342 McMahon Sadie Mrs
1343 Vacant
1344 Peacock E P
1345 Shankwiler N P
1346 Vacant
1346 McKenney F B hdw
Roberts F J dresses
1347 Chapman V G ice
1349 Goldman Albt 2d hd
clo
1352 Blair E S (o)
1353 Leonard R clo clnr
1354 Beaumont L V Mrs
1355 Roche Jean Mrs wom-
on's clo
1356 Demel Jos
1362 Great Atlantic & Pa-
cific Tea Co gro
California av intersects
1401 Carter L H drugs
1405 Judkins H T barber
1407 Luce W F phys
1408 Vacant
1410 Vacant
1413 Vacant
1414 Vacant
1414a Putman Theresa Mrs
1415 McGuire Floyd
1419 Marshall Clarence exp
1420 Shihim Wm
1421 Gorman Beatrice B
Beauty shop
Snyder J R barber
1422 Cullen C W
Cullen Wilma E
1423 Pier David
1424-26 Matthes Linoleum
& Shade Shop
1428 Vacant
1430 Vacant
1431 Kirby J W gro

1432 Clark E A
Milwood av intersects
1501 Strickland L H
1502 De Rita Paula
1503 Bean Ray dentist
1504a Vacant
1507 Davis Phillip real est
(o)
1508 Abby & Tate form
1509 Kasher Philip clo clnr
1510 Shepard L C real est
1511 Vacant
1516 Niemand J H
1518 Patterson A E Mrs
1522 Vacant
1522 1/2 Vacant
1524 Mayfield A H
Blaise av intersects
1601 Roos I J Mrs
1607 Vacant
1611 Tooker Jennie Mrs
1612 Di Paola Edna Mrs
1618 Stutzel S S bottlers'
supp
1617 Vacant
1621 Maseoite Building
1623 Vacant
1624 Gerhart Alberta Mrs
1625 Vacant
1627 Vacant
1629 Maccreary J E
1631 Vacant
1632 Pontius Leon
1637 Young U S Mrs circ
librari
1638 Kirk C W batteries
1641 Hummel Johannes
Mrs (o)
1642 Wallerstein D D auto
repr
1645 Anderson Axel (o)
1645 1/2 Burks Geo
1649 Vacant
1650 Standard Stations Inc
gas sta
1661 Richfield Stations Inc
gas sta
Venice Blvd intersects
1701 Books F A gas sta
1711 Meredith C O auto
repr
1713 Haroutunian Matthew
1715 Vacant
1721 Behne F E
1724 Vacant
1727 Miss Leahy
1731 Vacant
City Engineerings
2000 Victoria av intersects
2215 Ramsey Anna Mrs (o)
2232 Vacant
2235 Nye W D (o)
2235a Succesie av begins
2235b Monicomo Lawrence
2235c Bay Cities Laundry
2235d Weinstein Leo
2237 Pree T J (o)
2249 Vacant
Woodlawn av begins
2405 Reynolds A E
2407 Smith W J (o)
2419 Vacant
2421 Smith F P
2505 Browner Earl
2506 Gaes E P lease begins
2506a de Bretteville Gustave
2518 Stutzel S S
2519 Vacant
2516 Neely W W (o)
2522 Campanna Estora (o)
2523 Gaes E P lease begins
2515 Neville R G
rear Neville R G auto repr
Garfield av begins
Van Buren av begins
Washington intersects
Butcher av intersects
Vale av intersects
2933 Dunkin J H auto repr
Krueta Peter auto
towing
2940 Vacant
2946 Gates S L auto repr
Washington Lincoln
Service
Lacedale Blvd intersects
Tivell av intersects
3128 Goss E O restr
3208 Jones J D restr
Redwood av intersects
3217 Yoshikawa Jos fruit
3229 Pendroy P A restr
12400 Bryan Edwin lunch
Rector Pharmacy Inc

H. C. HENSHEY CO. Santa Monica's Largest Department Store Santa Monica Blvd. at Fourth Santa Monica, California

BAY CITIES HOUSEHOLDERS' DIRECTORY (1933) 825

12402 Reynolds G A
12404 Conrad C W gro
12419 Hansen Anna Mrs
12431 Obermiller J A real
est
12504 McCue R F beer
Midway av begins
12509 Owen H T
12515 Caruthers W W
12518 Seal C S gro
12521 Owen H T poultry
12523 Lindberg Carl sea
12524 Lindberg W C auto
repr
12525 Vacant
12526 Stern Isadore restr
12562 Shumard Arth barber
12566 Browne W S beer
12567 Pray C B gas sta
12568 Vacant
12569 Harries Jon
12572 Matthews Harry
12573 Bancroft B N real
est
Ranchel begins
Irma begins
Meier ends
Monroe av intersects
12578 Pathuff C E gas sta
12596 Huyck C L pop corn
grods
12597 Callender E R food
12599 Vacant
12601 Vacant
12602 Vacant
12603 Dettre R H
12604 Morales Santarino
12607 Hartman G J barber
12609 Vacant
Beethoven av intersects
Leprosy av intersects
12605 Rosaire Gus auto
12607 Wood W W gas sta
12608 Madranga H C Mrs
restr
12607 McArthur C A animal
loam
12610 Alft av intersects
12611 Gaudio Nick tires
12612 Fellers O E restr
12613 Michael av intersects
12614 Winkelman C J feed
and gas sta
12615 Vacant
12616 Vacant
12617 Tanner Edw
12618 Beach G H tourist
camp
12620 Hayashi R H fruit
12620a Sparrt Sebastian tires
Ocean Park av intersects
12620 Beach G H real est
12620a Steiger Wm biksmith
12621 Asadoroff Michl
12622 Vacant
12623 Kingston D B Mrs
restr
12624 Bay Cities Dog & Cat
Hospital
12625 Allen J S gas sta
WASHINGTON PLACE
(Venue) — West (from
Centinella) av, 1 a of
Washington Blvd
12625a Pomerene Robt
12627 Nefele
12628 Hockel Felix
WASHINGTON WAY (Ven-
ue) — From intersection
of Victoria av and Wash-
ington Blvd to Venice
Blvd
12628 Gussler Herman
12629 Jones W H
12630 Draper J W
12631 Kuhn J A
12632 Bliss G H
12633 Schaefer H M
12634 Powell CG
12635 Vacant
12636 Abig C E
12637 Kinslow E R
12638 Gidney Thos
12639 Guest L F meats
12640 Stoppel Edw
12641 Blessing P W
12642 Foster R K
12643 Vacant
12644 Vacant
12645 Trimmell K G
12646 Sperson Jas
12647 Dickerson E K
12648 Vacant
12649 Vacant
12650 Vacant
12651 Clausen W M
12652 Armstrong Walter
Summers Albt (o)
12653 Vacant
12654 Hockenberry Jerry
12655 Harrington R E
WAVERCREST AV (Venue)
— East from Ocean Front
to 2d, S a of Windward
av
5 Bullock Edith M
5 Seward Egyptian
12656 Fomeroy Florence A
12657 Rueden E E
12658 Langvin J E
12659 Walker Donald
12660 Fomeroy Florence A
12661 Lewis B L Mrs
12662 Allen C L
12663 Ellsworth L E Mrs
12664 Stevens Mary Mrs
12665 Leininger C C (o)
WELLESLEY AV (Beach-
wood Heights) — North
from Wilshire Blvd to
Montana av, 2 w of Beau-
ry
12666 West A S
12667 Sisto Frank
12668 Haley P E
Wesley av intersects
907 Castle S C
973 Robbin John
979 Lee R W (o)
980a Vacant
991 Dickie Harold (o)
1000 Edwards Emory
Ella Lettie Mrs nurse
1001 Bannard H J Mrs (o)
1002 Bains Alf (o)
1003 Darling B R
1021 Witherow Louella (o)
1022 Vandiver J W (o)
1025 Brown A F
1026 Bennett Isabelle Mrs
1094 Hull W W
1106 Wilcox H M
1119 McCauley O E
Goshen av intersects
1122 Walton H V Mrs (o)
1123 Scanlon E L (o)
1161 Goodfriend Pliny
Wallace E E Mrs
1164 Schian Jan (o)
1185 Hagler C B Mrs (o)
1168 Knight Martha (o)
1169 Winfield B D
1182 Overbaugh R F
WELLESLEY AV (West
Los Angeles) — South
from Montana av to
Pearl av, 2 w of Beau-
ry
1101 Glinrich G A
1102 O'Brien J V Mrs
1215 Tardley Will
1216 Henning C H
1217 Clouston Mrs
1219 Field S C
1219 1/2 Roberts B J Mrs
1220 Korwathy O E
1220 1/2 Schuster Andw
1221 Stewart A M
1222 Woodward T A
1223 Caldwell J V Mrs
1224 Caldwell Ray
1225 Chanson H W
1226 Horn F K bldg cont
1227 Sadie Mrs
1228 Jenks Henry
1243 Jones W S

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BAY CITIES HOUSEHOLDERS' DIRECTORY (1936)

425

241 Hulse O auto ptr	1039 Bullock A R	1345 Shankwiler N P (o)
252a Emmer Benj	1048a Gregg E T	Slert H E jr
252b Dalton C A	1047 Lopez Marie Mrs	1346 McKenney F B hdw
252c Coyle Harry	1047a Horner J C Mrs	Roberts W R barber
252d Thomas C L	1047b Mignon Vincent (o)	1349 Goldman Albt 2d hd
rear Dalton A A	1049 Vacant	clo
257 Caroline Court	1051 Fuller Esther Mrs	1350 White C H J ice
Dox Martha	drsmkr	1352 Vacant
Farney E E	Westminster av	1353 Leasure J R clo clnr
Kade Louis	intersects	1354 Koltinsky E D
Littenberg Isidor (o)	1100 Kunath W A drugs	1355 Price J W restr
McNamara J M	1101 Mack Frank meats	1356 Kelly J C
Sanders Ida Mrs	1102 Walker G I Mrs	1360 Neville D E gro
259 Lewis Engineering	restr	Ouchida Jas fruits
Works mach	1103 Canham Bros uphol	Waldron W E meats
Reese av intersects	1104 Hayson A W shoe	California av
300 Patten-Blinn Lumber	1106 Leasure J R clo clnr	intersects
Co mill	1107 Johnson C H	1401 Vacant
301 Unjon Service Stations	1108 Safeway Stores Inc	1405 Vacant
Inc gas sta	gro	1407 Vacant
302 Vacant	1110 Four Square Gospel	1410 Connelly W A
334 Vacant	Church	1410a Reed O R
340 Rogers T N screen	1111 Bartlo E M	1413 Corso Wm
350 Crawford Airplane	1112 Baldwin C M barber	1413 1/2 Barthen Matt
Supply Co	1114 Keeling Alma Mrs	1414 Figueroa E M
Lynch Ralph	baker	1414a Kelly J C
Sunset av intersects	1116 Bouzianos Thos liq-	1415 McGuire Floyd (o)
427 Titus L M gas sta	uors	1419 Marshall C V exp
402 De Mirjian Edw gas	1117 Ellis C W	1420 Shlishim W S
sta	1118 Safeway Stores Inc	1421 Rivas Mildred Mrs
603 Biddle L D (o)	gro	beauty shop
605 Hewitt Arth	1119 Macdonald J J bldg	1422 Cullen C W (o)
Irving Marie Mrs	contr	1422 McGuire M J Mrs
607 Johnston Amos	1119 1/2 Sigler Mead	1424-26 Matthes Linoleum
615 Patten-Blinn Lumber	1121 Canning J W	& Shade Shop
Co	1122 Buck R W meats	1428 Browning H S Mrs
616 Manley W C exp (o)	1123 Taravela J V fruits	(o)
618 Deduis Louis	1123 Woods L C (o)	1420 Wyckhoff E M
618 1/2 Olivares J R	1130 Watson & Watson	1431 Kirby J W gro
Reeves Marjorie Mrs	variety store	LaRue H R meats
620 Springer Eliz Mrs	1132 Canham R A	1432 Clark E A (o)
Vermosa av intersects	San Juan av ends	Milwood av ends
708 Vacant	1136 McCoskey M E	1502 Strickland L H (o)
707 Stewart F G	1138 Lundy J A	1503 DeRitis Peter
711 Austin Lella	1140 McLaughlin F W (o)	1505 Davis Phillip real est
715 Nelson Jas	1144 Griffith M W	(o)
719 Forrester Larry	rear Cohen Wolf	1505a Miller G F
rear Barks Thos	1201 Brandell Pasquale	1507 Vacant
721 Harris Thos	restr	1508 Ashby & Tate furn
803a Toy Mary Mrs	1202 Vaccarella L S Mrs	1509 Kasher Phillip clo
803b White Virgil	1204 Coburn G R	clnr (o)
803 1/2 McNeice Erma Mrs	1205 Steele Grady games	1509 1/2 Lederman Louise
803 1/2 Prince Carl	mfr	(o)
803 1/2 Harper Alf	1208 Vacant	1510 Shepard L C real est
803 1/2 d Vacant	1209 Domina H N real est	1511 Foley J F
805 Penelle Kath Mrs	Little Meta (o)	1516 Niemand J H (o)
805 1/2 Harper G J	1212 Gorman Bert	1518 Patterson A B Mrs
807 Howard R W	1214 Panney W T (o)	1522 Sorensen J F
807 1/2 Barch G W	1216 Fratsher M H Mrs	1522 1/2 Sarabia R R
808 Vacant	(o)	1524 Mayfield A H
809 Whitehead Earl	1218 Treadway J R	Riatta av intersects
809 1/2 Vacant	1219 Vacant	1601 Woodward S W
811 Barbat Pasqualino	1220 Billings E G Mrs	1601 1/2 Robertson A J
(o)	beauty opr	1607 Pearson J W
812 Barbat Pasqualino	1220 1/2 Hamilton Chas	1609 Vacant
gro	1221 Community Plumbing	1611 Hinton R E
812a Dunnington C C	Service	1612 Di Paola Edna Mrs
812b Vacant	Wilnot F C	(o)
Brooks av intersects	1222 Brunetti M B Mrs	1616 Stuel S S restr
Electric av intersects	1223 Clark R M beauty	1617 Spicer C N
901 Keens Frank garage	shop	1618 Stuzel S S bear parlor
903 Vacant	1224 Teitelbaum Benj 2d	1621 Triangle Chapter No
914 Dickins M H garage	hd clo	456 OES
921 Vacant	1227 Goff C L radios	1623-25 Nuttle A L Mrs
1001 Voss J C vulc	1231 Finn R R (o)	liquors
1003 Vacant	Santa Clara av	1624 Gerhart Alberta Mrs
1007 Gathercole Louise	intersects	1627 Nuttle Vincent restr
Mrs	1301 Willens C S	1629 Tawton R E (o)
Hackney Eula Mrs	1302 Tenney B H restr	1632 King C W
May H E	1303 Mackey M L Mrs	1633 Dorgan W J real est
Row F R	1305 Erickson A C	1637 Vacant
1009 Andrews M R Mrs	1306 Silverman Saml	1638 King C W batteries
Jackson A A	1307 Reynolds W M	1639 Hummel Dick paints
1011 Hines Geo Mrs (o)	1311 Roberts L F Mrs	1641 Beauty Louis barber
Breadway intersects	1314 DeFrato A W exp	1641b Hummel Johannes
1021 Stainle G	1318 Kensinger L I	(o)
1021 1/2 Taravela J V	1319 Kamerling S S (o)	1642 Coles Jack beer
1023 Vacant	1320 Thomas L E (o)	1645 Anderson Jenny Mrs
1025 Foster A A watchmkr	1325 Lee L P (o)	(o)
1027 Fountain R E	1326 Bilger H F real est	1645 1/2 Furks Winifred
Payne Horace	(o)	1658 Vacant
Smith A F	Andalusia av	1661 Balch R T jr gas sta
1027a Waddell Eva Mrs	intersects	Venice blvd
drsmkr	1320-1335 Pontiac Agency	intersects
1027c Waddell Eva Mrs	autos	1701 Beaks F A gas sta
1029 Renne Donald	1338 Roberts Public Mar-	1711 Puritas Water Dis-
1030 Westminster Avenue	ket	tributors
School	1342 McMahon J F (o)	1713 Kingston E A restr.
1033 Caluori Paul (o)	1344 Hill Clarence	1715 Fredrickson H E

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BOULEVARD
Santa Monica
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23291

November 5, 1998

Department of Building & Safety
500 Shatto Blvd, Room 505
Los Angeles, Calif. 90020

Gentleman:

I authorize Mr. Friedrich Eversley who occupies the building located 1110-1112 - Abbot Kinney Blvd, Venice, Calif to be my agent & represent me concerning this property.

Sincerely,

Herbert C. Hall
owner.

4175 Lak Hollow Road
Claremont, Calif. 91711

October 24, 1974

Mr. Fred Eversley
1110 Washington Blvd.
Venice, California

Dear Mr. Eversley:

During your visit with Mr. H. Hertel last week, we understand you reached a mutual agreement on the rent as of January 1, 1975 for one year, ending December 30, 1975, at \$265.00 per month, including \$5.00 per month for plate glass insurance.

This agreement is contingent upon the remodeling of the front door area as discussed, with date of completion March 1, 1975.

You no doubt are aware of the growth in the area, and the demand for commercial buildings. Mr. Hertel has had many inquiries regarding his building, however, had it not been for the warm relationship which existed between you and Mrs. Hertel, he would not have entertained the rental arrangements as agreed upon.

Mr. Hertel wanted me to express his appreciation for your visit and for the gift of Vallantine Scotch.

Sincerely,

Herbert Wallace

Gehry Partners, LLP

Frank Gehry

Brian Aamoth

John Bowers

Anand Devarajan

Jennifer Ehrman

Berta Gehry

Meaghan Lloyd

David Nam

Tensho Takemori

Laurence Tighe

Craig Webb

September 23, 2015

Mr. Scott Matsunaga – Case Analyst
Los Angeles Housing and Community Investment Department
Rent Stabilization Division – Case Analysis
Post Office Box 57398
Los Angeles CA 90057

Ref: Case No.: CA0507409

Dear Matsunaga,

It has recently come to my attention that there is a Luxury Accommodation Exemption dispute regarding the occupancy status of 1110 Abbot Kinney Blvd.

In 1967 I was asked by Roberta Altoon, an employee of my architecture firm and a good friend, to design a live/work space division plan for the space that she and her husband John had recently rented at 1110 W. Washington Blvd (now 1110 Abbot Kinney Blvd.) in Venice.

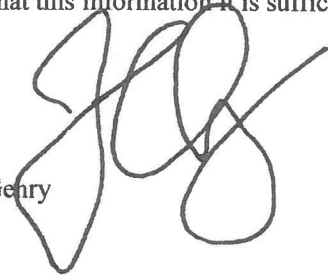
The Altoon's goal was to have a front facing workspace (painting studio), totally separate from the rear facing living space. They also wanted a large bedroom with powder room and closet separated from the rest of the living space with a locked door, for privacy and security. They wanted a separate kitchen and bathroom; with natural light and outside air in all of the spaces.

To accommodate their goals I designed a space separation using floor to ceiling walls and doors. The walls ran between and connected to the existing building walls and columns. I witnessed the construction of the space dividing walls and doors which were built to my design. I visited the constructed space several times and witnessed it be used as intended. I know that the space was inspected by the DOB and that a Certificate of Occupancy was issued in early 1969.

In conclusion, I know that the space was a legal one bedroom residence at the time Mr. Fred Eversley moved in, very shortly after Mr. John Altoon's Death in February, 1969.

I hope that this information is sufficient for your case analysis.

Frank Gehry



12541 Beatrice Street, Los Angeles, California 90066
Tel: 310.482.3000 Fax: 310.482.3006

RLT

**Flat 2 Windsor Court, Vicarage Crescent
London SW11 3LA**

1 September 2015

Dear Mr. Matsunaga

Re: 110 W. Washington Blvd., Venice, Ca. (now known as 1110 Abbott Kinney Blvd)

In 1967 my late husband, John Altoon and I leased the above premises from the owner, Mr. Herbert Hertel as a studio and living space.

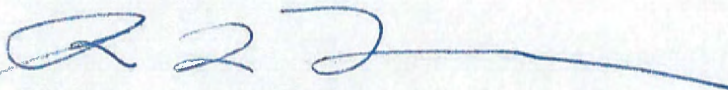
At the time, I was working for an architect who kindly sketched a scheme for creating a space to accommodate both purposes. His idea was to divide the space into to areas, i.e. studio and living. The living area in the back was divided into rooms using floor to ceiling walls and doors for privacy, a kitchen, bathroom, powder room, and a bedroom. The windows at the back made this area light and airy. The studio was in the front, allowing for light from the front windows.

When my husband passed away in February of 1969. Fred Eversley , friend and neighbor who was also an artist took over the remaining lease which included the improvements, fittings and fixtures, white goods and some furniture. This Mr. Hertel agreed to at the time and was happy with the arrangement.

When I have visited Mr. Eversely over the years I have noticed that the space has hardly been changed from when I lived there until 1969 which brings back memories of all those years ago.

I trust this is in order.

Yours sincerely,



Roberta L Thomson

WITHOUT PREJUDICE



PACIFIC STANDARD TIME AT THE GETTY CENTER

Explore the Era

Delve into the postwar Los Angeles art world in this online archive, which provides additional material related to the exhibitions on view at the Getty Center. Learn about hipsters and happenings, and the venues across the city where all the action took place through images from the archives and first-hand accounts with the artists.

Browse the Archive

People

Videos

Historic Map

Explore the historic art world of Los Angeles, 1945–1980, with this map.

Choose a Neighborhood:

Venice

All

Hangouts and Happenings:

- Art Schools
- Artists' Studios
- Galleries
- Hangouts
- Installations & Events
- Museums

See When It Happened:

- 1945–50
- 1950s
- 1960s
- 1970s

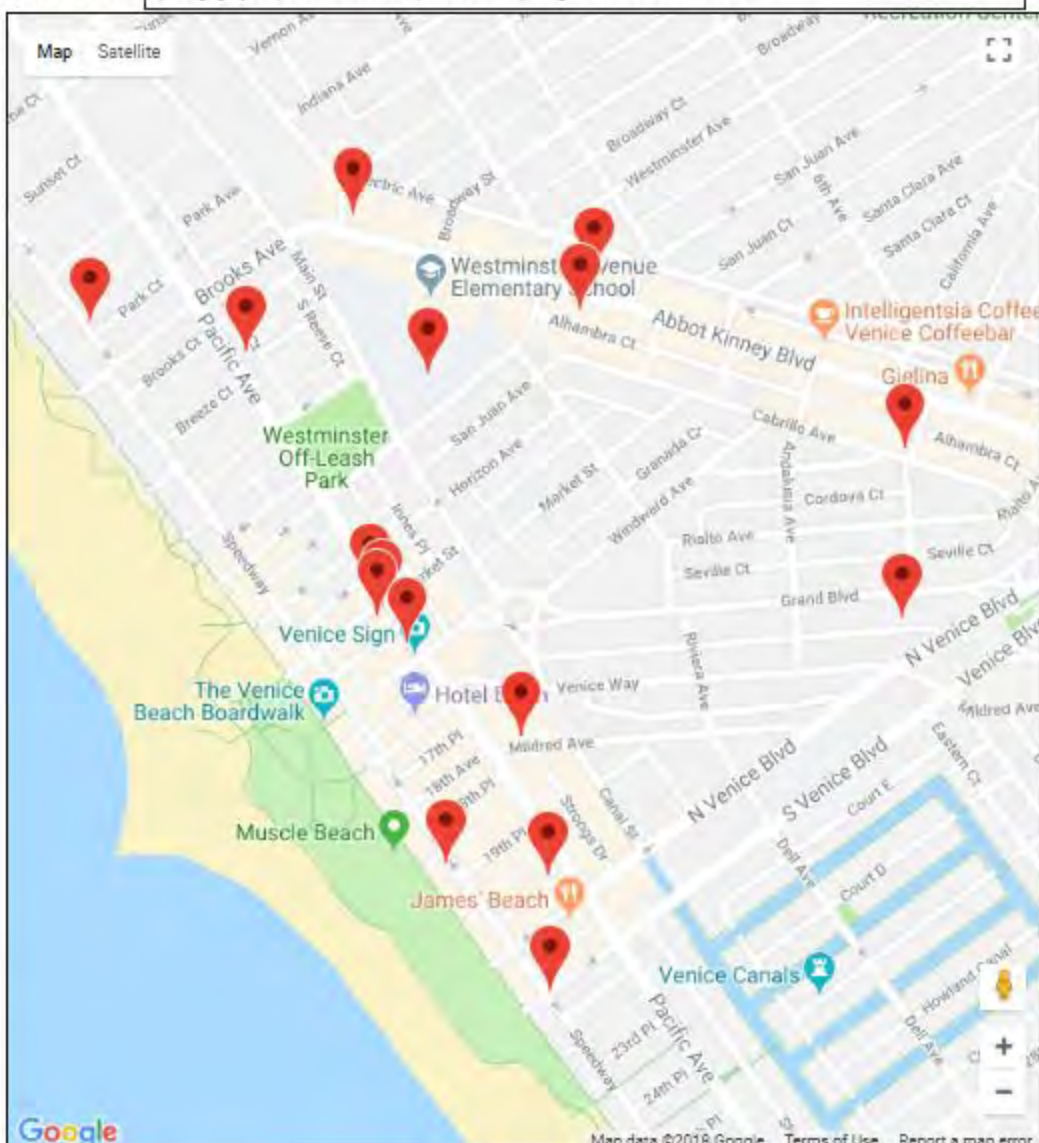
See Styles:

- Conceptual Art
- Happenings & Performances
- Hard Edge
- Light & Space
- New Processes
- Political Art
- Pop Art

See Materials:

- Artist Editions
- Assemblage & Collage
- Painting
- Photography
- Sculpture & Ceramics

Share the link: <http://blogs.getty.edu/pacificstandardtime/explore-the-era/map/?neighborhood=5169&venues=5134>



Explore the historic art world of Los Angeles, 1945-1960, with this map.

Choose a Neighborhood:

All Neighborhoods

All

Hangouts and Happenings:

- Art Schools
- Artists' Studios
- Galleries
- Hangouts
- Installations & Events
- Museums

See When It Happened:

- 1945-50
- 1950s
- 1960s
- 1970s

See Styles:

- Conceptual Art
- Happenings & Performances
- Hard Edge
- Light & Space
- New Processes
- Political Art
- Pop Art

See Materials:

- Artist Editions
- Assemblage & Collage
- Painting
- Photography
- Sculpture & Ceramics

Share the link: <http://blogs.getty.edu/pacificstandardtime/explore-the-era/map/?venues=5134.&decades=5129,5130&style=5156.&popup=1083>

John McCracken Studio
1116 Abbot Kinney Boulevard, Venice, CA 90291

Artist John McCracken worked in several studio spaces in Venice in the 1960s and 1970s, including a long and narrow space at this location on Abbot Kinney that, according to the artist, led him to create long and narrow sculptures.

For People Who Know The Difference, 1967, John McCracken. Polyester resin, fiberglass, and plywood. 120 x 20 1/4 x 3 1/4 in. Collection of the Mohn Family Trust. © The Estate of John McCracken. Courtesy David

Full Caption

Map data ©2018 Google

ART NEWS

Californians in '66 Whitney Annual

The new Whitney Museum of American Art, New York, has included numerous Californian artists in its 1966 Whitney Annual which opened Friday and is devoted this year to contemporary sculpture and prints. Among the California sculptors included are: George Baker, Larry Bell, Tony Berlant, John Chamberlain, Tony DeLap, Mark di Suvero, Joe Goode, David Gray, Lloyd Hamrol, George Herms, Richard Hunt, Edward Keinholz, Gabriel Kohn, John McCracken, Harold Paris, and Kenneth Price. Californians represented by prints include: Dennis Beall, Shiro Ikegawa, Frank Lobdell and James McGarrell. The sculpture exhibition is marked by perhaps the widest diversity in form and method in the history of this series, which began in 1932. Among the 146 artists represented, many utilize sound, motion, light, in geometric, abstract and figurative ways, as well as a variety of unconventional materials and techniques. Fifty artists are making their first appearance in a Whitney Annual. The works of 66 American artists are represented in the print section of the exhibition. It is the first major print show to be originated by the Whitney Museum since 1940. Commenting on the resumption of the

Whitney's print program and on the sculpture exhibition, museum director Lloyd Goodrich said: "In the past several decades American print making has had a renaissance like that in painting and sculpture. New complex techniques have been developed, and color now plays an important role. The scale and richness of contemporary prints make them almost a different art from the older black and white prints." On the sculpture selections, Goodrich said: "Never has American sculpture shown such vitality and inventiveness as today, or such promise for the future."

★

Fifty Years of Graphic Arts in America—an exhibition collected by the American Institute of Graphic Arts to celebrate its 50th anniversary—will be shown at the M. H. de Young Memorial Museum, San Francisco, starting Wednesday. The exhibition consists of works by 54 graphic designers, illustrators and photographers who were invited by the AIGA to present their visual interpretations of historical design from 1915 to 1965 in a 30-inch-square format. Among the graphic arts leaders represented are West Coast designers Louis Danziger and Saul Bass. Outstanding young designers Henry Wolf,

George Tscherny, and Noel Martin, and veteran designers Lester Beall, Ladislav Sutnar and Morton Goldsholl are also represented.

★

A national competition for playground sculpture has been announced by the Corcoran School of Art, Washington, D.C. Open to all American sculptors, the competition offers a winning award of \$1,500 for an original design suited for casting in cement of synthetic materials. It will be cast and placed in one or more playgrounds in the nation's capital. Designs, which should be sketches, photos or slides must be submitted by May 15. Preliminary selection will be made by May 31. Interested artists will be furnished an entry form on request to: The Evelyn & Sidney Zlotnick Competition, the Corcoran School of Art, Washington, D.C. 20006.

★

An exhibition of 40 drawings and water colors by Marc Chagall created for the ballet "Aleko," including four original designs for the background decor, eight sketches for the choreographer and 28 costume designs, will be on view at the Museum of Modern Art, New York, through Feb. 19, in the Auditori-

um Gallery. The works in the exhibition were selected by William S. Lieberman, director of the Department of Drawings and Prints, from the 67 designs created by Chagall in 1942 for the original production of "Aleko," which were acquired by the museum in 1945.

Dr. Louise Averill Svendsen, member of the curatorial staff New York's Solomon R. Guggenheim Museum, has been promoted to full curatorship. The appointment was announced by Thomas M. Messer, the museum's director, who also stated that additional curatorial positions will be filled in due course.

★

Six Los Angeles area artists are included in a "Religion in Art" competitive exhibition in Birmingham, Ala. The artists are Esther Lewis, Alexander Nepote, Robert H. Pelfrey, J. S. Phillips, Ed Traynor, and the late Streeter Blair. The exhibition, sponsored by the Birmingham News and Birmingham Post-Herald, offered a \$2,000 first prize which went to George Ortman. The jury included critic Emily Genauer, Willis Woods, director of the Detroit Institute of Arts, and William Lieberman, curator of prints and drawings, New York Museum of Modern Art.

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OBITUARIES LOCAL

John McCracken dies at 76; contemporary artist made geometric sculptures

By BY CHRISTOPHER KNIGHT and LOS ANGELES TIMES
APR 10, 2011 | 12:00 AM



John McCracken, an artist whose fusion of painting with geometric sculpture in the mid-1960s came to embody an aesthetic distinctive to postwar Los Angeles, died Friday in New York. He was 76.

McCracken had lived in Santa Fe, N.M., since 1994 and, according to a spokesman for his Manhattan gallery, had been in ill health.

One among a group of artists whose work was variously described as representing the L.A. Cool School, thanks to its rejection of emotionally expressive gestures; Finish Fetish, in recognition of its pristine color and high-tech surfaces; and Minimalism, because of its reliance on simple geometric forms, McCracken in fact made singular painted sculptures that value a clarity of perception infused with spiritual connotations. The difficulty in naming his practice or easily linking it to a school attests to the success of his artistic ambition.

The geometric forms McCracken employed were typically built from straight lines: cubes, rectangular slabs and rods, stepped or quadrilateral pyramids, post-and-lintel structures and, most memorably, tall planks that lean against the wall. Usually, the form is painted in sprayed lacquer, which does not reveal the artist's hand. An industrial look is belied by sensuous color.

His palette included bubble-gum pink, lemon yellow, deep sapphire and ebony, usually applied as a monochrome.

Sometimes an application of multiple colors marbleizes or runs down the sculpture's surface, like a molten lava flow. He also made objects of softly stained wood or, in recent years, highly polished bronze and reflective

stainless steel.

Embracing formal impurity at a time when purity was highly prized, the works embody perceptual and philosophical conundrums. The colored planks stand on the floor like sculptures; rely on the wall for support like paintings; and, bridging both floor and wall, define architectural space. Their shape is resolutely linear, but the point at which the line assumes the dimensional properties of a shape is indefinable.

"My tendency," McCracken once said, "is to reduce or develop everything to 'single things' — things which refer to nothing outside [themselves] but which at the same time possibly refer, or relate, to everything." These "single things," abstract rather than figurative, embody a simultaneous sense of individual and collective identity typically ascribed to human beings.

In 1971-72 he made a rarely seen series of paintings based on Hindu and Buddhist mandalas. They are included in a 40-year McCracken survey exhibited at the Castello di Rivoli Museum in Turin, Italy, through June 19.

McCracken was bedeviled by Stanley Kubrick's famously obscure science-fiction epic, "[2001: A Space Odyssey](#)," with its iconic image of an ancient monolith floating in outer space. The 1968 blockbuster was released two years after the artist made his first plank.

"At the time, some people thought I had designed the monolith or that it had been derived from my work," he told art critic Frances Colpitt of the coincidence in a 1998 interview.

McCracken was born Dec. 9, 1934, in Berkeley and studied at the California College of Arts and Crafts. After his first solo show at L.A.'s adventurous Nicholas Wilder Gallery in 1965, he moved south. He taught for many years at schools in Los Angeles and Santa Barbara before moving to Santa Fe. His work is in most major American museum collections, including those of the [Los Angeles County Museum of Art](#), L.A.'s [Museum of Contemporary Art](#) and New York's Museum of Modern Art. His last solo show was at David Zwirner Gallery in New York in September.

In addition to his wife, artist Gail Barringer, McCracken is survived by sons David and Patrick of Oakland; stepdaughter Suzanne Leblanc of Houston; and sisters Margaret Eibert of Ridgewood, N.J., and Pamela Rose of Sacramento.

christopher.knight@latimes.com



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ARTS

A Medici of Modern Arts In Tune With Composers; Betty Freeman, Long a Patron of Americans, Shifts Her Maverick Focus to Europeans

By ANTHONY TOMMASINI MARCH 19, 1998

The political battles and attendant bitterness over government financing of the arts is enough to make one long for the days of enlightened private patronage.

The current budget of the National Endowment for the Arts, \$98 million, is the smallest in 20 years, and even that sum barely survived a divided Congress. There are private foundations, of course, but they can be as cumbersome and politically driven as government arts panels. Corporate giving usually comes with strings attached and seldom goes to cutting-edge work.

So where are the moneyed, cultured patrons who think supporting an artist is as beneficial to society as building a new hospital wing?

Betty Freeman of Beverly Hills, Calif., may be one of the last of them. The vivacious Ms. Freeman, 76, is a modern-day Medici. Her artistic interests are wide-ranging. She has collected American painting, befriended artists and authors and is herself a photographer.

For 35 years, Ms. Freeman's special mission has been contemporary music, and her support of living composers is renowned in new-music circles. She has given money to struggling composers for living expenses, as **when she rescued the self-**

taught eccentric Harry Partch from a vagabond life in the 1960's. And she has supported the commissioning of works for major institutions, like the 1991 "Hyper-Viola Concerto" by the electronic instrument whiz Tod Machover, composed for Kim Kaskashian and the Los Angeles Philharmonic New Music Group.

But no panel, no demographic study group and no expert arbiter of taste influences her decisions, and that is how she likes it.

"My choice of composers is purely arbitrary and based solely on my response to their music," Ms. Freeman said recently during a trip to New York. These included the visiting British composer Harrison Birtwistle, whose kinetic, complex works (several of which she commissioned) she considers among the towering masterpieces of our time.

"My choices are also not a matter of being right," she added, "because I've sometimes been disappointed in the results." On balance, however, she is delighted by the long list of works she has been midwife to, by composers as diverse as the American iconoclast Conlon Nancarrow and the lushly harmonic, quasi-Minimalist John Adams, who dedicated his opera "Nixon in China" to Ms. Freeman.

"Betty is a maverick in that she makes her own decision based on personal esthetics," Mr. Adams said during a recent telephone conversation from his home in San Francisco. "And with her enthusiasm and love for the artists she gets involved with, and the prestige of her giving, she can call real **attention** to a composer like some grand figure from a French or Russian court."

Until the 1990's, Ms. Freeman supported American composers almost exclusively. But in recent years she has been increasingly drawn to Europe, especially to the Salzburg Festival, where Gerard Mortier, the artistic director for the last six years, has been introducing bracing contemporary programming into what had been a bastion of the past, and facing considerable opposition.

Ms. Freeman, a staunch financial backer of Mr. Mortier's programming efforts, has received what she calls "hate letters" from several composers she had previously supported, charging her with abandoning her own country. She will not name names. "It was upsetting," she conceded. "But I've gotten over it."

She also declined to put a dollar amount on her largess. "That would make this work seem like a business rather than a creative partnership," she explained. Gifts can be as small as several hundred dollars. (She is financing a series of short piano works from 10 composers at \$500 each.) And as large as tens of thousands of dollars. (She gave \$23,000 to the Los Angeles Philharmonic to commission the composer Christopher Rouse's Cello Concerto, written for Yo-Yo Ma and first performed in 1994.) But even a conservative estimate would put the total amount in the high six figures.

Ms. Freeman's involvement with contemporary music comes not from a sense of duty but from an instinctive response. "I've always been interested in the new, and don't understand why everybody isn't," she said. "I like contemporary painting, clothing, furniture, architecture. So of course I like contemporary music. Old music is fine. But I like complexity, challenge, ambiguity, abstraction." Her attitude distinguishes her from the typical music patron today, who is more likely to finance a new production of "Carmen."

Nothing in Ms. Freeman's background prefigured her love of contemporary culture. She was born in Chicago and reared in Brooklyn. Her father, a chemical engineer, had his own company, the source of Ms. Freeman's wealth. Her mother was a math teacher. Neither parent had the slightest interest in the contemporary arts; nor did her two brothers, her first husband or her four children.

In the Beginning Was Music

Ms. Freeman, who studied piano as a child, graduated from Wellesley College in 1942 with a major in English and a minor in music, and continued studying music when she moved to Los Angeles in 1950. There she began collecting contemporary painting, and it was through the art world that her unplanned career as a music patron began.

In 1961, some artist friends told her that the experimental composer La Monte Young, whose quasi-theatrical compositions (various pieces called for performers to build a fire before the audience or release a batch of butterflies) had been arrested in Connecticut for possession of marijuana. "His friends were raising money," Ms. Freeman said. "I sent \$100. That was my first gift."

The next was also motivated by a composer's crisis. In 1964, she met Harry Partch, who was living in his car. Ms. Freeman brought him to the Los Angeles area, found him housing and supported his work, which included building the unconventional percussion and keyboard instruments he invented to play his pieces.

To Mr. Adams her support of Partch is a good example of her prescience. "That she could tune in on this guy who was virtually a hobo, see the value of his work and put up with his crusty, abusive behavior for 10 years until he died is amazing," Mr. Adams said.

After that, supporting composers and commissioning works consumed her. But she got more organized, eventually establishing the White Light Foundation. "The tax advantages are not any greater to me when I give through my own foundation," she said. "But it does help me keep track of what I'm doing."

The work with Partch also inadvertently started her career as a photographer. She was financing a documentary about Partch, but when no one from the small film crew was available to take still photographs, the cameraman thrust a camera into her hands. To her surprise, the results turned out splendidly. "I had a knack for taking portraits," she said. "I later attended some workshops given by Ansel Adams and Cole Weston, but essentially I learned by doing. A camera is like a golf club: this inert thing until you use it."

Her work has been exhibited in Europe, Japan and extensively on both coasts of the United States, including a show last season in the lobby of the New York State Theater. Her subjects, almost without exception, have been composers.

Adding to Ms. Freeman's mystique as a Medici was the series of musicales she sponsored at her elegant Beverly Hills home over 10 years. They began in 1981, when the Los Angeles-based music critic Alan Rich suggested that she invite composers to discuss and play tapes of their works in an informal setting with a variety of guests. Ms. Freeman's commodious, sunny salon was the ideal space: the walls are lined with paintings by, among others, Rothko, Lichtenstein, Stella and her friend David Hockney.

The Freeman musicales were fabled. Pierre Boulez, Elliott Carter, Milton Babbitt, Luciano Berio, Joan La Barbara and dozens of others came to discuss their work. Once in a while, a nonmusician would be presented, as when Mr. Hockney talked about his scenic designs for opera or when the poet Jack Larson discussed his collaboration with Virgil Thomson on the opera "Lord Byron," a complete recording of which Ms. Freeman financed.

Usually, 100 guests would attend and important networking occurred, like the time the composer Lou Harrison, who wanted to present a gamelan concert at the Getty Museum, met Thomas Reese, the museum's deputy director. That was all it took.

The musicales, however, were bound up closely with Ms. Freeman's second husband, the painter Franco Assetto, who died in 1991. A hardy, shaven-headed Italian, Assetto could "not stand modern music," Ms. Freeman said. But he loved to cook, so he stayed happily in the kitchen during the programs, slicing fruits and cheeses, baking Italian breads and preparing enormous bowls of pasta. With his death, the ambiance of the musicales changed, and Ms. Freeman ended them.

Now her **attention** is focused on Mr. Mortier and Salzburg. She has been the sole supporter of a contemporary music series at the festival called "Next Generation," which presents composers under 40 like the German Matthias Pintscher. She is also financing a series of three operas over the next three seasons by Mr. Pintscher, the Finnish composer Kaija Saariaho and the British composer George Benjamin.

Ms. Freeman calls Mr. Mortier "the smartest man I ever met." The American composers who are dismayed by Ms. Freeman's loss of interest in American music (including two who admitted to writing private letters of protest but would not talk on the record) portray him as a Svengali who has stolen her away.

"That's ridiculous," Mr. Mortier said recently in New York. "Betty was always open to new things, especially people she has not known about before." And Mr. Mortier defends his festival as an international gathering. "We have presented American composers as different as John Adams and Elliott Carter," he said. "We just signed up Philip Glass for a great choral symphony."

What has distinguished Ms. Freeman's patronage, and kept it clear of politics and polemics, is its personal orientation: she supports what she likes. Her likes have now shifted.

"I've done a lot for American composers," Ms. Freeman said. None of her new detractors can dispute that. Besides, they can always try to change her mind, which may be easier than petitioning a government arts panel or foundation. And once Betty Freeman and her kind are gone, panels and foundations are likely to be all there is.

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Empty

By any measure, Danny Elfman is having quite a year. After two characteristically playful, full-bodied orchestral scores for the back-to-back Universal summer releases "Wanted" and "Hellboy II," Elfman did a complete about-face, calling on his remarkable versatility to compose the somber, trenchant score for Errol Morris' unflinching Iraq documentary "Standard Operating Procedure."

Then came his first ballet, "Rabbit and Rogue," a collaboration with choreography icon Twyla Tharp that had its West Coast premiere at the Orange County Performing Arts Center on Aug. 6 after a successful run at the Met in June.

As if that weren't enough, after putting the finishing touches on the music for "Milk," his fourth collaboration with indie auteur Gus Van Sant, the 55-year-old composer will then immediately begin work on his first Broadway musical, "Houdini," with three-time Tony Award-winning director Jack O'Brien.

Not bad for a high school dropout who didn't even pick up his first instrument -- the violin no less -- until he was 16. ("I hung out with musicians in high school but I thought it was too late to learn an instrument," he says with typical modesty. "I figured my time had passed.")

Somehow, Elfman managed to find the time to sit down with The Hollywood Reporter's Kevin Cassidy to discuss the joys of collaboration, the need to keep pushing his own boundaries and finding motivation in the strangest places.

The Hollywood Reporter: You've had an extremely busy year, working with a tremendously diverse group of people. What was it like working on back-to-back projects with Timur Bekmambetov and Guillermo del Toro?

Danny Elfman: I've been extremely lucky to have so much diversity with so many wildly creative collaborators in a single year. That's what I thrive on, so hopefully this will keep me sane for a while.

I was very excited to work with Timur having seen his Russian film "Night Watch" (2004) and feeling that whoever made it had a great sense of vision and energy, as well as a wonderfully sarcastic sensibility. When I heard he was interested in me for "Wanted," I jumped at the chance. Timur is definitely the kind of director who takes a journey and loves to discover things, often by surprise. It can be very frustrating at times as that means going through a lot of ideas, but it was still a great experience and exciting for me. It took a while to figure out what he was responding to, but as I began to put ideas together that he liked, I would then throw things at him from left field and often he would run with that.

There was a big "pain" montage in the film, and I scored it with a theme and feel that I had used in several other places in the movie, wanting to give it continuity as I always do. But at the same time, I wrote a cue that I felt was like a driving Russian ballet. It was a crazy idea, the kind of stuff that I love to do given a chance. He listened to it and said very little. The next time he came by he asked to hear it again. Needless to say, it ended up in the movie, and he even used it several more times throughout the film. Although the process of working with Timur was really a "process," by the end I really loved him enough to sing a title song in Russian for the film's release in that country, and believe me, that was one of the hardest things I've ever tried to do!

THR: And del Toro?

Elfman: Guillermo is truly a force of nature. I actually think he has some hidden nuclear power source that keeps him going. He's the kind of person that really demands as much from you as he can possibly get. He's the kind of guy who will ask for the moon, but he's also the kind of guy who makes you want to really try and deliver it wrapped and with a bow. He's funny and constantly inventing, inventing, inventing ... and his energy is actually contagious. In our sessions together, we would cover a lot of ground.

For Guillermo, every piece of music really matters, the biggest and the smallest, and I would always finish them with a lot of clarity and drive. From the beginning, he wanted me to tap into the kind of stuff I listened to as a kid, into that Bernard Herrmann/Ray Harryhausen vibe which is something that I love to do.

The movie is, in fact, the kind of film that would have been a great favorite of mine as a kid, so I kind of approached it from the perspective of 12-year-old Danny Elfman writing a film score. What's more fun than that? And Guillermo, who indeed is a big kid himself in so many ways, encouraged that. The whole thing was kind of like, "Come on, let's play" -- and I did. Normally, I have a rule about never doing a sequel when I didn't do the first one, but for Guillermo, the rules get thrown away.

THR: Was it difficult to transition from comic book fare like "Wanted" and "Hellboy II" to an Errol Morris documentary?

Elfman: ("Standard Operating Procedure") was a big contrast with those last two films but something I really loved working on. I've been a huge fan of Errol's for years, really since "Gates of Heaven" (1978), which might be amongst his first. I'm a big documentary fan, and his always stood out. We share a mutual love of eccentrics. The chance to work with him was then, as you can imagine, a big thrill for me. Unlike what I'm used to, Errol didn't want me to "score" the film in a traditional way -- that is scene by scene, frame by frame. He wanted me to watch the movie and then sit and write my impressions freely by memory. In this way, my mind really got to wander and I enjoyed myself more than I had in ages. It's certainly not a new technique, but it's something I had never done before.

I was also very aware that Philip Glass had done several scores for him with great success, and that I was stepping into giant shoes as he's a composer that I idolize. But I tried to not let that paralyze me. When I finally started writing, the music really poured out. After I had finished writing a lot of music, he would cut it in as he saw fit throughout the film and then show me. There were many surprises. However, in some of the scenes I asked him if I could re-adapt the cue so it was suited to the length of the scene better than what he had cut with his editor, which he was fine with. We always ended up in sync. I'm very proud of

this score, and I think the movie is really amazing and I hope more people get to see it when it's out on DVD.

THR: Next up is Gus Van Sant's "Milk." Is it refreshing to return to a director with whom you've collaborated in the past?

Elfman: I'm just finishing the score as we speak. This is my fourth film with Gus, including "Good Will Hunting" (1997), and he's always a pleasure, not to mention I think of him as a friend. He's very easygoing and has very few preset rules of what kind of music should go where. He moves effortlessly between films that are more experimental and films that are more commercial and always seems to keep a sense of wanting to be surprised by the music, which is really a pleasure for a composer. It's not that he doesn't know what he likes and doesn't like -- because he does -- but I think he comes into the scoring process with very little preconceived notion of what might work and is amazingly open-minded about trying out any idea that might be interesting.

"Milk" is a very simple, moving story -- and I'm trying to keep the score simple as well -- but there are still some interesting things I am getting to try with the music. Also, having done "Hellboy II" and "Wanted" back-to-back, it was a big relief doing a small, quiet film that had no battle sequences.

THR: How did you come to work with Twyla Tharp on your first ballet, "Rabbit and Rogue"?

Elfman: I had done my first non-film orchestral commission several years ago for the American Composers Orchestra in New York for a concert at Carnegie Hall. For it I wrote a 45-minute work called "Serenada Schizophrenia." I enjoyed the freedom of unrestrained writing so much that I began looking for other outlets, and when I heard that American Ballet Theatre was interested, I went right over and met with them. When they asked me whom I was interested in collaborating with, Twyla's name popped right out. They didn't think she'd be interested at that point but apparently, after listening to "Serenada," she was.

We hit it off very quickly and decided to go forward with a ballet, which was again a commission for a 45-minute work. I consider it one of the easiest collaborations I've ever had. I had complete trust in her and she was really respectful of the music. Writing the piece was not easy, of course. It never is. But working with Twyla was. She encouraged me to stretch out musically and not be concerned about what rules to follow, but just to let the music take its own course and see what happened. In the end, as I presented the different ideas I had, she'd guide me as to what should go where for her choreography. Watching her work with the dancers as she was creating her ideas was incredible. She's very disciplined and her process is very intense. Finally, after so much work, sitting in on the first complete rehearsal will always be a life-long highlight for me. Nothing was what I expected, but everything worked and was filled with a hundred surprises that caught me off guard. And I must say, that opening night at the Met was as close as I'd like to come to a heart attack. Needless to say, our creation is a very challenging piece to play, and I haven't felt such tension ever, even after having spent years onstage with my band. Nothing was like this.

THR: Now you're taking on the entirely new challenge of Broadway with "Houdini." Is that a daunting prospect?

Elfman: As I am still in the first stages of this collaboration, I won't say too much about it, other than it's another completely new world to me, and like with the orchestral commissions, I'm searching for a musical language that feels original to me. (Director) Jack O'Brien, much like Guillermo, is an energy powerhouse with some hidden alien energy cell implanted somewhere in his body, I'm sure. He's also a great collaborator and ringmaster. In all our brainstorming sessions with the creative team, he drives it along, throwing out a continuous stream of ideas designed to challenge, enhance or counter whatever we're going on about, which really gets the brain cells going into high gear. He seems to thrive on spontaneous creative energy. As this is my first encounter with theater, it's been a great introduction.

THR: What drives you to do all this work outside of film?

Elfman: For 10 years I had two simultaneous and competitive careers. My band Oingo Boingo and, with the introduction of "Pee-Wee's Big Adventure" (1985), a new, terrifying career in film music. At the time, I thought it was driving me crazy; but now, in hindsight, it was keeping me sane. I've always got a war going on inside me and at least in those days, the battle lines were clear: If I was on a tour, having to repeat my repertoire every night, I'd long for the luxury of scoring a film where I could be working on a new piece of music every day. If I were in the middle of a film score, I would inevitably find myself at that stage --

where I often still do -- when the possibility of finishing the entire work on time seems completely impossible, like finding yourself exhausted on a strenuous mountain climb and realizing that you're barely halfway up. At those points, I'd long for the simplicity of going out onstage and knowing exactly what my job was and what was expected of me. Not to mention the sweat.

When the band split up in '95 and I spent some years doing just film music, I realized that I would indeed go insane. Too much discipline and not enough free expression. Too much pressure building up. I began writing scripts and sold three of them, though none have yet been produced, but it was an avenue to pour my excess energy into, trying to find some kind of balance. But then, as I mentioned before, I got the orchestral commission from the ACO in New York, and it became clear to me that this was something I needed to pursue.

I once saw a documentary on a guy with Tourette's syndrome. He was able to control it enough to do his work at an office all day, but then he'd come home, lock himself in his room and scream profanities until he finally felt exhausted and OK. That's kind of how it is for me. The film work takes a tremendous amount of control and focus, and I have to form all my ideas to exact timed bits to fit the images and the editing. That builds up a lot of pressure. When I get to write free, it lets that pressure out.

THR: How does film composing differ from concert work?

Elfman: I think it all comes down the ability to be able to run amok after having too much restraint for too long -- finding that balance. Therein lies the line between being a responsible film artist/craftsman and a tristate serial killer. In a film, I may get an idea that really excites me, but I've only got (two minutes) to express it. I may, in my heart, feel that I could run with that idea for 12 minutes -- but I can't. The work in film must always be supportive to the needs of the film. The objective is not to write a piece of concert music -- though that may happen anyhow -- but to support the film, to enhance it, to help give it continuity and unconsciously tie things together for the audience, to help the audience tap into hidden emotions or agendas, or to intentionally throw them off if needed, to help stitch together something that may be fragmented, or perhaps intentionally do the opposite, as the director sees their film's needs.

In symphonic work, the joy is letting the music take on its own life. I've said this before, but it often feels like a tremendous amount of work is required to get an idea moving forward, like pushing a train uphill. But at a certain point, the thing takes on its own momentum, and takes unexpected turns. So it's that feeling of holding on, rather than pushing it, that is the most exciting thing. It's that need to occasionally bounce off the walls, letting anything happen for any reason, and having nothing to guide you that is the joy. Or, to oversimplify: to cut loose.

And equally important is the chance to stretch out and try things that the films I've been working on simply won't allow. In "Serenada Schizophrenia," I'd always wanted to write for two pianos and I did. I wanted to write a crazy choral piece in Spanish or French with lots of percussion and I did. In "Rabbit and Rogue," I was able to mix ragtime, classic romanticism and Indonesian influences into five extended movements that was a really wild experience. Then I was able to set myself an agenda of shattering those movements into fragments and (rearranging pieces) so that each movement stole pieces from each other -- something I've always been intrigued by for a long time.

THR: Throughout your career, going back to the theatrical troupe and Oingo Boingo, you've had your fair share of harsh critics. Does that bother you at all, or are you motivated by it?

Elfman: I've had three separate careers, and I'd say the only thing that they have in common is that I got fairly consistently bad reviews in all of them -- often quite passionately and savagely bad, which I take as a compliment. As I come from the school of being trashed since I was 19 years old, I've not only become used to it, I've come to expect it. On the rare occasions I get a good review, it almost seems as if something is terribly wrong. I know this sounds weird, but criticism is a motivator; I actually kind of depend on it. I've almost always felt out of sync with almost all current aesthetics all the time, so it seems correct that one whose life is dedicated to defining and maintaining a particular aesthetic (should perceive) whatever I am doing at any particular time as contrary or off the mark -- or at the very least irrelevant.

Now that I've entered the so-called "classical world," I expect that to compound dramatically. Most of my inspirations come from the early part of the 20th century. I'm of the opinion that most classical or orchestral composition in the latter 20th century moved into a rarefied realm that removed them from the grasp of a common, uneducated musical listener. In other

words, the music must be understood first in order to be able to hear it as something other than noise. And don't get me wrong: I don't think there's anything wrong with that. For years I dreamed of becoming a modern reinvention of the composer Harry Partch, who was very avant-garde and radical in his approach. Steve Reich and Lou Harrison were also great inspirations to me. I absolutely idolize Philip Glass. But when I sit down to write, I have a goal of trying to write orchestral music that anyone can listen to without a contemporary music background. To take familiar melodic building blocks and ideas and "mosh" them together into a shape they're not supposed to exist in.

I know this sounds stupid, but I try to make my compositions entertaining and occasionally even fun. Not a popular notion in this day and age in the concert world. Certainly not in the ballet or opera world either. The critical frameworks in those realms are far more rarefied, by many magnifications, of those of rock music or film, so I can only expect an even colder shoulder and more venomous words.

So be it. I've always thrived on "f*** you." Having said that, I assume that whenever strangers recognize me and like me they'll greet me with a warm, "F*** you."

THR: So with all your success as a composer, do you ever feel like you've exacted some measure of revenge against your critics?

Elfman: Like I said, I've been a target all of my adult life, and as soon as I became successful, I felt the claws pulling at me big-time. But my revenge is simply that I'm still here. I started out as a street scrapper doing stuff that had no business being done. When I became a film composer, I definitely had no business being a film composer. I took a lot of flack for it, and I got a lot of energy from that. I like bursting into a room and staking out a claim and not allowing myself to be kicked out.

I've always felt like an outsider. I did in the beginning and I do now. Of course that sounds ridiculous, as I'm now a 23-year veteran deeply entrenched in the Hollywood music system, but that's how I feel. Still fighting to find my balance and hold my place.

I think that because of the number of years I've hung in there, I've garnered some respect. But especially now, as I enter these new realms, it's that constant awareness of those voices that chant, "Wont you please just go away?" that still gives me fuel and helps me to say, "Nope. I may not be welcome, but I'm not going away until I'm dead. When the big D slams me, that's when I'll go, and not a day before.

FROM THE WEB

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The New York Times

Reviving a Harry Partch Work With Hubcaps and Wine Bottles

By **Michael Cooper**

July 21, 2015

Some looked like Picasso's wooden sculptures. A few others might have been designed by Rube Goldberg. In fact, the contraptions jumbled backstage at City Center this week were musical instruments — painstaking re-creations of the whimsical, ingenious instruments invented and built by Harry Partch, a truly unusual 20th-century American composer, theorist and tinkerer whose works created a unique soundscape based on a tonal system all his own.

For many years there was essentially only one set of instruments capable of playing Mr. Partch's largest works, which meant the pieces were rarely performed. But a few years ago Ensemble Musikfabrik, the German contemporary music group, decided to revive Mr. Partch's mid-1960s masterwork, "Delusion of the Fury," and turned to Thomas Meixner, a percussionist and instrument maker, to build a new set of Partch instruments.

As the instruments were loaded into City Center, where the ensemble will perform "Delusion of the Fury" on Thursday and Friday in a production directed by Heiner Goebbels as part of the Lincoln Center Festival, Mr. Meixner checked how his handiwork had survived being shipped from Europe in containers.

"These are hubcaps from a '57 Ford," Mr. Meixner explained as he examined an instrument called a Zymo-Xyl that he recreated. It is more or less a xylophone, festooned with two rows of wine and liquor bottles that can be struck, along with the hubcaps and a kettle lid.



Thomas Meixner, a percussionist and instrument maker, was asked by Ensemble Musikfabrik to build a new set of Harry Partch instruments. Michelle V. Agins/The New York Times

Finding the right bottles may have been more challenging than finding the right hubcaps. “I have a cocktail bar near my place, and know the owner, and for five months I went every week, two times, to get all the bottles he had,” said Mr. Meixner, who tested some 800 bottles, which he stored near the entrance of his home in Cologne — startling some visitors.

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“Everybody came in and would say, ‘Thomas!’ ” he recalled.

Mr. Partch, who died in 1974, was unconventional in almost every way, from the time he spent as a hobo to the music theories he espoused and tested with his compositions. He rejected the traditional Western scale and the musical instruments that were devised over the centuries to play it, and became a pioneer in microtonal music. Instead of using the 12-note chromatic scale, he worked with a 43-note system, derived from overtones, and he created a small orchestra’s worth of odd instruments to help him produce the sounds he envisioned. Many of his original instruments reside at the University of Washington.

But if there had only ever been one set of instruments that could play, say, Mozart symphonies, they might not be performed often. So the Ensemble Musikfabrik's decision to build its own set of Partch instruments and perform "Delusion of the Fury," which incorporates themes from Japanese Noh plays and African folk tales, has already widely expanded the audience of people, especially in Europe, who can finally hear Mr. Partch performed live. ("Delusion" was last performed in New York in 2007 at the Japan Society.)

Charles Corey, director of the Harry Partch Institute at the University of Washington School of Music, said he was pleased that the Ensemble Musikfabrik and its new instruments had helped expose broader audiences to Mr. Partch.

A Harry Partch instrument. Michelle V. Agins/The New York Times

"There's no monopoly," he said. "I think more people need to be exposed to it — it's a really, really interesting part of American musical history that has been somewhat restricted because it could only be played on these specific instruments."

Building the instruments was not easy, Mr. Meixner said. He began with a trip to Montclair State University in New Jersey, which housed the Partch collection before its move to Washington in 2014. "I was three days there, taking all the measurements and taking photos and playing on the instruments and looking into the instruments and all the details — where are the screws, and all these things," he said.

He made the ensemble a new set of Cloud-Chamber Bowls, a bell-like instrument made from hanging pieces of carefully cut 12-gallon Pyrex containers. He built a Crychord, something like a large one-string bass whose tone can be manipulated by a giant lever that controls the tension. Sometimes he had to improvise: He was unable to get his hands on the brass artillery shell casings that Mr. Partch used in the original Spoils of War instrument.

“I used oxygen bottles and just cut them at the end,” Mr. Meixner said. “They sound a bit different — maybe better than the originals — but we couldn’t get these military things.”

Detail of an instrument. Michelle V. Agins/The New York Times

In an era in which so many new sounds are created digitally, he found himself painstakingly trying to make sounds out of wood, strings, Pyrex, found objects and bamboo.

Tuning and playing them can be a challenge. Carl Rosman, who usually plays clarinet with the ensemble, was tuning up an 88-string member of Mr. Partch’s Harmonic Canon instrument family, using a tone generator on his smartphone. “It’s amazingly in tune, given that it’s just been on a boat,” he said.

Next to him Peter Veale, who usually plays oboe, was tuning up a Japanese koto-like one that was adapted by Mr. Partch, who added deeper tones to it.

“Because he wanted some low notes on it, he bought some sort of fishing line, like for catching sharks, I think,” Mr. Veale said. “But I chose to use actual koto strings on it, simply because they have a nicer sound.”

Mr. Rosman said that reviving “Delusion of the Fury,” and recording it recently, had enabled the ensemble to delve into what it means to try to recreate the wishes of a composer. He pointed to a section of the score in which Mr. Partch had written that “pitches of drums change so radically with changes of temperature and humidity that it is futile to consider them always as precise pitches, which this score seems to do.”

Mr. Rosman added: “My next project is playing Beethoven on period instruments in Italy. It’s really interesting, going into that kind of research. They’re going, ‘Well, the composer asked for that, then.’ And I think, I know what composers ask for, and what they expect, and what they wanted are three different things. And that’s even before you think, ‘What do I want?’ ”

A version of this article appears in print on July 21, 2015, on Page C1 of the New York edition with the headline: Reviving a Work With Hubcaps and Wine Bottles

Meet the Instruments of the Harry Partch Instrumentarium

Posted on [April 21, 2016](#)

by [Maggie Molloy](#)

Walking into the Harry Partch Instrumentarium for the first time is a bit like walking into Willy Wonka's Chocolate Factory—except Willy Wonka's not a chocolatier, but a luthier of sorts. And Charlie's not a young protégé, but a grown man named Charles Corey. He goes by Chuck for short.

There's no candy or chocolate in this factory, but rather, the walls and floor are all covered in colorful, handmade musical instruments created out of wood and strings, gongs and glass, gizmos and gadgets. Oh, and everything you touch turns to microtonal melodies.



All Photos by [Maggie Molloy](#)

Chuck is the director and curator of the Harry Partch Instrumentarium, which has been in residence at the University of Washington since 2014. Partch was an innovative and iconoclastic

composer, music theorist, and creator of musical instruments—and the Instrumentarium is devoted to preserving and performing his works.

Partch was a pioneer of new music; he was one of the first 20th century composers to work extensively with microtonal scales, creating dozens of incredible instruments specifically for the performance of his musical texts and corporeal theatre works.

Through research, instruction, and performance, Chuck shares Partch's music and instruments with, well, anyone who is interested. Next Tuesday, April 26, he presents a concert of Partch's music at Meany Hall, featuring local musicians, students, and community members who have studied the instruments with him over the past year.



“I have had the opportunity to work with Partch's instruments for nearly half my life, and am still amazed by some of the sounds he creates in his music,” Chuck said. “Partch is best known for his just-intoned tuning system and the instruments he invented, but if he were not also a great composer I don't think his work would have gained much of a following. For me, it is rewarding to perform his music and solve the problems his instruments present, and I remain impressed by his distinctive musical language.”

Chuck first learned about the instruments while doing his undergraduate studies at Montclair State University, which housed the instruments at that time. His instructor was Dean Drummond, a composer and protégé of Partch.

“As a young composer, I was captivated by these unique sounds and a tuning system that I had never heard of, and quickly decided I wanted to be as involved as possible with the Partch program,” Chuck said.

Of course, being the director of the Partch Instrumentarium is no small commitment. Outside of teaching and performing, Chuck also takes care of all of the tuning, maintenance, and repairs on all of the instruments. Just to give you an idea, there are over 50 instruments in the collection—some with as many as 72 strings!

Aside from the peculiar tunings, each instrument also has its own unique performance idiosyncrasies.



“Some of the instruments require an unusual performance technique and many of the instruments have a complicated tablature, so learning the music can be a challenge,” Chuck said. “That said, it can be particularly rewarding to learn the idiosyncrasies of these instruments and discover how to draw just the right sound out.”

In addition to curating, directing, teaching, performing, and maintaining the instruments, Chuck also provides guided tours of the instruments by appointment. He was kind enough to show me around the Instrumentarium and let me see, touch, play, and take photos of every single instrument in the room.

Please, allow me to introduce you to just a few of them:



Diamond Marimba: This instrument is a physical manifestation of one of Partch's most crucial theoretical concepts: the "tonality diamond." Built in 1946, the instrument contains all twelve of Partch's primary tonalities, each laid out in a series of thirds. It's used as a prominent percussion instrument in many of his works.



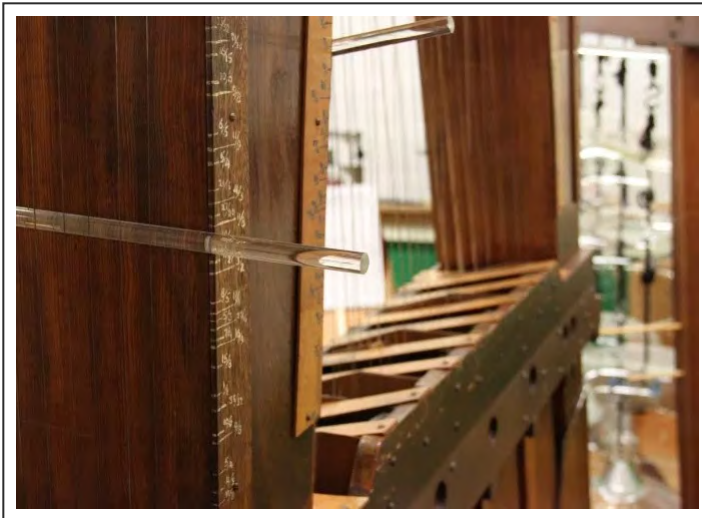
Gourd Tree: Built in 1964, the Gourd Tree is comprised of 12 temple bells attached to gourd resonators, each of which hangs suspended from a eucalyptus branch. (Yes, a eucalyptus branch.) The instrument is often played in conjunction with Partch's Cone Gongs, which are made out of nose cones from airplane fuel tanks.



Cloud-Chamber Bowls: Partch's most iconic instrument, the Cloud-Chamber Bowls are made up of large glass gongs of varying sizes suspended in a wooden frame and played with mallets. Partch initially created the instrument in 1950 using Pyrex carboys discarded by the Radiation Laboratory at the University of California, Berkeley.



Chromelodeon: The colorful Chromelodeon, built in 1945, is an adapted reed organ modified to conform to Partch's tonality system. The instrument plays a 43-tone per octave scale, as opposed to a typical Western keyboard, which plays 12 tones per octave. In addition to a standard keyboard and a collection of stops, the Chromelodeon also includes an additional keyboard of Partch's own creation called the "sub-bass," located in the upper left corner of the instrument. Both keyboards have colored and numbered labels representing ratios of the tuning system. Oh, and also: the player has to furiously pump two foot pedals throughout the entire performance in order fill the organ's bellows and create sound.



Kithara II: Towering at nearly seven feet tall, the Kithara II requires the performer to stand on a riser in order to play it. Built in 1954, the instrument has twelve sets of six strings which correspond to Partch's primary tonalities; four of these sets employ Pyrex rods as movable bridges. The Kithara II is also Chuck's personal favorite instrument in the collection.



Surrogate Kithara: As the name suggests, the Surrogate Kithara was originally invented as a substitute for Partch's original Kithara, and was created when he began writing music for the instrument that was too difficult for one person to play. The Surrogate Kithara features two sets of eight strings, each with a Pyrex rod that serves as a movable bridge.



Bamboo Marimba II (Boo II): Affectionately dubbed "Boo II," the Bamboo Marimba II (built in 1971) consists of 64 tubes of mottled Japanese bamboo organized into six ranks. Each tube is open on both ends, and tongues are cut into the bamboo at approximately 1/6 of the length of the tube in order to produce a harmonic at 6/5 of the fundamental pitch.



Bass Marimba: Built in 1950, the Bass Marimba features 11 bars made of Sitka spruce. Just to give you an idea of the massive size of this instrument, the top of the bars are five feet above the floor, and the player must stand on a riser six feet wide and over two feet tall in order to play it. Each bar is situated over an organ pipe which serves as a resonator, and the lowest bar corresponds to a C2 on piano which, for those of you who don't play piano, is pretty darn low. The instrument can be played with mallets or by slapping the bars with the pads of your fingers.



The Spoils of War: Created in 1950, this instrument takes its name from the seven artillery casings that hang from the top of the instrument. The instrument also includes four Cloud-Chamber Bowls, two pieces of tongued bamboo, one woodblock, three steel "whang guns," and a guiro. Just think of it as a Harry Partch drum-set of sorts.



New Harmonic Canon I: Built in 1945, the New Harmonic Canon I is a 44-stringed instrument with a complex systems of bridges. It was built specifically to accommodate a second tuning, allowing the performer to play in either one or both of the different tunings simultaneously. The strings are tuned differently depending on the piece, and are played with fingers, picks, or in some cases, mallets.



Harmonic Canon II: Nicknamed the “Castor and Pollux,” the Harmonic Canon II (built in 1953) features two resonating boxes with 44 strings across the top. Bridges are placed beneath the strings specifically for the tuning of each composition. Like all of Patch’s Harmonic Canons, the instrument may be played with fingers, picks, or mallets.

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John Altoon Studio

1110 W. Washington Boulevard, Venice, CA 90291



Artist John Altoon moved his studio from Marine Street to this location on Washington Boulevard in the late 1960s, remaining in Venice alongside numerous fellow artists.

Ocean Park Series, 1962, John Altoon.
Oil on canvas. 72 x 84 in. Orange County Museum of Art, Newport Beach, CA; Museum purchase with additional funds provided by Dr. James B. Pick and Dr. Rosalyn M. Laudati, Mr. Ward Chamberlin, Mrs. [Full Caption](#)



KOHN GALLERY

EDUCATION

- 1947–1949 Otis Art Institute, Los Angeles, CA
1949–1950 Studied at the Art Center, Los Angeles, CA
1950 Studied at the Chouinard Art Institute, Los Angeles, CA

SELECTED SOLO EXHIBITIONS

- 2016 *John Altoon: Works from the Estate*, Kohn Gallery, Los Angeles, CA
2014 *John Altoon*, Los Angeles County Museum of Art, CA, curated by Carol Eliel
John Altoon Drawings and Prints, Laguna Art Museum, Laguna Beach, CA
Life Drawings, Samuel Freeman, Los Angeles, CA
2011 *John Altoon: 40 Drawings*, The Box, Los Angeles, CA
2010 *The Astonishing Works of John Altoon*, Nyehaus, NYC, NY.
2009 Mary Boone Gallery, New York, NY
2008 The Box Gallery, Los Angeles, CA
2005 *John Altoon: Painting and Drawings 1961-1967*, Luise Ross Gallery, New York, NY
1998 *A Critical Survey*, Braunstein/Quay Gallery, San Francisco, CA
1997 *John Altoon*, Museum of Contemporary Art, San Diego, CA
1994 *Abstract Works: 1960-66*, Braunstein/Quay, San Francisco, CA
1992 *Female Nudes: 1962-66*, Braunstein/Quay Gallery, San Francisco, CA
1991 *Poured Paintings*, Dorothy Goldeen Gallery, Santa Monica, CA
1988 Tortue Gallery, Santa Monica, CA
1987 *Prints*, Braunstein/Quay Gallery, San Francisco, CA
1986 Marianne Deson Gallery, Chicago, IL
12 Paintings, Edward Thorp Gallery, New York, NY. Traveled to Tortue Gallery, Santa Monica, CA; Braunstein/Quay Gallery, San Francisco, CA
1984 *John Altoon: 25 Paintings, 1957-1969*, Baxter Art Gallery, California Institute of Technology, Pasadena, CA
John Altoon, Works on Paper, The Arts Club of Chicago, IL.
Traveled to Nelson Fine Arts Center at Matthews Center, Arizona State University, Tempe, AZ; Huntsville Museum of Art, AL; Museum of Fine Arts, University of Utah, Salt Lake City, UT; Krannert Art Museum, University of Illinois, Champaign, IL
1983 Edward Thorp Gallery, New York, NY
Drawings 1964-66, Fine Arts Gallery, University of Nevada, Las Vegas, NV
1982 *John Altoon, The Faith & Charity in Hope* Gallery, Hope, ID
John Altoon: Paintings and Drawings, 1962-1968, Tortue Gallery, Santa Monica, CA
Drawings, Edward Thorp Gallery, New York, NY
Riverside Art Center & Museum, Riverside, CA
Fine Arts Gallery, University of Nevada, Las Vegas
1981 Santa Barbara University Art Museum, Santa Barbara, CA
John Altoon: Advertising Satire Series, Braunstein/Quay Gallery, San Francisco, CA
Altoon, California State University at Fullerton, CA

KOHN GALLERY

- 1980 *Drawings*, Morgan Gallery, Kansas City, MO
De Saisset Museum, University of Santa Clara, CA
- 1979 *John Altoon: Drawings*, Braunstein Gallery, San Francisco, CA
Drawings, Edward Thorp Gallery, New York, NY
John Altoon: Drawings, Tortue Gallery, Santa Monica, CA
John Altoon: Drawings and Temperas, La Jolla Museum of Contemporary Art, CA
- 1978 Dorothy Rosenthal Gallery, Chicago, IL
- 1976-78 Braunstein/Quay Gallery, San Francisco, CA
- 1975 Nicholas Wilder Gallery, Los Angeles, CA
Seder/Creigh Gallery, Coronado, CA
- 1974 *John Altoon: An Exhibition of Paintings, Drawings and Prints*, E.B. Crocker Gallery, Sacramento, CA
- 1973 *John Altoon (1925-1969)*, Newport Harbor Art Museum, Newport Beach, CA
Felicity Samuels Gallery, London, England
San Jose State College Gallery, San Jose, CA
- 1972 *John Altoon: Drawings*, Tibor de Nagy Gallery, New York, NY
Galerie Hans R. Neuendorf, Cologne, West Germany
Georgia Museum of Art, University of Georgia, Athens
John Altoon-Drawings and Prints, Whitney Museum of American Art, New York, NY.
Traveled to Corcoran Gallery of Art, Washington DC
Cowboys and Indians, Tibor de Nagy Gallery, New York, NY
John Altoon-Drawings and Prints, Quay Gallery, San Francisco, CA
- 1969 *John Altoon-Memorial Exhibition*, La Jolla Museum of Art, CA
- 1968 *Drawings*, David Stuart Galleries, Los Angeles, CA
The Princess and the Frog Series and Cowboys and Indians Series, Quay Gallery, San Francisco, CA
- 1967 *John Altoon: Recent Watercolors*, Stanford Art Gallery, Stanford University, Palo Alto, CA
David Stuart Galleries, Los Angeles, CA
John Altoon, San Francisco Museum of Art, CA. Traveled to Pasadena Art Museum, CA and Art Gallery, University of California, San Diego in 1968.
- 1966 Fischbach Gallery, New York, NY
Quay Gallery, San Francisco, CA
John Altoon: Drawings, David Stuart Galleries, Los Angeles, CA
- 1965 Hack-Light Gallery, Phoenix, AZ
David Stuart Galleries, Los Angeles, CA
Santa Barbara Museum of Art, CA
- 1964 David Stuart Galleries, Los Angeles, CA
- 1963 M.H. de Young Museum, San Francisco, CA
- 1962 *John Altoon: Ocean Park Series*, Ferus Gallery, Los Angeles, CA
- 1961 Ferus Gallery, Los Angeles, CA
- 1960 The Art Center in La Jolla, CA
- 1958 *John Altoon: Paintings 1958*, Ferus Gallery, Los Angeles, CA

KOHN GALLERY

- 1954 Ganso Gallery, New York, NY
1953 Artists' Gallery, New York, NY
Santa Barbara Museum of Art, CA

SELECTED GROUP EXHIBITIONS

- 2016 *Holy Barbarians: Beat Culture on the West Coast*, The Menil Collection, Houston Texas
Beat Generation, Centre Pompidou, Paris, France
- 2015 *The West Coast Avant-Garde: 1950 – Present*, Kohn Gallery, Los Angeles, CA
- 2012 *Painting*, The Box, Los Angeles, CA
OC Collects, Orange County Museum of Art, Newport Beach, California.
- 2011 *The Historical Box*, Hauser & Wirth, Zurich, Switzerland. Curated by Mara McCarthy
- 2008 *Paul McCarthy's Low Life Slow Life: Part 1*, CCA Wattis Institute for Contemporary Arts,
California College of the Arts, San Francisco, CA
- 2007 *Coming Attractions: Gallery Group Show*, Braunstein/Quay Gallery, San Francisco, CA
- 2006 *California Art from the Permanent Collection - Part II, 1930s to 1950s*,
Laguna Art Museum, Laguna Beach, CA
California Modern, Orange County Museum of Art, Newport Beach, CA
La Dolce Vita - Selections from the Ruth and Murray Gribin Collection, Museum of
Contemporary Art San Diego - MCASD La Jolla, La Jolla, CA
- 2005 *Semina Culture-Wallace Berman and his Circle*, Santa Monica Museum of Art,
Santa Monica, CA
- 2004 *Mark Making*, Schneider Museum of Art, Ashland, OR
- 2002 *Revisited*, Braunstein/Quay Gallery, San Francisco, CA
Ferus, Gagosian Gallery, Chelsea, New York, NY
- 1997-99 *Sunshine and Noir: Art in L.A. 1960-1997*, Traveled to Castello di Rivoli, Museo d'Arte
Contemporanea, Italy; UCLA at the Armand Hammer Museum of Art and Cultural
Center, Los Angeles Ca, Louisiana Museum of Modern Art, Humlebaek, Denmark;
Kunstmuseum Wolfsburg, Germany, Castello di Rivoli, Museo d'Arte Contemporanea,
Italy; UCLA at the Armand Hammer Museum of Art and Cultural Center,
Los Angeles, Ca
Sexy: Sensual Abstraction in California Art, 1950s-1990s, Contemporary Artists
Collective/Temporary Contemporary, Las Vegas, NV and
Armory Center for the Arts, Pasadena, CA
Braunstein/Quay Gallery Artists, Shasta College Gallery, Redding, CA
- 1993 Cypress College Airbrush Invitational, CA
- 1990 *Abstract Painting on the West Coast*, Nagoya City Art Museum, Japan. Traveled to the
Museum of Modern Art, Shiga, Japan and The Hara Museum, Tokyo, Japan
- 1985 *New Acquisitions*, De Saisset Museum, Santa Clara, CA
- 1983-84 *The First Show*, Museum of Contemporary Art, Los Angeles, CA
- 1981 *20th Anniversary Exhibition*, Braunstein Gallery, San Francisco, CA
Edward Thorp Gallery, New York, NY
The Artist and the Airbrush, Art Department, San Jose State University, San Jose, CA

KOHN GALLERY

- 1979 Tibor de Nagy Gallery, New York, NY
- 1978 Dorothy Rosenthal Gallery, Chicago, IL
- 1977 *California Painting & Sculpture: The Modern Era*,
San Francisco Museum of Modern Art, CA. Traveled to National Collection of Fine Arts,
Washington, D.C
A Collection Without Walls, California State University, Northridge, CA
The Last Time I Saw Ferus 1957-1966, Newport Harbor Art Museum,
Newport Beach, CA
- 1975 *A Drawing Show*, Newport Harbor Art Museum, Newport Beach, CA
Images of Women, Linda Farris Gallery, Seattle, WA
Four Santa Monica Artists: John Altoon, Richard Diebenkorn, Sam Francis, Stanton
MacDonald-Wright, Art Gallery, Santa Monica College, Santa Monica, CA
- 1974 *Drawings*, Quay Gallery, San Francisco, CA
Eight from California, National Collection of Fine Arts, Smithsonian Institution,
Washington DC
- 1973 *Quay Gallery Group*, Claremont College, Claremont, CA
American Drawings 1963-1973, Whitney Museum of American Art, New York, NY
- 1971 *Eleven Los Angeles Artists*, Hayward Gallery, London, England
Spray, Santa Barbara Museum of Art, Santa Barbara, CA
John Altoon, Mel Ramos: Lithographs, David Stuart Galleries, Los Angeles, CA
Contemporary American Painting and Sculpture, Krannert Art Museum, University of
Illinois at Urbana/Champaign, IL
- 1968 *Tamarind Lithographs*, David Stuart Galleries, Los Angeles, CA
Late Fifties at Ferus, Los Angeles County Museum of Art, CA
- 1967-68 *Fourth International Young Artists' Exhibition*, Tokyo, Japan
Drawings by Americans, Henry Art Gallery, University of Washington, Seattle, WA
NY-LA Drawings of the Sixties, University of Colorado, Boulder.
Traveled to Art Museum, University of New Mexico, Albuquerque
- 1966 *Drawings &*, University of Texas, Austin, TX
David Stuart Galleries, Los Angeles, CA
- 1965 Ferus Gallery, Los Angeles, CA
- 1964 San Francisco Museum of Art, CA
Fourth Annual of California Painting and Sculpture, The Art Center, La Jolla, CA
American Drawing, Solomon R. Guggenheim Museum, New York, NY
Quay Gallery, Tiburon, CA
David Stuart Galleries, Los Angeles, CA
Fifty California Artists, Whitney Museum of Art, New York, NY. Traveled to the Walker
Art Center, Minneapolis, MN; Albright-Knox Art Gallery, Buffalo, NY; Des Moines
Art Center, IA. Organized by the San Francisco Museum of Art with the Assistance of
the Los Angeles County Museum of Art, CA
Pacific Coast Invitational, Santa Barbara Museum, CA. Traveled to the Fine Arts Gallery
of San Diego, CA; Municipal Art Gallery, Los Angeles, CA
San Francisco Museum of Art, CA; Seattle Art Museum, WA; Portland Art Museum, OR
Annual Exhibition of Artists of Los Angeles County and Vicinity,
Los Angeles County Museum, CA

KOHN GALLERY

- Drawings and Gouaches by John Altoon and Richards Reuben, Ferus Gallery, Los Angeles, CA*
- 1960 *Annual Exhibition of Artists of Los Angeles County and Vicinity, Los Angeles County Museum of Art, CA*
Ferus Gallery, Los Angeles, CA
- 1959 *Carnegie Institute, Pittsburgh, PA*
Annual Exhibition of Artists of Los Angeles County and Vicinity, Los Angeles County Museum, CA
John Altoon, Gouaches, Ferus Gallery, Los Angeles, CA
- 1958 *Ferus Gallery, Los Angeles, CA*
Annual Exhibition of Artists of Los Angeles County and Vicinity, Los Angeles County Museum of Art, CA
- 1957 *Objects on the New Landscape Demanding of the Eye, Ferus Gallery, Los Angeles, CA*

SELECTED COLLECTIONS

Art Institute of Chicago, Chicago, IL
Fine Arts Museums of San Francisco
Fine Arts Museum, University of Utah, Salt Lake City, UT
Laguna Art Museum, Laguna Beach, CA
Levi-Strauss Collection, San Francisco, CA
Los Angeles County Museum of Art, Los Angeles, CA
Museum of Contemporary Art-Grand Avenue, Los Angeles, CA
Museum of Contemporary Art-The Geffen Contemporary, Los Angeles, CA
Museum of Contemporary Art, San Diego, CA
Museum of Modern Art, New York, NY
Norton Simon Museum, Pasadena, CA
Oakland Museum of Art, Oakland, CA
Orange County Museum of Art, Newport Beach, CA
San Diego Museum of Art, San Diego, CA
San Francisco Museum of Modern Art, San Francisco, CA
Stanford University Art Galleries, Palo Alto, CA
Tate Britain, London, England
University of California, Berkeley Art Museum, Berkeley, CA
Whitney Museum of American Art, New York, NY



John Altoon, untitled, 1968, ink and airbrush on illustration board, 30 x 40".

LOS ANGELES

John Altoon

THE BOX

805 Traction Avenue

September 17 - October 22

Though a dominant figure in the Los Angeles art scene of the 1950s and '60s, closely associated with the legendary Ferus Gallery, John Altoon slipped into relative obscurity after his premature death at age forty-three in 1969. Much of the wild, erratic, inebriated, and ludic energy for which he was notorious comes through in the forty remarkable drawings that make up his second solo exhibition at the Box.

Beautifully installed in a sprawling grid, the large-scale drawings are raunchy and perverse, taking delight in bizarrely disembodied genitalia and exuberantly absurd, oversexualized scenes with a taste for the bestial as well as a parodic edge that approaches Daumier, Goya, and Hogarth. A woman births a frog in one drawing and fucks one in another. Cocks are crammed into pumps and baby shoes; elsewhere they are bottled in jam jars and swept into the dustpan. There are too many potential fetishes to count (still,

one can try), but then again these drawings are as much about surfeit, overflow, and nervous speed as they are about sex or fantasy.

Drawn in ink, often in combination with pastel, watercolor, and airbrush, Altoon's line embodies a virtuosic range of qualities, from calligraphic flow and wound-up, wiry kinkiness to hatched density and sputtering wetness. His love affair with line itself—loose, free, and uninhibited—ends up stealing the show, against all odds, away from the omnipresent and flagrantly titillating erogenous zones, so that the drawings' figuration hovers on the edge of legibility, perpetually emerging out of initial abstraction.

— Sarah Lehrer-Graiwer

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ArtSeen

December 12th, 2008

John Altoon: Paintings and Works on Paper 1963-1968

by Craig Olson

MARY BOONE GALLERY | SEPTEMBER 4 – OCTOBER 25, 2008

John Altoon (1925-1969) was said to be a boozing, boisterous braggart with reckless intensity and an appetite for destruction. Imposing, swarthy, and diagnosed as schizophrenic in his late 30s, he was plagued by bouts of depression, paranoia, and manic episodes that often turned caustic and ugly, at times involving the destruction of his own work. He died young, at the age of 44, from a massive heart attack. Somehow in this romantic maelstrom he was able to produce paintings and drawings that have congealed into his artistic legacy—an uneasy, searching beauty that's fascinating to see nearly forty years after the artist's death.



John Altoon, 1966, "F-24," 30" x 40", ink, watercolor/board.

This exhibition, which opened the Mary Boone Gallery's new Fifth Avenue location, was curated by Klaus Kertess and focuses on paintings and works on paper from 1963 to 1968. His mental health problems aside, Altoon was an important character in the Los Angeles art scene of the 1950s and '60s. His unruly personality and enthusiasm energized the circle of artists associated with the Ferus Gallery, a nexus of L.A. avant-gardism that included such still-influential figures as Larry Bell, Robert Irwin, Ed Kienholz, Ed Moses, and Ed Ruscha. Irving Blum, partner in the gallery, recalled, "If the gallery was closest in spirit to a single person, that person was John Altoon—dearly loved, defiant, romantic, highly ambitious—and slightly mad." After completing art school in Los Angeles, Altoon moved to New York where he spent the next four years (1951-55) earning his generational rite of passage through the New York School of painters and their Abstract Expressionist practice. But Altoon walked away from it, sojourning to Europe for a year, and then returning to his native Los Angeles where he found the space to pursue his restless artistic thoughts.

The work in this show is from that time in the artist's life, and it provides a compelling narrative of how one artist found his way out of the dominant mode of the day. Many would do it, but Altoon's example shows

someone working at the fringes with ephemeral essentials. He invoked the phantoms of semiautomatic imagery—vaguely figurative, organic forms imbued with surrealist absurdity—while lacing the whole project with a Southern Californian vibe: a funky palette of sunflower, crimson, pumpkin, morning-glory, pale flesh, and mustard ocher--. There are only two paintings in this show, both from 1964. In “Untitled” (Hyperion Series) (1963-64) two mutant shapes, one resembling a vaguely bovine creature, the other a pig, float hazily in a murky ether of crimson-blue pigment. These central forms oscillate between image and abstraction with fresh visual buoyancy. It’s a barnyard logic where the bulbous and lumpy intersect, where fleshy pinks and lime greens jostle with their muddy surroundings in static hilarity.

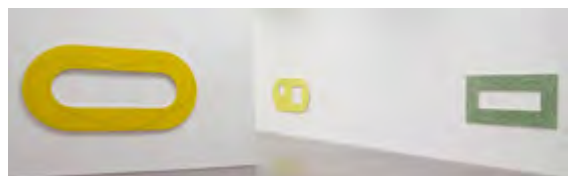
It’s Altoon’s drawings (which make up the bulk of this exhibition with 18 works) that show a truly bizarre, perverse, and innovative side of the artist. Mists of color applied with an airbrush play around the drawings’ quivering, physically intuitive line. The austere detachment of color mixes strangely and effortlessly with Altoon’s shaky, elegant hand. The combination perfectly serves the content. Loosely referred to as “satires” or “nightmares,” these strangely figurative pieces depict intimate, erotic fantasies and ambiguous ceremonial situations that lay bare the foibles of the human condition. It’s here that toads peek out of vaginas and women anoint the erect penis of a musketeer with malt liquor. Where Saturn, perched on a crescent moon, devours the foot of his child, ogled by a fat trout and a naked idiot.

Asinine and intelligent, crude and elegant, amusing and disturbing; in short, they’re an uneasy fusion of the high and low so often found in American art. Phillip Guston did it too, at about the same time as Altoon, when he turned away from the purely abstract toward the narrative and its latent, cloudy morality. Theirs was a remarkable achievement that influences painting in this city to this day. But where Guston employed a crude cartoon styling of Americana channeled through R. Crumb, Krazy Kat, and the Ku Klux Klan, Altoon turned toward a different America, where anxiety and violence are replaced by the carnivalesque, grotesque sexual repression, and base instincts. It’s the kind of masked, freakish morality extending from James Ensor through bathroom stall scratchings. It’s where we can’t help but bet the devil our head and romp arm-in-arm with our old friend, the giggling little imp of the perverse.

CONTRIBUTOR

Craig Olson

RECOMMENDED ARTICLES



ROBERT MANGOLD: *Paintings and Works on Paper 2013-2017*

by David Rhodes

JUL-AUG 2017 | ARTSEEN

Since the mid 1960s, Robert Mangold has consistently examined the possibilities of support shape, surface, color, and drawing, in dynamic and equal relation. This exhibition of recent work is no exception.

	Current Exhibition	Past Exhibitions	Upcoming Exhibitions	Artists	News	Shop	Contact	Mailing Li
	Media	Press Release	Show Press					

John Altoon: 40 Drawings

September 17 - October 22, 2011



[Previous](#)

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"40 Drawings"
2011
Installation View
Photo: Fredrik Nilsen

Opening Reception: September 17th 2011, 6-9pm

A mass of drawings. All hung on one wall. John Altoon was a genius in his process, making drawing after drawing after drawing. Drawing was something he did everyday as part of his artistic practice, as part of his life. For this exhibition, The Box will be exhibiting 40 such drawings, each individual and exquisite in their play and technique.

The drawings are all 30" x 40" and range in styles and themes. There are pieces in illustrative style with only ink and cross-hatch lines. In contrast, there are pieces from his Animal Series that have free lines, loose forms and playful light colors made with airbrush. While each is unique and different, as a curator I became interested in the sheer amount of drawings that were so strong. These 40 pieces, all coming directly from the Estate of John Altoon, are from a span of only two years (1966-1968); and it is clear that these are just a minimal selection of what he produced during this time period. These pieces were a part of his everyday life; the images give one a glimpse into Altoon's vivid imagination.

Just to give you a taste of this imagination, a favorite piece done in a detailed, loose style portrays a hermaphroditic character with a kite string made up of penises coming out his mouth. Nearby there is a woman bent over, with her bottom exposed, being seduced by an elephant and a monkey. While holding perversity in its clutches this drawing is both confronting and frolicsome. The sexuality of these pieces cannot be denied; Altoon presents sex and the sexual body in a free and open way, not to be restricted by cultural ideas of sexuality. He pushes us to a place where we can be turned on, laugh out loud and be uncomfortable; there is play, there is pain, there is pleasure, there is life.

Altoon, who died an untimely death of a heart attack at the age of 43 in 1969, was a prominent figure in the Ferus gallery in the 1950s and 1960s. This is our second exhibition of Altoon's drawings—the first, which took place two years ago, included his Advertising Parodies and large-scale pastels, along with pieces from his Animal Series, Cowboys and Indians Series and Object Series.

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ARTS & CULTURE

What to see in L.A. galleries: John Altoon, Maria Lassnig, a funky fairy tale and stenciled magic

By DAVID PAGEL
OCT 07, 2016 | 1:20 PM



Detail of John Altoon's "Untitled ABS-52," 1965, airbrush, pastel and ink on board, 30 by 40 inches. (Kohn Gallery and the estate of John Altoon)



Although John Altoon died in 1969, when he 43, his paintings and drawings look as fresh as the day they were made. They may, in fact, be even fresher.

The rambunctious loveliness that was Altoon's stock in trade is served up in abundance at Kohn Gallery, where 11 paintings on canvas and board and 18 works on paper — all made from 1958 to 1968 — have been beautifully installed.



John Altoon's "Untitled (Ocean Park Series)," 1962 oil on canvas, 81 inches by 84 inches. (Kohn Gallery and the estate of John Altoon)

Raw, jaw-dropping talent spills from the surfaces Altoon touched, except for a few early canvases, painted before he had worked the formulaic maneuvers of academic expressionism out of his system and came, face to face, with his own whiplash facility.

In one fell swoop, Altoon seems to have discovered that the sexiest art unfolds in the imagination. There's little that's very explicit in his best compositions. But each seems salacious, not quite pornographic, but far too steamy to be suited for anyone's living room.

It's difficult to articulate just what makes Altoon's paintings so lusty — and lust-worthy. But that's part of the fun. As soon as you say what you see in his abstract configurations of swollen blobs, probing protuberances and welcoming crevasses, you feel that your words exaggerate the playful relationships that unfold in his elusive images.

Altoon takes viewers back to Surrealism by way of spray-paint and comic strip figuration. His works make so much room for the imagination that it's all but impossible to exhaust the visual acrobatics — and intellectual gymnastics — of his shape-shifting pictures. Hedonism never looked better, nor made for such long-lasting satisfactions.

John Altoon, Kohn Gallery, 1227 N. Highland Ave., Los Angeles. Through Oct. 29; closed Sundays and Mondays. (323) 461-3311, www.kohngallery.com



Maria Lassnig's "Lines of Fate/Re-lations VIII," 1994, oil on canvas, 59 inches by 89 3/4 inches. (Mumok, Vienna, Lisa Rasti, Lena Deinhardstein)

"Maria Lassnig. A Painting Survey, 1950-2007" fills five handsome galleries at Hauser Wirth & Schimmel in downtown Los Angeles with just the right number of paintings (31) to give visitors terrific insight into the Austrian artist's commitments and strengths.

Explore the historic art world of Los Angeles, 1945-1960, with this map.

Choose a Neighborhood:

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All

Hangouts and Happenings:

- Art Schools
- Artists' Studios
- Galleries
- Hangouts
- Installations & Events
- Museums

See When It Happened:

- 1945-50
- 1950s
- 1960s
- 1970s

See Styles:

- Conceptual Art
- Happenings & Performances
- Hard Edge
- Light & Space
- New Processes
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Share the link: <http://blogs.getty.edu/pacificstandardtime/explore-the-era/map/?venues=5134.&decades=5129,5130&styles=5156.&popup=1071>

John Altoon and Frederick Eversley Studio
1110 Abbot Kinney Boulevard, Venice, CA 90291

In 1968, artist Frederick Eversley moved into this studio space, which had been built by architect Frank Gehry for the painter John Altoon. Altoon had spent approximately five years working here in the early 1960s.

→ Learn more about John Altoon and Frederick Eversley Studio

Frederick Eversley polishing one of his sculptures, 1970. Image courtesy of and © Frederick Eversley

Full Caption

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The ARTery

How Fred Eversley Went From NASA Engineer To Cosmic Artist In '60s LA

March 08, 2017

By [Greg Cook](#) 



It wasn't clear that night in January 1967 when Fred Eversley walked out of work that he was heading toward a turning point in his life. He was a rocket scientist — technically a senior instrumentation engineer for the aerospace firm Wyle Laboratories in El Segundo, California — designing and supervising construction of testing facilities for NASA's Gemini and Apollo programs, the work leading up to the moon landings beginning two years later.

But by the end of 1967, Eversley would instead be on the path to becoming a major sculptor, known for creating translucent plastic discs, concave on one side like lenses, with hues of violet and amber and blue that can bring to mind sunsets and outer space.

His very first solo exhibition would be at New York's prestigious Whitney Museum of American Art in 1970. He'd be named the Smithsonian National Air and Space Museum's first artist-in-residence in 1977. Today, his sculptures are recorded in art history books and featured in the collections of museums all across the country. And he's now the subject of "[Fred Eversley: Black, White, Gray](#)," an exhibition at Brandeis University's Rose Art Museum in Waltham through June 11.

But on that January night in 1967, Eversley had just returned to Los Angeles after celebrating the holidays in New York, where he grew up. He had gotten a big promotion, so he'd bought himself a new three-piece suit that he was wearing on his first day back to work.

He oversaw dozens of people on projects that did things like create labs to blast the components of spacecraft with intense sound to mimic the environment of space, especially the ship's screaming reentry into earth's atmosphere. He regularly worked long days, but to catch up after being off for two weeks, this day he put in an especially long day of 14 hours. He finally went out into the parking lot to head home around 11:30 that night. Only two cars were left: the company president's Aston Martin and "my funky MG."

But his car's engine wouldn't start. So he attempted a "push start," sitting at the steering wheel with his foot hanging out of the open driver's door to push against the pavement, hoping the forward motion would help the engine catch. It slipped his mind that there was a telephone pole in the parking lot. Until his door crashed into it.

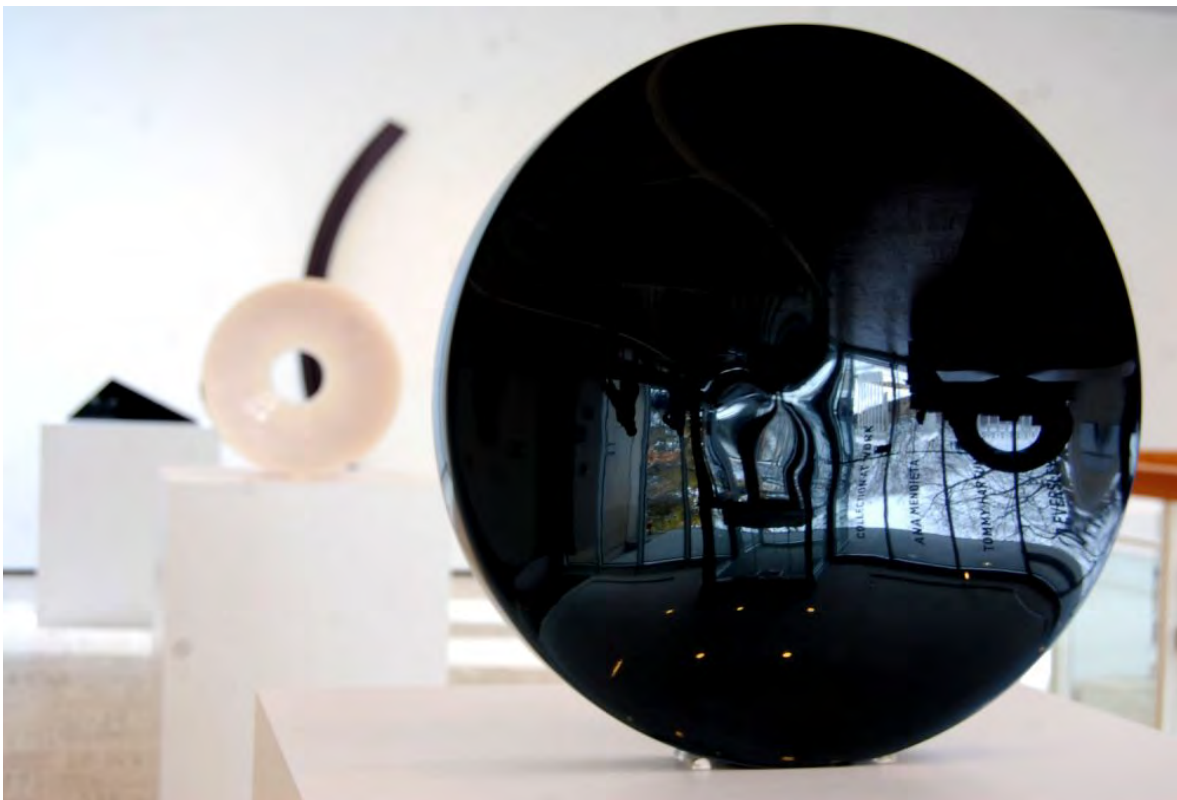
"It closed the open door on my leg, breaking my leg and thigh," Eversley recalls. "I couldn't control the car. It rolled to the edge of the parking lot, then down a gully and out of view."

"I came very, very close to dying," he says. He blinked the headlights and honked the MG's horn trying to get someone's — anyone's — attention. After some time, the company president, Frank Wyle, returned from a card game

with company vice presidents and, luckily, was sober enough to realize something was terribly wrong.

Wyle called the fire department. “They took me to the local county hospital where the doctor on-call never answered the call to come in and the nurse wouldn’t give me anything,” Eversley says. So he called his (then) girlfriend, who got back in touch with Wyle, who called his own orthopedic surgeon, waking him up at his Beverly Hills home around 3 in the morning. They moved Eversley to Cedars-Sinai Hospital.

“We’ll save your life,” the doctor told him. “We’re not sure we can save your leg.”



Fred Eversley's untitled 1974 cast polyester resin lens (right) in the exhibit "Black, White, Gray," an exhibition at Brandeis University's Rose Art Museum. (Greg Cook/WBUR)

'I Was Always Interested In Energy'

Science and engineering ran in Eversley's family.

Fred Eversley was born in 1941, the oldest of four siblings, and grew up in Brooklyn and Queens, New York. His ancestry includes African-Americans, German Jews, Shinnecock Indians and the son of Martha Washington.

His mother, Beatrice, was a New York schoolteacher. Her father, John Syphax, who lived nearby, was a pioneer of photography and an inventor, who kept around old radios and other gadgets from the 1910s and '20s that fascinated Eversley as a boy.

Eversley's father, Frederick W. Eversley Jr., was born in Barbados, moved to New York with his family when he was 3, rose to develop jet airplanes and then make headlines as the "black contractor" named "engineer-of-the-year." He ran "one of the largest construction businesses with minority-group ownership in the New York area," according to The New York Times. They built banks, churches, apartment buildings, an IBM factory, and an exhibit at the Bronx Zoo that was home to nocturnal animals.

"I always had a large workshop where I did my experiments in the basement of my parents' house," Eversley says. "I was always interested in energy — wind energy, water energy, solar energy." He got an amateur radio license at age 8 and used it to converse with people about science, radio and photography via Morse code. He attended Brooklyn Tech High School, then studied electrical engineering at Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh, graduating in 1963.

"I never sat in classrooms with a kid of a minority of any sort from kindergarten to university," Eversley says. "The whole time I was an engineer, I never worked with another black engineer ever. ... I was the only black in my corporation."

After finishing at Carnegie Mellon, Eversley planned to study bio-medical engineering at the University of Pennsylvania School of Medicine. But his (then) girlfriend had signed up to study painting in Mexico. He craved to spend the summer with her, but his parents were against it and wouldn't provide travel money.

One of his college fraternity brothers was the son of Frank Wyle, the president of the California aerospace engineering firm Wyle Laboratories. "In desperation," he called the company executive and asked for a financial advance in exchange for pledging to work for his firm for six to 12 months. "If you're schmuck enough to do it, I'm schmuck enough to send you the money," Eversley recalls Wyle telling him.

So Eversley tagged along with his girlfriend and pretended to study mural painting. “I went and looked at the wall almost every day,” he says. “I never did a thing. But at the end of the day, I signed the wall.”

Venice Beach

Eversley arrived in Los Angeles in 1964 and began working with Wyle Laboratories on projects for the French atomic energy commission, the European space agency, a U.S. weapons lab in Virginia, and NASA.

With a Jewish friend, he tried to find a place where they could live together. His roommate would go out during the day and track down five or six possible rentals, but when Eversley went back with him in the evening, suddenly all the places were no longer available. A white co-worker finally clued him in — the problem was racist landlords didn’t want to rent to the African-American engineer.

So they ended up in Venice Beach. “It was the only beachfront community I was able to rent in,” Eversley says. “It was the only integrated beach community.”

“Venice Beach in those days was basically Greenwich Village moved west,” Eversley says. “It was the remnants of the Beats and jazz people, John Coltrane and Miles Davis. Dexter Gordon had already split from his wife and moved to Denmark, but his ex-wife and two daughters lived right next to me.”

The neighborhood was also home to Jim Morrison and other members of the band The Doors (Morrison wrote the first drafts of “The End” while hiding out under the nearby Santa Monica Pier) as well as blues guitarist Taj Mahal and the band Canned Heat. “Everyone went passing through, including Janis Joplin,” Eversley says. “In spare time that I had and on weekends, I’d hang out with my neighbors, including [artists] Larry Bell, Jim Turrell, Ed Moses, Bob Irwin, as well as John McCracken, John Altoon and Charles Mattox. And as an engineer, I would help them do little things, technical things.”

The Los Angeles art scene was on the rise in the 1960s. Rico Lebrun, whom Eversley was introduced to by the Wyles when he moved to California, gained prominence there as a cubist-inspired, “abject expressionist” painter (in curator Michael Duncan’s artful phrasing) in the decade following World War II. (Lebrun also tutored Disney animators in drawing, especially those working

on “Bambi.”) During the 1950s, flat, hard-edged, geometric abstract painting by John McLaughlin, Lorser Feitelson and Helen Lundberg came to the fore. But all of these artists struggled to gain notice outside California.

That began to shift in the 1960s as California artists developed pop and minimalist styles with a local flavor influenced by the local climate, custom car culture, surfing, Hollywood, Disneyland, and the new plastics coming out of the aerospace industry that arose along the West Coast to fight World War II and continued to thrive during the Cold War — and employ Eversley.

Venice Beach, “to be there, in ’67, ’68, ’69, with what’s going on in the world, I imagine that place being freedom,” says Kim Conaty, the Rose Art Museum curator who organized “Fred Eversley: Black, White, Gray.” Eversley “talks about the energy, but he also says you could do everything. Rent was really cheap. You could try something and fail and be OK.”

In studios in Venice Beach and next door in Santa Monica, Robert Irwin and James Turrell pioneered what became known as “Light and Space” art, making sculptures and installations in which the objects seemed to dematerialize, becoming immersive environments of light and shadow and glowing color. Larry Bell moved from painting geometric abstractions to fashioning glass and mirror cubes. Moses made abstract paintings. McCracken crafted resin-coated planks that looked like they’d just been dipped in glossy paint — part of what became known as “Finish Fetish” art. Altoon made paintings that could be the love child of Arshile Gorky’s doodley surrealist abstractions and Playboy cartoons. Mattox constructed kinetic sculptures — mechanical devices that moved — such as a box with L-shaped bars on top that rocked back and forth.

Ideas cross-pollinated through this Venice Beach art world of ambitious white guys (one 1964 group exhibition including Irwin and Moses was called “The Studs”) as they chatted and taught each other skills and competed. And the world — outside California, in New York even — began to take notice. The Ferus Gallery, Dwan Gallery and the Pasadena Art Museum championed new California art and brought in prominent New York and French modernists — creating relationships among artists, curators and collectors that helped raise the international profile of the Californians.

Eversley rubbed shoulders with these artists at studios, exhibition openings and museum receptions. There he met major New York artists — Robert

Rauschenberg, Frank Stella, Carl Andre — and collectors. “LA is small. So all the museum directors, all the museum curators are all at these parties,” he says.

After these bohemian escapades, Eversley says, “I put on a tie and jacket every day and went to the office.”



Fred Eversley's untitled 1974 cast polyester resin lens (center) in the exhibit "Black, White, Gray," an exhibition at Brandeis University's Rose Art Museum. (Greg Cook/WBUR)

The First Technologist

Which is where he was when he crashed his car and broke his leg on that night in January 1967. The surgeon thought he could save Eversley's life, but maybe not his leg.

Eversley says, “They managed to save both.”

His injuries left him on crutches for 13 months. “The moment I had my accident, Charles [Mattox] said, ‘Why don't you move into my loft.’ He had an empty loft in his studio. ‘I'll give you free rent for helping me with my art.’ His [kinetic] sculptures were famous for falling apart,” Eversley jokes.

Inspired by the Experiments in Art and Technology project that Rauschenberg and engineer Billy Kluver started in New York, Mattox had launched similar

collaborations between artists and scientists. Eversley says, “I was the first technologist.”

“My [Wyle] job kept me out of Vietnam — critical skills deferment,” Eversley notes. The year of recovery from the accident, “took me over my 26th birthday, which took me past the magic age in those days not to be drafted.”

So he left Wyle, moved in with Mattox, and began making art — “experiments,” he called them. He cast resin into rectangles with photos and electronics embedded inside. “I was transmitting the energy to these flat rectangles by way of radio waves,” Eversley says. “While I was at NASA, I got this enormous box of rejects, these miniature neon lights that were made for Apollo that were perfectly fine except they didn’t meet the rigid requirements for space. ... When I transmitted radio energy at them, they glowed.”

But he had trouble making the electronics work consistently and “I couldn’t nicely embed the photos into the plastic,” he says. Altoon and McCracken, who had studios nearby, would stop by “with some little problems” that he would help them sort out. He showed them what he was working on. “Forget the electronics. Forget the photographs,” Altoon said. “Those little pieces of yours are fantastic.”

Six months after Eversley moved into Mattox’s studio, Mattox left for Albuquerque, to teach at the University of New Mexico, “and he never came back.” With the space to himself, Eversley focused on casting his resin sculptures. He moved onto space-capsule shapes. Then he cast resin inside a foot-wide pipe he spun around a horizontal axis on Mattox’s lathe. “I pour in liquid plastic and I cast a tube,” Eversley says. The centripetal forces pushed the resin to the outside of the pipe. He cast it in layers, from the outside in -- violet, amber, blue.

“When they’re first cast, they almost look like soap. They’re really, really rough,” Conaty says. Eversley sanded and polished them until they gleamed. “The difficult part,” he says, “is the polishing, which is 99 percent of the work.”

Sometimes he left the sculptures as tubes, sometimes he sliced them thinly to create translucent, curved wedges. “That work is the basis for my first one-man show at the Whitney in ’70,” Eversley says. “And immediately after that I started experimenting — well, I had been trying — in casting about the vertical axis.”

Eversley's studio neighbor Altoon died from a heart attack at age 43 in early 1969, and his widow Babs let Eversley take over the lease of his studio, just a few blocks from the beach, with its interior designed by their friend, the (now) celebrated architect Frank Gehry. ("I'm still there," Eversley says. "It's still a rental.")

Working and living there, Eversley rigged a variable-speed motor to a potter's wheel, allowing him to spin his castings around a vertical axis and create shapes with larger diameters. Out of this he developed his signature sculptures — translucent discs of radiant color.

They're usually about 20 inches across and up to 7 inches deep, flat on one side and concave on the other, sometimes with the resin thinning to a hole in the center. With their saturated hues — deep blues, reds, yellows, amber browns — and holes, they can bring to mind giant Life Savers candy.

"They're fascinating as these engineered things," Conaty says. But they're also "jewel like. ... It's basically plastic, but he creates these lens-like sculptures that are intimate in a way, that are human scale, that encourage you to look and see yourself reflected in them."

"A lot of people see them as these sci-fi objects, these orbs," Conaty says.

"Going from the horizontal to the vertical allowed me to create perfect parabolic shapes," Eversley says. "The parabola happens to be the only mathematic shape that concentrates all forms of known energy to the same single focal point."

"I've always been interested in the subject of energy, in the narrow scientific sense and in the broader metaphysical sense," Eversley says. "Don't forget the '60s and the '70s were the New Age years. So I was surrounded by the I Ching and this and that. I did everything everyone around me did."

Eversley goes on, "The beach" — Venice Beach — "is all about energy. It's the wind, the rain, the sun, the waves. You're surrounded by the presence of energy. You're also surrounded by everyone who comes to the beach, which ends up being — with very few exceptions — in a very positive, energetic state."

"I'm not claiming it was even all that conscious," Eversley says. "All the artists that lived in that atmosphere — [the painter] Richard Diebenkorn with his

stuff — everyone if you thought of it, the beach influenced them. The musicians sat on the beach and blew out sounds to the sunset and they blew out some positive sounds. ... I had all my scientific knowledge and all my years of sitting in my parents' basement laboratory and Carnegie Mellon, but you're in this atmosphere with that background. I always considered that energy and how to harness that energy to make people happy.”



Fred Eversley's untitled 1974 cast polyester resin lens (center) in the exhibit "Black, White, Gray," an exhibition at Brandeis University's Rose Art Museum. (Greg Cook/WBUR)

Make Some Black Art

Eversley's sculptures are often grouped with the "Finish Fetish" and "Light and Space" art emerging from Venice Beach — art that has been seen as apolitical. But Los Angeles artists were also producing some of the most politically charged American art of the 1960s and '70s.

Betye Saar, David Hammons, Senga Nengudi, John Outterbridge, Noah Purifoy and other African-American artists around Los Angeles recycled found materials into assemblage sculptures — some of them even salvaging wreckage

from the six-day Watts Rebellion/Riots in 1965 — that spoke about racism, civil rights and being black.

These artworks were cousins to the assemblage sculptures Ed Kienholz, Wallace Berman, Bruce Conner and other white California artists had been making since the 1950s — often addressing the politics of the time, from fears of nuclear annihilation (part of what California's aerospace industry was working on) to illegal, back alley abortions. The nun Sister Corita Kent riled Los Angeles' Roman Catholic leadership with pop art screenprints that celebrated her faith, opposed the Vietnam war, and pushed for civil rights. Los Angeles was one of the birthplaces of feminist art, with artists Judy Chicago and Miriam Schapiro launching the Feminist Art Program at the California Institute of the Arts in Valencia, just north of LA, in 1971.

In his art, Eversley generally remained apart from these political developments, despite social pressure to be more obviously engaged. Instead he was in a category with Al Loving and Sam Gilliam — the rare African-American artists of the 1960s and '70s who found success in abstraction. To this day, it remains unusual for the top echelons of the white-dominated Western fine art world to embrace artists of color if they don't make art that speaks about their racial identities.

Eversley has long and strongly resisted being pigeonholed as an African-American artist. "There's certainly been criticism of me for not making art that talks about the black experience. ... I just keep doing what I do," he says. "It's not about being black."

But in 1972, Eversley left the reds and violets and amber hues behind for a time and began making black discs, the starting point for his "Black, White, Gray" exhibition at Brandeis' Rose Art Museum. He "began to explore the qualities and beauty of the color black," Conaty writes.

Eversley says he arrived at his initial violets and ambers by chance: "They're arbitrary colors. Two of the colors had been sitting on the shelf in Charlie's studio when I walked in the door. I think I bought one more, the blue."

His black sculptures, he says, began as a sort of joke about the pressure for him to make art about being African-American. "John McCracken at the time was doing black planks and decided he had made black sculptures long enough

and he gave me has can [of black pigment],” Eversley says.

“McCracken said, ‘You’re being heavily criticized for not making black art. Make some black art.’”

“When he gave me that can, I didn’t use it the next day,” Eversley says. “It sat there for a year. My first [black] piece, I used it because I messed up a casting and I wanted to save the work. But it came out very interesting.”



Fred Eversley polishes a sculpture in 1970.
(Courtesy of the artist)

The black was luxurious and glimmering and sensual. Conaty says, “There was a real magic in the black that he hadn’t anticipated.”

“It’s totally different because it’s no longer transparent,” Eversley says. “Now you’re dealing with a mirror, with some translucency in the center, but basically a mirror.”

He’d done four or five black pieces and then, so the story goes, when his white studio assistant joked that he should make white ones too for white folks, Eversley began making milky white discs. And then cloudy gray ones too because, he jokes, “I’m half black and half white.”

So black and white and gray are just a gag?

Eversley says he was also thinking in cosmic terms, but not about race: “I was very much talking about black holes and white dwarfs.”

But Conaty says, “There is absolutely a component to those works that relates to identity.”

The sculptures seem to ask: How do you attribute meaning to color? They seem to ask: When an African-American artist uses the color black, must you see it in terms of race?

“When he made the first good black lens, some people who knew him began to say, ‘Whether you understand it or not, these are your most important works,’” Conaty says. “I think he recognized the power of color, how people read it, how it resonates with their expectations, and how he might play with that.”

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Greg Cook Arts Reporter

Greg Cook was an arts reporter and critic for WBUR's The ARtery. More...

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[View comment\(s\)](#)

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More from WBUR



Still Some Weeks To Go Before Retail Cannabis Sales In Mass. Begin

The state's Cannabis Control Commission has not yet licensed any independent testing labs, slowing the process for adult-use marijuana businesses and frustrating advocates.

WBUR News 5 hours ago

Eversley's Works on Display

BY WILLIAM WILSON

Times Staff Writer

Artistic recognition brings shows in New York museums, influential galleries and the patronage of collectors. Fredrick John Eversley is getting his with shiny, cast polyester sculpture.

The Southland gets its first solid look at Eversley's work now at Corona del Mar's Jack Glenn Gallery. The one-time engineer, presents about 15 objects. All are polished translucent plastic with the texture and opacity of a half-dissolved lifesaver or a wet gumdrop. All are tinted in predominantly plum-to-grape hues with other colors present either through secondary tinting or prismatic optical effects.

Most are circles about 2 feet high and 3 inches thick. Outside edges are beveled to a sharp angle creating a small, secondary circle hollowed to a lens-like concave plane. Some are ring-like with central openings.

A smaller series are variations on a standing wedge with a sharply rounded top and frontal plane.

All are superficially in a mainstream tradition of minimal art. Actually they are visually complicated to the point of fanciness.

Main Readings

They offer the eye two main readings. You can look at them or you can look through them. Looked at they offer a constantly changing spectacle of atmospheric color blending romantically from dense maroons to pale yellows and blues all interspersed with glittering little rainbows and suave dollops of reflected and refracted light.

Looked through they effect a series of pyrotechnical optical illusions. Secondary circles appear like a fortune-teller's orb reducing the surrounding space to a distorted mirrature with dwarfed objects and people outlined with rainbows. A look from the reverse side creates carnival distortions of forms.

Eversley's plastics are closely allied with the work of two other L.A. artists, Dewain Valentine and Peter Alexander. It is interesting to compare the effects of Eversley's art with that of Alexander to see how art so similar in material and finish can be radically different in character.

Cast Cubes

Alexander's cast cubes, wedges and wall hanging slabs have grown progressively simpler. They soften and disperse the actual light and material of their surrounding environment. They seem to expand in effect diffusing the environment of whole rooms or galleries.

They are concerned with effects of floating and dematerialization similar to those found in the paintings of Rothko, Olitski and Louis. They are loosely

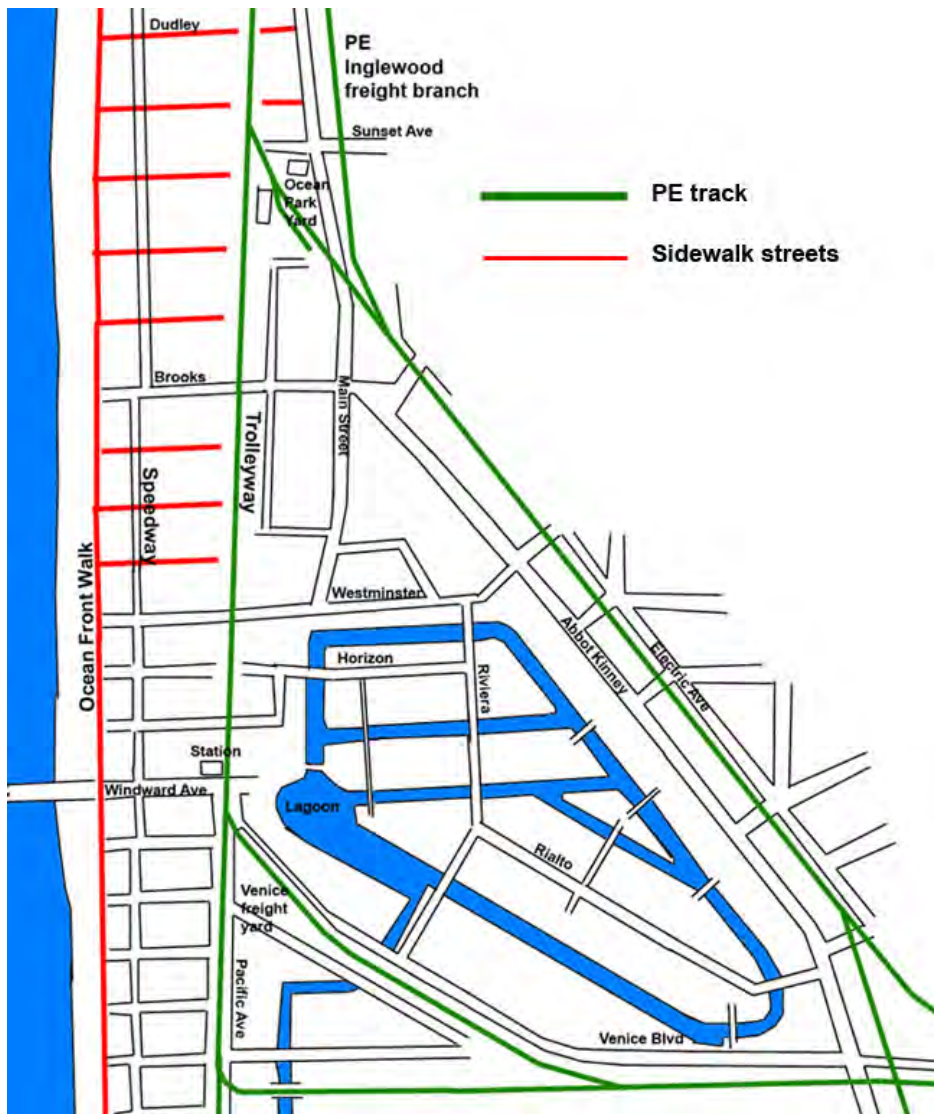
linked to the art of such Californians as Ron Davis, Robert Irwin and James Turrell. Their over-all sensations are spiritual, poetic, hedonistic.

Eversley's art attracts and traps the surrounding

environment, calling attention to itself as an object, shaping the light and environment to its will, its temperament. We are reminded vaguely of the materialism of Abstract Expressionist painting

and the earlier work of Larry Bell. Eversley's work has the attenuated elegance of automobile chrome and a passionate, almost frantic need to stir up visual and emotional variety.

The Venice lagoon and most of the canals shown were filled in by the early 1930s. A defect in Abbot Kinney's design for the canal system was the lack of an open connection with the ocean. This would have allowed the ocean tides to create currents in the canals and replenish the water. As designed, the water in the canals became stagnant. There may have been some sort of culvert linking the lagoon to the ocean but apparently this was not adequate. At its south end, the canal system was connected to the lagoon at the mouth of Ballona Creek (prior to the channelizing of Ballona Creek in 1938). (There is a photo of the Ballona Creek lagoon in [the Redondo Beach line tour.](#))



At Windward Avenue the line regains private right of way (called the "Trolleyway") which continues north to Pico Boulevard in Santa Monica (1.75 miles). The following postcard view from the '20s looks west down Windward Avenue from the PE station. From the collonaded area the PE line runs north, about a city block from the beach, traversing the North Beach neighborhood of Venice. The part of Venice served by the train, and the area immediately north of the city limits in Ocean Park, is a low-income working class area in which a majority of the households do not own cars.



1110 – 1116 S. ABBOT KINNEY BOULEVARD
VENICE, CA 90291

ATTACHMENT C
Permit Research

All Applications Must be Filled Out by Applicant

City Form 3

BUILDING DIVISION

PLANS AND SPECIFICATIONS and other data must also be City

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles
 Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant, which shall be strictly conditions entering into the exercise of the permit:

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

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

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

REMOVED FROM

REMOVED TO

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st Floor	Lot.....Block.....	Lot.....Block.....	D. N. CITY CLERK
	Tract.....	Tract.....	
CITY CLERK PLEASE VERIFY	D. N. CITY ENGINEER
	
TAKE TO FIRST FLOOR 242 SO. BROADWAY	Book.....Page.....F. B. Page.....	Book.....Page.....F. B. Page.....	D. N. CITY ENGINEER
	
ENGINEER PLEASE VERIFY	From No.....Street.....Street.....	D. N. CITY ENGINEER
	To No. <u>1114 Washington Ave.</u>	

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Bakery
2. What purpose will Building be used for hereafter? Bakery
3. Owner's name L. H. Heston Phone.....
4. Owner's address Lincoln Ave.
5. Architect's name None Phone.....
6. Contractor's name Frank Henry Snyder Phone.....
7. Contractor's address 1133 Victoria Ave.
8. VALUATION OF PROPOSED WORK (including Plumbing, Gas Fitting, Sewers, Casework, Elevators, Painting, Finishing, all Labor, etc.) \$: 700.00
9. Class of present Building Block & Store No. of rooms at present one
10. Number of stories in height one Size of present Building 3.0 x 6.0
11. State how many buildings are on this lot one
12. State purpose buildings on lot are used for Residence
(Apartment House, Hotel, Residence, or any other purpose.)

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

Reorganizing down inside increasing Room partitions, No structural changes, Health Dept Order
Mrs G. E. Lyons

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

OVER

(Sign here) Henry Snyder
 (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>14668</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>H. H. Heston</u> Plan Examiner	Application checked and found <u>5/13/26</u> <u>ZC</u> <u>G. N. D.</u> Clerk	RECEIVED MAY 14 1926 BUILDING DIVISION
----------------------------	---	--	--

No plans

VENICE ANNEX

RECEIVED
MAY 14 1926
BUILDING DIVISION

3

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

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. _____

Tract _____

Location of Building: 1116 W. Washington Blvd. Venice (House Number and Street) Approved by City Engineer _____ Deputy _____

Between what cross streets _____

USE INK OR INDELIBLE PENCIL

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

2. State how long building has been used for present occupancy. 5 months or more

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

4. Owner Pawco Supply Co. Phone _____

5. Owner's Address 1116 W. Wash. Blvd. P. O. _____

6. Certificated Architect State License No. _____ Phone _____

7. Licensed Engineer State License No. _____ Phone _____

8. Contractor D. H. Downing Co. State License No. 72802 Phone B. 9779.

9. Contractor's Address 3103 S. Main St. L.A.

10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire protection, electrical wiring and elevator) \$ 70.00

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

12. Size of existing building x Number of stories high x Height to highest point

13. Material Exterior Walls Masonry Exterior framework: Wood

14. Describe briefly all proposed construction and work: Installation of 1 pipe for Plumbing Complete

NEW CONSTRUCTION

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

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

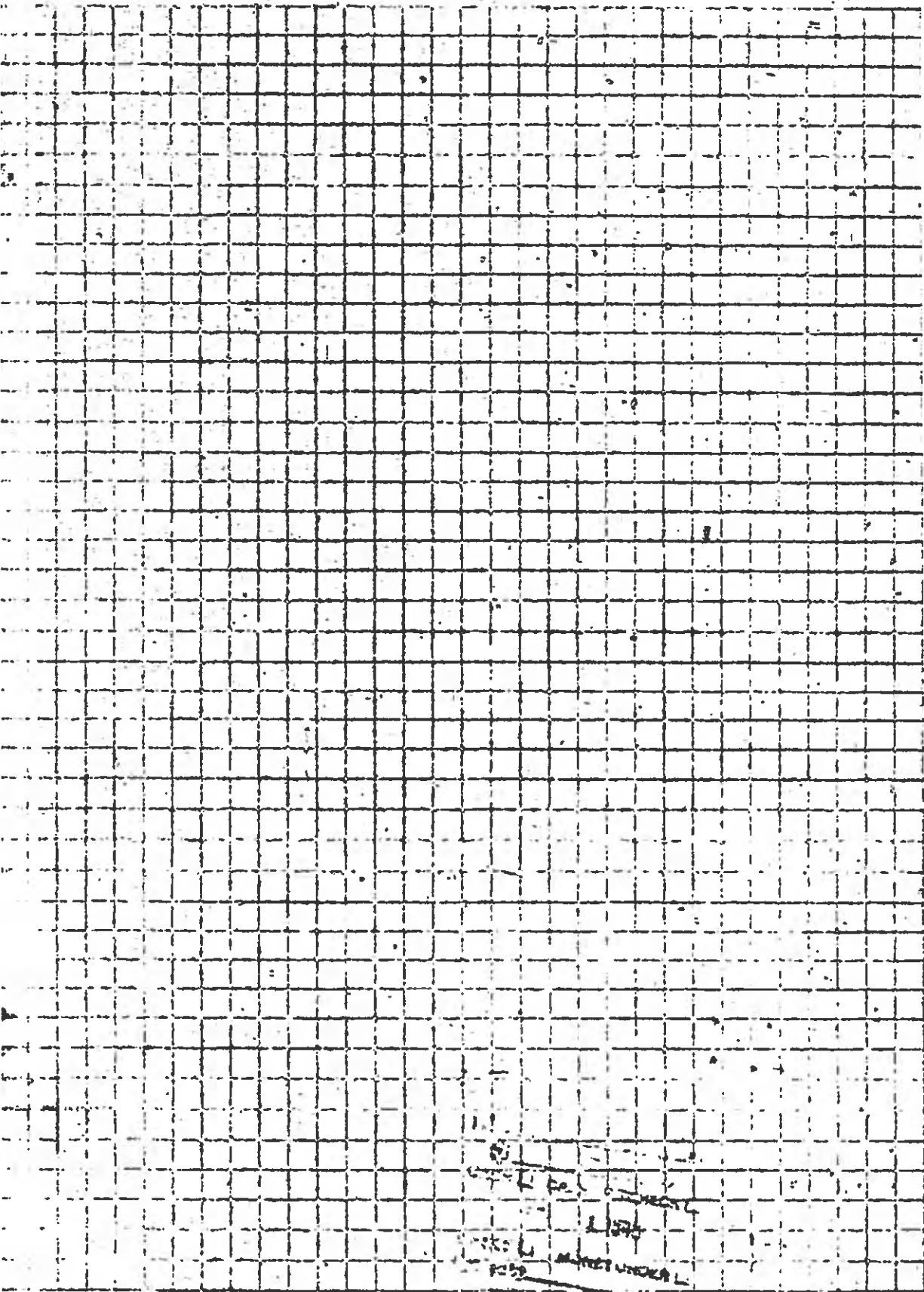
17. Size of Studs x Material of Floor x Size of Rafters x Type of Roofing

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.

Signed D. H. Downing, Co. (Owner or Authorized Agent) By G. L. S. 2000

FOR DEPARTMENT USE ONLY

Table with columns for PLAN CHECKING, REINFORCED CONCRETE, FEES, and various permit details. Includes permit number LA 1594 and date FEB 2 1948.



1/27/70
ALBERT UNDERL

1116 S Abbot Kinney Blvd



Permit #: X15VN08765
Plan Check #: X15VN08765
Event Code:

15016 - 20000 - 09574

Printed: 05/08/15 12:04 PM

Bldg-Alter/Repair Commercial Express Permit No Plan Check	City of Los Angeles - Department of Building and Safety	Issued on: 05/08/2015
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY		Last Status: Issued
		Status Date: 05/08/2015

L. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	ASSESSOR PARCEL #
VENICE OF AMERICA REPLAT N D		18		M B 7-148	108B145 1143	4238 - 003 - 003

3. PARCEL INFORMATION Area Planning Commission - West Los Angeles LADBS Branch Office - WLA Council District - 11 Certified Neighborhood Council - Venice Community Plan Area - Venice	Census Tract - 2735.02 Coastal Zone Cons. Act - YES District Map - 108B145 Energy Zone - 6 Fire District - 2	Earthquake-Induced Liquefaction Area - Yes Methane Hazard Site - Methane Zone Near Source Zone Distance - 4.8 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 671-H5
--	--	---

ZONES(S): C2-1-O-CA

4. DOCUMENTS	ZI - ZI-2406 Dir Inter of Venice SP for Small SPA - Los Angeles Coastal Transportation Cor SPA - Venice Coastal Zone ORD - ORD-130336	ORD - ORD-148052 ORD - ORD-168999 ORD - ORD-172019 ORD - ORD-172897	ORD - ORD-175693 ORD - ORD-175694 DTRM - DIR-2014-2824-DI CPC - CPC-17630	CPC - CPC-1984-226-SP CPC - CPC-1987-648-ICO CPC - CPC-1998-119-LCP CPC - CPC-2000-4046-CA
---------------------	--	--	--	---

5. CHECKLIST ITEMS	
---------------------------	--

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): ABCO LLC 15750 COUNTRY CLUB DR, CHINO HILLS CA 91709 -- (253) 272-3118
Tenant:
Applicant (Relationship: Contractor) LIZ BENYESHAY - -- (818) 625-7191

For Cashier's Use Only W/O #: 51609574

7. EXISTING USE	PROPOSED USE
(16) Retail	

8. DESCRIPTION OF WORK
(1) door change-out (same size & type) for residential buildings. Dual glazing, labeled and certified by National Fenestration Rating Council (NFRC), is required for doors and windows replaced in all residential buildings, three stories or less, per Section 152(b) of Title 24.

9. # Bldgs on Site & Use:	RETAIL
--------------------------------------	--------

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: OK for Cashier: Ruby Carrillo Signature:	DAS PC By: Coord. OK: Date: 05/08/2015

11. PROJECT VALUATION	Final Fee Period
Permit Valuation: \$1,200	PC Valuation:
Sewer Cap ID:	Total Bond(s) Due:

12. ATTACHMENTS

For inspection requests, call toll-free (888) 1.A4BUILD (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.

VN 0011 201057249 5/8/2015 12:04:01 PM	
BUILDING PERMIT COMM	\$65.00
EI COMMERCIAL	\$0.50
ONE STOP SURCH	\$1.85
SYSTEMS DEVT FEE	\$5.55
CITY PLANNING SURCH	\$5.52
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$4.60
CA BLDG STD COMMISSION SURCHARGE	\$1.00
BUILDING PLAN CHECK	\$27.00

Sub Total: \$121.02

Permit #: 150162000009574
Building Card #: 2015VN95810
Receipt #: 0201220341



* P 1 5 0 1 6 2 0 0 0 0 9 5 7 4 F N *

10205202015100562

13. STRUCTURE INVENTORY

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

15016 - 20000 - 09574

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**

(C) NOFAR

ADDRESS

6159 MELVIN AVE,

TARZANA, CA 91356

CLASS

B

LICENSE #

830716

PHONE #

(310) 628-8221

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98 0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951)

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: B License No: 830716 Contractor: NOFAR

18. WORKERS' COMPENSATION DECLARATION

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

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

Carrier: _____ Policy Number: _____

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

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: ELIZABETH BENYESHAYSign: Date: 05/08/2015

Contractor



Authorized Agent

1116 S Abbot Kinney Blvd



Permit #: B15WL04679
Plan Check #: B15WL04679
Event Code:

15016 - 30000 - 19430

Printed: 01/08/16 02:14 PM

Bldg-Addition GREEN - MANDATORY Commercial Regular Plan Check Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 01/08/2016 Last Status: Issued Status Date: 01/08/2016
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1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
VENICE OF AMERICA REPLAT N D		18		M B 7-148	108B145 1143	4238 - 003 - 003

3. PARCEL INFORMATION		
Area Planning Commission - West Los Angeles LADBS Branch Office - WLA Council District - 11 Certified Neighborhood Council - Venice Community Plan Area - Venice	Census Tract - 2735.02 Coastal Zone Cons. Act - YES District Map - 108B145 Energy Zone - 6 Fire District - 2	Earthquake-Induced Liquefaction Area - Yes Methane Hazard Site - Methane Zone Near Source Zone Distance - 4.8 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 671-H5

ZONES(S): C2-1-O-CA

4. DOCUMENTS			
ZI - ZI-2406 Dir Inter of Venice SP for Small	ORD - ORD-148052	ORD - ORD-175693	CPC - CPC-1984-226-SP
SPA - Los Angeles Coastal Transportation Cor	ORD - ORD-168999	ORD - ORD-175694	CPC - CPC-1987-648-ICO
SPA - Venice Coastal Zone	ORD - ORD-172019	DTRM - DIR-2014-2824-DI	CPC - CPC-1998-119-LCP
ORD - ORD-130336	ORD - ORD-172897	CPC - CPC-17630	CPC - CPC-2000-4046-CA

5. CHECKLIST ITEMS		
Special Inspect - Epoxy Bolts	Special Inspect - Non-Destructive Testing	Fabricator Reqd - Structural Steel
Special Inspect - Field Welding	Special Inspect - Structural Observation	Std. Work Descr - Interior Non-struct. Remo
Special Inspect - H/S Bolt	Fabricator Reqd - Shop Welds	Permit Flag - Not a Fire Life Safety Project

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): ABCO LLC 15750 COUNTRY CLUB DR, CHINO HILLS CA 91709 -- Tenant:
Applicant: (Relationship: Agent for Owner) ANDREW ODOM - , -- (310) 405-5352

For Cashier's Use Only W/O #: 51619430

7. EXISTING USE	PROPOSED USE
(16) Retail	

8. DESCRIPTION OF WORK
TI: add exterior patio cols/ beams (no roof joists- open to sky) and 2'3" x 5' mop closet and interior remodel to create new ADA restroom and create ceiling joists to (e) Retail

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: Guang Min Tung	DAS PC By: Shine Lin
OK for Cashier: Somkiat Supanyachotskul	Coord. OK:
Signature:	Date: 01/08/2016

11. PROJECT VALUATION Final Fee Period	
Permit Valuation: \$150,000	PC Valuation:
Sewer Cap ID:	Total Bond(s) Due:

12. ATTACHMENTS
Plot Plan

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

WL MARI 302037780 1/8/2016 2:14:21 PM	
BUILDING PERMIT COMM	\$1,219.00
BUILDING PLAN CHECK	\$165.60
BUILDING PLAN CHECK	\$82.80
PLAN MAINTENANCE	\$24.38
EI COMMERCIAL	\$42.00
ONE STOP SURCH	\$30.68
SYSTEMS DEVT FEE	\$92.03
CITY PLANNING SURCH	\$89.51
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$74.59
SCHOOL DEV COMM	\$5.94
CA BLDG STD COMMISSION SURCHARGE	\$6.00
BUILDING PLAN CHECK	\$0.00
Sub Total:	\$1,842.53

Permit #: 150163000019430
Building Card #: 2016WL69737
Receipt #: 0302062091



* P 1 5 0 1 6 3 0 0 0 0 1 9 4 3 0 F N *

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

15016 - 30000 - 19430

- (P) Floor Area (ZC): +11 Sqft / Sqft
- (P) Height (ZC): 0 Feet / Feet
- (P) Length: +2.25 Feet / Feet
- (P) Stories: 0 Stories / Stories
- (P) Width: 0 Feet / Feet
- (P) Methane Site Design Exempt
- (P) U Occ. Group: +11 Sqft / Sqft
- (P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / Stall
- (P) Type V-B Construction

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	CLASS	LICENSE #	PHONE #
(A) NELSON, ROBERT D	712 CEDAR STREET 5,	SAN DIEGO, CA 92101	C32892	
(C) DELTA REMODELING INC	8309 TUJUNGA AVENUE #105,	SUN VALLEY, CA 91352	913496	(323) 304-2972
(E) ,			S5013	

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: B License No.: 913496 Contractor: DELTA REMODELING 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: EVEREST NTL. INS. CO. Policy Number: 7600013256141

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: MATTHEW COLE

Sign: 

Date: 01/08/2016

Contractor Authorized Agent

Bldg-Alter/Repair

City of Los Angeles - Department of Building and Safety

Plan Check #: B15WL04679FO

Commercial

n Check

Initiating Office: WEST LA

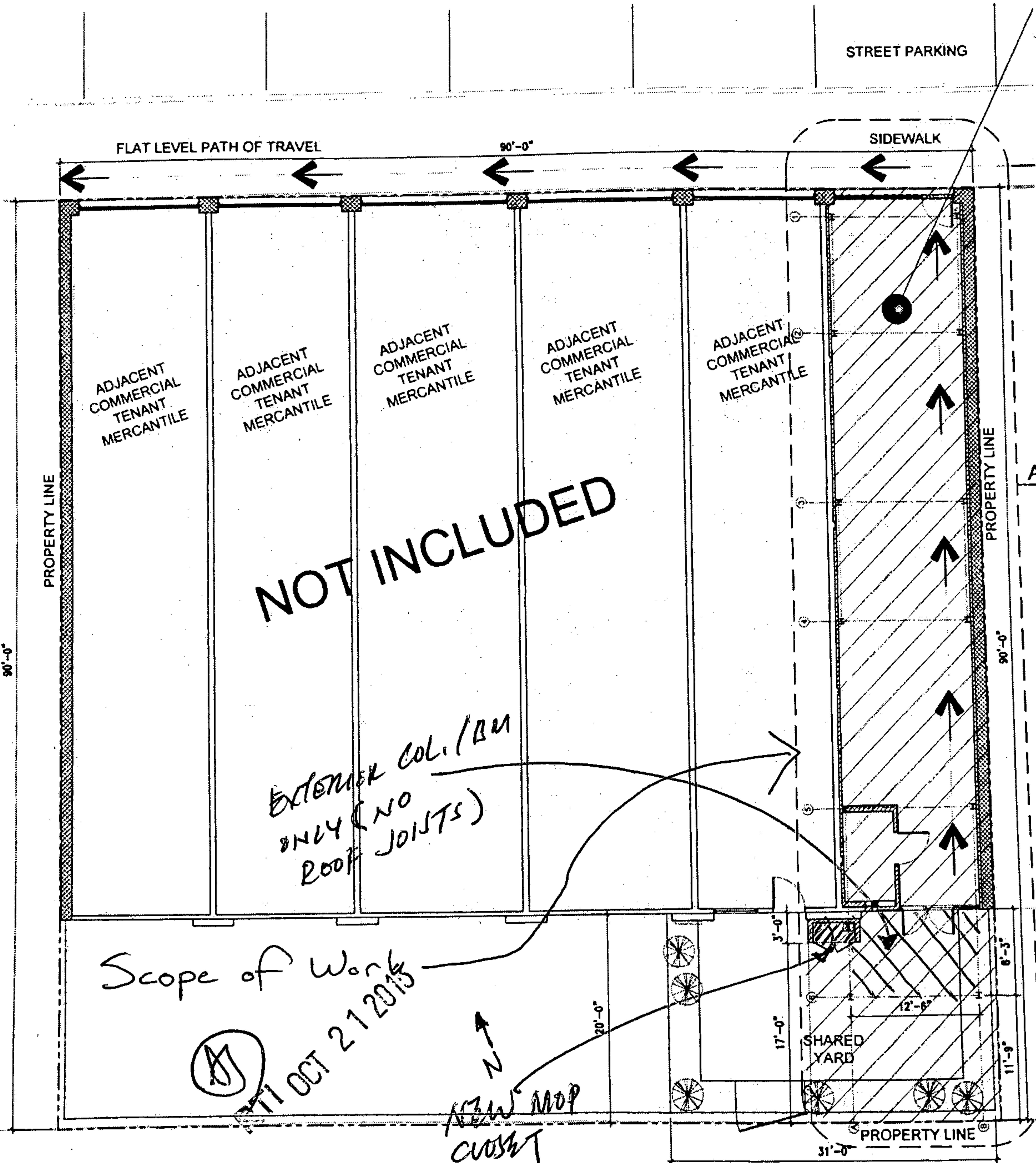
Printed on: 09/21/15 06:49:08

PLOT PLAN ATTACHMENT

ABBOT KINNEY BLVD

DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER

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



ALLEY

Scope of Work
OCT 21 2015

EXTENSIVE COL. (BM)
ONLY (NO
ROOF JOISTS)

NEW MOP
CLOSET

NOT INCLUDED

1116 S Abbot Kinney Blvd



Permit #: B16WL01477
Plan Check #: B16WL01477
Event Code:

15016 - 30001 - 19430

Printed: 03/24/16 01:27 PM

Bldg-Alter/Repair Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 03/24/2016 Last Status: Issued Status Date: 03/24/2016
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1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
VENICE OF AMERICA REPLAT N D		18		M B 7-148	108B145 1143	4238 - 003 - 003

3. PARCEL INFORMATION		
Area Planning Commission - West Los Angeles LADBS Branch Office - WLA Council District - 11 Certified Neighborhood Council - Venice Community Plan Area - Venice	Census Tract - 2735.02 Coastal Zone Cons. Act - YES District Map - 108B145 Energy Zone - 6 Fire District - 2	Earthquake-Induced Liquefaction Area - Yes Methane Hazard Site - Methane Zone Near Source Zone Distance - 4.8 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 671-H5
ZONES(S): C2-1-O-CA		

4. DOCUMENTS			
ZI - ZI-2406 Dir Inter of Venice SP for Small	ORD - ORD-148052	ORD - ORD-175693	CPC - CPC-1984-226-SP
SPA - Los Angeles Coastal Transportation Cor	ORD - ORD-168999	ORD - ORD-175694	CPC - CPC-1987-648-ICO
SPA - Venice Coastal Zone	ORD - ORD-172019	DTRM - DIR-2014-2824-DI	CPC - CPC-1998-119-LCP
ORD - ORD-130336	ORD - ORD-172897	CPC - CPC-17630	CPC - CPC-2000-4046-CA

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): ABCO LLC 15750 COUNTRY CLUB DR, CHINO HILLS CA 91709 -- Tenant:
Applicant: (Relationship: Agent for Owner) ANDREW ODOM - , -- (310) 405-5352

For Cashier's Use Only W/O #: 51619430

7. EXISTING USE	PROPOSED USE
(16) Retail	

8. DESCRIPTION OF WORK
Suppl. permit to 15016-30000-19430 to add rooftop mech equip.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: Guang Min Tung	DAS PC By:
OK for Cashier: Guang Min Tung	Coord. OK:
Signature: <i>[Signature]</i>	Date: 03/24/2016

11. PROJECT VALUATION	Final Fee Period
Permit Valuation: \$0	PC Valuation:
Sewer Cap ID:	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.

WL MARI 302040286 3/24/2016 1:27:33 PM	
BUILDING PERMIT COMM	\$0.00
BUILDING PLAN CHECK	\$0.00
EI COMMERCIAL	\$0.00
BUILDING PERMIT COMM	\$180.00
ONE STOP SURCH	\$3.60
SYSTEMS DEVT FEE	\$10.80
CITY PLANNING SURCH	\$10.80
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$9.00
CA BLDG STD COMMISSION SURCHARGE	\$0.00
BUILDING PLAN CHECK	\$0.00

Sub Total: \$224.20

Permit #: 150163000119430
Building Card #: 2016WL71295
Receipt #: 0302067233



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1050408201607897

14. APPLICATION COMMENTS:

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16. CONTRACTOR, ARCHITECT & ENGINEER NAME	ADDRESS	CLASS	LICENSE #	PHONE #
(A) NELSON, ROBERT D	712 CEDAR STREET 5,		C32892	
(C) DELTA REMODELING INC	8309 TUJUNGA AVENUE #105,	B	913496	(323) 304-2972
(E) KHANJIAN, HOVIK J	326 S. SPARKS STREET,		C51609	

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).

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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: EVEREST NTL. INS. CO. Policy Number: 7600013256141

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: MATTHEW COLE Sign:  Date: 03/24/2016 Contractor Authorized Agent

CITY OF LOS ANGELES
CALIFORNIA



ERIC GARCETTI
MAYOR

CERTIFICATE OF OCCUPANCY

OWNER ABCO LLC

15750 COUNTRY CLUB DR
CHINO HILLS CA 91709

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

CERTIFICATE: BY:	Issued-Valid DAVID TSAU	DATE: 07/22/2016
GREEN - MANDATORY		

SITE IDENTIFICATION
ADDRESS: **1116 S ABBOT KINNEY BLVD 90291**

TRACT	BLOCK	LOT(s)	ARB	CO. MAP REF #	PARCEL PIN	APN
VENICE OF AMERICA REPLAT NO. 3	D	18		M B 7-148	108B145 1143	4238-003-003

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

COMMENT Add exterior patio columns/ beams (no roof joists- open to sky) and a 2'3" x 5' mop closet to a existing retail store. Interior remodel to create new ADA restroom and ceiling joists. "NO TABLE OR CHAIRS IN OUTDOOR PATIO. NO SERVICE FLOOR AREA ON SITE. NO CONSUMPTION OF FOOD/DRINK".

USE	PRIMARY	OTHER
	Retail	(-) None

PERMITS
15016-30000-19430 | 15016-30001-19430 |

STRUCTURAL INVENTORY	CHANGED	TOTAL
ITEM DESCRIPTION		
Floor Area (ZC)	11 Sqft	
Height (ZC)	0 Feet	
Length	2.25 Feet	
Methane Site Design Exempt		
Stories	0 Stories	
Type V-B Construction		
Width	0 Feet	
U Occ. Group	11 Sqft	
Parking Req'd for Bldg (Auto+Bicycle)	0 Stalls	



APPROVAL

CERTIFICATE NUMBER: 144219
BRANCH OFFICE: WLA
COUNCIL DISTRICT: 11
BUREAU: INSPECTN
DIVISION: BLDGINSP
STATUS: CofO Issued
STATUS BY: DAVID TSAU
STATUS DATE: 07/22/2016

David E. Tsau

APPROVED BY: DAVID TSAU
EXPIRATION DATE:

PERMIT DETAIL

PERMIT NUMBER	PERMIT ADDRESS	PERMIT DESCRIPTION	STATUS - DATE - BY
15016-30000-19430	1116 S Abbot Kinney Blvd	TI: add exterior patio cols/ beams (no roof joists- open to sky) and 2'3" x 5' mop closet and interior remodel to create new ADA restroom and create ceiling joists to (e) Retail	CofO Issued - 07/22/2016 DAVID TSAU
15016-30001-19430	1116 S Abbot Kinney Blvd	Suppl. permit to 15016-30000-19430 to add rooftop mech equip.	Permit Finaled - 07/21/2016 JASON MARKOWSKI

PARCEL INFORMATION

Area Planning Commission: West Los Angeles	Census Tract: 2735.02	Certified Neighborhood Council: Venice
Coastal Zone Cons. Act: YES	Community Plan Area: Venice	Council District: 11
District Map: 108B145	Earthquake-Induced Liquefaction Area: Yes	Energy Zone: 6
Fire District: 2	LADBS Branch Office: WLA	Methane Hazard Site: Methane Zone
Near Source Zone Distance: 4.8	School Within 500 Foot Radius: YES	Thomas Brothers Map Grid: 671-H5
Zone: C2-1-O-CA		

PARCEL DOCUMENT

City Planning Cases (CPC) CPC-17630	City Planning Cases (CPC) CPC-1984-226-SP	City Planning Cases (CPC) CPC-1987-648-ICO
City Planning Cases (CPC) CPC-1998-119-LCP	City Planning Cases (CPC) CPC-2000-4046-CA	City Planning Cases (CPC) CPC-2005-8252-CA
City Planning Cases (CPC) CPC-25560	Director's Determination (DTRM) DIR-2014-2824-DI	Ordinance (ORD) ORD-130336
Ordinance (ORD) ORD-148052	Ordinance (ORD) ORD-168999	Ordinance (ORD) ORD-172019
Ordinance (ORD) ORD-172897	Ordinance (ORD) ORD-175693	Ordinance (ORD) ORD-175694
Specific Plan Area (SPA) Los Angeles Coastal Transportation Corridor	Specific Plan Area (SPA) Venice Coastal Zone	Zoning Information File (ZI) ZI-2406 Dir Inter of Venice SP for Small Lot Sub

CHECKLIST ITEMS

Attachment - Plot Plan	Fabricator Req'd - Shop Welds	Fabricator Req'd - Structural Steel
Permit Flag - Not a Fire Life Safety Project	Special Inspect - Epoxy Bolts	Special Inspect - Field Welding
Special Inspect - H/S Bolt	Special Inspect - Non-Destructive Testing	Special Inspect - Structural Observation
Std. Work Descr - Interior Non-struct. Remo	Std. Work Descr - Seismic Gas Shut Off Valve	

PROPERTY OWNER, TENANT, APPLICANT INFORMATION

<u>OWNER(S)</u>		
Abco Llc	15750 Country Club Dr	CHINO HILLS CA 91709
<u>TENANT</u>		
<u>APPLICANT</u>		
Relationship: Agent for Owner		
Andrew Odom-		(310) 405-5352

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

NAME	ADDRESS		CLASS	LICENSE #	PHONE #
(A) Nelson, Robert D	712 Cedar Street 5,	San Diego, CA 92101	NA	C32892	
(C) Delta Remodeling Inc	8309 Tujunga Avenue #105,	Sun Valley, CA 91352	B	913496	(323) 304-2972
(E) ,	,	,	NA	S5013	
(E) Khanjian, Hovik J	326 S. Sparks Street,	Burbank, CA 91506	NA	C51609	

SITE IDENTIFICATION-ALL

ADDRESS:
1116 S ABBOT KINNEY BLVD 90291

LEGAL DESCRIPTION-ALL

TRACT	BLOCK	LOT(s)	ARB	CO.MAP REF #	PARCEL PIN	APN
VENICE OF AMERICA REPLAT NO. 3	D	18		M B 7-148	108B145 1143	4238-003-003

1116 S Abbot Kinney Blvd



Permit #: B16WL02130
Plan Check #: B16WL02130
Event Code:

15016 - 30002 - 19430

Printed: 10/26/16 01:59 PM

Bldg-Alter/Repair Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 10/26/2016 Last Status: Issued Status Date: 10/26/2016
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1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCELID # (PIN#)	2. ASSESSOR PARCEL#
VENICE OF AMERICA REPLAT N D	18			MB 7-148	108B145 1143	4238 - 003 - 003

3. PARCEL INFORMATION

Area Planning Commission - West Los Angeles	Census Tract - 2735.02	Earthquake-Induced Liquefaction Area - Yes
LADBS Branch Office - WLA	Coastal Zone Cons. Act - YES	Methane Hazard Site - Methane Zone
Council District - 11	District Map - 108B145	Near Source Zone Distance - 4.8
Certified Neighborhood Council - Venice	Energy Zone - 6	School Within 500 Foot Radius - YES
Community Plan Area - Venice	Fire District - 2	Thomas Brothers Map Grid - 671-H5

ZONES(S): C2-I-O-CA

4. DOCUMENTS

ZI - ZI-2406 Dir Inter of Venice SP for Small	ORD - ORD-148052	ORD - ORD-175693	CPC - CPC-1984-226-SP
SPA - Los Angeles Coastal Transportation Cor	ORD - ORD-168999	ORD - ORD-175694	CPC - CPC-1987-648-ICO
SPA - Venice Coastal Zone	ORD - ORD-172019	DTRM - DIR-2014-2824-DI	CPC - CPC-1998-119-LCP
ORD - ORD-130336	ORD - ORD-172897	CPC - CPC-17630	CPC - CPC-2000-4046-CA

5. CHECKLIST ITEMS

Permit Flag - Not a Fire Life Safety Project

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
ABCO LLC
15750 COUNTRY CLUB DR, CHINO HILLS CA 91709 --

Tenant:

Applicant: (Relationship: Agent for Owner)
CHRALES ELLINWOOD -
-- (310) 570-9555

For Cashier's Use Only W/O #: 51619430

7. EXISTING USE	PROPOSED USE
(16) Retail	(17) Restaurant - Take Out (16) Retail

8. DESCRIPTION OF WORK

Suppl. permit to 14016-30000-19430 to renovate (e) tea service area (5'6" x 13') to tea bar-take-out only and no seating to (e) retail store.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Guang Min Tung	DAS PC By:
OK for Cashier: Somkiat Supanyachotskul	Coord. OK:
Signature:	Date: 10/26/2016

WL MITC 301014990 10/26/2016 1:59:28 PM	
BUILDING PERMIT COMM	\$0.00
BUILDING PLAN CHECK	\$0.00
EI COMMERCIAL	\$0.00
BUILDING PERMIT COMM	\$180.00
ONE STOP SURCH	\$3.60
SYSTEMS DEVT FEE	\$10.80
CITY PLANNING SURCH	\$10.80
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$9.00
CA BLDG STD COMMISSION SURCHARGE	\$0.00
BUILDING PLAN CHECK	\$0.00

11. PROJECT VALUATION Final Fee Period

Permit Valuation: \$0	PC Valuation:
Sewer Cap ID:	Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan

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

Sub Total: \$224.20

Permit #: 150163000219430
Building Card #: 2016WL75805
Receipt #: 0301082276



* P 1 5 0 1 6 3 0 0 0 2 1 9 4 3 0 F N *

1061103201621046

13. STRUCTURE INVENTORY

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

15016 - 30002 - 19430

14. APPLICATION COMMENTS:

Per DIR-2015-3791-VSO, no service floor area shall be provided on the site (interior or exterior), no seating (no tables or chairs), and no onsite consumption of food/drink (indoors or in outdoor patio).

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

15. BUILDING RELOCATED FROM:

16. CONTRACTOR, ARCHITECT & ENGINEER NAME

ADDRESS

CLASS

LICENSE #

PHONE #

(A) NELSON, ROBERT D	712 CEDAR STREET 5,	SAN DIEGO, CA 92101		C32892	
(C) DELTA REMODELING INC	8309 TUJUNGA AVENUE #105,	SUN VALLEY, CA 91352	B	913496	(323) 304-2972

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: B License No.: 913496 Contractor: DELTA REMODELING 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: EVEREST NTL. INS. CO. Policy Number: 7600013256141

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: MATTHEW COLE

Sign: 

Date: 10/26/2016

Contractor Authorized Agent

Bldg-Alter/Repair
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B16WL02130

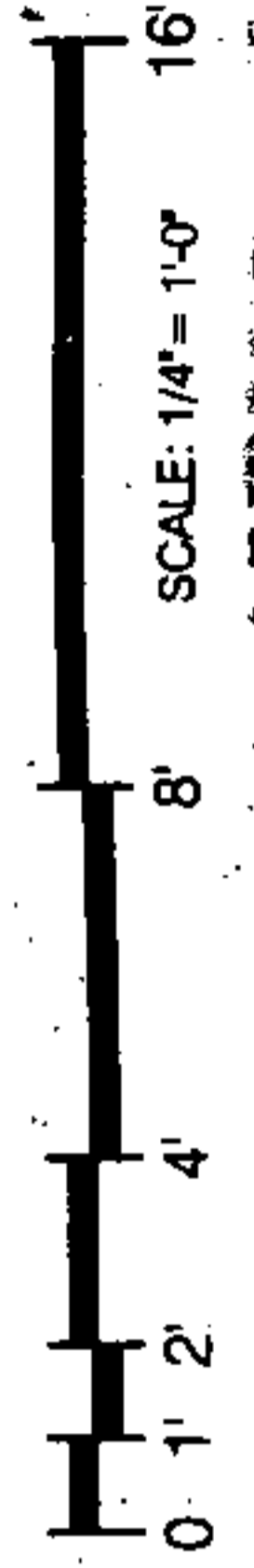
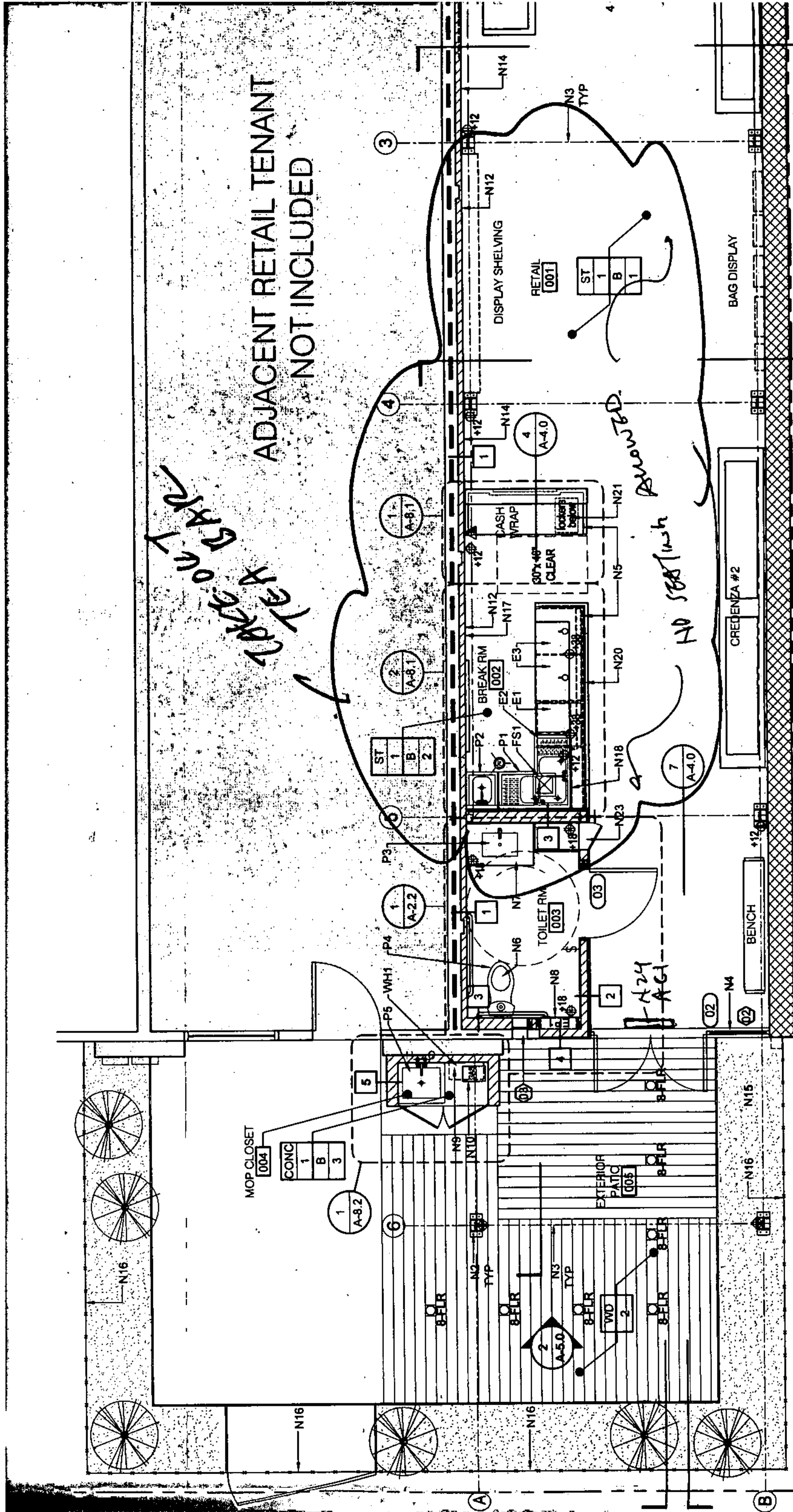
Initiating Office: WEST LA

Printed on: 10/18/16 09:15:27

PLOT PLAN ATTACHMENT

1061103201621046

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



WARNING!!

IT IS A MISDEMEANOR VIOLATION TO BEGIN OPERATION WITHOUT A FINAL INSPECTION AND VALID HEALTH PERMIT. YOUR HEALTH PERMIT WILL BE REVOKED BY THE PLAN

COUNTY OF LOS ANGELES - DEPARTMENT OF PUBLIC HEALTH
ENVIRONMENTAL HEALTH
PLAN CHECK PROGRAM
THE PROPOSED CONSTRUCTION/EQUIPMENT INSTALLATION IS APPROVED, EXCEPT AS NOTED BELOW FOR:

Restaurateur 215-150-6888
TYPE OF FOOD ESTABLISHMENT
APPROVAL DOES NOT AUTHORIZE THE VIOLATION OF ANY LAW, ORDINANCE OR REGULATION.
10/11/16

CHANGES TO APPROVED PLAN
MUST BE BROUGHT TO YOUR PLAN CHECKER'S ATTENTION.

READY TO SIGN
BY ANYONE
OCT 18 2016
Signature *[Signature]*

1110 - 1116 ABBOT KINNEY. BLVD
LIVE / WORK
CERTIFICATE OF OCCUPANCY

Address of
Building

1110 Washington Boulevard

CITY OF LOS ANGELES
CERTIFICATE OF OCCUPANCY

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety. This certificate shall, as far as approved by or made known to the undersigned, the building at the above address conform with the provisions of the Building Code, as follows: Ch. 1, as so amended and Ch. 9, Arts. 1, 2, 4, and 5 and with applicable provisions of State Building Act--for following occupancy:

Issued 3-27-69

Permit No. and Year 73683W-68

One-Story, Type V, 90' x 70' Dwelling & Store.

G-1, R Occupancy

File No. X18636

FILE COPY ONLY

Mr. Ms. Helene Hertel
636 East Mendocino Street
Altadena, California 91001

Form B-100-1968 (Rev. 5-6-68) (C-10)

R. SIDY:bls



July 09, 2018
Document Report

Documents**Document Number(s)**

1991HO12325

Record Description

Record ID: 21677331

Doc Type: BUILDING PERMIT

Sub Type: ALTERATION

Doc Date: 05/01/1991

Status: None

Doc Version: None

AKA Address: None

Project Name: None

Disaster ID: None

Subject: None

Product Name: None

Manufacturer's Name: None

Expired Date: None

Receipt Number: None

Case Number: None

Scan Number: None

Dwelling Units: None

Comments: This document shows the following information: Insp Group = I;

Stories = 1; Value or Grading CuYds = 200. *ADDRESS INCLUDES 1114-1116

ABBOT KINNEY BL. REPLACE BROKEN GLASS IN STOREFRONT. PUSH TESTING MAY BE
NEEDED DUE TO "EXPLOSION".

Property Address(es)

1114 S ABBOT KINNEY BLVD

Legal Description(s)

Tract:

Block: Lot: Arb:

Modifier: Map Reference:

PIN(s)

108B145 1143

Assessor Number(s)

4238-003-003



July 09, 2018
Document Report

Council District(s)

6

Census Tracts(s)

224400

District Offices(s)

WL

Film RBF

Type: HIST P0324; 004; 0074

Primary Use

OFFICE

Note: If you have any questions, please visit one of our Records Counter Section open Monday thru Fridays from 7:30 AM to 4:30 PM, EXCEPT on Wednesdays which opens from 9:00 AM to 4:30 PM.

Locations: Metro - 201 N. Figueroa St., 1st Floor Rm. 110, Los Angeles CA 90012
Van Nuys - 6262 Van Nuys Blvd, 2nd Floor Van Nuys CA 91401



Bldg-Alter/Repair Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 10/13/2015 Last Status: Issued Status Date: 10/13/2015
--	---	---

I. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
VENICE OF AMERICA REPLAT N D		20		M B 7-148	108B145 1130	4238 - 003 - 003
VENICE OF AMERICA REPLAT N D		19		M B 7-148	108B145 1137	4238 - 003 - 003
VENICE OF AMERICA REPLAT N D		18		M B 7-148	108B145 1143	4238 - 003 - 003

3. PARCEL INFORMATION

Area Planning Commission - West Los Angeles LADBS Branch Office - WLA Council District - 11 Certified Neighborhood Council - Venice Community Plan Area - Venice	Census Tract - 2735.02 Coastal Zone Cons. Act - YES District Map - 108B145 Energy Zone - 6 Fire District - 2	Earthquake-Induced Liquefaction Area - Yes Methane Hazard Site - Methane Zone Near Source Zone Distance - 4.8 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 671-H5
--	--	---

ZONES(S): C2-1-O-CA

4. DOCUMENTS

ZI - ZI-2406 Dir Inter of Venice SP for Small SPA - Los Angeles Coastal Transportation Cor SPA - Venice Coastal Zone ORD - ORD-130336	ORD - ORD-148052 ORD - ORD-168999 ORD - ORD-172019 ORD - ORD-172897	ORD - ORD-175693 ORD - ORD-175694 DTRM - DIR-2014-2824-DI CPC - CPC-17630	CPC - CPC-1984-226-SP CPC - CPC-1987-648-ICO CPC - CPC-1998-119-LCP CPC - CPC-2000-4046-CA
--	--	--	---

5. CHECKLIST ITEMS

Permit Flag - Not a Fire Life Safety Project
 Std. Work Descr - Seismic Gas Shut Off Valve

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
 ABCO LLC
 15750 COUNTRY CLUB DR, CHINO HILLS CA 91709 --

Tenant:
 - SWEATY BETTY FULHAM GREEN
 69-79 FULHAM HIGH ST., LONDON, UK SW6 3JW -- (020) 775-1247

Applicant: (Relationship: Architect)
 GRETA MOORE -
 333 S. HOPE ST. SUTIE C-200, LOS ANGELES, CA 90401 -- (213) 663-1168

For Cashier's Use Only W/O #: 51620482

7. EXISTING USE **PROPOSED USE**

(16) Retail

8. DESCRIPTION OF WORK

T.I. to interior of existing Retail to create stock room, A.D.A. Restroom and fitting room.

9. # Bldgs on Site & Use: MERCANTILE

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Harlen Carraher DAS PC By:
 OK for Cashier: Somkiat Supanyachotskul Coord. OK:

Signature: Date: 10/13/2015

11. PROJECT VALUATION Final Fee Period

Permit Valuation: \$80,000 PC Valuation:

Sewer Cap ID: Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan

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

WL 0028 301008275 10/13/2015 8:37:54 AM	
BUILDING PERMIT COMM	\$714.38
BUILDING PLAN CHECK	\$27.85
EI COMMERCIAL	\$22.40
ONE STOP SURCH	\$15.29
SYSTEMS DEVT FEE	\$45.88
CITY PLANNING SURCH	\$44.53
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$37.11
CA BLDG STD COMMISSION SURCHARGE	\$4.00
BUILDING PLAN CHECK	\$0.00
Sub Total:	\$921.44

Permit #: 150163000020482
 Building Card #: 2015WL68002
 Receipt #: 0301056577



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

15016 - 30000 - 20482

- (P) Stories: 0 Stories / Stories
- (P) M Occ. Group: 0 Sqft / Sqft
- (P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / Stall
- (P) Parking Req'd for Site (Auto+Bicycle): 0 Stalls / Stall
- (P) Type V-B Construction

14. APPLICATION COMMENTS:

** Approved Seismic Gas Shut-Off Valve may be required. ** A.K.A 1110-116 Washington Blvd for Div. 88 work(See 1986LA52815).No alteration to any U.R.M. Div 88 elements. Architect license # C-33907(Paul R. Macowicki). Venice Coastal Zone Specific Plan & Coastal Zone Commission Authority Exempt(Interior alterations only).

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) STOWELL J A CONSTRUCTION INC

ADDRESS

1565 SCENIC AVE SUITE A,

COSTA MESA, CA 92626

CLASS

B

LICENSE #

669873

PHONE #

(949) 631-8809

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: B License No.: 669873 Contractor: STOWELL J A CONSTRUCTION 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: 9028486

- 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: JIMAKERS

Sign: 

Date: 10/13/2015

Contractor Authorized Agent

Bldg-Alter/Repair
Commercial
Plan Check

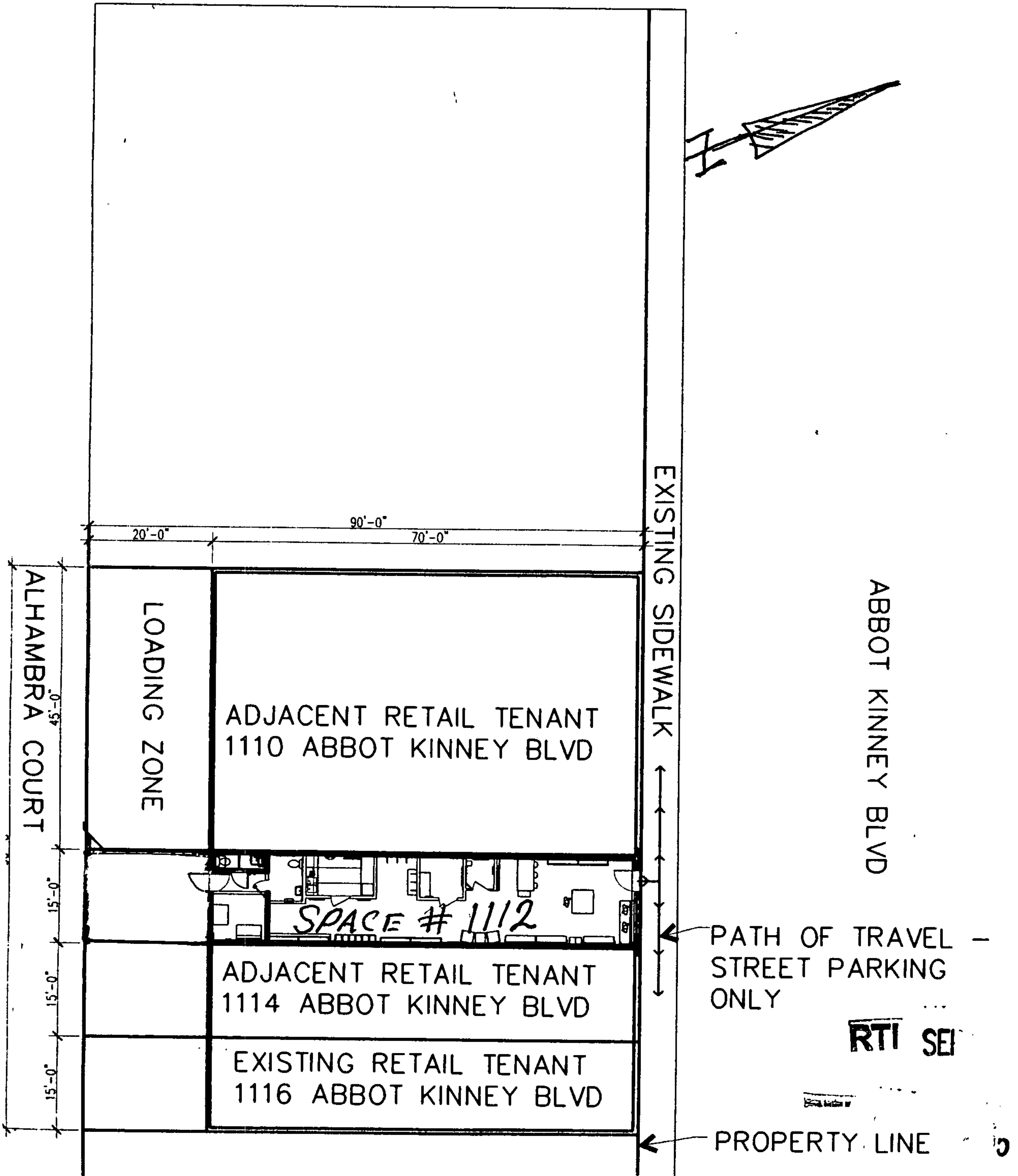
City of Los Angeles - Department of Building and Safety

Plan Check #: B15WL04941
Initiating Office: WEST LA
Printed on: 09/23/15 10:16:47

PLOT PLAN ATTACHMENT
WESTMINISTER AVE

REVISIONS

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





Electrical
Commercial
Express Permit
No Plan Check

City of Los Angeles - Department of Building and Safety

Issued On: 10/23/2015

**APPLICATION FOR ELECTRICAL
PLAN CHECK AND INSPECTION**

Last Status: Issued

Status Date: 10/23/2015

1. PROPERTY OWNER

ABCO LLC

15750 COUNTRY CLUB DR

CHINO HILLS CA 91709

2. APPLICANT INFORMATION (Relationship: Nct Applicant)

MARK HIATT

6228 FILBERT AVE 6

ORANGEVALE, CA 95662

(916) 745-4256

3. TENANT INFORMATION

4. CONTRACTOR, ARCHITECT, & ENGINEER NAME

ADDRESS

CLASS LICENSE #

PHONE #

(C) IN TOUCH

6228 FILBERT

ORANGEVALE, CA 95662

C-7 910583

(916) 745-4256

5. APPLICATION COMMENTS

E-Permit paid by credit card, fax number-> (916)745-4809.

6. DESCRIPTION OF WORK

Run copper cabling

7. CHECKLIST ITEMS:

8. COUNCIL DISTRICT: 11

9. APPLICATION PROCESSING INFORMATION

Plan Check By:

OK for Cashier:

Signature: _____ Date: _____

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
Outside LA County, call (213) 473-3231 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 54135583

NOTICE:

The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy. In the event that any box (i.e. 1-10) is filled to its 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.

10. FEE INFORMATION

Inspection Fee Period

Permit Fee: 122.04

INSPECTION TOTAL Electrical	122.04
Permit Total	122.04
Permit Fee Subtotal Electrical	90.00
Permit One Stop Surcharge	2.26
Permit Sys. Development Surcharge	6.78
Permit Issuing Fee	23.00

Payment Date: 10/23/15
Receipt No: ON103929
Amount: \$122.04

1112 S Abbot Kinney Blvd
15041 - 90000 - 35583

11. FEE ITEM INFORMATION**MISCELLANEOUS**

Misc. Permit (1) 90.00

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).

12. 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: C-7 License No.: 910583 Contractor: IN TOUCH COMMUNICATIONS

13. 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: EMPLOYERS COMP. INS. CO. NAIC Policy Number: EIG154484000
- 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.

14. 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 Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead www.aqmd.gov (909) 396-2336 and the notification form at 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

15. 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: _____

16. 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: MARK HIATT

Sign: Internet e-Permit System Declaration Date: 10/23/2015

Contractor Authorized Agent

EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at www.ladbs.org/LADBSWeb/customer-survey.jsf. If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 10/23/15
 Receipt No: ON103929
 Amount: \$122.04
 Method: Credit Card

PERMIT #: 15041 - 90000 - 35583
ADDRESS: 1112 S Abbot Kinney Blvd
OWNER: ABCO LLC
 15750 COUNTRY CLUB DR
 CHINO HILLS CA 91709

Electrical
 Commercial
 Express Permit
 No Plan Check

JOB DESCRIPTION: Run copper cabling

INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
DO NOT PLACE FILL UNTIL ABOVE IS SIGNED		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
FOOTING INSPECTIONS		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
GROUNDWORK INSPECTIONS		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED		
ROUGH INSPECTIONS		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
DO NOT COVER UNTIL ABOVE IS SIGNED		
WORK OUTSIDE OF THE BUILDING		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
POOL INSPECTIONS		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
DO NOT FILL POOL UNTIL ABOVE IS SIGNED		
FINAL INSPECTIONS		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
PROJECT FINAL		

**FOR INSPECTION REQUESTS, PLEASE CALL
 3-1-1 OR OUTSIDE CITY OF LOS ANGELES
 888-LA4-BUILD (888)524-2845 or www.ladbs.org**

Certificate of Occupancy Required YES NO



Plumbing
Commercial
Express Permit
No Plan Check

City of Los Angeles - Department of Building and Safety

Issued On: 10/28/2015

**APPLICATION FOR PLUMBING
PLAN CHECK AND INSPECTION**

Last Status: Issued

Status Date: 10/28/2015

1. PROPERTY OWNER

ABCO LLC

15750 COUNTRY CLUB DR

CHINO HILLS CA 91709

2. APPLICANT INFORMATION (Relationship: Nct Applicant)

DAVID LOPEZ

30125 BOUQUET CANYON

SAUGUS, CA 91390

(661) 296-1986

3. TENANT INFORMATION

4. CONTRACTOR, ARCHITECT, & ENGINEER NAME

ADDRESS

CLASS LICENSE #

PHONE #

(C) BELLOWS PLUMBING

30125 BOUQUET SAUGUS, CA 91390

C36 403164

(661) 296-1986

5. APPLICATION COMMENTS

E-Permit paid by credit card, fax number-> (661)296-1919.

6. DESCRIPTION OF WORK

Hub drain and trap primer

7. CHECKLIST ITEMS:

8. COUNCIL DISTRICT: 11

9. APPLICATION PROCESSING INFORMATION

Plan Check By:

OK for Cashier:

Signature: _____ Date: _____

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
Outside LA County, call (213) 473-3231 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 54221580

NOTICE:

The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy. In the event that any box (i.e. 1-10) is filled to its 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.

10. FEE INFORMATION

Inspection Fee Period

Permit Fee: 97.20

INSPECTION TOTAL Plumbing	97.20
Permit Total	97.20
Permit Fee Subtotal Plumbing	90.00
Permit One Stop Surcharge	1.80
Permit Sys. Development Surcharge	5.40
Permit Issuing Fee	0.00

Payment Date: 10/28/15
Receipt No: ON104419
Amount: \$97.20

1112 S Abbot Kinney Blvd
15042 - 90000 - 21580

11. FEE ITEM INFORMATION**INSTALL ORIGINAL FIXTURES**

Original All Other Fixtures (2) 46.00

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).

12. 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: **C36** License No.: **403164** Contractor: **BELLOWS PLUMBING INCORPORATED**

13. 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: **1912802**
- 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.

14. 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 Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead www.aqmd.gov (909) 396-2336 and the notification form at 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

15. 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: _____

16. 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 LOPEZ**

Sign: **Internet e-Permit System Declaration** Date: **10/28/2015**

Contractor Authorized Agent

EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at www.ladbs.org/LADBSWeb/customer-survey.jsf. If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 10/28/15
 Receipt No: ON104419
 Amount: \$97.20
 Method: Credit Card

PERMIT #: 15042 - 90000 - 21580
ADDRESS: 1112 S Abbot Kinney Blvd
OWNER: ABCO LLC
 15750 COUNTRY CLUB DR
 CHINO HILLS CA 91709

Plumbing
 Commercial
 Express Permit
 No Plan Check

JOB DESCRIPTION: Hub drain and trap primer

INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
DO NOT PLACE FILL UNTIL ABOVE IS SIGNED		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
FOOTING INSPECTIONS		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
GROUNDWORK INSPECTIONS		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED		
ROUGH INSPECTIONS		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
DO NOT COVER UNTIL ABOVE IS SIGNED		
WORK OUTSIDE OF THE BUILDING		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
POOL INSPECTIONS		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
DO NOT FILL POOL UNTIL ABOVE IS SIGNED		
FINAL INSPECTIONS		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
PROJECT FINAL		

**FOR INSPECTION REQUESTS, PLEASE CALL
 3-1-1 OR OUTSIDE CITY OF LOS ANGELES
 888-LA4-BUILD (888)524-2845 or www.ladbs.org**

Certificate of Occupancy Required YES NO

1112 S Abbot Kinney Blvd



Permit #: B15WL05507
Plan Check #: B15WL05507
Event Code:

15048 - 30000 - 02721

Printed: 11/03/15 04:28 PM

Sign	APPLICATION FOR INSTALLATION AND INSPECTION OF SIGNS	Issued on: 11/03/2015
Onsite		Last Status: Issued
Plan Check at Counter		Status Date: 11/03/2015
Plan Check		

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF#	PARCEL ID # (PIN#)	2. ASSESSOR PARCEL#
VENICE OF AMERICA REPLAT N D		19		M B 7-148	108B145 1137	4238 - 003 - 003

3. PARCEL INFORMATION		
Area Planning Commission - West Los Angeles	Census Tract - 2735.02	Earthquake-Induced Liquefaction Area - Yes
LADBS Branch Office - WLA	Coastal Zone Cons. Act - YES	Methane Hazard Site - Methane Zone
Council District - 11	District Map - 108B145	Near Source Zone Distance - 4.8
Certified Neighborhood Council - Venice	Energy Zone - 6	School Within 500 Foot Radius - YES
Community Plan Area - Venice	Fire District - 2	Thomas Brothers Map Grid - 671-H5

ZONES(S): C2-1-O-CA

4. DOCUMENTS			
ZI - ZI-2406 Dir Inter of Venice SP for Small	ORD - ORD-148052	ORD - ORD-175693	CPC - CPC-1984-226-SP
SPA - Los Angeles Coastal Transportation Cor	ORD - ORD-168999	ORD - ORD-175694	CPC - CPC-1987-648-ICO
SPA - Venice Coastal Zone	ORD - ORD-172019	DTRM - DIR-2014-2824-DI	CPC - CPC-1998-119-LCP
ORD - ORD-130336	ORD - ORD-172897	CPC - CPC-17630	CPC - CPC-2000-4046-CA

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): ABCO LLC 15750 COUNTRY CLUB DR, CHINO HILLS CA 91709 --
Tenant:
Applicant: (Relationship: Contractor) JEFF GRUEN - CUSTOM QUICK SIGN 1453 14TN ST #D, SANTA MONICA CA 90404 -- (310) 413-6600

For Cashier's Use Only W/O #: 54802721

7. EXISTING USE	PROPOSED USE
	(19) Wall Sign

8. DESCRIPTION OF WORK
(1) non-illuminated wall sign

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: Richard Garcia	DAS PC By:
OK for Cashier: Christine Maalouf	Coord. OK:
Signature:	Date: 11/03/2015

11. PROJECT VALUATION		Final Fee Period
Permit Valuation: \$500	PC Valuation:	
Sewer Cap ID:	Total Bond(s) Due:	

12. ATTACHMENTS
Plot Plan

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

WL MARI 302036287 11/3/2015 4:28:15 PM	
BUILDING PERMIT COMM	\$130.00
BUILDING PLAN CHECK	\$0.00
EI COMMERCIAL	\$0.50
ONE STOP SURCH	\$3.87
SYSTEMS DEVT FEE	\$11.61
CITY PLANNING SURCH	\$9.42
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$7.85
CA BLDG STD COMMISSION SURCHARGE	\$1.00
BUILDING PLAN CHECK	\$27.00
ELECTRICAL PERMIT-COMM	\$36.00
Sub Total:	\$237.25

Permit #: 150483000002721
Building Card #: 2015WL68525
Receipt #: 0302058084



* P 1 5 0 4 8 3 0 0 0 0 2 7 2 1 F N *

20151103042815

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

15048 - 30000 - 02721

- (P) # 404166: # of Faces: +1 Faces / 1 Faces
- (P) # 404166: Height from Grade: +12.2 Feet / 12.2 Feet
- (P) # 404166: Sign Area: +2.6 Sqft / 2.6 Sqft
- (P) # 404166: Sign Length: +3.83 Feet / 3.83 Feet
- (P) # 404166: Sign Width: +8.1 Feet / 8.1 Feet
- (P) # 404166: Street Frontage: 3.83 Feet

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	CLASS	LICENSE #	PHONE #
(C) CUSTOME QUICK SIGN INC	1453 14TH STREET, D	SANTA MONICA, CA 90404	C45	952780

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: C45 License No.: 952780 Contractor: CUSTOME QUICK SIGN 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: _____ Policy Number: _____

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

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: JEFF GRUEN Sign:  Date: 11/03/2015 Contractor Authorized Agent

Sign
Onsite
Plan Check

City of Los Angeles - Department of Building and Safety

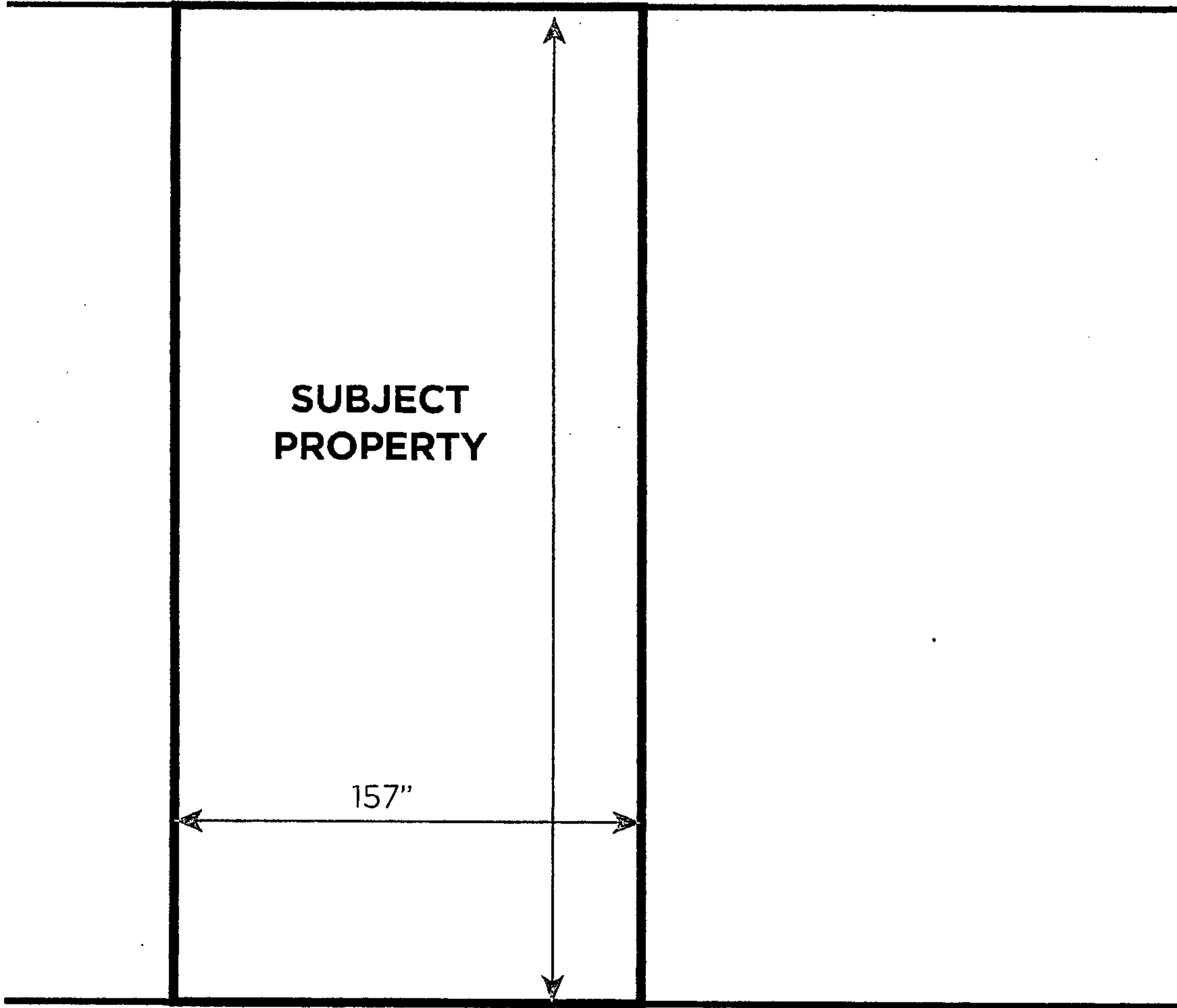
Plan Check #: B15WL05507
Initiating Office: WEST LA
Printed on: 10/26/15 08:55:06

PLOT PLAN ATTACHMENT

WESTMINSTER AVE



WESTMINSTER AVE.



(B)

(A)

9/6"

PROPOSED
BLADE SIGN AREA:
23 5/8" x 23 5/8"
(3.87 SQ.FT.)

PROPOSED
FRONT SIGN AREA:
8 1/8" x 46"
(2.6 SQ.FT.)

ABBOT KINNEY BLVD.

*UNDER SEPARATE
PERMIT*

1112 S Abbot Kinney Blvd



Permit #: B15WL05507
Plan Check #: B15WL05507
Event Code:

15048 - 30000 - 02721

Printed: 11/03/15 04:28 PM

Sign	City of Los Angeles - Department of Building and Safety	Issued on: 11/03/2015
Onsite	APPLICATION FOR INSTALLATION AND INSPECTION OF SIGNS	Last Status: Issued
Plan Check at Counter		Status Date: 11/03/2015
Plan Check		

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF#	PARCEL ID # (PIN#)	2. ASSESSOR PARCEL#
VENICE OF AMERICA REPLAT N D		19		M B 7-148	108B145 1137	4238 - 003 - 003

3. PARCEL INFORMATION		
Area Planning Commission - West Los Angeles	Census Tract - 2735.02	Earthquake-Induced Liquefaction Area - Yes
LADBS Branch Office - WLA	Coastal Zone Cons. Act - YES	Methane Hazard Site - Methane Zone
Council District - 11	District Map - 108B145	Near Source Zone Distance - 4.8
Certified Neighborhood Council - Venice	Energy Zone - 6	School Within 500 Foot Radius - YES
Community Plan Area - Venice	Fire District - 2	Thomas Brothers Map Grid - 671-H5

ZONES(S): C2-1-O-CA

4. DOCUMENTS			
ZI - ZI-2406 Dir Inter of Venice SP for Small	ORD - ORD-148052	ORD - ORD-175693	CPC - CPC-1984-226-SP
SPA - Los Angeles Coastal Transportation Cor	ORD - ORD-168999	ORD - ORD-175694	CPC - CPC-1987-648-ICO
SPA - Venice Coastal Zone	ORD - ORD-172019	DTRM - DIR-2014-2824-DI	CPC - CPC-1998-119-LCP
ORD - ORD-130336	ORD - ORD-172897	CPC - CPC-17630	CPC - CPC-2000-4046-CA

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): ABCO LLC 15750 COUNTRY CLUB DR, CHINO HILLS CA 91709 --
Tenant:
Applicant: (Relationship: Contractor) JEFF GRUEN - CUSTOM QUICK SIGN 1453 14TN ST #D, SANTA MONICA CA 90404 -- (310) 413-6600

For Cashier's Use Only W/O #: 54802721

7. EXISTING USE	PROPOSED USE
	(19) Wall Sign

8. DESCRIPTION OF WORK
(1) non-illuminated wall sign

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: Richard Garcia	DAS PC By:
OK for Cashier: Christine Maalouf	Coord. OK:
Signature:	Date: 11/03/2015

11. PROJECT VALUATION		Final Fee Period
Permit Valuation: \$500	PC Valuation:	
Sewer Cap ID:	Total Bond(s) Due:	

12. ATTACHMENTS
Plot Plan

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

WL MARI 302036287 11/3/2015 4:28:15 PM	
BUILDING PERMIT COMM	\$130.00
BUILDING PLAN CHECK	\$0.00
EI COMMERCIAL	\$0.50
ONE STOP SURCH	\$3.87
SYSTEMS DEVT FEE	\$11.61
CITY PLANNING SURCH	\$9.42
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$7.85
CA BLDG STD COMMISSION SURCHARGE	\$1.00
BUILDING PLAN CHECK	\$27.00
ELECTRICAL PERMIT-COMM	\$36.00
Sub Total:	\$237.25

Permit #: 150483000002721
Building Card #: 2015WL68525
Receipt #: 0302058084



* P 1 5 0 4 8 3 0 0 0 0 2 7 2 1 F N *

20151103042815

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

15048 - 30000 - 02721

- (P) # 404166: # of Faces: +1 Faces / 1 Faces
- (P) # 404166: Height from Grade: +12.2 Feet / 12.2 Feet
- (P) # 404166: Sign Area: +2.6 Sqft / 2.6 Sqft
- (P) # 404166: Sign Length: +3.83 Feet / 3.83 Feet
- (P) # 404166: Sign Width: +8.1 Feet / 8.1 Feet
- (P) # 404166: Street Frontage: 3.83 Feet

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	CLASS	LICENSE #	PHONE #
(C) CUSTOME QUICK SIGN INC	1453 14TH STREET, D	SANTA MONICA, CA 90404	C45	952780

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: C45 License No.: 952780 Contractor: CUSTOME QUICK SIGN 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: _____ Policy Number: _____
- I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

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: JEFF GRUEN Sign:  Date: 11/03/2015 Contractor Authorized Agent

Sign
Onsite
Plan Check

City of Los Angeles - Department of Building and Safety

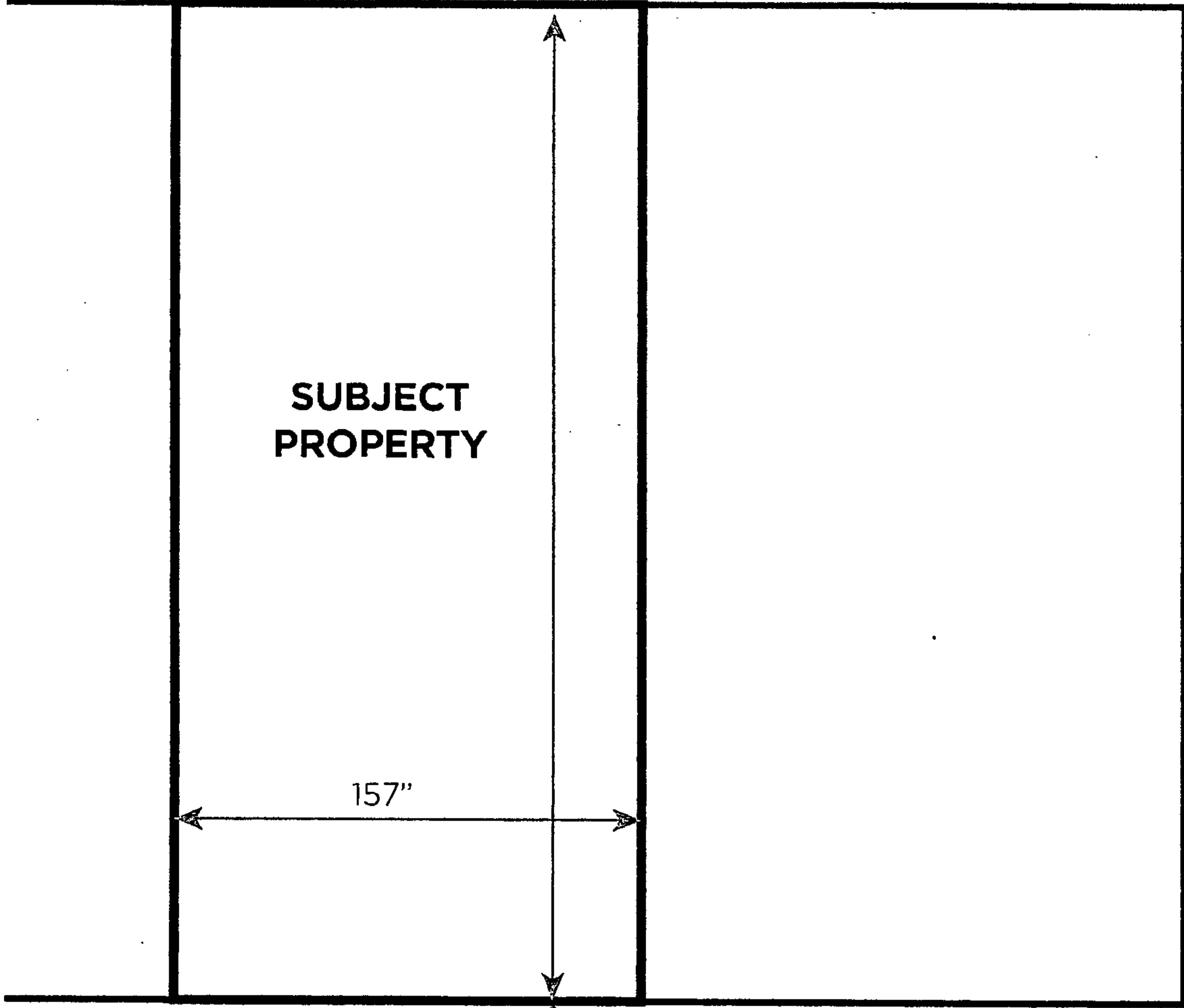
Plan Check #: B15WL05507
Initiating Office: WEST LA
Printed on: 10/26/15 08:55:06

PLOT PLAN ATTACHMENT

WESTMINSTER AVE



WESTMINSTER AVE.



**SUBJECT
PROPERTY**

157"

(B)

(A)

96"

PROPOSED
BLADE SIGN AREA:
23 5/8" x 23 5/8"
(3.87 SQ.FT.)

PROPOSED
FRONT SIGN AREA:
8 1/8" x 46"
(2.6 SQ.FT.)

ABBOT KINNEY BLVD.

*UNDER SEPARATE
PERMIT*



Bldg-Alter/Repair Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 10/13/2015 Last Status: Issued Status Date: 10/13/2015
--	--	---

I. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
VENICE OF AMERICA REPLAT N D		20		M B 7-148	108B145 1130	4238 - 003 - 003
VENICE OF AMERICA REPLAT N D		19		M B 7-148	108B145 1137	4238 - 003 - 003
VENICE OF AMERICA REPLAT N D		18		M B 7-148	108B145 1143	4238 - 003 - 003

3. PARCEL INFORMATION Area Planning Commission - West Los Angeles LADBS Branch Office - WLA Council District - 11 Certified Neighborhood Council - Venice Community Plan Area - Venice	Census Tract - 2735.02 Coastal Zone Cons. Act - YES District Map - 108B145 Energy Zone - 6 Fire District - 2	Earthquake-Induced Liquefaction Area - Yes Methane Hazard Site - Methane Zone Near Source Zone Distance - 4.8 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 671-H5
ZONES(S): C2-1-O-CA		

4. DOCUMENTS			
ZI - ZI-2406 Dir Inter of Venice SP for Small	ORD - ORD-148052	ORD - ORD-175693	CPC - CPC-1984-226-SP
SPA - Los Angeles Coastal Transportation Cor	ORD - ORD-168999	ORD - ORD-175694	CPC - CPC-1987-648-ICO
SPA - Venice Coastal Zone	ORD - ORD-172019	DTRM - DIR-2014-2824-DI	CPC - CPC-1998-119-LCP
ORD - ORD-130336	ORD - ORD-172897	CPC - CPC-17630	CPC - CPC-2000-4046-CA

5. CHECKLIST ITEMS
Permit Flag - Not a Fire Life Safety Project Std. Work Descr - Seismic Gas Shut Off Valve

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): ABCO LLC 15750 COUNTRY CLUB DR, CHINO HILLS CA 91709 --
Tenant: - SWEATY BETTY FULHAM GREEN 69-79 FULHAM HIGH ST., LONDON, UK SW6 3JW -- (020) 775-1247
Applicant: (Relationship: Architect) GRETA MOORE - 333 S. HOPE ST. SUTIE C-200, LOS ANGELES, CA 90401 -- (213) 663-1168

For Cashier's Use Only W/O #: 51620482

7. EXISTING USE	PROPOSED USE
(16) Retail	

8. DESCRIPTION OF WORK
T.I. to interior of existing Retail to create stock room, A.D.A. Restroom and fitting room.

9. # Bldgs on Site & Use: MERCANTILE

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By: Harlen Carraher	DAS PC By:
OK for Cashier: Somkiat Supanyachotskul	Coord. OK:
Signature:	Date: 10/13/2015

11. PROJECT VALUATION	Final Fee Period
Permit Valuation: \$80,000	PC Valuation:
Sewer Cap ID:	Total Bond(s) Due:

12. ATTACHMENTS
Plot Plan

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

WL 0028 301008275 10/13/2015 8:37:54 AM	
BUILDING PERMIT COMM	\$714.38
BUILDING PLAN CHECK	\$27.85
EI COMMERCIAL	\$22.40
ONE STOP SURCH	\$15.29
SYSTEMS DEVT FEE	\$45.88
CITY PLANNING SURCH	\$44.53
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$37.11
CA BLDG STD COMMISSION SURCHARGE	\$4.00
BUILDING PLAN CHECK	\$0.00
Sub Total:	\$921.44

Permit #: 150163000020482
Building Card #: 2015WL68002
Receipt #: 0301056577



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

15016 - 30000 - 20482

- (P) Stories: 0 Stories / Stories
- (P) M Occ. Group: 0 Sqft / Sqft
- (P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / Stall
- (P) Parking Req'd for Site (Auto+Bicycle): 0 Stalls / Stall
- (P) Type V-B Construction

14. APPLICATION COMMENTS:

** Approved Seismic Gas Shut-Off Valve may be required. ** A.K.A 1110-116 Washington Blvd for Div. 88 work(See 1986LA52815).No alteration to any U.R.M. Div 88 elements. Architect license # C-33907(Paul R. Macowicki). Venice Coastal Zone Specific Plan & Coastal Zone Commission Authority Exempt(Interior alterations only).

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) STOWELL J A CONSTRUCTION INC

ADDRESS

1565 SCENIC AVE SUITE A,

COSTA MESA, CA 92626

CLASS

B

LICENSE #

669873

PHONE #

(949) 631-8809

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: B License No.: 669873 Contractor: STOWELL J A CONSTRUCTION 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: 9028486

- 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: JIMAKERS

Sign: 

Date: 10/13/2015

Contractor

Authorized Agent

Bldg-Alter/Repair
Commercial
Plan Check

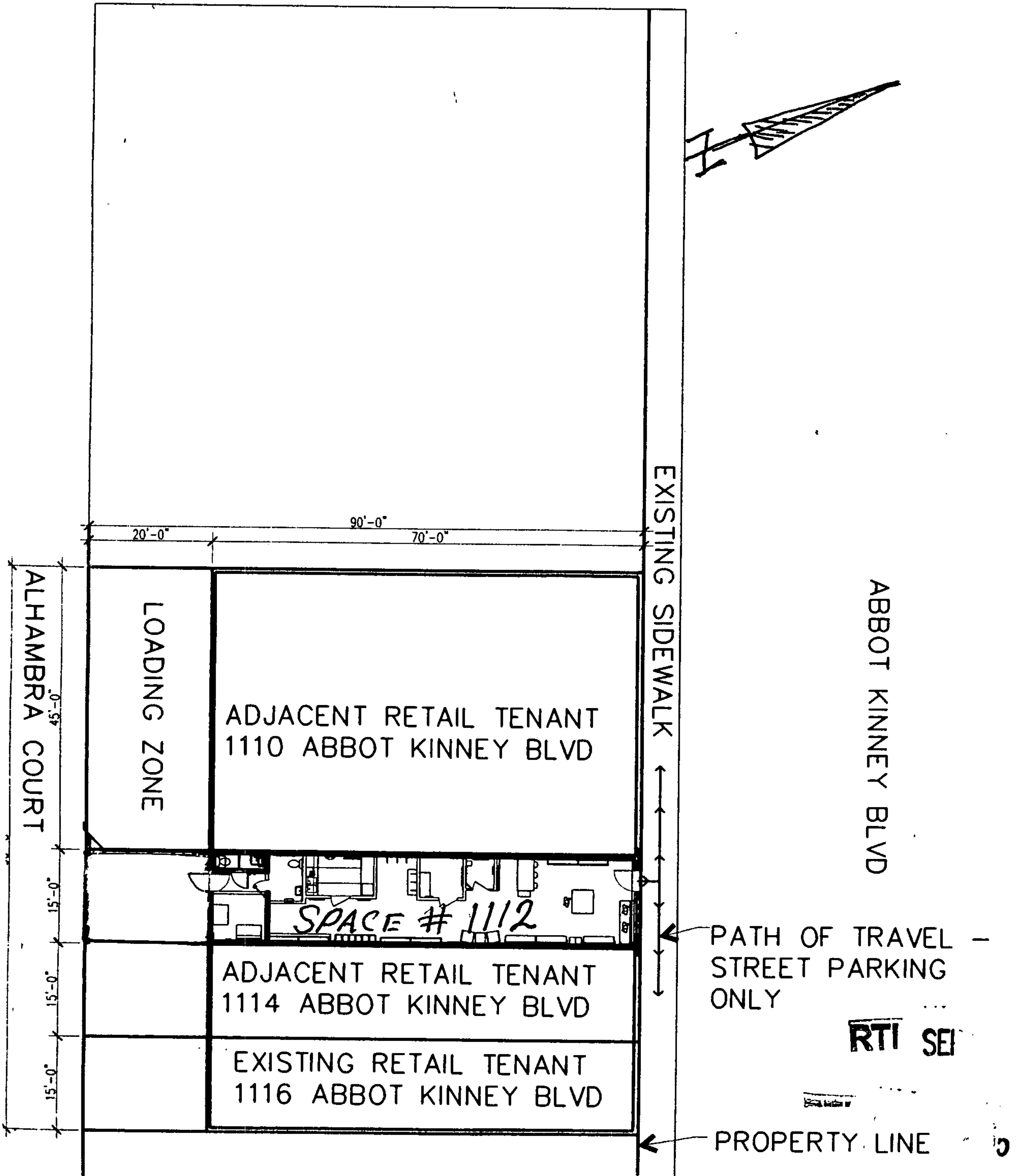
City of Los Angeles - Department of Building and Safety

Plan Check #: B15WL04941
Initiating Office: WEST LA
Printed on: 09/23/15 10:16:47

PLOT PLAN ATTACHMENT
WESTMINISTER AVE

REVISIONS

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



RTI SEI



Electrical
Commercial
Express Permit
No Plan Check

City of Los Angeles - Department of Building and Safety

Issued On: 10/23/2015

**APPLICATION FOR ELECTRICAL
PLAN CHECK AND INSPECTION**

Last Status: Issued

Status Date: 10/23/2015

1. PROPERTY OWNER

ABCO LLC

15750 COUNTRY CLUB DR

CHINO HILLS CA 91709

2. APPLICANT INFORMATION (Relationship: Nct Applicant)

MARK HIATT

6228 FILBERT AVE 6

ORANGEVALE, CA 95662

(916) 745-4256

3. TENANT INFORMATION

4. CONTRACTOR, ARCHITECT, & ENGINEER NAME

ADDRESS

CLASS LICENSE #

PHONE #

(C) IN TOUCH

6228 FILBERT

ORANGEVALE, CA 95662

C-7 910583

(916) 745-4256

5. APPLICATION COMMENTS

E-Permit paid by credit card, fax number-> (916)745-4809.

6. DESCRIPTION OF WORK

Run copper cabling

7. CHECKLIST ITEMS:

8. COUNCIL DISTRICT: 11

9. APPLICATION PROCESSING INFORMATION

Plan Check By:

OK for Cashier:

Signature: _____ Date: _____

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
Outside LA County, call (213) 473-3231 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 54135583

NOTICE:

The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy. In the event that any box (i.e. 1-10) is filled to its 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.

10. FEE INFORMATION

Inspection Fee Period

Permit Fee: 122.04

INSPECTION TOTAL Electrical	122.04
Permit Total	122.04
Permit Fee Subtotal Electrical	90.00
Permit One Stop Surcharge	2.26
Permit Sys. Development Surcharge	6.78
Permit Issuing Fee	23.00

Payment Date: 10/23/15
Receipt No: ON103929
Amount: \$122.04

1112 S Abbot Kinney Blvd
15041 - 90000 - 35583

11. FEE ITEM INFORMATION**MISCELLANEOUS**

Misc. Permit (1) 90.00

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).

12. 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: C-7 License No.: 910583 Contractor: IN TOUCH COMMUNICATIONS

13. 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: EMPLOYERS COMP. INS. CO. NAIC Policy Number: EIG154484000
- 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.

14. 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 Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead www.aqmd.gov (909) 396-2336 and the notification form at 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

15. 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: _____

16. 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: MARK HIATT

Sign: Internet e-Permit System Declaration Date: 10/23/2015

Contractor Authorized Agent

EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at www.ladbs.org/LADBSWeb/customer-survey.jsf. If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 10/23/15
 Receipt No: ON103929
 Amount: \$122.04
 Method: Credit Card

PERMIT #: 15041 - 90000 - 35583
ADDRESS: 1112 S Abbot Kinney Blvd
OWNER: ABCO LLC
 15750 COUNTRY CLUB DR
 CHINO HILLS CA 91709

Electrical
 Commercial
 Express Permit
 No Plan Check

JOB DESCRIPTION: Run copper cabling

INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
DO NOT PLACE FILL UNTIL ABOVE IS SIGNED		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
FOOTING INSPECTIONS		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
GROUNDWORK INSPECTIONS		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED		
ROUGH INSPECTIONS		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
DO NOT COVER UNTIL ABOVE IS SIGNED		
WORK OUTSIDE OF THE BUILDING		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
POOL INSPECTIONS		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
DO NOT FILL POOL UNTIL ABOVE IS SIGNED		
FINAL INSPECTIONS		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
PROJECT FINAL		

**FOR INSPECTION REQUESTS, PLEASE CALL
 3-1-1 OR OUTSIDE CITY OF LOS ANGELES
 888-LA4-BUILD (888)524-2845 or www.ladbs.org**

Certificate of Occupancy Required YES NO



Plumbing
Commercial
Express Permit
No Plan Check

City of Los Angeles - Department of Building and Safety

Issued On: 10/28/2015

**APPLICATION FOR PLUMBING
PLAN CHECK AND INSPECTION**

Last Status: Issued

Status Date: 10/28/2015

1. PROPERTY OWNER

ABCO LLC

15750 COUNTRY CLUB DR

CHINO HILLS CA 91709

2. APPLICANT INFORMATION (Relationship: Nct Applicant)

DAVID LOPEZ

30125 BOUQUET CANYON

SAUGUS, CA 91390

(661) 296-1986

3. TENANT INFORMATION

4. CONTRACTOR, ARCHITECT, & ENGINEER NAME

ADDRESS

CLASS LICENSE #

PHONE #

(C) BELLOWS PLUMBING

30125 BOUQUET SAUGUS, CA 91390

C36 403164

(661) 296-1986

5. APPLICATION COMMENTS

E-Permit paid by credit card, fax number-> (661)296-1919.

6. DESCRIPTION OF WORK

Hub drain and trap primer

7. CHECKLIST ITEMS:

8. COUNCIL DISTRICT: 11

9. APPLICATION PROCESSING INFORMATION

Plan Check By:

OK for Cashier:

Signature: _____ Date: _____

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
Outside LA County, call (213) 473-3231 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only

W/O #: 54221580

NOTICE:

The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy. In the event that any box (i.e. 1-10) is filled to its 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.

10. FEE INFORMATION

Inspection Fee Period

Permit Fee: 97.20

INSPECTION TOTAL Plumbing	97.20
Permit Total	97.20
Permit Fee Subtotal Plumbing	90.00
Permit One Stop Surcharge	1.80
Permit Sys. Development Surcharge	5.40
Permit Issuing Fee	0.00

Payment Date: 10/28/15
Receipt No: ON104419
Amount: \$97.20

1112 S Abbot Kinney Blvd
15042 - 90000 - 21580

11. FEE ITEM INFORMATION**INSTALL ORIGINAL FIXTURES**

Original All Other Fixtures (2) 46.00

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).

12. 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: **C36** License No.: **403164** Contractor: **BELLOWS PLUMBING INCORPORATED**

13. 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: **1912802**

- 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.

14. 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 Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead www.aqmd.gov (909) 396-2336 and the notification form at 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

15. 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: _____

16. 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 LOPEZ**

Sign: **Internet e-Permit System Declaration** Date: **10/28/2015**

Contractor Authorized Agent

EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at www.ladbs.org/LADBSWeb/customer-survey.jsf. If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 10/28/15
 Receipt No: ON104419
 Amount: \$97.20
 Method: Credit Card

PERMIT #: 15042 - 90000 - 21580
ADDRESS: 1112 S Abbot Kinney Blvd
OWNER: ABCO LLC
 15750 COUNTRY CLUB DR
 CHINO HILLS CA 91709

Plumbing
 Commercial
 Express Permit
 No Plan Check

JOB DESCRIPTION: Hub drain and trap primer

INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
DO NOT PLACE FILL UNTIL ABOVE IS SIGNED		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
FOOTING INSPECTIONS		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
GROUNDWORK INSPECTIONS		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED		
ROUGH INSPECTIONS		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
DO NOT COVER UNTIL ABOVE IS SIGNED		
WORK OUTSIDE OF THE BUILDING		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
POOL INSPECTIONS		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
DO NOT FILL POOL UNTIL ABOVE IS SIGNED		
FINAL INSPECTIONS		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
PROJECT FINAL		

**FOR INSPECTION REQUESTS, PLEASE CALL
 3-1-1 OR OUTSIDE CITY OF LOS ANGELES
 888-LA4-BUILD (888)524-2845 or www.ladbs.org**

Certificate of Occupancy Required YES NO

**1110 – 1116 S. ABBOT KINNEY BOULEVARD
VENICE, CA 90291**

**ATTACHMENT D
Contemporary Photographs**

ALLEY

BACKYARD



1110

ABBOT KINNEY BLVD
FRED EVERSLEY
ARTIST STUDIO
(LIVE / WORK)

FOOT PRINT APPROX. 3000 SQ FT



BACKYARD



1112

ABBOT KINNEY BLVD
SWEATY BETTY
(FASHION RETAIL / COMMERCIAL)

FOOT PRINT APPROX. 1000 SQ FT



ALLEY

BACKYARD



1114

ABBOT KINNEY BLVD
SALT
(FASHION RETAIL / COMMERCIAL)

FOOT PRINT APPROX. 1000 SQ FT



BACKYARD



1116

ABBOT KINNEY BLVD
MIANSAI
(JEWELRY RETAIL / COMMERCIAL)

FOOT PRINT APPROX. 1000 SQ FT





Westminster Ave

SALT

BOZZAR

Carnation ICE CREAM

le pop-up
melissa

1108
ABOUT KINNEY BLVD

PARKING
Blue Sign

BICYCLE



LEE & BONE
BEVERAGES

11118

SALE

SALE

SALT

MARKET

Miansai

SALT



Sweaty Betty

weaty

Sweaty Betty
LONDON

1116

1116

1114

1112



SCHOOL
SPEED
LIMIT
25
WHEN
CHILDREN
ARE PRESENT

RU
RESPECT YOUR UNIVERSE
SUMMER 2018
RU

RU
RESPECT YOUR UNIVERSE
WE'RE RIDING
THE ROAD WITH THE BEST OF US

SO
GO
OD

SALT



Sweaty Betty

SALT

Miso



SALT

00 00

Sweaty Betty

HID

HID

1011



1110 – 1116 S. ABBOT KINNEY BOULEVARD
Attachment D: Contemporary Photographs (1116 - Miansai)



1110 – 1116 S. ABBOT KINNEY BOULEVARD
Attachment D: Contemporary Photographs (1114 - SALT)



1110 – 1116 S. ABBOT KINNEY BOULEVARD
Attachment D: Contemporary Photographs (1112 – Sweaty Betty)



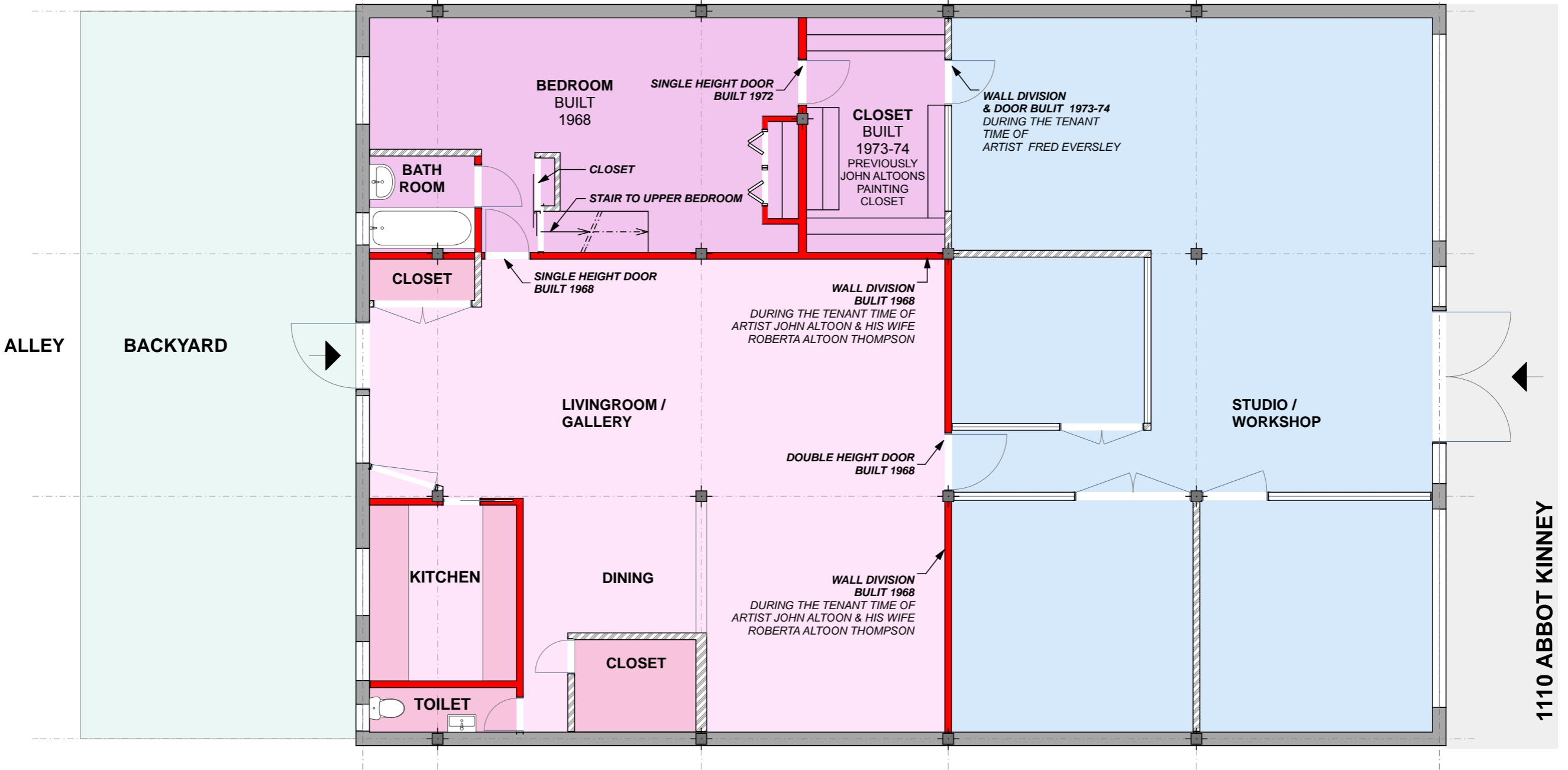
1110 – 1116 S. ABBOT KINNEY BOULEVARD

Attachment D: Contemporary Photographs (1110 - Eversley)


The following pages include photographs of the current condition of Fred Eversley's studio and residence.

LIVE
approx. 1500 sqft

WORK
approx. 1300 sqft



GROUND FLOOR PLAN
LIVE / WORK ROOM CONFIGURATION
AT THE TIME OF 1978

 **WALL DIVISION BUILT 1968**
DURING THE TENANT TIME OF ARTIST JOHN ALTOON & HIS WIFE ROBERTA ALTOON THOMPSON

 **WALL DIVISION & DOOR BUILT 1973-74**
DURING THE TENANT TIME OF ARTIST FRED EVERSLEY

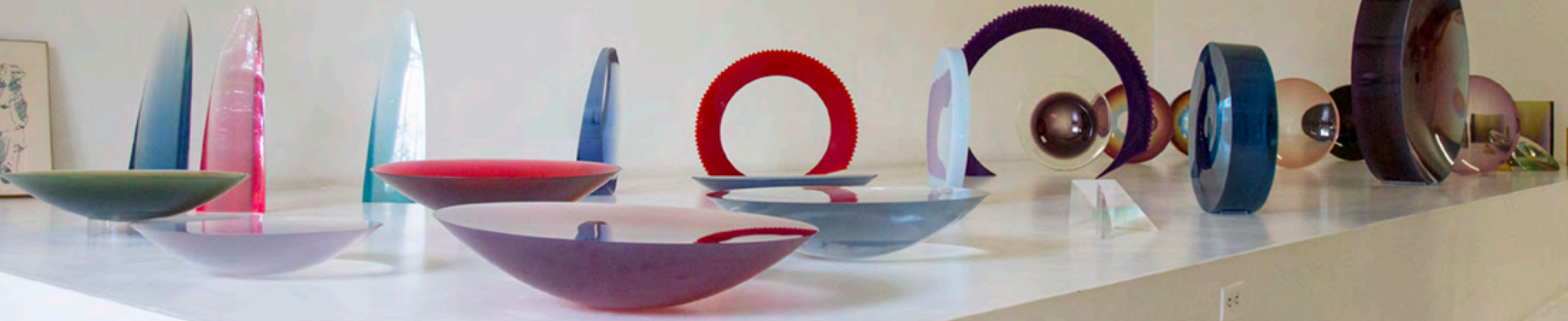


TOW WAY
TEMPORARY
NO PARKING







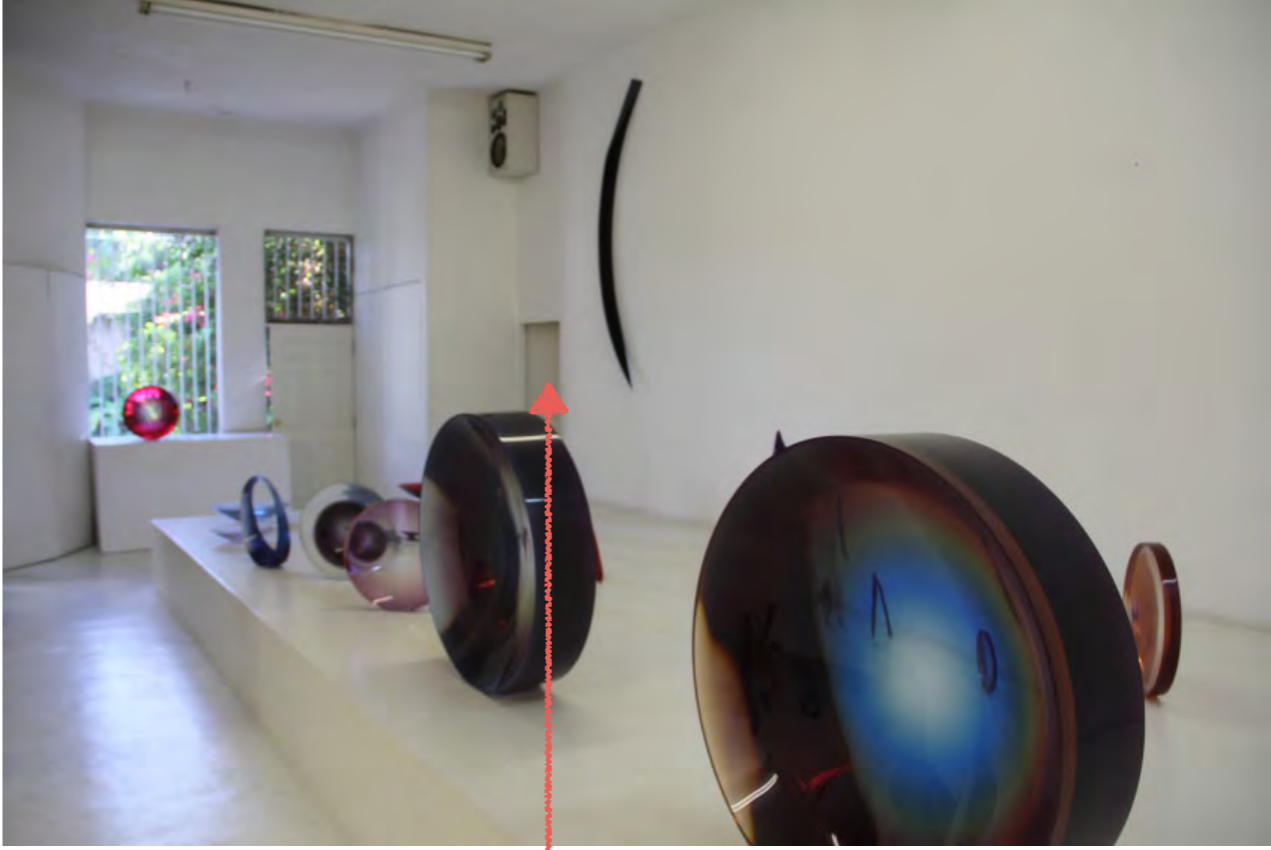




LIVING ROOM / GALLERY



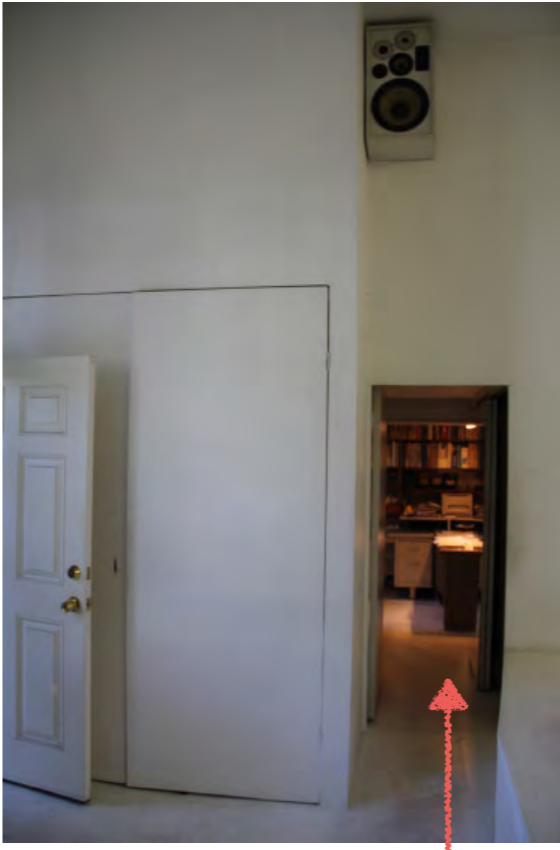
DOOR TO WORK SPACE BUILT 1968



DOOR TO WORK SPACE BUILT 1968



DOOR TO WORK SPACE BUILT 1968

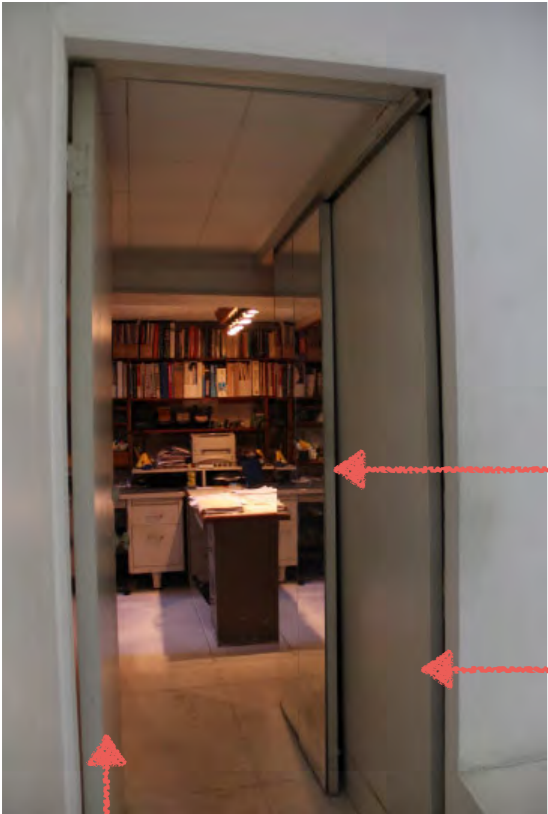


DOOR TO BEDROOM BUILT 1968

TOILET / KITCHEN



BEDROOM / OFFICE GROUND FLOOR



CLOSET DOOR
BUILT 1973 -74

DOOR / STAIR TO UPPER
BEDROOM BUILT 1973-74

DOOR TO BEDROOM BUILT 1968



CLOSET DOOR & DOOR TO UPPER BEDROOM BUILT 1973-74



CLOSET DOOR & DOOR TO UPPER BEDROOM BUILT 1973-74

STAIR / BEDROOM UPSTAIRS



**1110 – 1116 S. ABBOT KINNEY BOULEVARD
VENICE, CA 90291**

**ATTACHMENT E
Historical Photographs**



Highway 101, looking south from the intersection of Highway 101 and Highway 101, looking south from the intersection of Highway 101 and Highway 101.



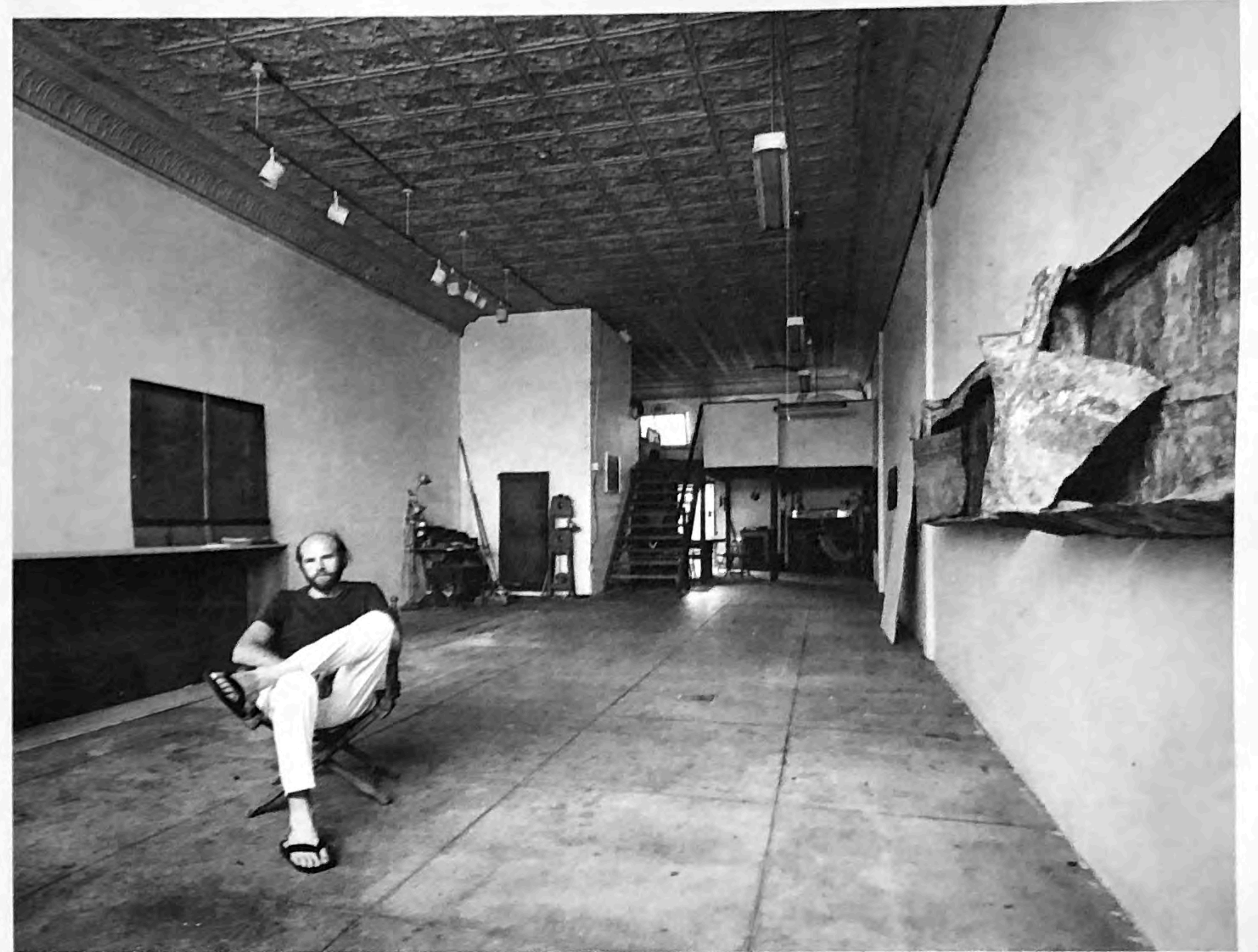








This is Frederick Eversley in the doorway of his rescued laundromat. With his patience he could've been a great telescope lens grinder, but became a superb polyester sculptor instead. Inside this mean brick facade is a sparkling white gallery/workshop. The polishing room (not shown) is nearly hermetically sealed. His luminous pieces go through 14 abrasives to finish, necessitating a meticulous purging of each previous grit, carried smartly away through the old laundry drains. He lives where he works and works where he lives. When he sleeps it's up that ladder behind where he sits. Three thousand square feet of laundromat converted by his own hands.



Next door to Eversley is another breed of artist, Gene Sturman. His fridge looks diminutive in the old meat locker of Irv's Family Market. The antique stamped sheet metal ceiling was revealed when he ripped out a celotex overlay. "It was absolutely fortuitous," he said, "being a sheet metal sculptor myself." Basically, the work involved stripping to the bare walls, hauling old shelving to the Goodwill and cleaning up "all the insidious meat tenderizer lying around."



**1110 – 1116 S. ABBOT KINNEY BOULEVARD
VENICE, CA 90291**

**ATTACHMENT F
Zimas Reports**



City of Los Angeles Department of City Planning

8/29/2018

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1110 S ABBOT KINNEY BLVD

ZIP CODES

90291

RECENT ACTIVITY

DIR-2008-4703-DI

CHC-2018-5071-HCM

ENV-2018-5072-CE

CASE NUMBERS

CPC-2014-1456-SP

CPC-2005-8252-CA

CPC-2000-4046-CA

CPC-1998-119

CPC-1987-648-ICO

CPC-1984-226-SP

CPC-1975-25560

CPC-17630

ORD-175694

ORD-175693

ORD-172897

ORD-172019

ORD-168999

ORD-148052

ORD-130336

DIR-2014-2824-DI

ENV-2014-1458-EIR-SE-CE

ENV-2005-8253-ND

ENV-2004-2691-CE

ENV-2002-6836-SP

ENV-2001-846-ND

ED-75-206-SUD-CA

Address/Legal Information

PIN Number	108B145 1130
Lot/Parcel Area (Calculated)	2,700.0 (sq ft)
Thomas Brothers Grid	PAGE 671 - GRID H5
Assessor Parcel No. (APN)	4238003003
Tract	VENICE OF AMERICA REPLAT NO. 3
Map Reference	M B 7-148
Block	D
Lot	20
Arb (Lot Cut Reference)	None
Map Sheet	108B145

Jurisdictional Information

Community Plan Area	Venice
Area Planning Commission	West Los Angeles
Neighborhood Council	Venice
Council District	CD 11 - Mike Bonin
Census Tract #	2735.02
LADBS District Office	West Los Angeles

Planning and Zoning Information

Special Notes	None
Zoning	C2-1-O-CA
Zoning Information (ZI)	ZI-2406 Director's Interpretation of the Venice SP for Small Lot Subdivisio
	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Community Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	Los Angeles Coastal Transportation Corridor
Subarea	None
Specific Plan Area	Venice Coastal Zone
Subarea	North Venice
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None

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

Affordable Housing Linkage Fee	
Residential Market Area	High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 1
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	Active: Westminster Avenue Elementary School (Math & Technology/Environmental Studies Magnet)
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	4238003003
Ownership (Assessor)	
Owner1	ABCO LLC
Address	0 PO BOX 848 LAKE ARROWHEAD CA 92352
Ownership (Bureau of Engineering, Land Records)	
Owner	ABCO LLC
Address	15750 COUNTRY CLUB DR CHINO HILLS CA 91709
APN Area (Co. Public Works)*	0.186 (ac)
Use Code	1100 - Commercial - Store - One Story
Assessed Land Val.	\$144,556
Assessed Improvement Val.	\$45,437
Last Owner Change	12/10/2004
Last Sale Amount	\$0
Tax Rate Area	67
Deed Ref No. (City Clerk)	3194206 309493 2-413 161278
Building 1	
Year Built	1923
Building Class	C45A
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	6,300.0 (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	Calvo Exclusion Area Coastal Zone Commission Authority
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Zone

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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)	4.8362616
Nearest Fault (Name)	Santa Monica 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	Moderately / Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.60000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	Yes

Economic Development Areas

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

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	Yes
Ellis Act Property	Yes
Date Filed on	2017-07-31
Address	1110 S ABBOT KINNEY BLVD
APN	4238003003

Public Safety

Police Information	
Bureau	West
Division / Station	Pacific
Reporting District	1431
Fire Information	
Bureau	West
Batallion	4
District / Fire Station	63
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-2014-1456-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	SPECIFIC PLAN AMENDMENT
Case Number:	CPC-2005-8252-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.
Case Number:	CPC-2000-4046-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	
Case Number:	CPC-1998-119
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1987-648-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE FOR THE ENTIRE VENICE COASTAL ZONE WHICH WILL TEMPORARILY PERMIT ONLY BUILDING DEVELOPMENT WHICH IS IN CONFORMANCE WITH REGULATIONS SUBSTANTIALLY BASED ON THE CALIFORNIA COASTAL COMMISSIONS INTERPRETIVE GUIDELINES FOR THE AREA
Case Number:	CPC-1984-226-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1975-25560
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	DIR-2014-2824-DI
Required Action(s):	DI-DIRECTOR OF PLANNING INTERPRETATION
Project Descriptions(s):	DIRECTOR'S INTERPRETATION OF A SPECIFIC PLAN PURSUANT TO LAMC SECTION 11.5.7.H. THE INTERPRETATION SHALL ONLY BE APPLICABLE TO THE VENICE COASTAL SPECIFIC PLAN.
Case Number:	ENV-2014-1458-EIR-SE-CE
Required Action(s):	SE-STATUTORY EXEMPTIONS CE-CATEGORICAL EXEMPTION EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	ENVIRONMENTAL IMPACT REPORT
Case Number:	ENV-2005-8253-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.
Case Number:	ENV-2004-2691-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	SMALL LOT/TOWNHOME ORDINANCE
Case Number:	ENV-2002-6836-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	VENICE COASTAL SPECIFIC PLAN AMENDMENT prepared and adopted by the City Planning Dept. in accordance with the Coastal Act provisions and guidelines.
Case Number:	ENV-2001-846-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	
Case Number:	ED-75-206-SUD-CA
Required Action(s):	SUD-SUPPLEMENTAL USE DISTRICT ("K" DIST., "O" DISTRICT, ETC.) CA-CODE AMENDMENT
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

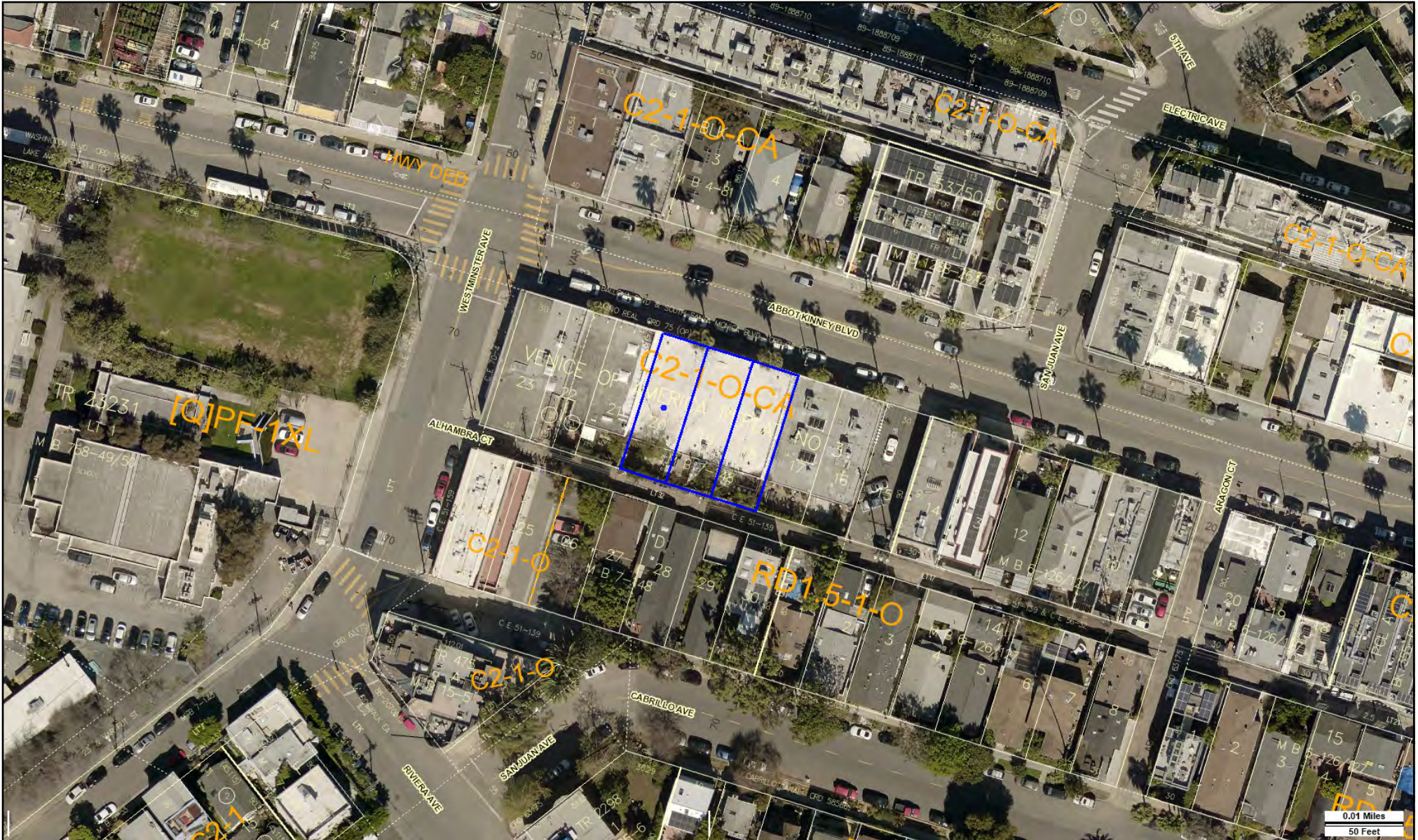
CPC-17630

ORD-175694

ORD-175693

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

ORD-172897
ORD-172019
ORD-168999
ORD-148052
ORD-130336



Address: 1110 S ABBOT KINNEY BLVD

Tract: VENICE OF AMERICA REPLAT NO. 3

Zoning: C2-1-O-CA
General Plan: Community Commercial

APN: 4238003003

Block: D

PIN #: 108B145 1130

Lot: 20

Arb: None



**1110 – 1116 S. ABBOT KINNEY BOULEVARD
VENICE, CA 90291**

**ATTACHMENT G
SurveyLA Individual Resources Report**

Reason:	Research suggests this was a 1922 four-flat multi-family residence that was converted into offices and transformed into its current Victorian-inspired style in the 1970s; some sources indicate this work was done by architect Frederick Meyer in 1978. However, this information could not be confirmed.
---------	---



Primary Address: 1100 S ABBOT KINNEY BLVD
 Other Address: 1102 S ABBOT KINNEY BLVD
 350 E WESTMINSTER AVE
 Name:
 Year built: 1922
 Architectural style: Commercial, Vernacular

Context 1:

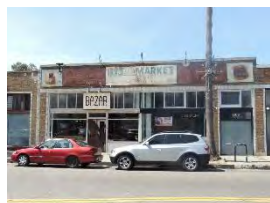
Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Streetcar Commercial Development, 1873-1934
Sub theme:	No SubTheme
Property type:	Commercial - Retail
Property sub type:	One-story Commercial Strip
Criteria:	A/1/1&C/3/3
Status code:	3S;3CS;5S3
Reason:	Rare, intact example of early commercial development located along the former Venice Short Line, a Pacific Electric streetcar line that ran along Electric Avenue in Venice; most examples from this period do not retain integrity.



Primary Address: 1103 S ABBOT KINNEY BLVD
 Name:
 Year built: 1926
 Architectural style: Commercial, Vernacular

Context 1:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Streetcar Commercial Development, 1873-1934
Sub theme:	No SubTheme
Property type:	Commercial - Retail
Property sub type:	One-story Commercial Strip
Criteria:	A/1/1&C/3/3
Status code:	3S;3CS;5S3
Reason:	Rare, intact example of early commercial development located along the former Venice Short Line, a Pacific Electric streetcar line that ran along Electric Avenue in Venice; most examples from this period do not retain integrity.



Primary Address: 1106 S ABBOT KINNEY BLVD
 Other Address: 1108 S ABBOT KINNEY BLVD
 Name:
 Year built: 1923
 Architectural style: Commercial, Vernacular

Context 1:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Streetcar Commercial Development, 1873-1934
Sub theme:	No SubTheme
Property type:	Commercial - Retail
Property sub type:	One-story Commercial Strip
Criteria:	A/1/1&C/3/3
Status code:	3S;3CS;5S3
Reason:	Rare, intact example of early commercial development located along the former Venice Short Line, a Pacific Electric streetcar line that ran along Electric Avenue in Venice; most examples from this period do not retain integrity. Includes early metal sign that reads "Irv's Market" and "Carnation."



Primary Address: 1111 S ABBOT KINNEY BLVD
 Name:
 Year built: 1910
 Architectural style: Craftsman

Context 1:

Context:	Pre-Consolidation Communities of Los Angeles, 1850-1932
Sub context:	No Sub-context
Theme:	Venice, 1850-1925
Sub theme:	Important Events in Venice History, 1850-1925
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Rare example of early residential development on Abbot Kinney Boulevard, formerly West Washington Boulevard, which is now a neighborhood commercial district; one of few remaining examples from this period.



Primary Address: 1112 S ABBOT KINNEY BLVD
 Other Address: 1110 S ABBOT KINNEY BLVD
 1114 S ABBOT KINNEY BLVD
 1116 S ABBOT KINNEY BLVD
 Name:
 Year built: 1923
 Architectural style: Commercial, Vernacular

Context 1:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Streetcar Commercial Development, 1873-1934
Sub theme:	No SubTheme
Property type:	Commercial - Retail
Property sub type:	One-story Commercial Strip
Criteria:	A/1/1&C/3/3
Status code:	3S;3CS;5S3
Reason:	Rare, intact example of early commercial development located along the former Venice Short Line, a Pacific Electric streetcar line that ran along Electric Avenue in Venice; most examples from this period do not retain integrity.



Primary Address: 1118 S ABBOT KINNEY BLVD
 Other Address: 1122 S ABBOT KINNEY BLVD
 1124 S ABBOT KINNEY BLVD
 Name:
 Year built: 1925
 Architectural style: Commercial, Vernacular

Context 1:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Streetcar Commercial Development, 1873-1934
Sub theme:	No SubTheme
Property type:	Commercial - Retail
Property sub type:	One-story Commercial Strip
Criteria:	A/1/1&C/3/3
Status code:	3S;3CS;5S3
Reason:	Rare, intact example of early commercial development located along the former Venice Short Line, a Pacific Electric streetcar line that ran along Electric Avenue in Venice; most examples from this period do not retain integrity.