

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

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

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

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

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

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

REQUEST: Declare the property an Historic-Cultural Monument

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

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

RECOMMENDATION **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

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

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

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

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

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

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

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

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

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

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

CRITERIA

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

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

FINDINGS

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

BACKGROUND

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

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

Proposed Monument Name: Mechicano Art Center		Company/organization	
Other Associated Names: Basso Building			
Street Address: 5337-5341 N. Figueroa Street		Zip: 90042	Council District: 1
Range of Addresses on Property: 5337; 5339; 5341 N. Figueroa Street		Community Name: Highland Park	
Assessor Parcel Number: 5468-020-003	Tract: Owner's Tract	Block:	Lot: 4
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

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

3. STYLE & MATERIALS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

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

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

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

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

Property Owner

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

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

Nomination Preparer/Applicant's Representative

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

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



9. SUBMITTAL

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

APPLICATION CHECKLIST

- | | |
|---|--|
| <ul style="list-style-type: none"> 1. ✓ Nomination Form 2. ✓ Written Statements A and B 3. ✓ Bibliography 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) | <ul style="list-style-type: none"> 5. ✓ Copies of Primary/Secondary Documentation 6. ✓ Copies of Building Permits for Major Alterations (include first construction permits) 7. ✓ Additional, Contemporary Photos 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 checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Alexandra Madsen
2/1/2020
Alexandra Madsen

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

Mechicano Art Center, 5337-5341 N. Figueroa Street

Historic-Cultural Monument Nomination Written Statements

A. Proposed Monument Description

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

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

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

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

Integrity

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

Location

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

Feeling

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

Association

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

Alterations

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

Use History

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

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

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

Construction History

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

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

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

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

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

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

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

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

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

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

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

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

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

Assessor Information

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

Ownership History

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

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

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

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

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

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

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

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

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

B. Significance Statement

Summary

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

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

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

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

Historical Background

The Chicano Movement

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

²⁶ Camarillo, *Chicanos in California*, 98

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

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

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

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

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

Chicano Arts Collective

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

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

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

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

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

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

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

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

Artist Involvement in the Chicano Movement

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

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

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

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

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

Mechicano Art Center

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

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

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

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

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

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

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

³⁶ The exact location of this original location is unknown. The center was only located at this location for a number of months. Victor Franco, "Oral history interview with Victor Franco," *Archives of American Art*, July 1972. Available at: <https://www.aaa.si.edu/collections/interviews/oral-history-interview-victor-franco-13584#transcript>

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

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

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

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

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

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

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

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

1971: Paseo del Arte, La Cienega Art Galleries⁴⁵

Royce and Schoenberg Hall, University of Los Angeles⁴⁶

Vincent and Mary Price Art Gallery, East Los Angeles College⁴⁷

1972: Chicano Art, Pasadena City Art College⁴⁸

1973: Chicano Art Exhibition, University of Southern California Art Galleries
Junior Arts Center, Barnsdall Park⁴⁹

1976: Lucila Villasenor Grijalva, Mechicano Art Center⁵⁰

1977: All Souls Day, Mechicano Art Center⁵¹

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mechicano Art Center: Community Involvement

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

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

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

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

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

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

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

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

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

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

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

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

⁵⁹ Mildred Monteverde, "Contemporary Chicano Art," 57.

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

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

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

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

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

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

Nomination Criteria

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

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

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

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

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

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

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

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

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

Period of Significance

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

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FRUTAS Y VERDURAS, CARNE, PAN, LECHE, YOGURT, ACEITE, AZÚCAR, HARINA, LEGUMINOS, FRUTAS SECAS, ALICHO, FRUTAS Y VERDURAS, PRODUCTOS DE LA LACTERIA, PRODUCTOS DE LA CARNICERIA, PRODUCTOS DE LA PANADERIA, PRODUCTOS DE LA PESCADERIA.

FRUTAS Y VERDURAS, CARNE, PAN, LECHE, YOGURT, ACEITE, AZÚCAR, HARINA, LEGUMINOS, FRUTAS SECAS, ALICHO, FRUTAS Y VERDURAS, PRODUCTOS DE LA LACTERIA, PRODUCTOS DE LA CARNICERIA, PRODUCTOS DE LA PANADERIA, PRODUCTOS DE LA PESCADERIA.

NO PARKING

NO PARKING

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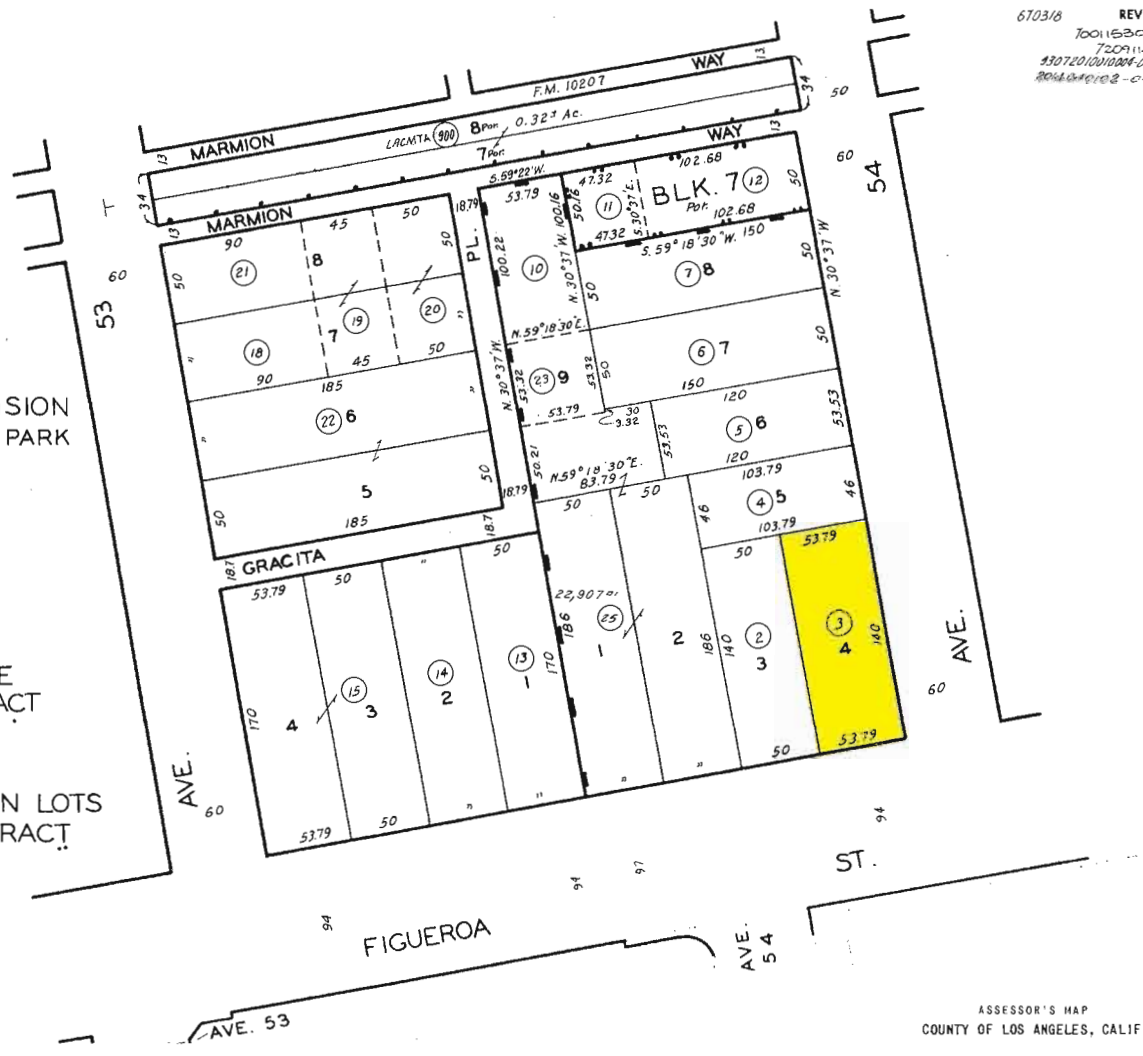
STEWART & FISH SUBDIVISION
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OWNER'S TRACT
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HIGHLAND PARK TRACT
M.R. 5-145

SUBDIVISION OF CERTAIN LOTS
IN HIGHLAND PARK TRACT
M.R. 6-392-393

CODE
4



MOVIE REVIEW

Swordsmen in 'Zatoichi'

BY KEVIN THORNE

In the language of Zatoichi, the blind swordsman, the sword is the only friend he has. In the movie 'Zatoichi' (R), the blind swordsman is the only friend he has. In the movie 'Zatoichi' (R), the blind swordsman is the only friend he has.

SATOHMI NISHI

As the blind swordsman, Satohmi Nishi is the only friend he has. In the movie 'Zatoichi' (R), the blind swordsman is the only friend he has.

Mixed Media Festival Set by Art Center

The Art Center is presenting a festival of mixed media art. The festival will feature a variety of art forms including sculpture, painting, and photography.

THE NATIONAL MARCHING BANDS

The national marching bands are competing in a contest. The contest will feature a variety of bands from across the country.

THE NEW YORK STATE

The New York State is celebrating its centennial. The celebration will feature a variety of events including parades and festivals.

THE LOS ANGELES TIMES

The Los Angeles Times is a leading newspaper. The newspaper provides news and information to the community.

MEMBERSHIP MATTERS

Membership matters are discussed in this section. The section provides information about membership options and benefits.

ISAAC STERN

Isaac Stern is a renowned pianist. He has performed in many of the world's great concert halls.

RUSSIAN PROGRAM

A Russian program is being presented. The program will feature a variety of Russian music and art.

MEMBERSHIP MATTERS

Membership matters are discussed in this section. The section provides information about membership options and benefits.

CONCERTO GMA

A concerto gma is being performed. The performance will feature a variety of musical instruments.

GOOD NIGHT AVAILABLE AT THE OFFICE

Good night is available at the office. The office provides a variety of services to its members.

HOLLYWOOD BOWL

Hollywood Bowl is a premier concert venue. It has hosted many of the world's greatest performers.

HAIR

HAIR is a popular musical. It tells the story of a young man's journey to self-discovery.

THE ROYAL LIPIZZAN STALLION SHOW

The Royal Lipizzan Stallion Show is a spectacular event. It features the world's most beautiful Lipizzan stallions.

Del Mar

Del Mar is a beautiful beach town. It offers a variety of recreational activities for its residents and visitors.

HOLLYWOOD BOWL

Hollywood Bowl is a premier concert venue. It has hosted many of the world's greatest performers.

OPERA NIGHT AT THE BOWL

Opera Night at the Bowl is a special event. It features a variety of operatic performances.

ROGER WAGNER

Roger Wagner is a renowned opera singer. He has performed in many of the world's great opera houses.

MARALIN NISKA

Maralín Niska is a talented soprano. She has performed in many of the world's great opera houses.

ENRICO DI GIUSEPPE

Enrico di Giuseppe is a talented tenor. He has performed in many of the world's great opera houses.

NORMAN TREIGLE

Norman Treigle is a talented bass. He has performed in many of the world's great opera houses.

ISAAC STERN

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Del Mar

Del Mar is a beautiful beach town. It offers a variety of recreational activities for its residents and visitors.

Visit Scandinavia. Bring your own blonde.

Advertisement for the International Festival featuring a blonde. The ad includes a cartoon illustration of a blonde and text describing the festival's offerings.

International Festival

International Festival is a celebration of global culture. It features a variety of international music, art, and food.

Universal Studios

Universal Studios is a world-renowned theme park. It offers a variety of thrilling rides and entertainment.

COMING... The ROYAL LIPIZZAN STALLION SHOW

The Royal Lipizzan Stallion Show is a spectacular event. It features the world's most beautiful Lipizzan stallions.

LONG BEACH ARENA, JULY 17, 18 & 19

Long Beach Arena is a premier entertainment venue. It has hosted many of the world's greatest performers.

HAIR

HAIR is a popular musical. It tells the story of a young man's journey to self-discovery.

Additional Art News

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

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

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

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

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

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

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

—WILLIAM WILSON

Tomao
 Just arrived! Six brand-new works. This lovely selection of children's studies are a "must-see."
Alfie's art corner
 1122 Ventura Blvd., Tarzana • (81-761)

MEXICAN MASTERS
 150 Paintings & Drawings on Exhibit
Tamayo, Siqueiros, Merida, Etc.
B. LEWIN GALLERIES
 260 North Beverly Drive, Beverly Hills
 Hours: 10-5 P.M. Daily 1-5 P.M. Sundays—10-5 P.M.
 World's Largest Gallery Collection of Mexican Masters

Where to buy old records, 26-proof "tonic", '34 Doozy?
 See WEST
DZIGURSKI
 New Collection Sarcophagi
Campbell-Chabody Gallery
 Daily 10-6 P.M. Weekends 12-6 P.M.
 1847 Wilshire Blvd., W.L.A.
 (323-730)

Plaza Art Festival

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

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

SALE
 25% to 50% off on all paintings
 Lupetti, McCaine, Blackman, Aaron Brothers, La Cienega Gallery
 310 W. La Cienega "Gallery Row"
 Tue. - Sat. 10-6 P.M. Monday 11-7 P.M. Sunday 12-5 P.M. Custom framing 100%

STOP AT LE GARAGE ART GALLERIES
 109 BROADWAY, SANTA MONICA
 OPEN DUESDAY 12-10 5-9 P.M.
 Sat. & Sun. 12-5 P.M. - Daily 12-10 5-9 P.M. - Tues. & Fri. Even. 10-8 P.M.
 The 17th year of offering our unique concepts... works of talented professional artists on their way up! The extraordinary quality and creativity of our extensive collection has to be seen to be believed!
ORIGINAL OIL PAINTINGS AND SCULPTURES
 ALL WORK CREDIT 100% GUARANTEED
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Largest selection of Name Artists in the L.A. Area
CARL FRYE GALLERY
 3805 Atlantic Ave. Long Beach, Calif.
 Tues. - Sat. 11-6 P.M. Sun. 12-5 P.M. (424-2814)
 See Siquiros Times CALENDAR, SUNDAY, FEBRUARY 21, 1971

You will never believe until you see!
 the wonderful world of **Women's World**
HEALTH CLUB & SPAS
P.S. GIRLS
 I want to tell you about our New Women's World that is now taking Charter Members at 1/2 PRICE in the Los Feliz-Silverlake area. It will be the prettiest Spa in the world. Call 660-3830 and join as a Charter Member.
OR CALL THE SPA NEAREST YOU

WEST LOS ANGELES 838-7315 2440 Motor Ave. Near National	LONG BEACH 426-0381 4335 Atlantic Blvd.	GARDEN GROVE (714) 530-8520 13051 E. Chapman Ave.	WHITTIER 694-1921 16461 E. Whittier Blvd.
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CLUBS OPEN 7 DAYS A WEEK
 Mon. - Fri. 10 A.M. - 9 P.M. - Sat. 9 A.M. - 8 P.M. - Sun. 12 Noon - 8 P.M.
 FIFTY ONE

Sun, April 23, 1972 - Red Hinger Editor

The Week Ahead

Self-Defense Classes
V.E.P.U.E. CITY — Classes in karate and physical fitness will start Thursday, April 27, at 11:00 a.m. at the V.E.P.U.E. City Hall. The classes will be from 8 to 9:30 p.m. and from 7:30 to 9 p.m. Registration may be made at City Hall.

Investor Workshop
PAISANO — Investors Workshop will conduct seminars at 10 a.m., 2 p.m., and 8 p.m. as part of opening for the opening of the Paisano office building, April 25, at 1384 E. Walnut St.

Concert at Church
GLENDALE — The Los Angeles University music department and the Music Center of Glendale will perform a concert of sacred music at 8 p.m. today at St. Mary's Church.

Planetary Lecture
PAISANO — The lecture by Paul William Blum on "Thursday, April 21, at 7:30 p.m. in the Paisano City College Planetarium."

Lecture Scheduled
PAISANO — The works of two French composers will be presented at the meeting on April 23 at 7:30 p.m. at the Paisano City College Planetarium.

Dylan Thomas Play
PAISANO — Under the direction of the Paisano City College Drama Club, the play "Dylan Thomas" will be performed at 8 p.m. at the Paisano City College Planetarium, April 23, at 7:30 p.m.

College Displays Chicano Art
PAISANO — The Paisano City College Art Club will display Chicano art at the Paisano City College Planetarium, April 23, at 7:30 p.m.

Concert at Caltech
PAISANO — The Paisano City College Music Center will perform at Caltech, April 23, at 7:30 p.m.

AT HELM
PAISANO — The Paisano City College will be held at the Paisano City College Planetarium, April 23, at 7:30 p.m.

LEASE RENEWED FOR CLASSROOM BUILDING

A lease on the valuable classroom building owned by the Los Angeles Community College District will be renewed for another year, according to a statement from the district. The building will only cost \$1 to keep at the end of the year.

Paintings Exhibited
PAISANO — The Paisano City College Art Club will exhibit their paintings at the Paisano City College Planetarium, April 23, at 7:30 p.m.

BENEFIT CONCERT — The Paisano City College Art Club will perform a benefit concert at 8:30 p.m. today at the Paisano City College Planetarium. Included in the program are, from left, Wendy Pines, Debbie Cole, Doree Greenbaum, Bonnie Kuznetsov and Sheryl Goodson. Proceeds will go to the Red Cross.

BALLET DANCERS — Beverly Bird and Todd Wicks at left, Vanessa. The dancers at the right are Mandy Unsworth, Russel Stewart and Cynthia Anderson, top. Show is "Tears of a Clown."

COLLEGE HEAD NAMED TO COMMITTEE POST
PAISANO — The Paisano City College Head, Dr. James H. ... has been named to the committee post of the ...

NEW MAYOR
PAISANO — The Paisano City College Head, Dr. James H. ... has been named to the committee post of the ...

BOULEVARD CLEANERS
PAISANO — The Paisano City College Head, Dr. James H. ... has been named to the committee post of the ...

Enjoy a new way of life... right on the edge of the Pacific
PAISANO — The Paisano City College Head, Dr. James H. ... has been named to the committee post of the ...

La Jolla Shores Clubdominium Residences
PAISANO — The Paisano City College Head, Dr. James H. ... has been named to the committee post of the ...

84 Post II—Times, July 12, 1973 Sea Heights Times

Wife of Dr. Alvarez Dies at 88 in Chicago

CHICAGO—Mrs. Harold Alvarez, mother of a 30th Avenue and wife of a prominent physician, died Wednesday at the home of her son, Dr. Walter C. Alvarez, Card. Master.

Dr. and Mrs. Alvarez lived in Evanston, Minn., from 1928 until the present time in the home of the late Walter C. Alvarez, Card. Master.

Other survivors include a son, Robert of San Francisco, and two granddaughters, Louise of Berkeley and Gentry of Berkeley. Mrs. Alvarez, 88, was the

Garden Party Set by Technion Unit

The Los Angeles chapter of the Technion Unit of the American Society of Engineers will host a garden party at about 7 p.m. at the home of Mr. and Mrs. Irving Stern in Beverly Hills.

Glalman Furniture

LOS ANGELES: 8743 W. Pico Blvd., 278-2774
WOODLAND HILLS: 20111 Ventura Blvd., 345-7677

Save the Best There Is! \$100.00 for \$100.00. Save 10%!

AT CENTER—Mrs. Juan Bright, vice president of Mexican Air Center, talks with Ray Arango, working coordinator on atomic bomb music.

Giving Her All for Medichano Center

BY MARY LOUISE LOVER

Mrs. Bright, a woman who says she has no family and no money, was trying to explain why she would give up her savings—\$4,000—she had saved for years to use the Medichano Air Center in East Los Angeles.

"I had been involved with some of my black friends in Operation 'Support-Going' for the blacks who were sent," she said.

"I had never met an American Indian before a single Mexican. And I thought we had to start getting the people together."

"I called Santa Brando and he put the painting in his gallery. That was good. The response was so great, he asked if he could keep them a couple of months."

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You know the name. You know the quality. You know the famous California maker. You know the famous California maker.



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reg. 19.99 to 43.99



Can you remember that the Dial 'T' System starts July 14?

How can I forget? That's Bastille Day.

Can you remember that the Dial 'T' System starts July 14? How can I forget? That's Bastille Day.

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save 1/3 to 1/2 forecast dress and sportswear clearance

wilshire, west La., arcadia only

1/3 off forecast sportswear: put-togethers by top names

Time to take advantage of the outstanding reductions on fine designer classics. Choose from jackets, pants, skirts, dresses all in stores fit you comfortably. You're sure to find your favorite makes! Many styles, fabrics, sizes 8-14.

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wilshire, west La. only

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If you really like things, you won't want to miss this great selection of better dresses, costumes, and gowns. All at savings, of course. Top designers are represented, and you'll find a variety of styles, colors, fabrics, in sizes 8-16.

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reg. 80.00-200.00

forecast (shop 20)—wilshire, west La. only

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young forecast fashions now reduced one half and more

Great buys for the fashion-conscious contemporary! Young designer bags, slinky and casual styles in many fabrics and colors, regularly \$80-\$100 31.99-43.99

Fine contemporary street dresses and costumes in pale, and navy. Sizes 6 to 14, regularly \$46-\$100 19.99-31.99

19.99 to 43.99

reg. 46.00-100.00

only forecast 119—wilshire, west La., arcadia only

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MAY CO

https://www.newspapers.com/image/166659408

East L.A. Gets New Image From Murals

Continued from First Page

professionals are sponsoring. They say they want to contribute to the expanding project.

When we started (in May) we planned to put up maybe two or three murals," Polk said. "A friend of mine who lives here said it would be a good project for them to get involved in."

There are 150 volunteers joined Polk and his fellow artists during the summer. About 115 of them were paid by the city. The rest were volunteers.

The materials and some equipment were provided by the federal authority and the city. The city also provided the paint.

Polk said the mural project was to be a landmark in East L.A. and that it would give the local youth a sense of pride.

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They include the 25 murals in Estancia Courts, plus at least 25 more in Lincoln Heights.

Most are outdoors, but at least two of the more impressive works are indoors.

One is a mural depicting the scene of the assassination of Dr. Martin Luther King Jr. in Memphis.

Another is painted on the ceiling of the recreation building at City Terrace Park. It is a tribute to John and Robert Kennedy and was painted under the sponsorship of the county department of Parks and Recreation by Antonio Gonzalez.

Two of Herro's works can be found in an unusual place — they hang inside the Los Angeles Convention Center.

One of the first outdoor murals done in the area was painted on the outside of the Goon gallery, a former meat market that has been converted into a gallery.

The mural depicts the scene of the assassination of Dr. Martin Luther King Jr. in Memphis.

A mural depicting the scene of the assassination of Dr. Martin Luther King Jr. in Memphis.

But they are also used to point out in Los Angeles the social and economic conditions of the city.

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Los Angeles Times
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"Become a Whole Person Living Effectively!"
A DYNAMIC NEW COMBINATION FOR success and happiness. Gives you the power to become a more self-confident, more communicative and handling skills. Increases your ability and enjoyment for life. Free money, time, energy, very effective self-actualization.
BETTER CONTROL HABIT, Increase, making, exercising, procrastination, worry, JUDGMENT A LOGICAL THAT MAY CHANGE YOUR LIFE!
WEDNESDAY, DECEMBER 5, 8:00 P.M.
ROYAL INN
1800 S. First St. (2 blocks W. of State Ave. Hwy.) 833-0033331 Santa Ana, Calif.

INGODWE TRUST
973

8 Thurs., April 5, 1973—West



BARITT—Mrs. and Mr. Willard Coe of Pacific Palisades have the gold remaining fund in Fourth Avenue...

Preview Will Aid Mural Fund... WEST LOS ANGELES. A benefit preview of the Golden Globe award-winning documentary film 'Walls of Fire'...

Garden Tour for Charity... SANTA MONICA—Santa Monica Auxiliary of Children's Hospital will sponsor a benefit garden tour...

Champagne Towers... 'Lorraine' 'Mick' 'Piaze'... WE HAVE WHAT YOU'RE LOOKING FOR...

Westside Coed Attends Leadership Seminar

Sheri Smith, 16, a junior at Thibault High School, was chosen as one of eight teenagers from Los Angeles to participate in a leadership seminar...

Participants were judged by school, community, church and family representatives. Mrs. Julia T. Day is heading the selection committee...

Church Unit Will Hear Writing Team

BEVERLY HILLS—Women's Assoc. of Beverly Hills Presbyterian Church will sponsor a program by Miltred and Gordon...

Participants were judged by school, community, church and family representatives. Mrs. Julia T. Day is heading the selection committee...

Participants were judged by school, community, church and family representatives. Mrs. Julia T. Day is heading the selection committee...

Baked Goods Sale

SANTA MONICA—Great Elementary School will hold open house Tuesday, April 10, at 7 p.m. The PTA will hold a baked goods sale in the cafeteria.

Participants were judged by school, community, church and family representatives. Mrs. Julia T. Day is heading the selection committee...

Participants were judged by school, community, church and family representatives. Mrs. Julia T. Day is heading the selection committee...

Advertisement for shavers and cutlery. 'shavers' and 'cutlery' sections. 'WE SERVICE ALL MAKES OF ELECTRIC SHAVERS'. '\$1.00 OFF ON ANY SHAVER REPAIR WITH THIS AD'. '25% OFF ON ANY SHARPENING WITH THIS AD'. 'SHAVERS STOP & CUTLERY STORES 1104 GAYLEY, WESTWOOD VILLAGE 476-1338'.

Advertisement for Jonathan Livingston Seagull. 'Jonathan Livingston Seagull' by Richard Bach. 'Free. Free. Free.' 'The Wings of a Seagull'.

Advertisement for San Diego Federal. 'We have something in common with Jonathan Livingston Seagull. (Just take a look at our symbol.) That's why we're pleased to offer you a copy of this bestseller...free...at our Century City office.' 'Free Transfer Service.' 'Free Services For All Savers.' 'San Diego Federal' logo.

Mechicano art slow to close

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

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

GENERAL CINEMA C

other public buildings.

Mechicano Art Center Party

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

Times
San
Gabriel
Valley
Classified
Ads
(Area

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

MUCKENTHALER CULTURAL

Los Angeles Times WEDNESDAY, MAY 16, 2018 E5

QUICK TAKES

Father to miss royal wedding

Thomas Minkley, the father of Meghan Markle, will reportedly miss the royal wedding on Saturday because he was in charge of her security on Wednesday.

The security details for Markle reportedly had changed his mind about skipping the wedding's reception and heading to work on Saturday since the date was already planned.

Instead, he attended a family retreat last week, Markle returned to the airport to board a plane and, by Thursday afternoon, told TMZ that he would undergo a procedure to sleep a little better.

"I had the idea of missing out on the grand moment in history and waking up on Thursday," she said. Thomas Minkley told TMZ, "It's not that I don't want to be there, it's that I don't want to be there in a way that I can't be there."

Comedy titans plan joint tour

Comedian Drew Carey and Jay Leno, who are taking the road together for the first time in 15 years, will announce a joint tour on June 1. There will be three dates in Boston, two in Houston and two in Las Vegas. Tickets will be available through Ticketmaster's Live Nation platform starting Friday.

They made 'music of the times'

Clay's Children, from left, Willie G., left, and "Eric the Rap" Brennan, in Clay's Children, performed the Clay's Children track with Lyle Lovett and the New South.



WILLIE G., left, and "Eric the Rap" Brennan, in Clay's Children, performed the Clay's Children track with Lyle Lovett and the New South.

Clay's Children, from left, Willie G., left, and "Eric the Rap" Brennan, in Clay's Children, performed the Clay's Children track with Lyle Lovett and the New South.

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Clay's Children, from left, Willie G., left, and "Eric the Rap" Brennan, in Clay's Children, performed the Clay's Children track with Lyle Lovett and the New South.

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CULTURE MONSTER advertisement for Bordertown Now featuring Eddie Money, Dave Mason, and other artists. Includes event details for Rancho Santa Susana Community Park and ticket information.

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ART NEWS

Scheyer Bequest to Be Shown in Pasadena

The Pasadena Art Museum presents an exhibition devoted to its permanent collection of works from the magnificent Galka E. Scheyer Bequest, opening Tuesday. Received from Mme. Scheyer in 1954, the collection includes paintings, drawings, sculpture and prints by some of the most important figures in the history of contemporary art. The basis of this bequest is one of the world's finest collections of works by Blue Four artists—Peininger, Kandinsky, Klee and Jaworsky. Other important artists represented in the Galka E. Scheyer Bequest include El Lissitzky, Moholy-Nagy, Schmidt-Rottluff, Kirchner, Schwitters and Picasso. From the time of her arrival in the United States in 1924, Mme. Scheyer (1890-1954) devoted herself to bringing the art of these modern European artists before the American public.

Chicano artists are planning a large mural as a memorial to newsmen Ruben Salazar, who died during an antiwar riot last Sunday in East Los Angeles, according to Victor Franco, director of the Mexicano Art Center. The mural is to be executed 30x12 feet on a wall at Record and Floral Aves. The wall is empty land owned by Our Lady of Guadalupe archdiocese. Artists involved in the project are seeking funds for its realization.

Members of the Los Angeles art community will honor Rep. Thomas M. Rees (D-L.A.) at an art festival, Gala Rees III, on Sept. 27. Twenty-seven art galleries will open house for the westside representative and his supporters at a festive preview of fall showings along La Cienega Blvd. and Melrose Place, according to Mrs. Sam Goldman of Beverly Hills, chairman of Gala Rees III. The art event will feature strolling musicians, a street lined with clusters of colored balloons, and receptions, wines and cheeses in the participating galleries. A special feature of the Gala Rees III will be an exhibit of famous paintings from private collections in the Southern California area assembled for this occasion. Highlight of the festival will be the drawing of the grand door prize, the Head of Severine, a bronze sculpture by Auguste Rodin, from the collection of B. Gerald Cantor. Tickets can be acquired at all of the participating galleries the afternoon of the event; for further information, call 655-3882.

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

The Newport Harbor Art Museum will screen Sir Kenneth Clark's "Civilization" beginning Sept. 27. The 13 films run 52 minutes each and trace the history of western man from the close of the Roman Empire to the present. There will be two screenings each Sunday at 2 and 4 p.m. at the Balboa Theater near the museum. Tickets are available through the museum, 600 Main St., Balboa.

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

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

Sybil Venegas | January 11, 2012



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

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

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

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

Chicano Art in Northeast Los Angeles

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

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

Centro de Arte Publico and Chisme Arte

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



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

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



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

Mechicano Art Center

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



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

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

Epilogue

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



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

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

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

SurveyLA
Latino Los Angeles Historic Context Statement
City of Los Angeles
Department of City Planning
Office of Historic Resources

September 15, 2015

Prepared by:



and

Becky Nicolaides

Theme 5 – Cultural Development and Institutions, 1920 - 1980

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

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

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

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

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

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

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

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

Performing Arts

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

Literature

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

²¹⁴ Monroy, *Rebirth*, 44.

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

Visual Arts

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

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

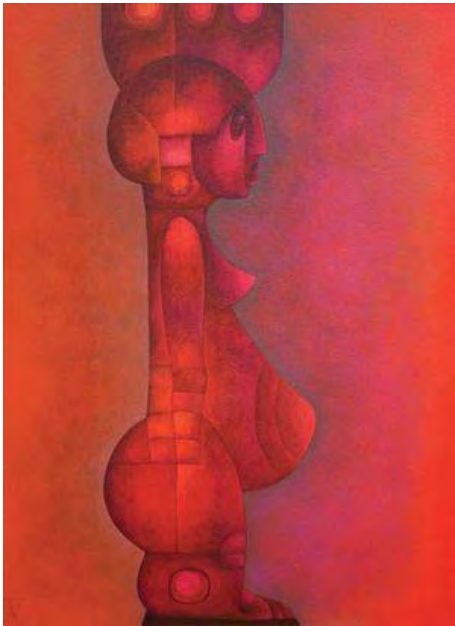
²²⁴ Jonathan Kirsch, "Mapping out the borderland," *Los Angeles Times*, October 30, 2005, <http://articles.latimes.com/2005/oct/30/books/bk-kirsch30>, accessed March 18, 2015.

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

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

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

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



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

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

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

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

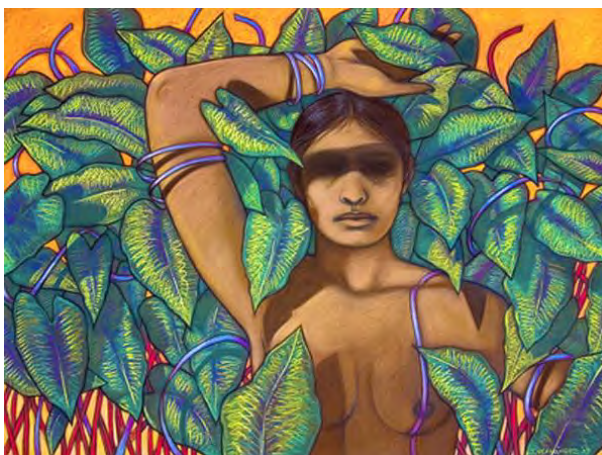
²²⁷ "Biography," *The Alfredo Ramos Martínez Research Project*, accessed February 26, 2014, <http://www.alfredoramosmartinez.com/pages/biography.html>.

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

Designated Resources

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

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

Known Resources

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

Theme: Producing, Displaying, and Supporting Latino Visual Arts

Summary Statement of

Significance:

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

Period of Significance:

1967 - 1980

Period of Significance

Justification:

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

Geographic Locations:

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

Area(s) of Significance:

Ethnic Heritage, Art

Criteria:

NR: A CR: 1 Local: 1

Associated Property Types:

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

Property Type Description:

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

Property Type Significance:

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

Eligibility Standards:

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

Character-Defining/Associative Features:

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

Integrity Considerations:

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





FEL-MEX MARKET

NOW ACCEPTING EBT

OPEN LUN-DOM DE 7AM-8PM

FEL-MEX MARKET

PARKING

OPEN LUN-DOM DE 7AM-8PM

FEL-MEX MARKET

Figueroa St 5300 N

HISTORIC ROUTE 66

NO PEDESTRIAN CROSSING

FEL-MEX MARKET

PRODUCTOS LACTEOS - CEREALES DE PRIMERA CALIDAD Y GRANOS BASICOS. CARNES FRESCAS TODOS LOS DIAS. FRUTAS Y VERDURAS FRESCAS. HERRAMIENTAS. MEDICINA EN

ESTATEM

NOW ACCEPTING EBT FOOD STAMPS

EBT ACCEPT HERE

CARNES A SU GUSTO

FRUTAS Y VERDURAS FRESCAS

FRUTAS Y VERDURAS FRESCAS

3.99 2.99



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

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

- November 14, 1948: Building Permit No. LA34938 to erect a vertical neon sign on center of retail store building (Paul's Furniture)
Owner: Paul Jenors
Architect: None
Engineer: None
Contractor: Duralite Neon
Cost: \$200.00
- October 27, 1959: Building Permit No. LA45688 to comply with Building requirements of Commercial file X54392.
Owner: Domenich Basso
Architect: None
Engineer: None
Contractor: Williams Waterproofing
Cost: \$2,200.00
- October 29, 1959: Building Permit No. LA45853 for parapet corrections along N. Figueroa, Ave. 54 & North wall.
Owner: Domenich Basso
Architect: None
Engineer: None
Contractor: Williams Waterproofing & Paint
Cost: \$1,100.00
- August 13, 1976: Building Permit No. LA31152 to cut a new doorway.
Owner: Dave Farebee
Architect: None
Engineer: Richard W. Jasper
Contractor: Morgan Luper & Co.
Cost: \$1,200.00
- July 22, 1988: Building Permit No. LA04898 for full compliance with Division 88.
Owner: Carlos Cotina
Architect: None
Engineer: B. S. Pannu
Contractor: Not Selected
Cost: \$22,000.00

- August 3, 1988: Building Permit No. HO01027 to construct a new block wall & footing to replace existing stud wall, relocate front entrance of rear garage.
Owner: Carlos Cotina
Architect: None
Engineer: B. S. Penna
Contractor: A & B Construction
Cost: \$9,500.00
- May 23, 1989: Building Permit No. LA32836 for full compliance with Div. 88 of rear garage.
Owner: Carlos Cetina
Architect: None
Engineer: B. S. Penna
Contractor: A & B Construction
Cost: \$33,000.00
- October 9, 1996: Building Permit No. LA56841 for change of use from retail sales (auto parts) to retail sales & auto repair to comply with Department order #H3015 dated 10/27/93.
Owner: Carlos & Marse Cetina
Architect: None
Engineer: B. S. Penna
Contractor: Jesus Constere
Cost: \$20,000.00
- June 8, 1998: Building Permit No. LA75578 to renew permit # 96LA56841 per correction notice P38481. Work 80% complete.
Owner: Carlos A. & Marse V. Cetina
Architect: None
Engineer: None
Contractor: Owner
Cost: \$4,000.00
- March 8, 2000: Building Permit No. LA96561 for 3 illuminated wall signs (10' X 3', 5' X 7' irregular and 8' X 3').
Owner: Orlando A. & Martha A. Cetina
Architect: None
Engineer: None
Contractor: Lorenzo Villasenor Martinez
Cost: \$4,500.00

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

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

All applications must be filled out by applicant.

WARD 1

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

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for Erection of Frame Buildings

CLASS "D"

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

(SIGN HERE)

J. King
Los Angeles, Cal. DEC 20 1909, 190__

TAKE TO ROOM NO 6 FIRST FLOOR

Lot No. 4 Block _____

ASSESSOR PLEASE VERIFY

Owners Tract Mallard

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

TAKE TO ROOM NO. 34 THIRD FLOOR

ENGINEER PLEASE VERIFY

No. 5341 Pasadena Ave Street

- PURPOSE OF BUILDING Real Est. Office Number of rooms 1
- OWNER'S NAME Wor King Realty Co
- Owner's address 5341 Pasadena Ave
- Architect's name _____
- CONTRACTOR'S NAME J. W. Fisher
- Contractor's address Highway Park
- ENTIRE COST OF PROPOSED BUILDING, \$150.00
- Size of lot 53.79' x 140' Size of building 16' x 18'
- Will building be erected on front or rear of lot? Front
- NUMBER OF STORIES IN HEIGHT 1 Height to highest point of roof 14'
- Height of first floor joist above curb level? 7 ft
- Character of ground: rock, clay, sand, filled, etc. _____
- Of what material will FOUNDATION and cellar walls be built? R. W. Mud' c. b. l.
- GIVE depth of FOUNDATION below the surface of ground 4'
- GIVE dimensions of FOUNDATION and cellar wall footings 14' x 16'
- GIVE dimensions of FOUNDATION and cellar walls at top _____
- NUMBER and KIND of chimneys None Number of flues None
- Number of inlets to each flue _____ Interior size of flues _____
- Give sizes of following materials: MUDSILLS 2x6 Girders and stringers _____
- EXTERIOR STUDS 1x12 BEARING STUDS _____ Interior studs _____
- Ceiling joist _____ Roof rafters 2 x 4 FIRST FLOOR JOISTS 2x6
- SECOND FLOOR JOIST _____ Third floor joist _____ Fourth floor joist _____
- Will the roof be peak, flat or mansard? _____ Material of roofing _____

8322 ✓

Permit No. _____

OVER

All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

1

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for the Erection of Buildings

CLASS "A" "C"

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

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

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

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

TAKE TO
ROOM NO. 6
FIRST
FLOOR
CITY CLERK
PLEASE
VERIFY

TAKE TO
ROOM NO. 405
SOUTH
ANNEX

ENGINEER
PLEASE
VERIFY

Lot No. 4 Block _____
(Description of Property)

Owner's Tract

Book 13 Page 13 of Maps

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

No. 5341 Pasadena Ave Street
(Location of Job)

S. W. Cor. Ave 54

(USE INK OR INDELIBLE PENCIL)

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

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

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

OVER

(Sign here)

[Signature]
Inspector or Authorized Agent

FOR DEPARTMENT USE ONLY

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

12

All Applications must be filled out by Applicant

Bldg. Form 3

PLANS AND SPECIFICATIONS
and other data must also be filed

BOARD OF PUBLIC WORKS

3

DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

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

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

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

	REMOVED FROM	REMOVED TO	
TAKE TO ROOM No. 6 FIRST FLOOR	Lot <u>21</u> Block _____	Lot <u>19</u> Block _____	By <u>[Signature]</u> Deputy
CITY CLERK PLEASE VERIFY	Tract <u>Owned Tract</u>	Tract <u>Poor and Wing Subdivision</u>	
TAKE TO ROOM No. 406 SOUTH ANNEX	Book <u>1</u> Page <u>9</u> F. B. Page <u>17</u>	Book <u>34</u> Page _____ F. B. Page _____	By <u>[Signature]</u> Deputy
ENGINEER PLEASE VERIFY	From No. <u>5341 Pasadena Ave</u>	To No. <u>part of 5231 1/2 Stratford road</u>	

(USE INK OR INDELIBLE PENCIL)

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

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

New addition 12x18 Divided to 1 bed room and Bath - claw.

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)

[Signature]
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

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

1922

All Applications must be filled out by Applicant

Bldg. Form 2

PLANS AND SPECIFICATIONS
and other data must also be filed

2

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for the Erection of Frame Buildings CLASS "D"

75

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

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

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

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

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

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

TAKE TO
ROOM No. 405
SOUTH
ANNEX
ENGINEER
PLEASE
VERIFY

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

No. 5339 Casadara Ave Street
(Location of Job) near Ave 54 & 55

(USE INK OR INDELIBLE PENCIL)

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

- Purpose of Building Garage No. of Rooms 2 No. of Families 2
- Owner's name Paseo & Guasti Phone
- Owner's address 1800 N. Broadway
- Architect's name Phone
- Contractor's name Phone
- Contractor's address
- VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 2,500.00
- Is there any existing (old) building on lot? Yes How used? Factory
- Size of proposed building 18 x 20 Height to highest point feet
- Number of Stories in height 1 Character of ground Level
- Material of foundation R.W. Size of footings Size of wall Depth below ground
- Material of chimneys Number of inlets to flue Interior size of flues x
- Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 2 x 8
EXTERIOR studs INTERIOR BEARING studs 2 x 3 Interior Non-Bearing studs
Ceiling joists 2 x 3 Roof rafters 2 x 3 FIRST FLOOR JOISTS 2 x 4
Second floor joists Specify material of roof corrugated iron
- Will all provisions of State Dwelling House Act be complied with? Yes

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

OVER

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

FOR DEPARTMENT USE ONLY

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

[Handwritten Signature]

150

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM Lot... Tract... REMOVED TO Lot... Tract...

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

- 1. Purpose of PRESENT building: Sewing Shop Families... Rooms... 2. Use of building AFTER alteration or moving... Families... Rooms... 3. Owner (Print Name): Leroy Thomas Phone... 4. Owner's Address: 5339 No. Figueroa St. 5. Certificated Architect: none State License No... Phone... 6. Licensed Engineer: none State License No... Phone... 7. Contractor: Leroy Thomas State License No... Phone... 8. Contractor's Address: 5339 No. Figueroa St. 9. VALUATION OF PROPOSED WORK: \$2500 (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.) DOUBLE FEES 10. State how many buildings NOW on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose) 11. Size of existing building: x Number of stories high... Height to highest point... 12. Class of building: D Material of existing walls... Exterior framework... (Wood or Steel) Describe briefly and fully all proposed construction and work:

For moving recover for own use Valuation \$2500

Fill in Application on other Side and Sign Statement DOUBLE FEES (OVER) 200

Table with 4 columns: PERMIT NO. (1860), FOR DEPARTMENT USE ONLY (Plans and Specifications checked, Corrections verified, Plans, Specifications and Applications rechecked and approved), Zone, Fire District No., Bldg. Line, Street Widening, Application checked and approved, For Plans See, Filed with, Required Valuation Included, Specified Yes-No, Fee (200), Stamp here when Permit is issued (JAN 21 1919), Inspector (Harry Carpenter)

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

NEW CONSTRUCTION

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

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

Sign Here.... *Leroy Thomas*
 (Owner or Authorized Agent)

By.....

FOR DEPARTMENT USE ONLY			
Application	Fire District	Bldg. Line	Termite Inspection
Construction	Zoning	Street Widening	Forced Draft Ventil.....
(1) REINFORCED CONCRETE Barrels of Cement..... Tons of Reinforcing Steel.....		(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from Street Sign Here..... (Owner or Authorized Agent)	
(3) No required windows will be obstructed. Sign Here..... (Owner or Authorized Agent)		(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width. Sign Here..... (Owner or Authorized Agent)	

REMARKS:

RECEIVED BLDG. & SAFETY
 \$
 CASH CASHIERS CHECK

JAN 17 1938

RECEIVED BLDG. & SAFETY
 \$
 CASH CASHIERS CHECK

CHECK MONEY ORDER
 Opened By
 Checked By

JAN 20 1938

CHECK MONEY ORDER
 Opened By
 Checked By

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 5337 No. Figueroa St. Between what cross streets Ave 53 & Ave (NO) 54

USE INK OR INDELIBLE PENCIL 1. Present use of building Store Retail Families Rooms 2. State how long building has been used for present occupancy 8 yrs 3. Use of building AFTER alteration or moving Families Rooms 4. Owner PAUL JENORS Phone 5. Owner's Address same as above P. O. 6. Certified Architect State License No. Phone 7. Licensed Engineer State License No. Phone 8. Contractor Duracite News State License No. 91311 Phone 66-62218 9. Contractor's Address 2109 No. Figueroa St. L.A.

10. VALUATION OF PROPOSED WORK including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment. Express or Delivery 200.00 11. State how many buildings NOW on lot and give use of each 1 Store Retail 12. Size of existing building 20 x 60 Number of stories high 1 Height to highest point 2 ft 13. Material Exterior Walls Masonry Exterior framework Wood 14. Describe briefly all proposed construction and work:

Erect a visible new sign on center of building

NEW CONSTRUCTION

15. Size of Addition x Size of Lot x Number of Stories when complete 16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists y 17. Size of Studs x Material of Floor x Size of Rafters x Type of Roofing

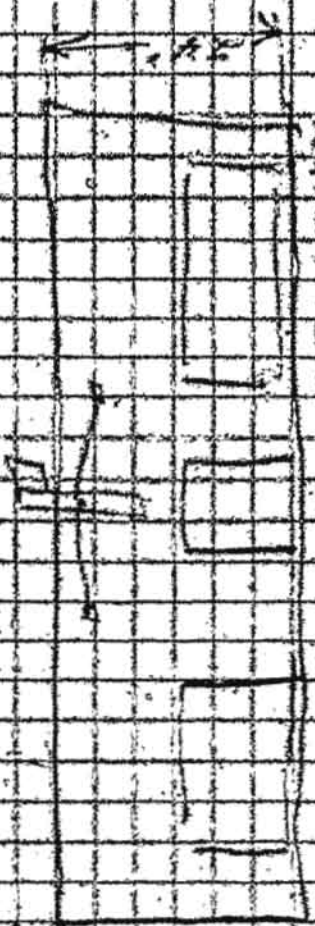
I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California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

Sign here: [Signature] (Owner or Authorized Agent)

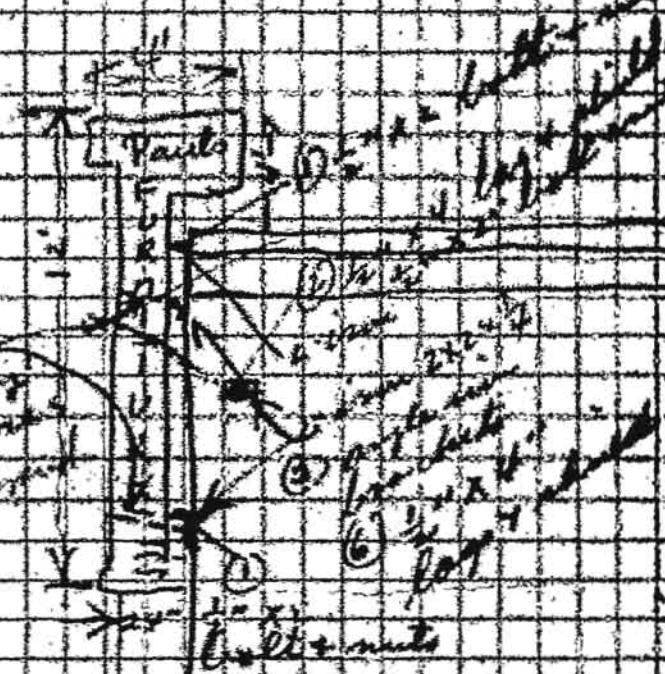
DISTRICT OFFICE

FOR DEPARTMENT USE ONLY

Form with sections: PLAN CHECKING, REINFORCED CONCRETE, FEES, TYPE, GROUP, PERMIT No. 34938, CLERK SPERDUE, Inspected - Required, Valuation Included, Year - No.



VERTICAL



VERTICAL

part

3

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

Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

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

LA45688**OCT-27-59****71060****C - 1 CS****10.80**

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

GRAD CRITSON

3

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

Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL LOT 4	BLK.	TRACT Owners	DIST MAP					
2. BUILDING ADDRESS 5337-41 No. Figueroa		APPROVED	ZONE					
3. BETWEEN CROSS STREETS Ave. 54		AND Figueroa	FIRE DIST					
4. PRESENT USE OF BUILDING Stores		NEW USE OF BUILDING Same	INSIDE KEY					
5. OWNER Domenich Basso		PHONE	COR LOT REV COR. LOT SIZE					
6. OWNER'S ADDRESS 1201 N. Broadway		P O. L.A. 12	ZONE					
7. CERT ARCH		STATE LICENSE	PHONE					
8. LIC. ENGR		STATE LICENSE	PHONE					
9. CONTRACTOR Williams Waterproofing & Paint.		STATE LICENSE	PHONE C1 78191					
10. CONTRACTOR'S ADDRESS 3107 Fletcher Dr.		P.O. L.A.	ZONE 65					
11. SIZE OF EXISTING BLDG. 54' x 60'	STORIES 1	HEIGHT 15'	NO. OF EXISTING BUILDINGS ON LOT-AND-USE					
3 5337-41 N. Figueroa			DISTRICT OFFICE					
12. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONG. BLOCK <input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		ROOF CONST. <input checked="" type="checkbox"/> WOOD CONC. <input type="checkbox"/> STEEL OTHER	ROOFING Gompo.	SPRINKLERS REQ'D. SPECIFIED BLDG. AREA				
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 1100.00		HEIGHT	VALUATION APPROVED	DWELL UNITS				
14. SIZE OF ADDITION		STORIES	HEIGHT	APPLICATION CHECKED				
15. NEW WORK: (DESCRIBE) Parapet Corrections along N. Figueroa, Ave. 54, & north wall.		EXT. WALLS	ROOFING	PLANS CHECKED				
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.		CORRECTIONS VERIFIED		PARKING SPACES				
SIGNED: <i>John M. Ferrer</i>		PLANS APPROVED		GUEST ROOMS				
2510-29-59		APPLICATION APPROVED		FILE WITH PARAPETS RM. 225 CONT. INSP				
TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	B.F.	I.F.	O.S.	C/O
			3.20		6.40			

VALIDATION

CASHIER'S USE ONLY

45853

LA 45853

OCT-29-59
OCT-29-5971662
71663A - 2 CK
A - 1 CK3.20
6.40

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

3

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

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

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 3+4	BLK	TRACT <i>Owner's Tract sub of certain lots in Highland Park</i>	DIST. MAP 25	150-259
2. PRESENT USE OF BUILDING	Comm.	NEW USE OF BUILDING	Same	CENSUS TRACT	1838.00
3. JOB ADDRESS	N. Figueroa St. 5331-5337			ZONE	C2-2
4. BETWEEN CROSS STREETS	Ave. 54	AND	Ave. 53	FIRE DIST.	2
5. OWNER'S NAME	Dave Farebee			LOT (TYPE)	R3 1/2 COR
6. OWNER'S ADDRESS	same	La	CITY	LOT SIZE	50x100
7. ENGINEER	Richard W. Jssper	BUS. LIC. NO.	CE767	ACTIVE STATE LIC. NO.	380-0766
8. ARCHITECT OR DESIGNER		BUS. LIC. NO.		ACTIVE STATE LIC. NO.	
9. CONTRACTOR	Morgan Luper & Co.	BUS. LIC. NO.	12402	ACTIVE STATE LIC. NO.	483-9961
10. BRANCH LENDER				ALLEY	
11. SIZE OF EXISTING BLDG.	WIDTH 70	LENGTH 30	STORIES 1	HEIGHT	
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS mas	ROOF comp	FLOOR conc	BLDG. LINE	
13. JOB ADDRESS	N. Figueroa St. 5331-5337			AFFIDAVITS	OFF: 16123 20493
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 1200			DIST. OFFICE	LA
15. NEW WORK: (Describe)	cut a new doorway			CRIT. SOIL	Yes
				GRADING	Yes
				HIGHWAY DED.	yes
				FLOOD	
NEW USE OF BUILDING	STORES		SIZE OF ADDITION	STORIES	HEIGHT
TYPE	GROUP OCC.	BLDG. AREA	PLANS CHECKED	CONS.	
DWELL. UNITS	MAX OCC.	TOTAL	PLANS APPROVED	ZONED BY	Johnson
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.	APPLICATION APPROVED	FILE WITH	
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	INSPECTION ACTIVITY	COMB GEN MAJ. S. CONS	INSPECTOR	
P.C. 1207	S.P.C.	B.P. 420	T.I.	P.M.	L.F.
P.C. No.	PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.				TYPIST

CASHIER'S USE ONLY

AUG-13-76 11773 E 031152 S = 6 CK 12.07
 AUG-13-76 11774 E 031152 S = 1 CK 14.20

STATEMENT OF RESPONSIBILITY

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

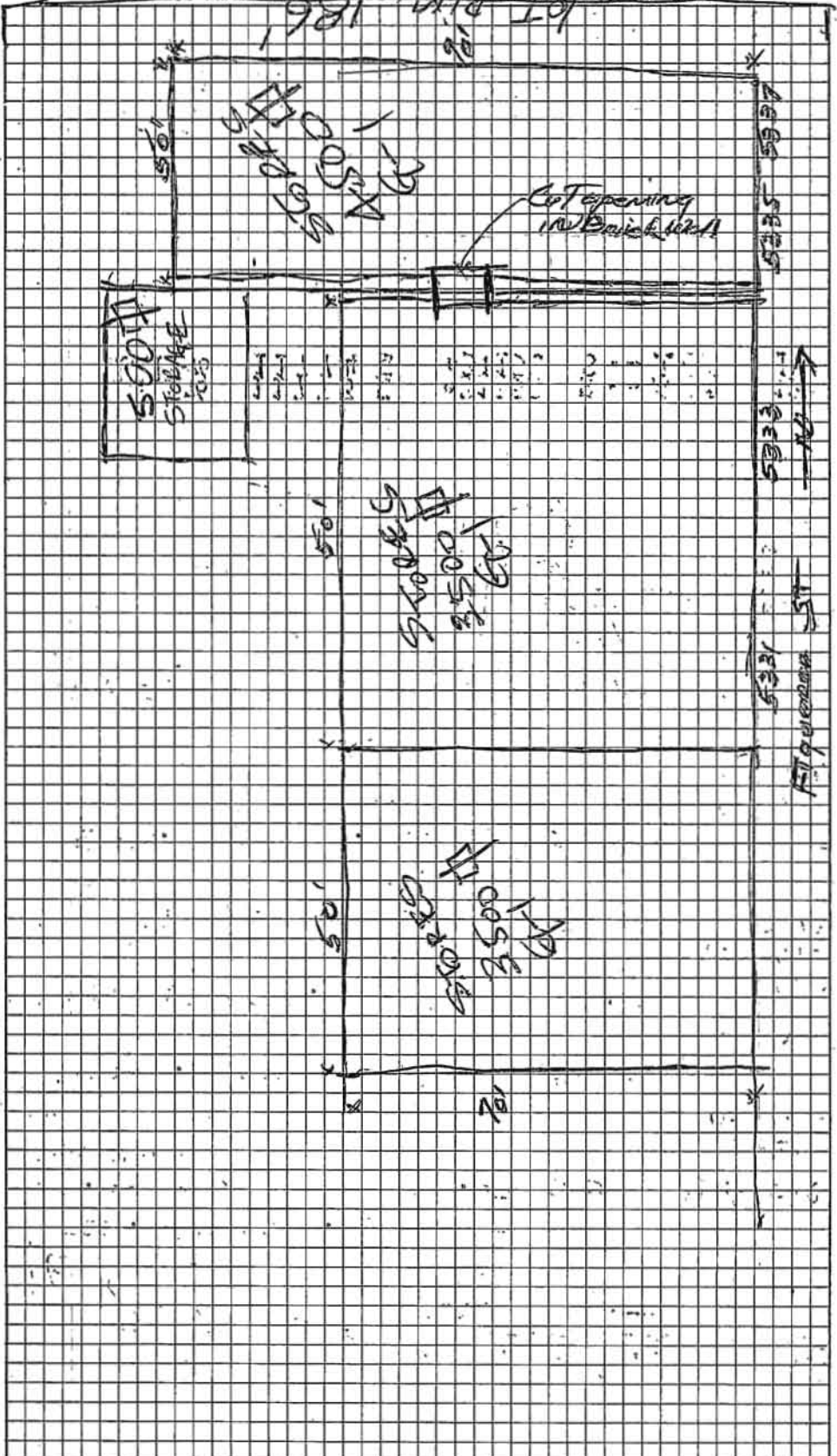
This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 L.A.M.C.)

Signed: [Signature] (Owner or Agent having Property Owner's Consent)

Signature/Date [Signature] 8-13-76

Bureau of Engineering	ADDRESS APPROVED	II 460	Volpe 8-13-76
	DRIVEWAY		
	HIGHWAY DEDICATION	REQUIRED	
		COMPLETED	
	FLOOD CLEARANCE		
	SEWERS	X	SEWERS AVAILABLE 8-13-76
			NOT AVAILABLE
	NO SEWER/PLUMBING REQ'D.		SFC PAID
	X SFC NOT APPLICABLE		SFC DUE
Conservation	APPROVED FOR ISSUE	<input type="checkbox"/>	NO FILE <input type="checkbox"/>
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Housing	HOUSING AUTHORITY APPROVAL		[Signature] 8-13-76
Planning	APPROVED UNDER CASE #		
Traffic	APPROVED FOR		

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



1. Work Sheet No. 26-1267075307156 Date of Issue 10/9/96
 2. Plan Check No. _____ Plan Checker _____ Phone No. 8-20-96
 3. Applicant's Name _____ Project Address: 5337-41 N. Figueroa
 4. Applicant's Representative _____ Daytime Phone No. _____
 5. Project Description: Obtain Certificate of Occupancy to clarify and legitimize use

Case No.	Ordinance No.	Common Name	Unit Location	Apprvd.	Denied	Exempt	N/A	NAME AND SIGNATURE
a. <u>var</u>	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	(Print) <u>Luis Rodriguez</u> (Sign) _____
b. <u>Variance</u>	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	(Print) _____ (Sign) _____
c. <u>1574</u>	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	(Print) <u>LUIS RODRIGUEZ</u> (Sign) _____
d. <u>1574 1905</u>	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	(Print) _____ (Sign) _____
e. _____	_____	_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(Print) _____ (Sign) _____

7. Comments: Based on all the previous documentations (from B+S, City Clerks, Bureau of Automotive repair, County, etc.), the same business has occupied the building prior to 2/89 (var req)

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

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

CA 5684

EARTHQUAKE SAFETY DIVISION

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

3 APPLICATION FOR INSPECTION **1. Applicant to Complete Numbered Items Only.**

1. LOT	BLOCK	TRACT	COUNCIL DISTRICT NO.	PCT. MAP
		Owners Tract	2	150/225
2. LEGAL DESCR.				CENSUS TRACT 1838
3. PRESENT USE OF BUILDING		NEW USE OF BUILDING		ZONE C2-2
Auto garage		Garage		FIRE DIST.
4. JOB ADDRESS	5337-41 N. Figueroa St			LOT TYPE COEFF
		AND	Ave. 53 (MAP 13-13)	LOT SIZE 53 X 140
5. OWNERS NAME		CITY	ZIP	
Carlos Catina		San Jose	90745	
6. OWNER'S ADDRESS				ALLEY
7. ENGINEER	SUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLOC. LINE
B.S. Pennil	C038549	(213)549-5195		
8. ARCHITECT OR DESIGNER	SUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	AFFIDAVITS
9. ARCHITECT OR ENGINEER'S ADDRESS		CITY	ZIP	
635 E. Bonds St.		San Jose	90745	
10. CONTRACTOR	SUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	P.C. PERIOD
WIDTH 54 LENGTH 60	1	17	000	
12. CONST. MATERIAL	EXT. WALLS	ROOF	FLOOR	DISTRICT OFFICE
	UPM	wd shing	conc	LA
13. JOB ADDRESS				SEISMIC STUDY ZONE
5337-41 N. Figueroa ST				
14. VALUATION TO INCLUDE ALL FEES, EQUIPMENT REQUIRED TO OPERATE, AND USE PROPOSED BUILDING			\$ 22,000.	
15. NEW WORK (Describe)			FULL COMP DEV-88	GRADING YES
				FLOOD YES
				IRRT. DEC. YES
				COMP. YES
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	FILE WITH
TYPE TIT N	GROUP OCC.	RECOR AREA	PLANS CHECKED	FILE WITH
	B2	3240	C. Mustapha	
INVEST. LEVEL	MAX. OCC.	TOTAL	INSPECTION ACTIVITY	
	73			
GUEST ROOMS	PARKING REQ'D	STD.	COMP.	
PG	STP	EL	CONT. TORQUE	
121.55		6.00		
SP	EL	3.30		
143.00				
SA	D.S.	7.43		
N/A				
DATE OFFICE	DATE			
LA	3.05			
FEES	CO			
5160				

DECLARATIONS AND CERTIFICATIONS

16. LICENSED CONTRACTORS DECLARATION

I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

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

17. OWNER-BUILDER DECLARATION

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

I, as owner of the property, or my employee with wages as their sole compensation, will do the work, and the structure is not insured or offered for sale (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves the property, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.

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

Date: 7/5/88 Owner's Signature: _____

18. WORKERS' COMPENSATION DECLARATION

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

Certified copy is hereby furnished.

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

Date: _____ Applicant's Signature: _____

19. CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date: 7/5/88 Applicant's Signature: _____

20. CONSTRUCTION LENDING AGENCY

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

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

21. OWNER'S AFFIRMATION

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, and it does not constitute or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof makes any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 30000 LAMC)

Signature: _____ Position: _____ Date: _____

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LOT	25	BLOCK	TRAC	1005	COUNTY REF. NO.	DIST. MAP	
LEGAL DESCR.	4	OWNERS TRACT			MP-13/3	150/225	
2. PRESENT USE OF BUILDING	AUTO GARAGE		NEW USE OF BUILDING		LAKE		
3. JOB ADDRESS	2237-41 North Figueroa St.					FIRE DIST.	COUN. DIS
4. BETWEEN CROSS STREETS	AVENUE 54		AND		Avo. 53 (Mp 13-13)		
5. OWNER'S NAME	Carlton Cotino		PHONE		(213) 257-0566		
6. OWNER'S ADDRESS	523 N. Avo. 53 Los Angeles		CITY		ZIP 90012		
7. ENGINEER	B.S. Pannu		BUS. LIC. NO.		C038519		
8. ARCHITECT OR DESIGNER			ACTIVE STATE LIC. NO.		(213) 549519		
9. ARCHITECT OR ENGINEER'S ADDRESS	548 E. Sepulveda Bl.		CITY		CARRO (STE.H) 90745		
10. CONTRACTOR	A&B CONSTRUCTION		BUS. LIC. NO.		23391		
11. SIZE OF EXISTING BLDG.	WIDTH 54' LENGTH 60'		STORIES 1		HEIGHT 17		
12. FRAMING MATERIAL OF EXISTING BLDG.	URM		ROOF		WOOD SHED		
13. JOB ADDRESS	2237-41 N. Figueroa ST.					FLOOR	CONC.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	NEW WORK (Describe)					REPLACE (E) STUD WALL, RELOCATE FR. CHIMNEY	
15. NEW WORK (Describe)	NEW BLOCK WALL & FTG TO					DIST. OFF. L.A. P.D. REG. (100)	
NEW USE OF BUILDING	SIZE OF ADDITION		STORIES		HEIGHT		
TYPE	GROUP OCC.		FLOOR OCC.		TOTAL		
DWELL UNITS	MAX OCC.		PARKING REQ'D		PARKING PROVIDED		
GUEST ROOMS	PARKING REQ'D		PARKING PROVIDED		STD. COMP.		
PLANS CHECKED				APPROVED			
GERALD CARAIG				Gerald Caraig			
INSPECTION ACTIVITY				INSPECTOR			
P.C. 6035				B.P.C. 6035			
B.P.C. 2010				B.P.C. 6035			
L.F.				F.H.			
S.D.				F.O.P.			
ISSUING OFFICE				H.C. 80			
P.C. NO.				C/O			
ENHANCED				NO			
ENHANCED				NO			

DECLARATIONS AND CERTIFICATIONS
LICENSED CONTRACTORS DECLARATION
 16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date 8/1/89 Lic. Class A/B Lic. Number 505675 Contractor Carlton Cotino

OWNER-BUILDER DECLARATION
 17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code):
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code).
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code).
 I am exempt under Sec. 7044.5, Business and Professions Code.
 Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION
 18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3600, Lab. C.).
 Policy No. FAT 100 Insurance Company FAIRMONT
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
 Date 8/1/89 Applicant's Signature Carlton Cotino

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE
 19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date _____ Applicant's Signature _____

CONSTRUCTION LENDING AGENCY
 20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3007, Civ. C.).
 Lender's Name _____ Lender's Address _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.
 I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or occupants when such work is performed.
 Signed Carlton Cotino AGENT ENGINEER
 (Owner or agent having property owner's consent) Position Date 8/1/89

88.59

1.74

HO-1027
8-3-89

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 4	BLOCK	TRACT OWNERS TRACT	COUNCIL DISTRICT NO. 2	DIST. MAP 150/225 CENSUS TRACT 1838
2. PRESENT USE OF BUILDING	08) AUTO GARAGE		NEW USE OF BUILDING () SAME		ZONE C2-2
3. JOB ADDRESS	5337-41 North Figueroa Street				FIRE DIST. 2
4. BETWEEN CROSS STREETS	AND Avenue 54		Ave. 53 (MP 13-13)		LOT TYPE Corner
5. OWNER'S NAME	Carlos Cotina		(213) 257-0566		LOT SIZE 53' x 140'
6. OWNER'S ADDRESS	623 N. Avenue 53		Los Angeles 90042		
7. ENGINEER	B. S. PANNU		C038549 (213) 549-5195		ALLEY
8. ARCHITECT OR DESIGNER					BLOG. LINE
9. ARCHITECT OR ENGINEER'S ADDRESS	548 E. Sepulveda Bl.		RR Carson (STE. H) 90745		AFFIDAVITS
10. CONTRACTOR	A&B CONSTRUCTION		23881 505675 (213) 518-2748		
11. SIZE OF EXISTING BLDG.	WIDTH 58	LENGTH 60	STORIES 1	HEIGHT 17	NO. OF EXISTING BUILDINGS OR LOT AND USE One
12. CONST. MATERIAL OF EXISTING BLDG.	URM		ROOF WD. SHTG.	FLOOR CONC.	
13. JOB ADDRESS	5337-41 N. Figueroa Street				DISTRICT OFFICE T. A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 33000 - 0				SEISMIC STUDY ZONE
15. NEW WORK (Describe)	FULL COMPLIANCE DIV. 88				GRADING YES HWY. DED. YES FLOOD CONS.

NEW USE OF BUILDING	SAME	SIZE OF ADDITION	NC	STORIES	HEIGHT	ZONED BY
TYPE	11N	GROUP OCC.	B2	FLOOR AREA	NC	PLANS CHECKED GERALD CRAIG
DWELL UNITS	-	MAX OCC.	NC	TOTAL	APPLICATION APPROVED	
GUEST ROOMS	-	PARKING REQ'D	NC	PARKING PROVIDED	INSPECTION ACTIVITY	
P.C. NO.	16382	G.P.I.	-	CONT. INSP.	INSPECTOR	
S.P.C.	-	P.M.	6	TEST	COMB GEN M.J.S. CONS. E.O.	
B.P.	19250	EL.	495	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	CASHIERS USE ONLY	
I.F.	-	F.H.	-	SPRINKLERS	C 163.68 EQPC.	
S.D.	-	S.S.S.	334	HEAVY SFL.	C 192.50 EQBP.	
DIST. OFFICE	LA	CIO	-	ENERGY	C 6.00 P.C.M.	
P.C. NO.	E4187				C 4.95 E.I.P.C.	
					C 7.34 DSS	
					32836 DQBI	
					01790 1 05/23/89 37441-CHTD	

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

37441

LA 32836

DECLARATIONS AND CERTIFICATIONS

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date 6-22-89 Lic. Class A&B Lic. Number 505675 Contractor B.S. Pannu (Signature)

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code):
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code):
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code):
 I am exempt under Sec. B. & P. C. for this reason.
 Date Owner's Signature

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3600, Lab. C.).
 Policy No. F 47448 Insurance Company Fairmont Insurance Company
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
 Date 5-22-89 Applicant's Signature B.S. Pannu
 Applicant's Mailing Address 548 E. Sepulveda Bl. Ste. F, Carson, CA 90745

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE
 19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date Applicant's Signature
 NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

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

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

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

2 3 3 3 3 3

ADDRESS APPROVED	
DRIVEWAY	
HIGHWAY	REQUIRED
DEDICATION	COMPLETED
FLOOD CLEARANCE	
SEWERS AVAILABLE	
NOT AVAILABLE	
SFC PAID	
SFC DUE	

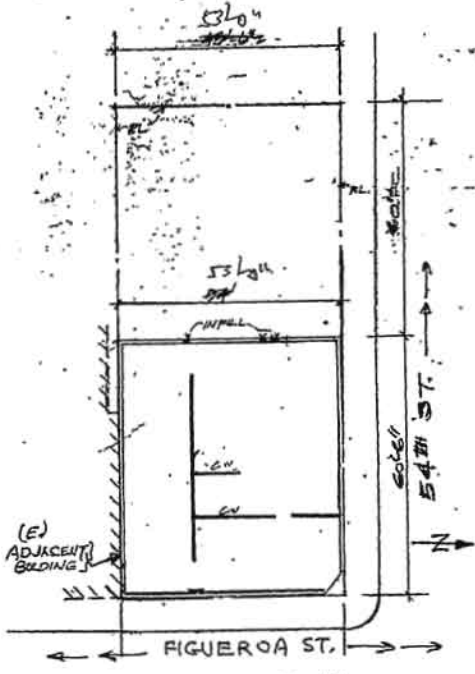
SEWERS	SFC NOT APPLICABLE
--------	--------------------

Grading	PRIVATE SEWAGE SYSTEM APPROVED
Conservation	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)
Housing	HOUSING AUTHORITY APPROVAL
Planning	APPROVED UNDER CASE #
Traffic	APPROVED FOR
Construction Tax	RECEIPT NO. DWELLING UNITS

LEGAL DESCRIPTION

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

↑ ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE



PLOT PLAN
5431 N. FIGUEROA ST.,

CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

Date Certificate Issued

JUN 18 1947

19

5331 No. Figueroa St.

Address of Building

Mr. George Hetonian

Owner

5331 No. Figueroa St.

Owner's Address

Los Angeles, California

Permit Number

21561

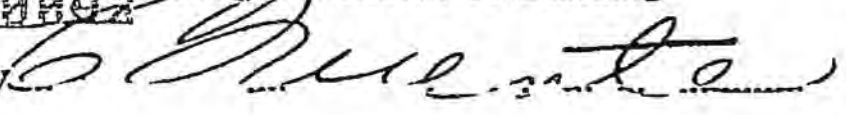
1946 Year

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

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

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

G E MORRIS
Superintendent of Building

By 

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

Address of Building **5333-5335 N. Figueroa St.**
Permit No and Year **27203 - 1947**
Certificate Issued **April 22, 19 49**

CERTIFICATE OF OCCUPANCY

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

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

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

Owner **George Hotonian**
Owner's Address **929 Dexter St.
Los Angeles 42, Calif.**

C. H. West h

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

50001192005000000093

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

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

INCIDENT CODE



A PROJECT ADDRESS 5337-41 N. FIGUEROA ST. SUITE/UNIT NO. CROSS STREETS

TRACT(S) and COUNTY REF. NO. (For alpha trade) e.g. J.G. McDonald Tract (MR 70-20) BLOCK LOT(S) and ARB(S) e.g. 15, 16 (AR 3), 17, 18 DIST. MAP 151.5A227/150B225

OWNER'S TRACT (MP 13-13) ASSESSOR'S ID 5468-020-003

LOT TYPE CORNER LOT SIZE 50 X 140 ZONE C2-1 HPOZ BUILDING LINE *see city* ALLEY *4* GENSUS TRACT 183B ADDR. APPD DATE DC 6/27/96

AFFIDAVITS, EASEMENTS AND RESTRICTIONS HPOZ, AFF 16123/20493, ZI 1574, ZD 1905, ORD 166216, 5157
 211857 ORD 168273, ORD 169776 *FELIX JASSO*

COUNCIL DIST. 1 FIRE DISTRICT 17 FLOOD ZONE GRADING YES HIGHWAY DED. YES SEISMIC STUDY

B PROPERTY OWNER CARDOS & MARSE CETINA PHONE 213 257-5075 **APPLICANT** JASSO'S CONTRACTOR PHONE 213 771-9714

ADDRESS 623 N AV 53 SUITE/UNIT NO. ADDRESS 4349 SLAUSON AV SUITE C SUITE/UNIT NO. CITY/STATE/ZIP LOS ANGELES, CA CITY/STATE/ZIP MAYWOOD, CA 90270

ARCHITECT NAME ADDRESS LIC. CLASS ACTIVE STATE LIC. NO. CITY BUS. LIC. NO. PHONE NO. ENGINEER *General Contracting*

CONTRACTOR: *JASSO'S CONTRACTOR* 4349 SLAUSON AV "C" 423484 B 166663-93(213)771-9714

PROPOSED USE OF BUILDING () RETAIL, ~~RESTAURANT~~ & AUTO REPAIR EXISTING USE OF BUILDING () RETAIL (AUTO PARTS) sales

DESCRIPTION OF WORK
 DAMAGE REPAIR <10%
 PATCH PLASTER/ DRYWALL
 INT. NON-STRUCTURAL REMODEL
 DOOR/WINDOW CHANGE OUT
 RE-STUCCO/SIDING
 RE-ROOF
 OTHER: *CHANGE OF USE FROM RETAIL (AUTO PARTS) TO RETAIL & (AUTO REPAIR) (NO WORK WILL BE PERFORMED) stripe for stalls & parts (NO ADDITION) Comply w/ Dept order dated 10/27/93 # H3015*

C COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONJUNCTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE. A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS

ELECTRICAL WORK FOR PANEL SIZE <400 AMPS AND TOTAL FLOOR AREA <18,000 S.F. PLUMBING (NOT INCLUDING FIRE SPRINKLERS) HVAC WORK FOR HEAT TREATMENT SIZE < 380,000 BTU AND A.C. SIZE < 18 TONS

DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above)

06/27/96 03:22:05PM LA06 T-1854 C-10
 BLDG PLAN CHEC 177.86
 ONE STOP 30.67
 MISCELLANEOUS 3.56
 CITY PLAN SURC 5.00
 TOTAL 202.43
 CHECK 202.43

ELECT. CONTR. NAME ADDRESS LIC. CLASS ACTIVE STATE LIC. NO. CITY BUS. LIC. NO. PHONE NO.
 PLUMB. CONTR. ONE STOP
 HVAC CONTR. MISCELLANEOUS
 CITY PLAN SURC

D NO. OF EXISTING BLDGS. ON LOT AND USE 1 RETAIL & Auto REPAIR

LENGTH 60'	WIDTH 54'	HEIGHT (BUILDING) 17'	FLOOR AREA (BUILDING) 3240 SQ. FT.
STORIES 1	GROUP OCCUPANCY S31.M	OCCUPANTS PER GROUP 9/5	MAX OCCUPANCY 14
DWELLING UNITS	GUEST ROOMS	CONSTR. TYPE (U.R.M.)	LIC. FABRICATOR REQD FOR: NA
REQD PARKING NC	PARKING PROVIDED STD. 5 COMP. 0 A. 1	HEIGHT (ZONING) NC	FLOOR AREA (ZONING) 3240 SQ FT
LOCATION OF REQD FIRE SPRINKLERS		TYPE OF INSPECTION CS EQ FS MS GEN	DISTRICT INSP. OFFICE LA) VN WLA SP

LATERAL/FDN SYSTEMS SHEARWALL EB/FCBF SMRS/FORMSF OTHER
 CONTINUOUS/SPREAD PILE/CAISSON MAT/BASE ISOLATION OTHER
 SPECIAL INSPECTIONS CONC > 7000 PSI FIELD WELDING GUNITE/SHOTCRETE GRADE BEAMS/CAISSONS
 MASONRY REBAR WELDS GRADING OTHER

FOR CASHIER'S USE ONLY

5337-41 N FIGUEROA

10/09/96 04:11:05PM LA05 T-5249 C 06
 BLDG PERMIT CO 65.00
 INVOICE # 0058807 08
 EI COMMERCIAL 0.50
 INVESTIGATION 130.00
 SYS DEV 11.73
 ONE STOP 3.91
 MISCELLANEOUS 5.00
 CITY PLAN SURC 1.95
 TOTAL 218.09
 CHECK 218.09

E P.C. NO. CC 4116 VALUATION (including all fixed operating equipment) \$ 20,000.00 P.C.

PLAN CHECK 177.86 SUPP. PLAN CHECK 0.50 E.Q. INSTR. 10.00 SUPPLEMENT TO PERMIT NO. 301 B.P.

HILLSIDE POSTING BLDG. PERMIT 05.00 PLAN MAINT. 10.00 PLAN CHECKED BY R. MELIKOFF

PRE-INSPECTION ELEC. PRINT. (20%) FIRE HYDRANT D.A. PLAN CHECKED BY W/CAJ

INVESTIGATION FEE 130.00 PLUMB. PRINT. (20%) ARTS DEV. FEE ZONING VERIFIED BY DATE 10-9-96

RELOCATION FEE HVAC PRINT. (13%) SCHOOL DIST. FEE APPLICATION APPROVED BY R. MELIKOFF BSD 58807
 SIGN R. Melikoff DATE 10/9/96

ENERGY SURCHARGES
 S.A. SURCH. SEWER CAP REQD

PLOT PLAN ATTACHED YES NO OTHER ATTACHMENTS (Direct) YES CITY PLANNING

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. The permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced; or if work is suspended, discontinued or abandoned for a continuous period of 180 days (See 94.0603 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (See 22.12 & 22.13 L.A.M.C.).

WORK SHEET

BUREAU OF ENGINEERING *No addition ded. exempted 8-20-96*

SEWERS AVAILABLE *4923-1* NOT AVAILABLE *AK 6/27/96*

SEWER RESERVATION NO. _____ **SEWER CERTIFICATE NO.** _____

PLANNING WORKSHEET NO. *96-1317*

APPROVED UNDER PERM NO. _____

LANDSCAPE DESIGN _____

SITE PLAN REVIEW _____

CURB/CHAMP *Chang 8/20/96*

DRIVEWAY _____

FLOOD _____

INDUSTRIAL WASTE _____

SEWER FACILITIES CHARGE NOT APPLICABLE *8/20*

DUE _____

PAID _____

GRADING DIVISION

HILLSIDE NOTICE MAILED

HILLSIDE NOTICE POSTED

PRIVATE SEWAGE SYSTEM OK

CRA APPROVED RE-DEV PROJECT _____

C.E.O.A. _____

HIGHWAY DEDICATION

REQUIRED

COMPLETED *Chang 8/20/96*

EXCAVATION ADJACENT TO PUBLIC HWY _____

CONSTR. TAX RECEIPT NO. _____ **DWELLING UNITS** _____

HOUSING AUTHORITY _____

CULTURAL AFFAIRS _____

COMPLETE FOR RELOCATION PERMITS ONLY

OLD ADDRESSES _____

FROM OUTSIDE CITY OF L.A.

CASH-SURETY BOND NO. _____ **MILES MOVED** _____

1 LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

GENERAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the general contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the following permits:

Building Electrical Plumbing HVAC

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

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

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

Carrier STATE COMP INSURANCE CO Policy No. 229-96-4117/1659

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

Sign _____ Date 10/9/96

PLUMBING CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the plumbing contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the plumbing permit:

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

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

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

Carrier _____ Policy No. _____

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

Sign _____ Date _____

ELECTRICAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the electrical contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the electrical permit:

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

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

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

Carrier _____ Policy No. _____

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

Sign _____ Date _____

HVAC CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the HVAC contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible only for the HVAC permit:

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

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

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

Carrier _____ Policy No. _____

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

Sign _____ Date _____

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

2 CONSTRUCTION LENDING AGENCY

I hereby affirm, under penalty of perjury, that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3697, Civil Code).

Lender's name _____ Lender's Address _____

3 ASBESTOS REMOVAL

I declare that notification of Asbestos Removal is not applicable I declare that a notification letter has been sent to the AOMD or EPA

Sign _____ Date 10/9/96

4 OWNER-BUILDER DECLARATION

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

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

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

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

Permit _____ Sign _____ Date _____

OWNER AUTHORIZED AGENT

5 FINAL DECLARATION

I certify that I have read the application and state that the above information is correct. I agree to comply with all applicable laws, codes, ordinances, and rules and to assist the Department of Public Works in the way to enforce upon the above-described property for inspection purposes. I certify that this permit is an application for inspection and that it does not approve or authorize the work specified herein. Also, that it does not authorize or permit any violation of any law to comply with any applicable law. Furthermore, that neither the City of Los Angeles nor any board, department, officer, or employee thereof, shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed.

Permit # FRANCO SASSO Sign _____ Date 10/9/96

OWNER AUTHORIZED AGENT CONTRACTOR

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

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

INCIDENT CODE



PROJECT ADDRESS _____ SUITE/UNIT NO. _____ CROSS STREETS _____ REF. NO. _____

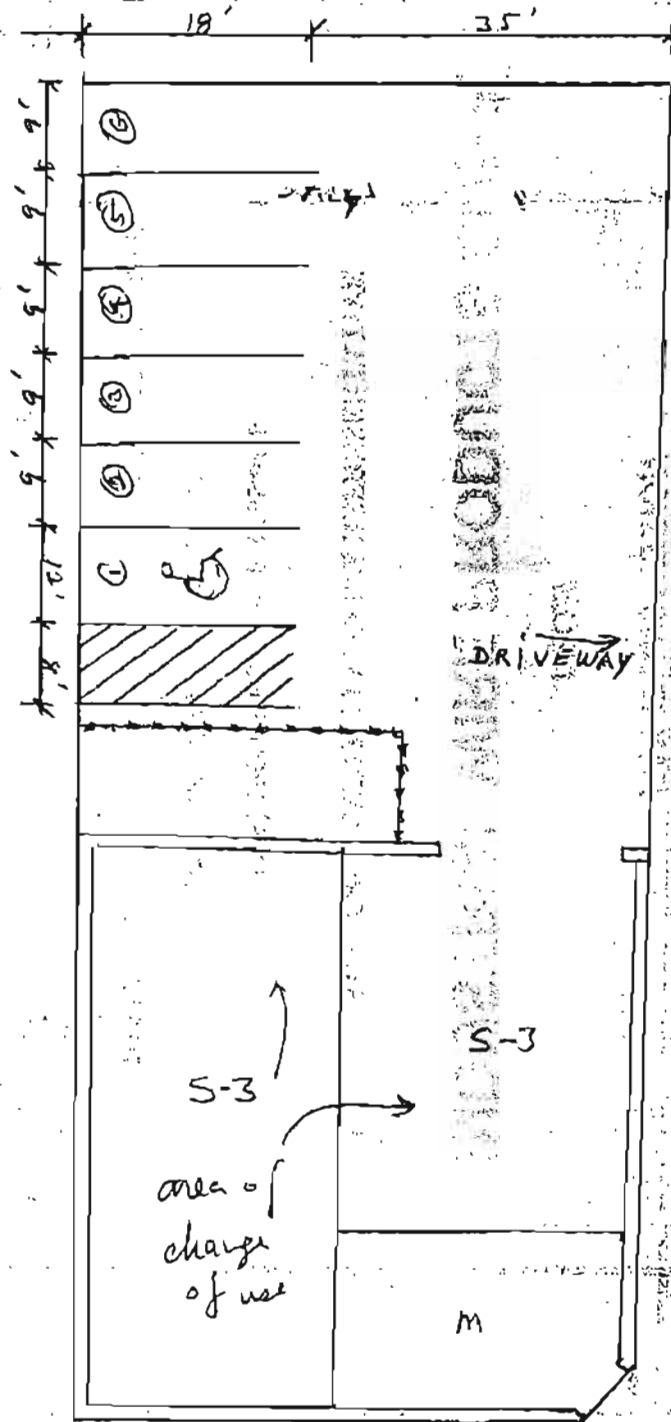
TRACT(S) and COUNTY REF. NO. (For alpha units) e.g. J.G. McDonald Tract (MR 70-20) _____ BLOCK _____ LOT(S) and ALB(S) e.g. 16, 18 (A/B 3), 17, 18 _____ DIST. MAP _____

ASSESSOR'S ID _____

SHOW ALL BUILDINGS ON LOT AND LABEL RESPECTIVE USES



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



AVE 52

DO NOT MARK IN THIS AREA

10/09/76	041105000	2007	1-5000	
	BLDG PERMIT CO.			25.00
	INVOICE # 00-8807 OR			
	CI-COMMERCIAL			0.50
	INVESTIGATION			100.00
	SYS DEV			1.75
	ONE STOP			3.70
	MISCELLANEOUS			0.00
	CITY PLAN BUREAU			1.95
	TOTAL			218.00
	CHECK			218.00

1981.8 5684.1



Bldg--Alter/Repair Commercial Over the Counter Permit	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Status: Ready to Issue Status Date: 06/08/98 Printed on: 06/08/98 07:57:53
---	--	--

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

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

ZONE(S):

4. DOCUMENTS

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
 Owner(s) Cetina, Carlos A And Marse V 5341 Figueroa St LOS ANGELES CA 90042
 Tenant:
 Applicant (Relationship Owner-Bldr) - Owner-Builder

7. EXISTING USE	PROPOSED USE	8. DESCRIPTION OF WORK
8 Auto Repair Garage		RENEW PERMIT 96LA56841 PER CORRECTION NOTICE P38481. WORK 80% COMPLETE

9. # Bldgs on Site & Use:

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

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

For Cashier's Use Only W/O #: 81610943

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$4,000	PC Valuation:
FINAL TOTAL Bldg--Alter/Repair 140.50	
Permit Fee Subtotal Bldg--Alter/Re 101.25	
Handicapped Access	
Plan Check Subtotal Bldg--Alter/Re	
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation 0.84	
O.S. Surcharge 2.44	
Sys. Surcharge 7.33	
Planning Surcharge 3.64	
Planning Surcharge Misc Fee 5.00	
Permit Issuing Fee 20.00	
Permit Fee-Single Inspection Flag	
Sewer Cap ID:	Total Bond(s) Due:

06/08/98 08:04:50AM LA05 T-9325 C 06
 BLDG PERMIT CO 101.25
 INVOICE # 000000 PF
 EI COMMERCIAL 0.84
 BLDG PLAN CHEC 20.00
 ONE STOP 2.44
 SYS DEV 7.33
 MISCELLANEOUS 5.00
 CITY PLAN SURC 3.64
 TOTAL 140.50
 CHECK 140.50

98LA 75578

12. ATTACHMENTS

14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information that has been captured electronically is not printed. Nevertheless, the information printed herein exceeds that required by Section 19823 of the Health and Safety Code of the State of California.

15. Building Relocated From

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS

CLASS LICENSE# PHONE#

(O) Owner-Builder

0

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the plan check fee has been paid. This permit expires two years after the building permit fee has been paid or 180 days after the fee has been paid and construction has not commenced or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98 0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. (For 1 or 2 family dwellings, use the declaration attachment if separate general, electrical, plumbing, and/or HVAC contractor's & workers' comp declarations are desired.)

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

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carlos A. Cetina Date: 6/18/98 Contractor Authorized Agent Owner
WORKING FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES

19. CONSTRUCTION LENDING AGENCY

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

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

20. ASBESTOS REMOVAL

Notification of asbestos removal: Is not applicable Letter was sent to the AQMD or EPA Sign: _____ Date: 7/1

21. OWNER-BUILDER DECLARATION

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

- I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale)
- I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)
- I am exempt under Sec _____ Bus. & Prof. Code for the following reason: _____

Print: *CARLOS A. CETINA* Sign: *Carlos A. Cetina* Date: 6/18/98 Owner Authorized Agent

22. FINAL DECLARATION

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

Print: *CARLOS A. CETINA* Sign: *Carlos A. Cetina* Date: 6/18/98 Owner Contractor Author. Agent

0657019023

5341 N Figueroa St



Permit #:
Plan Check #:
Event Code:

00048-40000-00394
Reference #:

Sign City of Los Angeles - Department of Building and Safety Status: Ready to Issue
APPLICATION FOR INSTALLATION Status Date: 03/08/00
AND INSPECTION OF SIGNS Printed on: 03/08/00 14:03:20
Over the Counter Permit

Table with 4 columns: 1. TRACT, BLOCK, LOT#, 2. PARCEL ID # (PIN), 3. BOOK/PAGE/PARCEL. Row 1: OWNER'S TRACT, 4, M B 13-13, 151-5A227 333, 5468 - 020 - 003

3. PARCEL INFORMATION
BAS Branch Office - LA District Map - 151-5A227 Lot Type - Corner
Council District - 1 Energy Zone - 9 Thomas Brothers Map Grid - 595
Community Plan Area - Northeast Los Angeles Hillside Grading Area - YES
Census Tract - 1838.000 Hillside Ordinance - YES

ZONE(S): C2-1/

4. DOCUMENTS

ZI - ZI 1574
HPOZ - HIGHLAND PARK
HPOZ - Y

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s): Cetina, Orlando A And Martha A 3984 Marasel Ave MAR VISTA CA 90066
Tenant:

7. EXISTING USE

PROPOSED USE
19 Sign

8. DESCRIPTION OF WORK

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

9. # Bldgs on Site & Use: RETAIL

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: DAS PC By:
OK for Cashier: Juan Linares Coord. OK:
Signature: Date: 3-8-20

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

For Cashier's Use Only

W/O #: 04800394

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

Table with 2 columns: Fee Name, Amount. Includes Permit Valuation: \$4,500, PC Valuation: \$30.00, FINAL TOTAL Sign 394.05, Control Devices Fee 30.00, Permit Fee Subtotal Sign 157.50, Plan Check Subtotal Sign 78.75, E.Q. Instrumentation 0.95, O.S. Surcharge 7.06, Sys. Surcharge 21.19, Planning Surcharge 7.60, Planning Surcharge Misc Fee 5.00, Permit Issuing Fee 17.00, Signs or Gas Tube Systems Fee 46.00, Additional Branch Circuits/Circuits 11.00, Electrical Service Fee 12.00.

Table with 2 columns: Fee Name, Amount. Includes BLDG PERMIT COMM \$273.50, BLDG PLAN CHECK \$78.75, EI COMMERCIAL \$0.95, ONE STOP SURCH \$7.06, SYS DEV FEE \$21.19, MISCELLANEOUS \$5.00, CITY PLAN SURCH \$7.60.

Total Due: \$394.05
Cash: \$400.00

Change: \$5.95

DOLA 96561

12. ATTACHMENTS

Plot Plan [Signature]

U 7 0 9 0 6 0 0 4 5 B

Sign City of Los Angeles - Department of Building and Safety

Plan Check #:

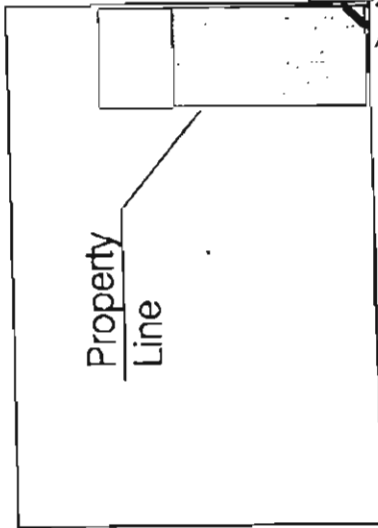
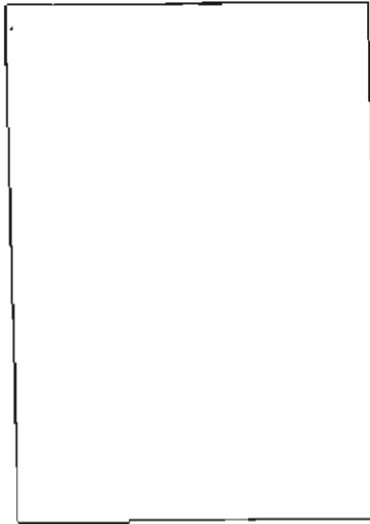
Initiating Office: SANPEDRO

Over the Counter Permit

PLOT PLAN ATTACHMENT

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

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



Sign Proposed

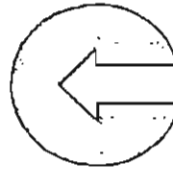
54th AVE.

54TH AVE

FIGUEROA

52th AVE.

NORTH



5341 N. FIGUEROA ST.
HIGHLAND PARK - CA 90042



Bldg-Alter/Repair Commercial Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Last Status: Ready to Issue Status Date: 01/18/2002
---	--	--

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

1. PARCEL INFORMATION BAS Branch Office - LA Council District - 1 Community Plan Area - Northeast Los Angeles Census Tract - 1838.000	District Map - 151-5A227 Energy Zone - 9 Fire District - 2 Hillside Grading Area - YES	Hillside Ordinance - YES Near Source Zone Distance - 1.8 Thomas Brothers Map Grid - 595
--	---	---

ZONE(S): C2-1-HPOZ /

4. DOCUMENTS			
ZI - ZI 1905	ZI - ZI-1574 and ZI-2274	HPOZ - Highland Park	AFF - AFF-16123
ZI - ZI 2274	ZI - ZI-2274	CPC - CPC-1989-177-JPRO	AFF - AFF-20493
ZI - ZI-1574	ORD - ORD-172316	CPC - CPC-22490	

5. CHECKLIST ITEMS
Std. Work Descr - Interior Non-struct. Remo

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION			
Owner(s):			
Cetina, Orlando A And Martha A	3984 Marasel Ave	MAR VISTA CA 90066	
Tenant:			
Applicant: (Relationship Agent for Owner)			
Eliazar Hernandez -	112 Hackfet Blvd.	LOS ANGELES, CA 90042	(323) 258-5824

7. EXISTING USE	PROPOSED USE	8. DESCRIPTION OF WORK
(08) Automobile Parts sales - new	(16) Grocery Store	CHANGE OF USE - AUTO PART SALES TO MARKET AND INTERIOR REMODEL.

9. # Bldgs on Site & Use: 1-AUTO PARTS	
10. APPLICATION PROCESSING INFORMATION	
BLDG. PO By: Eddie Chavez	DAS PC By:
OK for Cashier: Julio Zafra	Coord. OK:
Signature:	Date: 1-18-02

For information and/or inspection requests originating within LA County,
Call toll-free (888) LA4BUILD
 Outside LA County, call (213)-977-6941. (LA4BUILD = 524-2845)

For Cashier's Use Only W/O #: 11623809

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period	
Permit Valuation: \$40,000	PC Valuation:

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

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

BUILDING PERMIT COMM	\$461.25
EI COMMERCIAL	08.60
ONE STOP SURCH	09.39
SYSTEMS DEVT FEE	028.18
CITY PLANNING SURCH	013.84
MISCELLANEOUS	05.00

Total Due: \$526.06
 Chg: \$526.06

02LA 23094

Sewer Cap ID:	Total Bond(s) Due:
---------------	--------------------

12. ATTACHMENTS
Plot Plan

13. STRUCTURE INVENTORY

14. APPLICATION COMMENTS

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

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS

CLASS LICENSE# PHONE#

(O) Owner-Builder

0

213-391-2487

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

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. If doing work on a residential property, I certify that I hold a valid certification as a Home Improvement contractor per B&P Code, Section 7150.2c. The following applies to B contractors only: I understand the limitations of Section 7057 related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: Lic. No.: Prior: Sign:

18. WORKERS' COMPENSATION DECLARATION

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

- I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: Policy Number:
I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: Date: Contractor Authorized Agent Owner

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

19. CONSTRUCTION LENDING AGENCY

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

Lender's name: Lender's address:

20. ASBESTOS REMOVAL

Notification of asbestos removal: Is not applicable Letter was sent to the AQMD or EPA Sign: Orlando A Cetina Owner Date: 01/18/02

21. OWNER-BUILDER DECLARATION

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

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

Print: ORLANDO A CETINA Owner Sign: Orlando A Cetina Date: 01/18/02 Owner Authorized Agent

22. FINAL DECLARATION

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

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

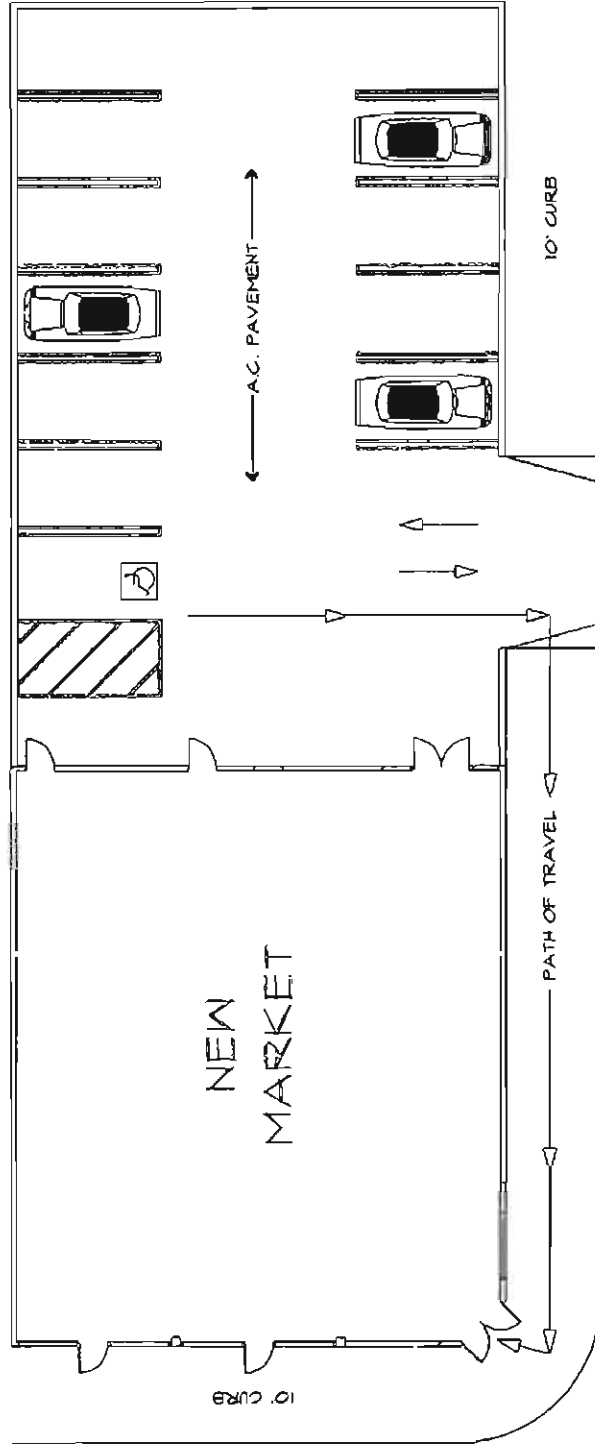
Bldg-Alter/Repair
Commercial
Counter Plan Check

City of Los Angeles - Department of Building and Safety

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

PLOT PLAN ATTACHMENT

4700084320103340101
(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



AVENUE 54

FIGUEROA ST.



City of Los Angeles Department of City Planning

9/3/2020 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

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

ZIP CODES

90042

RECENT ACTIVITY

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

CASE NUMBERS

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

Address/Legal Information

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

Jurisdictional Information

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

Planning and Zoning Information

Special Notes	None
Zoning	C2-2D-HPOZ
Zoning Information (ZI)	ZI-2129 State Enterprise Zone: East Los Angeles ZI-2440 Historic Preservation Overlay Zone: Highland Park-Garvanza ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2310 Specific Plan: Avenue 57 Transit Oriented District
General Plan Land Use	Neighborhood Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	Avenue 57 Transit Oriented District
Subarea	Mixed Use
Special Land Use / Zoning	None
Historic Preservation Review	Yes
Historic Preservation Overlay Zone	Highland Park - Garvanza
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No

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Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium
Non-Residential Market Area	Medium
Transit Oriented Communities (TOC)	Tier 3
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	Active: Academia Avance Charter School
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5468020003
Ownership (Assessor)	
Owner1	CETINA,ORLANDO SR AND MARTHA TRS CETINA FAMILY TRUST
Address	3984 MARCASEL AVE LOS ANGELES CA 90066
Ownership (Bureau of Engineering, Land Records)	
Owner	CETINA,ORLANDO A SR & MARTHA A.(CO-TRS) ORLANDO A. SR. & MARTHA A. CETINA FAMILY TRUST 6-24-01
Address	3984 MARASEL AVE MAR VISTA CA 90066
APN Area (Co. Public Works)*	0.174 (ac)
Use Code	1100 - Commercial - Store - One Story
Assessed Land Val.	\$130,688
Assessed Improvement Val.	\$134,736
Last Owner Change	11/01/2001
Last Sale Amount	\$0
Tax Rate Area	4
Deed Ref No. (City Clerk)	466804 2094422 165391
Building 1	
Year Built	1922
Building Class	C45B
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	3,115.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 5468020003]
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None

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

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.2134088
Nearest Fault (Name)	Raymond Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.50000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.50000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

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

Housing

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

Public Safety

Police Information	
Bureau	Central
Division / Station	Northeast
Reporting District	1149
Fire Information	
Bureau	Central
Batallion	2
District / Fire Station	12
Red Flag Restricted Parking	No

CASE SUMMARIES

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

Case Number:	CPC-2010-943-HPOZ
Required Action(s):	HPOZ-HISTORIC PRESERVATION OVERLAY ZONE
Project Descriptions(s):	HIGHLAND PARK HPOZ EXPANSION - ADDITION OF PARCELS FROM THE GARVANZA ICO BOUNDARIES.
Case Number:	CPC-2010-2399-MS
Required Action(s):	MS-MISCELLANEOUS (POLICIES, GUIDELINES, RESOLUTIONS, ETC.)
Project Descriptions(s):	PURSUANT TO 12.20.3.E OF THE LOS ANGELES MUNICIPAL CODE, THE ADOPTION OF PRESERVATION PLANS FOR VARIOUS EXISTING HPOZS: ADAMS-NORMANDIE, BALBOA HIGHLANDS, BANNING PARK, CARTHAY CIRCLE, GREGORY AIN MAR VISTA TRACT, HARVARD HEIGHTS, HIGHLAND PARK, MIRACLE MILE NORTH, SOUTH CARTHAY, SPAULDING SQUARE, STONEHURST, VAN NUYS, VINEGAR HILL, WEST ADAMS TERRACE, WESTERN HEIGHTS, AND WHITLEY HEIGHTS.
Case Number:	CPC-2003-1501-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	REVISIONS TO THE HPOZ ORDINANCE IN CONJUNCTION WITH THE PRESERVATION PLAN PROCESS
Case Number:	CPC-2002-2774-HD-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT HD-HEIGHT DISTRICT
Project Descriptions(s):	
Case Number:	CPC-1999-524-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1999-523-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	REQUEST AN AMENDMENT TO ZONING REGULATIONS THAT WOULD ONLY ALLOW LANDFILLS PURSUANT TO A CONDITIONAL USE PERMIT. (CITYWIDE)
Case Number:	CPC-1992-283-HPO
Required Action(s):	Data Not Available
Project Descriptions(s):	ESTABLISH A HISTORIC PRESERVATION OVERLAY ZONE IN ORDER TO RETAIN THE INTEGRITY OF THE ARCHITECTURAL STYLES THROUGH REVIEW OF PERMITS FOR ANY ALTERATIONS TO BUILDINGS CONTRIBUTING TO THE HISTORIC DISTRICT FOR SPECIFIC PROPERTIES WITHIN THE AREA GENERALLY BOUNDED BY YORK BOULEVARD, THE PASADENA FREEWAY, MARMION WAY AND AVENUE 50
Case Number:	CPC-1989-22490
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1989-177
Required Action(s):	Data Not Available
Project Descriptions(s):	INTERIM CONTROL ORDINANCE FOR THE ENTIRE NORTHEAST LOS ANGELES DISTRICT PLAN CONTINUATION OF CPC-89-0177. SEE GENERAL COMMENTS FOR CONTINUATION.
Case Number:	CPC-1986-826-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONING CONSISTENCY - ZONE CHANGES - HEIGHT DISTRICT CHANGES AND PLAN AMENDMENTS - VARIOUS LOCATIONS
Case Number:	ENV-2013-3392-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.
Case Number:	ENV-2010-944-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	HIGHLAND PARK HPOZ EXPANSION - ADDITION OF PARCELS FROM THE GARVANZA ICO BOUNDARIES.
Case Number:	ENV-2010-2400-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	PURSUANT TO 12.20.3.E OF THE LOS ANGELES MUNICIPAL CODE, THE ADOPTION OF PRESERVATION PLANS FOR VARIOUS EXISTING HPOZS: ADAMS-NORMANDIE, BALBOA HIGHLANDS, BANNING PARK, CARTHAY CIRCLE, GREGORY AIN MAR VISTA TRACT, HARVARD HEIGHTS, HIGHLAND PARK, MIRACLE MILE NORTH, SOUTH CARTHAY, SPAULDING SQUARE, STONEHURST, VAN NUYS, VINEGAR HILL, WEST ADAMS TERRACE, WESTERN HEIGHTS, AND WHITLEY HEIGHTS.
Case Number:	ENV-1990-615-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT

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Project Descriptions(s): Data Not Available

DATA NOT AVAILABLE

ORD-175891

ORD-175088-SA4075C

ORD-174665-SA4005A

ORD-174663-SA3

ORD-172316

ORD-169776

ORD-165351-SA2018

ORD-129279

AFF-20493

AFF-16123



Address: 5337 N FIGUEROA ST
 APN: 5468020003
 PIN #: 151-5A227 333

Tract: OWNER'S TRACT
 Block: None
 Lot: 4
 Arb: None

Zoning: C2-2D-HPOZ
 General Plan: Neighborhood Commercial

